

IT'S STILL
PRIVILEGED
ART

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It's Still Privileged Art (2016) is a contemporary response to Carol Conde's and Karl Beveridge's 1975 publication of the same name. This publication features emerging artists and writers of various backgrounds and intersections examining their positionality in the Toronto arts ecology.

It's Still Privileged Art is curated and edited by Sanjüt Dhillon and Leaf Watson.

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When Leaf Watson and I were asked to respond to Carol Condé's and Karl Beveridge's artistic oeuvre, it was the title of their 1975 publication "It's Still Privileged Art" that struck us in both its brevity and relevance.

The original pages of It's Still Privileged Art feature illustrations with accompanying blurbs of text excerpted from conversations between the two artists. The book establishes a sense of self-reflectivity as Conde and Beveridge converse about how they are leaving behind

**ART IS ART,
POLITICS IS
POLITICS**

formalist styles of art making for more politicized ones, ones that demand for ideological examination as well public participation. Serving as a form of self-portraiture, the combination of text and images explore the nuances of their position in the art market and ultimately the times they live in as artists, as activists and as a couple. I believe that It's Still Privileged Art encapsulates a large part of their practice as artist-activists, as an emphasis in the publication is made on visibility, criticality and transparency.

40 years later from the release of It's Still Privileged Art, the artists and writers in the book are doing the same in locating, examining, and in some cases fighting their positionality in the Toronto arts ecology.

While an effort was made to include artists of various intersections and backgrounds, it is important that each of these works be recognized individually as each artist is examining their own realities and these subjectivities cannot be homogenized. It is an injustice to group these artists together in the name of 'identity politics', or to claim that these are marginalized artists and not engage with the works on a deeper level. Over the course of preparing for this exhibition I've thought a lot about how the language used to describe socially engaged art and artists was developed to speak to give certain nuances power, but I'm also coming to realize how limiting this language can be.

By extending the dialogue of privilege, *It's (Still) Privileged Art* (2016) poses as a contemporary response to Carol Conde and Karl Beveridge's retrospective. The works within the exhibition and this book explore the interconnectivity of equity, accessibility and privilege with identity, race, gender and sexuality within the Toronto arts ecology. Artists, writers, designers and curators take on roles of artist-activists in resistance against institutional, political, and cultural hierarchies. In critiquing the role of power and privilege, artists reclaim

**TRACES,
SPACES, &
ERASURES**

the identities and subjectivities that were taken from them at birth. *It's (Still) Privileged Art* (2016) examines the way in which artists access their positionality in the

narrative of privilege within the Toronto art scene. As noted by Jacques Derrida, deconstructing oppositional binaries exposes a trace. Supremacy becomes a trace of reclamation as the inevitable non-meaning that is brought to mind with equality. Thus, even in the absence of supremacy it is still present.

Traces and erasures become tools used in navigating, subverting and reclaiming governed spaces. Bijan Ramezani's *White Wine, White Walls, White People* focuses on navigating and reclaiming his Iranian-Canadian identity in a post 9/11 western society. Ramezani reclaims his space on the page by erasing National Geographic's

distorted representations. Yet, even in this erasure traces of hegemony peak through the white paint. Similarly, Australian artist Gabi Briggs uses erasures to critique the absence/presence of Indigenous identity in the colonial narrative of Australian history. By photographing her body in a manner that is aesthetically similar to archival and ethnographic imagery, Briggs' QWE3NZ crafts an alter-narrative that subverts the colonial gaze. She reclaims authority of her space and traps the viewer in a voyeuristic gaze, which feeds their colonial eye but leads nowhere. The work becomes symbolic of both entrapment and release.

While creators use drawing and erasing, constructing and deconstructing, to reclaim their spaces their actions often become a cat and mouse game. The cyclical nature of covering and recovering is indicative of the pursuit of change; change takes constant effort. In their deconstruction the artist constructs, and in their reclamation they reveal supremacy.

This book is a curated safe space for marginalized groups to speak their truths. Undeniably, one cannot consider the concepts of privilege, accessibility and equity without considering race, gender, sexuality and identity. It's (Still) Privileged Art (2016) is a space to be critical of medial discourse, cultural landscape and hegemonic histories. This book allows artists, writers, designers and curators to situate themselves in a narrative that values their experiences.

I Made a Nest Where No Bird Could Ever Rest

This piece explores the artist's journey towards cultural reclamation as she explores traditional basket making. A sense of loss and despair overcomes the piece as the artist intends to show several generations in isolation from family and traditional systems, a byproduct of Canada's assimilation and erasing procedures. Drawing inspiration from Mi'kmaq visual artist Ursula Johnson's deviant basket sculptures, this piece represents the emotional and physical frustration of having little to no access to the language, tools or talent to learn this skill. This piece was created with up cycled and found materials that were readily available. Basketry and weaving is known to be an intrinsic knowledge used for creating clothing, and as carrying vessels and is foundational to sustenance and survival.

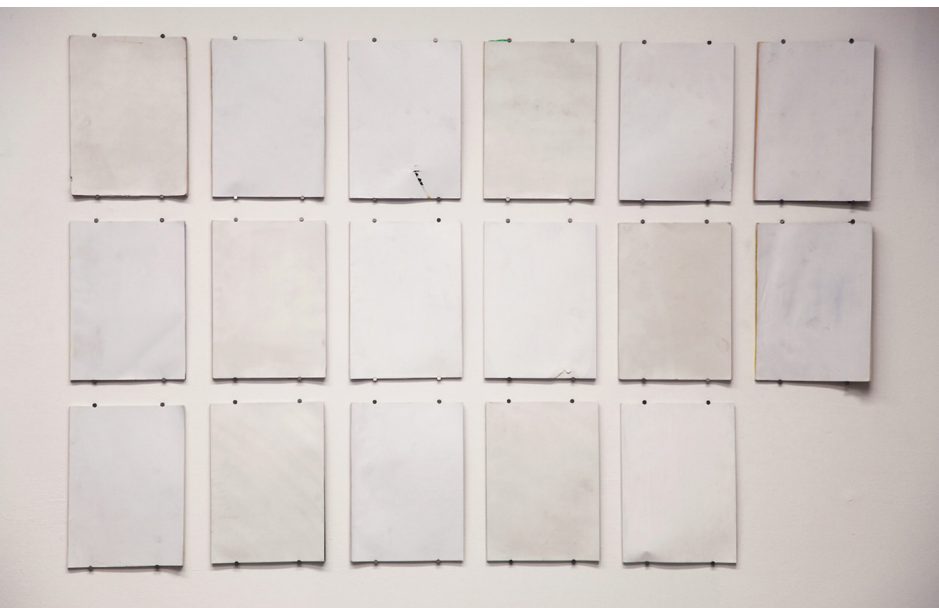
Medium: Wood, twine, lavender cedar tea
Dimensions: Approx. 12x12
Year: 2016





Anthem

“Anthem” proposes a collective re-imagining to the lyrics of the Canadian national anthem. It underlines the problematic ambiguity and complexity of national identity and citizenship in the context of an increasingly globalised world.



2016
Dimensions Variable

White Wine, White Walls, White People

Historically assemblage tends to appear in times of trauma and social change. Using objects of the 21st century and making new forms and constellations. Unfinished forms, in a state of completion. Society in a state of flux. The objects have become distilled in cultural memory. Distilling, monumentalizing and remixing pre existing forms creating new abstract forms. Forming new ways of looking within this phenomenological investigation. The luxury of less is more. The luxury of living a poor style of life. Investigating ideas around beauty, decay and self identity within particular spaces. The representation of culture to a privileged domestic home space through the eyes of glossy magazines.

[illegible]

Because It's 2016

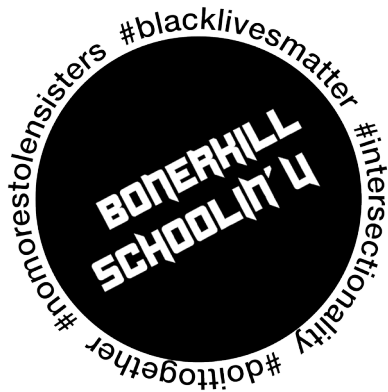
Because it's 2016 is the accumulation of over 100 responses from a socially engaged art project titled schoolin' u, collectively performed by Marilyn Fernandes, Ana Glauka, Jessica Gyan, Ashlee Harper, Sylvia Limbana, Jacqueline Lossing, Pamila Matharu, Sofy Mesa and Danielle Penney, where Bonerkill prompted the public "why do we need feminism?" Curator Carla Garnet invited them to participate in two consecutive site-specific events during the Big on Bloor Street Festival in Toronto; The Art of Participation in July 2014 and Jouez in August 2015, schoolin' u was simultaneously embraced and challenged.

Knowingly asking this 'outdated question' was a form of resistance, a subtle collective action; like throwing a rock in a crowd and then getting some rocks thrown back at us. Some of the harsh reactions got us thinking...what could be more dangerous than embodying the notion, belief and understanding of equality for all? How has the hustle and grind of daily livin' continued to divide and conquer the numerous hegemonic industrial complexes that exist within our societies today? From the personal to public sphere; why is the 'other' deemed as a threat in the totality of the lived experience? Through this act of recording; we attempted to start, open up and strengthen a dialogue between our audiences addressing social injustices near or far. Focusing on human rights and wrongs; we support, strengthen and widen the lens because there are so many answers, and there is so much to be done.



**BECAUSE IT'S
2016!**





Why do we need feminism?

All girls should be proud and confident

Black Lives Matter

Latino Lives Matter

We need to protect all womyn

To empower women

Because I shouldn't be scared to walk the street

Because I rather not shave everyday

Humans are impossible dictators

I love myself and that is political

...because as a woman of colour I need a safe space to speak and have a voice

Bill C-24 affects those who make this country interesting

If you vote than you are "Canadian"

Because I should be able to dress how I want without being hollered at!

Because the world is unequal + feminism helps us to work towards balance.

Humans are impossible dictators.

Celebrate the resiliency of women!

So my girlfriend and I can walk hand in down the street without being cat-called!

So that women have a voice and be equal human being and hold the same positions as men in society!!!

Because intersectional-feminism taught me my own self worth and to see how so many

issues in the world are interlinked and to address one issue, we have to address all of them.

Because it is still a masculine mode of behaviour that is most often rewarded. Don't kid

yourself!

Cuz patriarchy has f'd us over too many times.

Anger is not acceptable anymore.

To make it all a bit more fair.

Because I don't fucking care if you like it.

So our children can live freer lives, free from gender policing.

Why not?

Equality

Feminism for humanity

Parce que c'est tout.

So women and girls can get better access to what they need everywhere in the world.

Palestine needs people who care about humanity.

Equality is correct...and ultimately it comes down to compassion.

So that we can raise more enlightened, sensitive men.

Nous somme egalite > ces't ca.

Our work is not done. We need feminism because internalized bullshit haunts us all. Until our

trans sisters can live freely we won't done.

Because women are denied the right to be, treated equally, to lead, to dance, to lead, to do so much

on a daily basis here and all over our world.

We need feminism b/c we need respect for every individual (female/male) in our human family!

Because people don't want to call themselves anymore - we're not there yet...

So that all forms of oppression can be acknowledged and addressed...so that there is an end

to silence..so that there can be more love...so that people can be who they are in any way they dwell

in their gender expressions...so that we can resist...

Cancer! What is it good for? Absolutely Nothing?

Of course! The reverse should

be the minority case!

So I can wear whatever I want.

We all need feminism valuing women. The feminine makes for healthier, happy people of all

sexes and genders, and a better society, because no one's sex or gender be devalued! xxoo!

Equality!

Because I want to openly love myself w/o oppression.

For men to learn how to respect women

So we can have the same career choices and be respected in them.

To be comfortable and proud to be a woman - fully equal mind, body, and soul.

So you don't have to be scared of walking home at night.

Because there should be equality.

To speak up for ourselves in a society that won't.

Because gender equality empowers the whole community.

I want to wear my stilettos without discrimination.

where are the decent men?

Respect in all languages means respect everyone.

You can't teach your daughter how to be a woman but you can teach her how a woman

should be treated.

So I can stand up to my dad, my boss, and that jerk on the street!

I don't need anyone to tell me who, what, or how I am supposed to be, look, sound, act, or love.

The ability to be who you are.

Trans-inclusion.

Because women earn 31% less than men.

I don't want to be limited to my gender and race.

Because we're alive and for all the people I love.

Because I don't like the man I chose to marry.

Because too many people are ignorant in this world.

Because the world needs it!!

To inspire my kids.

I dislike men who bring down women in any way.

To have an equal perspective and feminist thought.

Because it is natural.

Feminism sometimes is the only way women and young girls can have their voices heard

and speak about important issues.

Because it's time to wake up - girls and women have fallen asleep!

Because girls need feminism.

To increase mutual understanding, strength and self-love for our daughters.

Because feminism is for everyone.

I want to safely walk down the street.

Tampons should be subsidized.

We weren't born hating anyone (Nelson Mandela)

The F-Word is not dead.

Because bro-culture is douchey and I'm a lesbian and I'm Muslim.

Because equality benefits everyone.

Women change the world.

Understanding and compassion for all genders.

Equality!

Only love can conquer hate (Marvin Gaye), acceptance of everyone's skill-set, virtues, flaws

and differences.

We are all the same and different and that's okay.

My daughters have the rights to grow up in a world without being looked down upon by men.

Cause at anytime we can lose our 'game'.

I wouldn't be who I am if it wasn't for feminism.

Because it's 2016

It's Still Appropriated Art (2013)

It's Still Appropriated Art (2013) is a staged appropriation of Carole Condé and Karl Beveridge's It's Still Privileged Art (1975). The work acknowledges and reaffirms the still-relevant commentary made by Condé and Beveridge in 1975, while offering contemporary reflections on art and cultural acts. The work questions and challenges the implications of artistic and cultural appropriation through literal appropriation. Now, more than ever, the personal is political.

...IT'S STILL APPROPRIATED ART.







(previous page)

Preferred Toy, Preferred Tone

Preferred Toy, Preferred Tone (2013), was inspired by 'The Clark Doll Experiment' that was conducted in the 1940s by two psychologists, Kenneth, and Mamie Clark, where a series of experiments known as "the doll tests" were carried out to study the psychological effects of segregation on African-American children. These psychologists used four dolls, identical except for color, to test children's racial perceptions. As it stands, I feel that out of my body of work this one, in particular, best emulates what the writing critiques in a subtle way. When I made this painting, I began exploring the choices I make in society, and whether or they are directly informed by white supremacy as whiteness is often equated to what is most desired.

Clorox

Clorox (2015), is part of a diptych that is usually installed alongside an additional painting entitled, "Latoya Jackson". Together, this work explores ideas related to representations of beauty and identity within popular black culture that have been constructed by white supremacy. The subjects coming to terms of self through a hegemonic lens prevents their ability to see themselves from an oppositional stance thus reinforcing internalized methods of racism. The still life painting of the Clorox bottle stands as a strong literal interpretation of white-washing as it is often associated with terms such as sterilize, lightening and decolorize as a chemical cleaning agent.

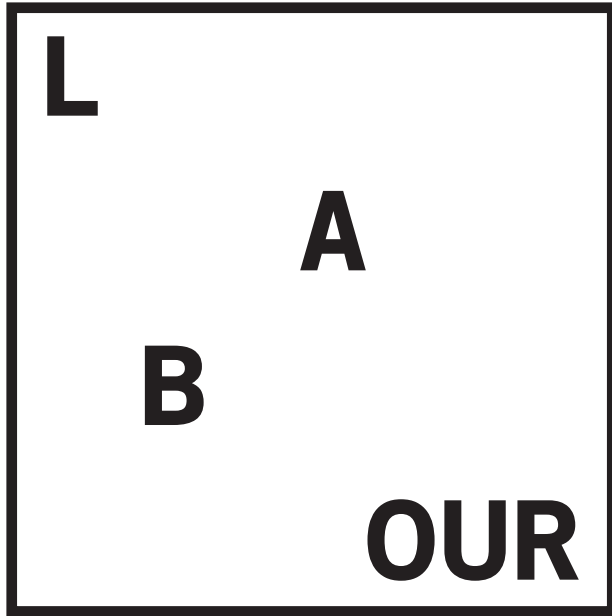
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QWE3NZ

Indigenous women have involuntarily occupied archival imagery conducive to the colonial fantasy - imagery that transmits colonial notions and ideas of the noble savage, the exotic and of a white Australia. I have explored archival imagery with the intent of decentering the colonial male gaze and to bring into question the ambiguous absence/presence of Indigenous women within the dominant Australian narrative. Through the use of performance and my own body, video and projection, I have authored a counter-fiction to the colonial fantasy. It is navigated by my own narrative as an Indigenous woman with the intent of decentering the male colonial gaze, regaining ownership and autonomy of my positioning within the national imaginary produced by archival imagery







*Working in the Arts as an Emerging
Curator; Let Me Tell You About The Last
Couple Months.*

Them: Hey, you've been doing so many things lately, good job!

I am tired...I am tired, tired, tired, tired, tired, tired, tired, tired.....

Oh, I thought this month would be calmer, more relaxed. Um hm...

I promise babe, next month we will spend more time together. Love you!

Aw man! I missed another exhibition!

Ah darn! I missed this talk! I was really looking forward to it.

Them: Wanna have lunch? I would like to talk about this new project that I'm working on and pick your brain...

Thank you for thinking of me!!!

I'm sorry, I'm running late

US: We need volunteers!

Today I'm doing nothiiiiiiiiiiiiinnnnnnnnng.....

Wait, shit, I forgot about this meeting!

Them: Are you going to the opening of so and so?

Them: Hi Gen! What have you been working on lately? Anything exciting?!

I just want to take a bath and sleep for 12 hours...

I don't want to deal with small talk at an opening...It's so awkward!

I don't have the emotional capacity to jump too many social hoops tonight.

I'd rather be home...

US: Wanna apply for this show with me?

I apologize for my delayed response.....

Them: Any news about our application?

Them: We regret to inform you that your proposal was not selected for our 2016-2017 programming.

Them: Why don't you ask for help? Instead of going through panic attack, after panic attack?

Strong Black womyn represent!
Need no help, I can handle it

CRYING

Would you mind looking at this text for me? It would be much appreciated!

Thank you so much for your help; you are a life saver!

Them: You're a warrior--go, go, go. I am so proud of you!

Is it me, or there is a lot of emotional labour involved in the arts?

What if I was unavailable emotionally to deal with all this?!...

I need cake.

Them: Have you heard of so and so? Oh my god, you need to connect with them!

I really want to apply for this call for submissions, but with everything else going on, I don't think that I'll have the time.

Them: Oh, great! That sounds so exciting! We definitely need to be having these conversations!

Argh, I didn't get the grant...

US: Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig? Are you paid for this gig?

A.R.E. Y.O.U P.A.I.I.I.I.I.I.I.I.I.I.I.I.I.I.I.I.D ???

Got to keep the hustle!

Them: Unfortunately, we can't pay you for this...

Some more labour of love, 'cause I care, and you care, and we all care.

I spent half the day writing emails.

And hop to the next meeting!

Visible minority: check!
Identifying as a womyn: check!

As a cis- Black womyn trying to hustle in the arts, in which ways can I fragment and essentialize my identity to make maximum profit to support my projects?

Them: Hey, wanna hangout? It has been a while since our last date!

Yes I know... what about not next Monday, but the next...?

Um it's gonna be another intense week

Them: It's amazing, you have been so active since graduation...congratulations!

YEAH but I have like \$40 in my bank account until my next paycheque, my credit cards are maxed, and I have to make loan payments...sigh...Sorry, I don't mean to be bitter, I'm just really impatient to be a bit more stable financially....

Social Capital doesn't pay the rent...

Living from paycheque to paycheque

MOOOOOOOM! I am finally getting paid to present in a panel discussion...Isn't that great ?!

Sigh...I need some days off for: this up-coming residency, to participate in this conference, and for this freelance curatorial project... ..but can I afford it?

Who can take my shifts between this date and this date?

Them: So, how are you?!

I work like 6 days a week and barely make a living.... Other than that, amazing! Got some pretty good projects lined up!

So precarious....

Them: How's work?

Oh it's fine, it's just that I wish I had the capacity to do more you know? More responsibilities... more exciting new ventures...I am ready for the next step....

Oh...so this position is on call...

Urrghhhh I HAVE A MASTERS IN THE ARTS.....

US: Hey did you see this post about this new job?

Yeah...I did! Will you apply?! I think that the whole city will

apply for it! We all need this kind of job... You totally should apply too!

Thank you so much for having me here, just having an interview means a lot, especially with the number of applications you received. I am very grateful.

US: Which grant should we apply for to make this exhibition happen?

So precarious....

THEM: But you are doing so great with your freelance.

I know but I feel burned out...

Self-care? What do you mean?

US: Yeah, I feel you.

THEM: Congrats on the new job! It's perfect for you!

Awww thanks, I am so excited for this new start! I think that I will finally have a more balanced lifestyle and perhaps gain some sort of financial security?! At last, I can breathe a little....

Habitual Symptoms

The personal is political as Pimienta draws from daily experiences to create a comic book titled *Habitual Symptoms*. The series of drawings starts with “this is my demotape (comic book version) of a collection of illustrated DAY TO DAY PATRIARCHIAL BULLSHIT IN CANADA....*with love!!*” Pimienta’s drawings capture microaggressions and how various intersections impact her participation of “inclusive” spaces.



Habitual Symptom at TTC :
In 5 minutes a person with child
disability or elder will need a seat.
Will this man give up one of the
three seats he is taking ?
Taking too much space. HS

White Feminism DOES NOT WORK

THE FOLLOWING PAGES ILLUSTRATE
MY EXPERIENCE AS A POC FEMINIST
IN TORONTO'S WHITE SUPREMACIST
SYSTEM ART SCENE. SOME NAMES
& PLACES CHANGED TO PROTECT
WHITE PEOPLE'S FEELINGS.



DISCLAIMER*

WHITE (SUPREMACY)
Feminism

DOES NOT MEAN ONLY
WHITE WOMEN ARE
WHITE FEMINISTS -

All I'm

Saying is:
that by

DENYING
RACISM &
PRIVILEGE ^{WHITE} WE
HURT THE MISSION

FREEDANIPPLE

AT A RANDOM MUSIC SHOW DOWNTOWN TORONTO • I RARELY GO TO SHOWS BECAUSE I FIND IT ANNOYING (HOW I AM) AUTOMATICALLY THE TOKEN POC TO VALIDATE EVENTS IN WHERE THE BILL WILL BE MALE DOMINATED, BUT I LOVE ALL MUSIC AND SOMETIMES NOT ALL SHOWS HAVE A BUNCH OF STRAIGHT WHITE MEN IN FULL "COSTUME" (WOMAN-DRESS-MAKEUP-TRANS-BULLYING BULLSHIT!) AT SHOW: WAITING FOR BAND: TWO TALLER WHITE GIRLS STAND IN FRONT OF ME & START TALKING ABOUT FREE THE NIPPLE: "OMG HAVE YOU SEE THE FREE THE NIPPLE CAMPAIGN?" ITS SO BADASS AND SO TRUE!! MEN GET TO DO WHATEVER THEY WANT, THEY CANT KEEP TELLING US WHAT TO DO WITH OUR BODIES! I CANT WAIT FOR THE NIPPLE REVOLUTIONNNNN!!

OK. SO... I THOUGHT IT WAS LEGAL/APPROVED FOR WOMEN IN TORONTO TO WALK TOPLESS ALREADY. I PERSONALLY DONT EXERCISE MY RIGHT TO DO IT BECAUSE I'M SEXUALLY HARASSMENT ENOUGH FULLY CLOTHED - ALSO, HOW CAN I BE SO SELFISH AND INVESTING ENERGY AND RESOURCES ON

SUCH AN IRRELEVANT TO SEE WHEN WOMEN PRESERVE THEIR CAN I INVEST ANY ON IT WHEN WHO CANT SHOW NO. THE NIPPLE WHITE FEMINISM THIS DEMAND THE BOTTOM OF

BODY PART FOR OTHERS IN THE WORLD GET MUTILATED TO PURITY?? HOW TIME OR ENERGY THERE ARE WOMEN THEIR FACES? FREEDOM IS BULLSHIT SHOULD BE AT THE LIST.



WITHOUT INTERSECTIONALITY THEN ITS NO FEMINISM

RANDOM BAR IN TORONTO DOWNTOWN + ME AND
ANOTHER BLACK GIRL SIT AT THE TABLE, WE WAIT
FOR MORE FRIENDS TO SHOW UP. IN COMES A WHITE
GIRL TO JOIN THE GROUP - SHE DOESN'T SAY HI OR INTRODUCES
HERSELF, INTERRUPTS THE CONVERSATION THE REST OF US ARE
HAVING AND STARTS BARKING: "FUCKING COP TRIED TO
TELL ME WHAT TO DO!! CAN YOU BELIEVE IT?!!"



ME:

"WELL YEAH,
THAT'S WHAT
COPS DO - THEY
TELL PEOPLE
WHAT TO DO"

WHITE GIRL:

(STILL NOT
ACKNOWLEDGING
OUR PRESENCE)

"I FUCKING
GAVE HIM

THE FINGER!! fuck
THAT GUY!!"

ME: "YOU SHOULD BE THANKFUL YOU'RE
WHITE, IF I GIVE THE FINGER TO A
COP HE WILL ARREST ME IF I'M LUCKY,
BUT I WOULDN'T EXPECT TO COME OUT ALIVE"

SEAN SANDUSKY

Being a third culture person in a defined setting of any kind can be alienating off the bat. When I first moved to a larger city to pursue secondary education I found it shocking to see in clear day what my limitations would be due to my own intersections. As an artist and student I found it very interesting and advancing to research these ideas of alienation and cultural identity in a contemporary context but would find the responses from institutions varying and somewhat lost. It's very important to note that the artistic choice to reflect my own reality was less of a choice, and more of a necessity to really be able to connect myself in any realm of art I would

find myself projected within. What one would have to watch out for when dealing with these intersections in art is the chance to be both hypervisible as well nonexistent to the point where the idea of being an artist becomes unsatisfying and exhausted. Whether it be in an undergraduate class, art gallery, or at an art event I would keep asking myself the same question, how

does space truly work when most who need it have to tiptoe around unspoken neoliberal notions of what diversity is? Traveling through the worlds of for profit institutions as well DIY and underground spaces, I took any knowledge I had on me and found a way to get my foot in the arena.

Moving to a city like Toronto, especially from a different cultural and political climate can be quite daunting in many ways. In my own experience I found my own work ethic, values, and interpersonal connections culturally challenged more than ever before just in the first 6 months of living there. For a while I would barely see anything I could truly sought out in my education as something extremely relatable or reflective for my own visibility.

Going Beyond Tokenism: Creating Space for Intersectional Emerging Artists

Oppositely to that experience, I was also introduced to terms and ideologies like postcolonialism and queer theory things I never really heard about but felt my passion and interest navigate towards. It was almost like an informational overload that institutions would push these ideas of invisibility as well hypervisibility as an introduction, put them into a ring, and be commanded to wrestle each other all in the in deep thoughts of your own mind. To this day in my undergraduate education, I find myself either having to be extremely didactic in explaining my work or completely metaphorical about my own relation to these two realities I find cross my path. While not always a bad thing, especially when introducing these personal feelings with artistic discourse, it can be a tugofwar of shrouded dismissing labels being flunged at you whenever you present a new work.

Dealing with this conflict in institutional learning and galleries after a while come expected and quite unsurprising, but you also can be easily fooled about your own visibility once you turn your attention toward radical and DIY spaces in your cities art scene. Most likely because of peers, because of call for submissions, because when forming your own community you can and will

probably find yourself in spaces for emerging and student artists. This realm is extremely promising for the most part, politics are more of a statement and less of a brand, the experimentation of your artwork is more welcomed and even encouraged than in most places, and you can discuss ideas that contain ideologies like postmodernism and human rights without having to analyze it so thoroughly. While this social aspect of it can be a lot more liberating than a classroom or a traditional gallery, there still is a lot of unspoken red tape and/or exclusivity one might have to face when at a oppressive intersection.

One of the big hot buttons concerning cities and smaller galleries is the inequality in accessibility. Financially for a space it can be hard not have an up or downstairs venue making any wheelchair bound person absolutely unable to attend. Even as a disabled person and a curator I find my personal values and creative prospects to never come together fully due to this distinct issue, having the privilege to be ablebodied to a point always leaves me with guilt because I know more than ever that I have been in a situation where my disability was at odds with art. Though this is not necessarily the fault of anyone besides the price of being an artist, advocacy usually is just a

footnote or faux pas in the process. If communities ignore a sector of an audience, but conveniently use the politics created by said makers and writers how does that irony betray it? What types of media can be used if an nonabled bodied artist couldn't enter the space use as a tool to present their work to accommodate them? At this point most questions will go unanswered and the idea of accessibility becomes lost.

What also presents no difference to institutions and underground spaces is the percentiles of overrepresentation with one subject above most and all other artists who may identify as something else. Tokenism is completely a keyframe of this issue, as it is most likely that an emerging artist of colour will present in an exhibition with a mainly majority or overtly populate white middle class makers. While all visibility counts, especially for artists who don't often get such, there still is an isolating feeling when you're art or your identity is overtly highlighted by a subconscious or conscious tokenism. I find that when I submit work to a show and when my peers do the same I will likely get a response much later to them with either a yes or a no; when confiding that fact I will find myself again grouped in an area with other peers of colour who got the same type of response I did.

With my intersections, and with my experiences in my career choices as an emerging artist I realize that sometimes I do even find that institutional spaces at least can accommodate the idea of accessibility and voice due to a status quo. If my work doesn't seem too obscure or political, or even countercultural it is so visible to me that I can stand beyond the periphery of underground and DIY gallery spaces. The feeling of this social welcome and rejection is achingly similar to an inside joke that I wouldn't get but have to laugh along anyways to keep even socially afloat.

Though this criticism is true to many spaces, it is not to shame institutions or galleries of their own realities. Art can be a hard bargain to be successful in and any maker, curator, and writer will most likely put in work and labor that will go beyond fair payment. What needs to be said is that intersectionality is a reality for many artists, and in this decade the amount of intersectional artists are increasing by the year. In my own university, I have seen a lot more artist of colour as well disabled artists come into the institution than when I first got here. A lot of the systems and ideas that I've learn in a four year time frame was mostly sought out by own interest rather than in school or even from a gallery.

When analyzing these thoughts or issues whenever they come up, I ask myself every time how can conversation lead to change and opportunity?

Firstly, I feel the only way I could survive the invisibility of the art world was getting inspired to use my voice. Other artist who have found themselves at high levels of frustration will express their discontent of the environment that simultaneously supports and ignores them. I used to be too scared to say much but after a while, I used the privileges I have to constantly bring up my concerns to instructors, office workers, other peers, I made sure to be on the look for new opportunities and state my honesty about the hierarchical system. I would make sure to create community with those I feel solidarity with or heard from. I think for myself those were important ways for me to step outside my comfort zone in school and really convulse my own awareness into the greater community.

The next step in pushing more diversity in institutions and alternative spaces is really simply highlighting marginalized voices in art to the same degree as other subjects. Tokenizing is not just upon a person but even subjects or political stances. Like antiracism, disability rights, trans, nonbinary, and queer

activism, when presented in a very isolated space the topic of the both the artist's identity politics and their work's social content can be subjected and/or gazed upon in a patronizing fashion. What really comes to mind with these issues that come up in presenting less privileged work is that there should just be as an equal amount of fairness that others outside of these intersections may get on a regular basis by galleries.

Giving or actualizing spaces to larger groups of artists with intersections has become a momentum, especially in highlighting how this in this field it's much easier for some than others. I feel especially in emerging spaces there can be a lot of room to voice concerns talk about the social responsibility that an art community can contain could only make work and it's relation to diversity more defined. Opening this space for more artists really can just start with dialogue and understanding. Reflecting our sociopolitical environments especially as multicultural metropolises in the west is vital for a true and absolute reflection of the labour that all artists, curators, and writers do to stay afloat personally and professionally. Once these discussions begin communities can transcend and produce more visibility.



Untitled

Police brutality remains an epidemic for marginalized communities. This painting is a representation of the chaos and fear invoked in the minds and hearts of people when in conflict with police. Often police act as judge, jury and executioner with little consequence, this is criminal and hypocritical. Using pop art and comic art influence I invoke my own personal feelings of anger towards this phenomena. The content reflects ideas of violence and abuse of power.



OREKA JAMES



Untitled

The body, something that contains, acquires and transmits information, is the foundation of one's existence. Tied to the body are emotions, senses and movement. From our physical body as the foot of our existence, the association of class, race, culture and gender, lived and shared experiences can then be applied to form a single identity. My current body of work is an exploration of myself and how I move through the constructed world. I use the black figure as a motif to redirect the gaze made by society's lazy interpretation of women, particularly women of colour. By removing her head and elongating her neck, she is able to exist anonymously, constraining the viewer to carefully consider the language of her body. Overtly nude, she is comfortably naked and is desexualized, deconstructing multiple binaries. I use additive and reductive techniques for both the spaces and figures to create multidimensional play. The voiding, matte black is contrasted by light gestural brushstrokes, having materiality push narratives where the underrepresented woman is free to roam, leaving the walls constructed around her.

There is Equity in Art?

There is equity in art? speaks to the ways in which the struggle of working artists—against precarity, exploitation, and the devaluation of labour—often overshadows the struggles of marginalized people within the sector. Black, Indigenous, artists of colour, queer and trans artists, disabled artists, women, working class and poor artists, artists without status, are all signed on to take on advocacy for artists as a whole, while left behind and under-represented within the art world. The demand for equity in our work erases the struggle for equity within our work.



Doctor's Note - Prescription For Distressed Melanin

This creation is a glimpse into a story about an art student of African decent who often has a hard time being able to navigate anti-black or very Euro-centric spaces where as they often find themselves being the ambassador, defender and spokes person for an entire group of people. This also speaks to the idea of privilege to be to casually access one's own culture or other artworks and artists who share their ethnic backgrounds and experiences. Based on a true occurrence this is meant to highlight the mental toll that systemic racism, ignorance, lack of sensitivity anti-blackness can cause. This is an adaptations of a very unknown act of tangible resistance, resilience, self-care and empowerment that student can attain. it is a challenge to the notions of privilege and mental health.



Known Community Art And Design University

100 McTings St.
Ontario, On M0M 1X1

Phone: (416) 977-0000

Fax: (416) 977-6969

DOCTOR'S NOTE

At Known Community Art and Design University we are committed to the success and achievement of all students. The information we have requested will be kept confidential. The collection of this information is necessary to assess student needs and construct an educational plan to assist student success.

Date 02/02/2018 Date of Last Visit 12/10/2016

Doctor's Name Dr. Yeezus Voodoune

Doctor's Area of Specialty Artist Mental Health

Student Name Tyrone Kwame Barack Mabulu Date of Birth 02/02/1999

Medical Diagnosis

Traumatic Syndrome, Racial Fatigue, Melanin deficiency & withdrawal

Student should be excused from:

☐ PE Only Duration: _____

☐ All Classes Duration: _____

☒ Other (Explain) creating non-racialized subject matter. Duration: School Year
+critiqued from insufficient melaninated individuals

Please include any other relevant information that states how the student's illness negatively affects his/her academic learning. This will help determine what we can do to help the student while they are at school. Please include any accommodations that you feel would benefit this student.

Student needs the space to explore their ancestral memory of trauma and displacement.

Without this, the student can suffer from depression, anger and may react in harmful behaviour for example: talking in codes and using melaninated magic against others.

For the wellbeing and safety of the student, this should be taken seriously and respected.

Teachers should be sensitive and aware of how they can trigger the student and should act as a moderator to prevent others from contributing to this triggering.

Doctor's Signature Dr. Y. Voodoune

Doctor's Phone 237-888-6000 Fax n/a

Please fax, email or snap chat this form to Known Community Art and Design University at (416) 977-6969 or phat@xcadu.com. Feel free to contact us if you have any questions or concerns at (416) 977-0000.

@squirrelofmystery is Curated

When I get asked to teach youth wanting to make art, usually marginalized youth, I start from the same place every time. I talk about the s3crets & c0des of the self-sustainability practice of The Artist On The Margins, in the 21st century.

It's messy. I look like a crip cybergoth Willie Nelson & that's not everyone's type. Stumbling in with my coffee-with-a-straw. Usually I accidentally say the word 'sh*t.' But we talk & connect over The Internet as hyper-democratic space. We talk about needing a voice & needing to protect that voice as one in the same thing. I show my Instagram account. I tell anyone listening, that it sustains me. Here in this space, I curate Myself. The attention/violence I receive. Delete. Block. Kick. Punch.

It is an exponential increase in labour to be artist, curator, educator, and journalist. But in @squirrelofmystery is Curated, a selection of 'selfies' of varied iteration, I ask: is there a choice? It aims to challenge the baby-boomer decry of millennial selfie cultural production as mere narcissistic flounce with a deeper actuality of staged digital discourse of survivalship.

I have a tablet because it's the most accessible device that exists. I have cripfam art peers. We weave in and out of body pain levels toward our next great art hustle. The Spoons of Energy get pooled together based on moment and need. I send & receive kitten meme support over never-ending DM threads. Invisible digital textile. The s3crets and c0des to working from the margins & keeping each other alive. A necessary nepotism? The Curator asks.




squirrellofmystery
Parkdale, Toronto



♥ 132 likes

squirrellofmystery I wanna write more love letters, 2016. Medium: jes' alphagetti.
Hashtag reference credit: @patchworkpoet




**squirrellofmystery**Edited · 6s


This morning when you said to me, "I woke up mad as hell at everyone and anyone who has tried to exploit us and demean us with the language of our movements" [@afrogothmusings](#)

I felt Love. A love for the complexity of our loveship. You femme prince poet, truth-teller & heart like a volcano. Deep fire, stone & earth.

Our conversations have me thinking about Silence, about when the righteousness in privilege seduces the evasion of Truth, about how Truth stays secret to protect its Sacred, about how people have survived with their fam by speaking & not speaking. How hard it is to stay silent in a room. Even if they're paying you. Especially when they're paying you.

 Add a comment... **POST**



**squirrellofmystery**Edited · 5w

'It is in your self-interest to find a way to be very tender,' says a popular meme by Jenny Holzer. With privilege, it is hard to read that without smiling & nodding & hanging your hat on the word tender. But the not-truth is in self-interest; not everyone in a room can be tender at the same time. Folks with more power have to make themselves less precious in order to make space for other folks to be tender, so that they can heal. And there is so much healing left to be done. This is the call of allyship. [#fbf](#) [#differentgenderdifferentday](#) [#hustlecat](#)

squirrellofmystery [Armchair activist: "One who sits in their armchair and blogs or posts activist issues on facebook without ever really doing anything about said issues or exercising any form of activism as it would require that person to actually leave the armchair" -urban dictionary]



I love my armchair. Its soft green upholstery. Upright frame supporting my lower back. The relief I feel when I sit down. Cozied up beside my bookcase of comix, theory, and inspiration. It is quintessentially me. I do a lot of creative, emotional, social & spiritual labour from this armchair. Labour that often isn't considered labour under capitalism.

But it maintains people. It maintains love! It maintains families and movements. Disability doesn't demonstrate an inability to physically show up in a space. It highlights the great and necessary value in centring access, care & healing in our work 🙌
[#imhereforyou](#) [#armchairactivist](#)

Excerpts from the Rhythm and the Monstruous

"The invisible threads that form identity politics are especially messy today. Through the lens of a transnational/intersectional/feminist sensibility, my thesis paper and body of work weaves influences from both visual and music culture. Socio-political agency is explored through reconfiguration. This thesis (submitted for MFA) is informed by the organizational principles of collage logic - specifically through the contrast in texture and rhythm, and employing the notion of the monster as a harmony of incongruence.

All in all, this is an account of the struggles of Diaspora Repping and artistic practice, and the dilemma of ensuing 'rep sweats'"

In her rejection of standardized academic writing, Wong reclaims her space on the page. This subversion allows for a space of speculation and exploration, yet still confines chaos on a scholarly surface.

Wong not only addresses what it means to live in the affluent West of the world, but also what it means to be a product of the Internet and digital age. She creates a vocabulary that is intersectional and transnational as a method of resistance.

Questions raised in studio visits with Steve McQueen continue to be central drives in my practice: can affective, creative complexity instill social change? Is reactionism doomed to failure in the plight for agency? I have been thinking about these questions for a long time and I haven't figured it out. Feels like I'm doomed sometimes. My answer at this point is that I'd be doing the same things but with a lot more energy to spare and a lot less anger to unpack. DAILY MANTRA: keep a good attitude and recognize your power. Over thinking, tangents and spiraling out of control is OK. OWN IT BABE.

IT SHOWS ME HERE, STRESS AROUND LOVE, STRESS AROUND WORRYING. CONFUSEMENT, DOUBT. IT SHOWS ME ALTHOUGH LOVE IS BLOCKED RIGHT NOW, ONCE YOU'RE DIVERTING MORE INTO A DIFFERENT PATHWAY...I SEE LOVE COME WILL YOUR WAY. IT'S ALL ABOUT ENERGY, HONESTLY AND TRULY, AND TRUE LOVE IS ALL ABOUT THE ENERGY YOU GIVE OUT AND THE ENERGY YOU PERCEIVE FOR YOURSELF. (I AM NOT ALLOWED TO USE THIS TEXT BUT I LIKE IT SO MUCH, I STOLE IT FROM MY PART-TIME JOB)

it's strange to live in a world that feels like it was not made for you.

Identity comprises of porous combinations, of interactions with people, ideas, images, textures, places, animals, dreams, objects, colours, plants, rocks, plastics, metals, words, sunsets, sounds, inflections, infections, concoctions, soups,

Identity is also for me almost like flipping the clut at the whole world – if it is that I am not made to feel like I belong anywhere, I will make it so that I can belong everywhere, I can develop an elusiveness that also becomes my power. Like, a teenage fuck you 😊 😞 I'm not just talking about geographical space, I'm talking about cultural and social spaces too. I always have an escape route, one foot in, one foot out. To stay light in this way is my form of swagger.

I just had a really good venting session with my mum, my cousin Cindy and Polly. They are so hard on themselves when I see them as so talented, so strong and giving. I'm hard on myself too. I see so many WOC like this and we suffer panic attacks, pressure meltdowns, leak tears for no seeming reason when in fact it's all reasons all at once, why it's really hard to step into any spotlight, surprised when we're taken seriously, psychically so used to being looked through. We aren't super used to being in important spaces because we don't see enough of ourselves doing that, we get shy, it's hard to be an expert, feels like we can't know enough because we must explain everything and always be on point. Sometimes we stay quiet, freak, hyper analyze. Sometimes WE GET MEAN.

POWER OWER POWER OWER POWER
cannot be given, it must be taken baby doll

Tiger in the grass, woman on the hunt, Centipede!

IT SHOWS

ME HERE,

Banana clips are like giant vagina dentatas

TENDERNESS CAN BE ACTIVIST?

*Come on Come on Come On, Get through it
Come on Come on Come On, Love's the greatest thing
(repeat x 2)*

Intuition doesn't mean that there isn't reasoning involved. On the contrary, intuition is a particular kind of reasoning that uses every skill and wisdom one has all at one time, bringing all past experience into a very charged present moment.

***SINCERITY IS SOCIO POLITICAL RESISTANCE
IN AN AGE OF CYNICISM (NOT schmaltziness)
FeeeeEELINNgggsssss... nothing more than
FeeeeeEEEEELINGS***

The Nina Simone cover of course.

Confidence manifesto of things that I haven't totally achieved yet:

1. What you are doing is valuable and important (i.e. studio practice is NOT selfish)
2. Recognize that worth and protect it fiercely (I think Sanford Biggers said this. Patti Smith said protect your name but I read that as more about careerism)
3. They got nothing on you (validation is not why artists have the drive to create)
4. Therefore it isn't an issue of I want to do this, I want to do that, and then complain that they (the structures)

are not giving me this, they are not giving me that.
THIS IS KEY!!! This is huge. We all have a lot of
power and we have a lot of agency, even though it
seriously doesn't feel like it sometimes. A reminder
from Grace Lee Boggs and James Boggs ☺ ☹

5. Let that girl anger be productive (the world sucks
balls but learn to develop empathy not ego) And stay
grateful shit heads!

Hm.

*Race, gender and class barriers become this challenge that is also a
source of strength, tho.*

~CLUSTERFUCKERY~

hot mess is a great thing!!!

Well first off rule number one
||won|||two|||winner||ween|||the
personal is political.

NARRATIVE!
STORYTELLING IS SO
IMPORTANT!

Bruce Lee said BE LIKE FUCKING WATER
ALRIGHT!!!!!!

LIST OF CONTRIBUTORS

Alexandra Hong and William Pemulis

Alexandra Hong is an interdisciplinary artist and designer. She is interested in the intersection between art, social practice, and communication; particularly in examining the ways in which art creates spaces for dialogue and challenges our preconceptions and beliefs. Alexandra is a co-founder of art collective Madeleine Co. Her work with Madeleine Co. has been shown in Nuit Blanche, Luminato Festival, Jane's Walk, and most recently in the Helsinki Festival in Finland.

Will Pemulis is a photographer based in Toronto. A graduate of Sheridan College, his photographic work captures the remarkable and phenomenal within the mundane. His subjects focus on the absurd, extreme or outstanding hidden within quotidian spaces, experiences, people and objects. He was recently awarded the Canon Award for his series |R>|G>|B> and book Break-Up.

Amanda Robertson-Herbert

Amanda is a First Nations multidisciplinary artist studying towards a Bachelor in Fine Arts at OCAD University in Drawing and Painting with a background in sociology. They are passionate about co-creation and activism through collaborative art projects. They are also interested in sexual diversity, intersectionality, gender, women, indigeneity and mental health.

With an initial background in illustrative

painting and fashion photography that explores feminine spirituality they examine the grotesque, and oft not discussed topics of humanity. Their interest has shifted to expressions in abstract painting and mixed media, manipulating and corrupting digital data via photo and sound, video, performance art, zine and publications, photovoice, digital storytelling and conceptual, architectural and experimental photo interventions.

<http://www.adoresubtract.com/>

Amy Wong

Amy Wong is an oil painter who navigates mixtape culture to claim a feminist space. She completed her BFA at Concordia University in Montreal, MFA at York University in Toronto and post-graduate studies at De Ateliers in Amsterdam, the Netherlands. Recent projects include 'Soul Train Electrical Circus Living Room Dance Party' at the Art Gallery of Ontario and Images Festival, 'Braided in a Relational Way: Bedroom Install' at 357 Projects and 'Space Jam' at YTB Gallery. Forthcoming projects include 'Feelings' with Dineo Bopape at the Palais de Tokyo in Paris, 'It's Still Privileged Art' at 401 Richmond, Mercer Union's 1 Hr Mixer, and solo exhibitions at Albus Lux Contemporary in Roosendaal, the Netherlands and Eyelevel Gallery in Halifax, Nova Scotia.

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Bijan Ramezani

Bijan Ramezani is a recent BFA graduate at the Ontario College of Art and Design in Toronto. His use of mixed media installation gives a contemporary outlook on current events using video, photographs, found object and sculpture. Ramezani is interested in the use of re contextualizing and re purposing found objects and seeing how they act within a space.

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Bonerkill

Established in 2013, Bonerkill is an intergenerational and interdisciplinary feminist art collective working out of Toronto. By intersecting critical pedagogy, intersectional feminism with contemporary art; we make high/low art projects through social engagement, media texts, analog and web zines.

www.officialbonerkill.tumblr.com

Gabi Briggs

Gabi Briggs is a sovereign Anaiwan and Gumbangier kajira (woman) who documents her body and how it occupies places and the viewers gaze (you). She does so in order to examine power, privilege and the colonizing and politicizing of her body and narrative. Forever complexed and possibly hoodwinked, Briggs looks to

the arts as a place to have agency, to decolonise and to find absolute autonomy and sovereignty.

Briggs is an artist and curator based in sovereign Narm-Melbourne and is currently living in Tkaranto. She is completing a degree in Fine Arts at RMIT University and OCAD University (2016) and works in various mediums such as performance, video, projection, sound and installation. Briggs is always lost in thought, contemplating notions of sovereignty, self-care, decolonization, male gaze, privilege, white supremacy and the interconnectedness of these ideas.

Most of her practise has been in Narm- Melbourne where she has worked with Arika Waulu, Gertrude Street Projection Festival and Liquid Architecture.

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Geneviève Wallen

As a curator and art historian, Geneviève Wallen is interested in issues of ethnocultural representational spaces in Canada. Wallen curated as well as co-curated a series of exhibitions in Montreal and Toronto such as Nia Centre for the Arts' 4th Annual Visual Arts Exhibition, Exposed 2016; Solace, Scratching Where It's Itching at Younger than Beyoncé Gallery, and There Is Always More Than What We Perceive at OCAD University Graduate Gallery. Geneviève Wallen has also been a contributor for Xpace Cultural Centre

LIST OF CONTRIBUTORS

and The New Gallery and is currently a board member and curator at YTB (Younger Than Beyoncé) Gallery. Wallen presently holds a position as Programming Coordinator at Xspace Cultural Centre.

jes sachse

jes sachse is a Toronto-based Internet poet, internationally exhibited conceptual artist & curator obsessed with disability culture. Living across the blurred lines of whiteness, poverty, genderfluidity and neurodivergence, they are currently completing their first and generously Toronto Arts Council funded illustrated-novel, *Gutter*, which will portray these dilemmas through a multi-modal narrative form, reflecting on a crip navigation of contemporary culture.

Karina Iskandarsjah

Visual artist from Singapore/Indonesia currently residing in Toronto, focusing on ideas of displacement, psychogeography, memory, land, space, borders, decolonization and citizenship. OCAD U MFA Candidate 2018.

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Lido Pimienta

Lido Pimienta (b.1986) is an Indigenous Wayuu Colombian born interdisciplinary artist-curator and musician. She has performed, exhibited, and curated around

the world since 2002. Her work explores the politics of gender, race, motherhood, identity and the construct of the Canadian landscape in the Latin American Diaspora and vernacular.

Moya

Moya is a mixed race Toronto based Illustrator and Artist currently attending OCADU for a bachelors in design. His work playfully explores pop culture and social politics in the form of comics, illustrations, paintings and sculpture.

contact : www.onlyhuman.space
[@shade_gang](https://twitter.com/shade_gang)

Oreka James

Oreka James is a Toronto-based multidisciplinary artist, currently finishing her BFA in Drawing and Painting at OCAD University. Her work deals with issues of identity, considering all of which construct and cultivate the human experience. She uses elements of narration to find answers and explore the dualities of existence, examining the different ways identity can be shaped.

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[@orekaj](https://twitter.com/orekaj)

Quentin VerCetty Lindsay

Quentin VerCetty is an award winning contemporary griot (storyteller) who knows no boundaries when it comes to his artistic expression. For past

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decade Quentin has been translating his lived experiences and journey and translates the into uplifting critical stories. His work includes using the media of painting, illustration, street murals, photography, graphic design, spoken word poetry and West African Drumming.

As an artrepreneur (an entrepreneur in the creative industry) he runs his own fine arts production operation called VerCetty Made it Studios and is also the current Chief Executive Officer and Creative Director of PRIYOME Multimedia Company. Recently obtaining his Bachelors in Fine Arts from Ontario College of Art Design University, his current body of work is around the motif of activism and using futuristic lens and science fiction narratives to address issues of representation, youth generation inclusion, immigration, mobility and alienation.

Outside of being an artists and handling his biz, VerCetty also enjoys traveling, attending music concerts, Equestrianism, watching Martial Arts Films, playing chess and learning about new technological advancements.

To learn more about Quentin and his work visit www.vercetty.com | @qcetty (on all social media platforms)

Sean Sandusky

Sean Sandusky is a multidisciplinary third culture Toronto-based artist, writer, and curator, working most specifically in the mediums of

Performance, Video, and Installation. Having no specifics in medium as an artist, Sean likes to believe every work they do as a practicing artist is from a raw, improvisational, performative effort. What Sean looks for is to be able to tie in elements of defined aesthetics and pop culture with aspects of conversations such as social justice, identity, and concept. Works that Sean is currently focusing on creating are ones that deal with their own personal intersections and specifically how their privileges and oppressions exist upon and metaphorical border covering discussion topics such as gender identity, wealth, race, ability/disability, diaspora, spirituality, culture, dysphoria, ego, and absurdity. What Sean looks to create in works is not just the political intersection but the intersections of sorrow and hilarity that these situations create. Utilizing tools of sensationalism and surrealism within works, they continue to apply research and personal experience to create a full bodied work whether it be material or not at all.

contact: lovelyissean@gmail.com.

Shantel Miller

Shantel Miller is an emerging artist whose work is primarily centralized around the psychological state of the Black community in the context of modern practices of enslavement. She finds it striking that the Black male as a subgroup must surmount an intricate web of surreptitious barriers and stereotypes to arrive at an individual understanding of whom they are and their place in society. Her paintings

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are heavily influenced by current political and social issues to represent complex experiences, emotions and ideas. Miller layers symbolic figures, imagery and events as a means to confront the normalization of both systematic and institutionalized methods of discrimination

In 2013, Shantel Miller received a Bachelor of Fine Arts (BFA) from the Ontario College of Art and Design (OCADU), majoring in Drawing and Painting. She primarily works with oil, but is also well versed in other media including watercolor, ink, and pastel. Shantel currently works from her studio located in Toronto, Ontario.

Sheila Sampath

Creative director of The Public, editorial and art director of Shameless magazine, instructor at OCAD University, bass and voice of Tu Suis. Activist. Craftster. Hoarder.

Sheila Sampath is an educator and an activist designer, who has been crafting creative for social good since 2003. Former chair of the board of directors at the Toronto Rape Crisis Centre/Multi-cultural Women Against Rape, she has a background in grassroots activism and organizing which she incorporates into her strategic approach to graphic design and popular education as Principal and Creative Director at The Public. She is the Editorial and Art Director of the award-winning Shameless — Canada's feminist voice for young women and trans youth, teaches in the

faculty of design at OCAD University and serves on the board of the South Asian Visual Arts Centre.

Shellie Zhang

Shellie Zhang is a Toronto-based artist who was born in Beijing and raised in various parts of China, the United States, and Canada. She has exhibited at venues including WORKJAM (Beijing), the OCAD U Student Gallery (Toronto), Buddies in Bad Times Theatre (Toronto), the Living Arts Centre Gallery (Mississauga), Videofag Gallery (Toronto), and the 2014 Feminist Art Conference (Toronto). Recently, she was the focus of Fairchild Television's New Maple series, which highlights the work and lives of naturalized citizens. She is a recipient of grants such as the RBC Museum Emerging Professional Grant and awards such as the University of Toronto's Student Engagement in the Arts Award.

Her practice addresses the cultural intersections experienced through her identity as a first generation Chinese-Canadian woman. By uniting past and present iconography with the techniques of mass communication, language and sign, her work deconstructs notions of tradition, gender, identity, the body, and popular culture while calling attention to these subjects in the context and construction of a multicultural society.

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SANJIT DHILLON & LEAF WATSON

ALEXANDRA HONG & WILLIAM PEMULIS / AMANDA

ROBERTSON-HERBERT / AMY WONG / BIJAN RA-

MEZANI / BONERKILL / GABI BRIGGS / GENEVIEVE

WALLEN / jes sachse / KARINA ISKANDARSJAH /

LIDO PIMIENTA / MOYA / OREKA JAMES / QUENTIN

VERCETTY LINDSAY / SEAN SANDUSKY / SHANTEL

MILLER / SHEILA SAMPATH / SHELLIE ZHANG