

RELATIONAL

rEvolution



VISUAL ART EXHIBITION

CURATED BY

Elwood Jimmy

ARTISTIC DIRECTOR

SD Holman

RELATIONAL

rEvolutions

VISUAL ART EXHIBITION

Queer Arts Festival 2019

CURATED BY

Elwood Jimmy

ARTISTIC DIRECTOR

SD Holman

Environmental Benefits Statement

By using paper made with 100% post-consumer recycled content, the following resources have been saved.

trees	water	energy	solid waste	greenhouse gases
24.1	7,191	10.2	40	4,735
fully grown	litres	million BTU	kilograms	kilograms

Environmental impact estimates were made using the Environmental Paper Network Paper Calculator Version 4.0
For more information visit www.papercalculator.org

Made with 100% Vegetable Dye | Printed by Hemlock Printers

Publication Notes

Title: rEvolution : exhibition catalogue / curated by Elwood Jimmy; artistic director, SD Holman.

Names: Queer Arts Festival (2019: Vancouver, B.C.) | Jimmy, Elwood, organizer. | Holman, SD, writer of supplementary textual content. | Pride in Art Society, publisher.

Description: Catalogue of an exhibition held at the Queer Arts Festival, Vancouver, BC, June 17-28, 2019. | Includes bibliographical references.

Identifiers: Canadiana (print) 20210158921 | Canadiana (ebook) 20210158956 | ISBN 9780993718595 (softcover) | ISBN 9781777607500 (PDF)

Subjects: LCSH: Homosexuality and art—Exhibitions. | LCSH: Art, Modern—21st century—Exhibitions. | LCGFT: Exhibition catalogs.

Classification: LCC N8217.H67 Q84 2021 | DDC 700/.453—dc23

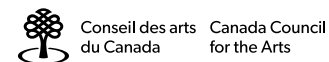
Pride in Art Society
#425-268 Keefer St.
Vancouver, BC V6A 1X5 Canada

Website: queerartsfestival.com

Designed by Odette Hidalgo
Visit addoncreative.ca
Roberts Creek, BC

Cover: Alexandra Gelis, *Doing and Undoing: Poems from Within*, 2019, Mixed media installation

Printed in Canada by Hemlock Printers



We acknowledge the support of the Canada Council for the Arts.

RELATIONAL
rEvolutions
VISUAL ART EXHIBITION

Table of Contents

<i>rEvolution</i> Foreword: SD Holman, Artistic Director	1
Introduction: Elwood Jimmy, Curator	3
<i>rEvolution</i> : Catalogue	4
Curator Biography	56
Artistic Director Biography	56
Artist Biographies	57
<i>rEvolution</i> Plate List	62

The Queer Arts Festival takes place on the sovereign, unceded land of the xwməθkwəyəm (Musqueam), səlilwəta' ɥ (Tseil-Waututh), and Skwxwú7mesh (Squamish) peoples. I ask you to join me in acknowledging the xwməθkwəyəm, səlilwəta' ɥ and Skwxwú7mesh communities, their elders both past and present, as well as future generations. QAF also acknowledges that it was founded upon exclusions and erasures of many Indigenous peoples, including those on whose land this institution is located. This acknowledgement demonstrates a commitment to continued work to dismantle the ongoing legacies of settler colonialism.

Foreword: Relational rEvolutions

ARTISTIC DIRECTOR SD Holman

Queer Arts Festival 2019: *rEvolution* opened amid two widely celebrated semicentennials. On June 28, 2019, we were 50 years from the Stonewall Riots. On XXX day month year (do you know when?) we had completed fifty long, slow revolutions of the earth around the sun since the partial decriminalization of sodomy in Canada (for some people, some of the time, in some places...) In those fifty years, *so much changed*. For some people, some of the time, in some places.

In a year filled with self-congratulatory festivities proclaiming the official inclusion of queers within liberal capitalism, I kept coming back to J. Halberstam's warning in *The Queer Art of Failure* to "suspect memorialization... a 'ritual of power' [that] selects for what is important (the histories of triumph), it reads a continuous narrative into one full of ruptures and contradictions." How do we address the cognitive dissonance between these liberatory quinquagenary milestones and the concomitant turn to the right in

Canada and so many places around the world? How do we resist the urge to tidy history into a comforting chronicle of linear advancement and recognize instead the messy multivalence of the movement? How do we live in the rupture between rainbow crosswalks and death threats?

Art sparked the Stonewall Riots: the queers who fought back that day were gathered to mourn the death of Judy Garland. QAF 2019 *rEvolution* gathered together artists who push and transgress; engaging with our annals of struggle and erasure to revamp artifacts of the past and turn them to our own ends: art as the evolution of the revolution.

I was introduced to Elwood Jimmy as an interesting new curator to consider by Hunkpapa Lakota (Sioux) artist Dana Claxton at the opening of her solo show at the Vancouver Art Gallery. Elwood and I started a dialogue that led to him curating the visual arts exhibition at QAF 2019. Elwood is a Two-Spirit artist, facilitator, cultural manager, and writer originally from Thunderchild First Nation whose practice spans 20 years.

One of the most valuable teachings I have learned from Two-Spirit artists and partners during my time at QAF is to question the premise of queer liberation as progressive, but rather to understand homophobia as a product of colonization introduced to

this continent scant centuries ago, and to recognize and celebrate the reclamation of precolonial ways of knowing in which gender and sexuality were conceived beyond binaries and compulsory heterosexuality was unheard of.

In a brilliant move, Elwood spun the festival's 2019 theme of *rEvolution* away from implications of one-time, unidirectional, cataclysmic change, toward its alternate allusions to the cyclical and orbital. With his visual arts curation *Relational rEvolutions*, Elwood invites us to consider a radically different and tender way of being. Elwood's practice at the intersection between Disability Arts, Indigenous Arts, and socially engaged arts brought a rich and multi-layered mix of voices to the exhibition. *Relational rEvolutions* proposed a revolution of being, inviting us to recalibrate how we hope, how we sense, how we love, and above all to reexamine our relationships with each other and with the land.

— SD Holman, Artistic Director

This catalogue is lovingly dedicated to the wonderful and fierce mother and collaborator of artist Alexandra Gelis.

**Cristina Lombana, b. 30 de mayo de 1957 –
d. 14 de octubre de 2021**

RELATIONAL *rEvolution*s

VISUAL ART EXHIBITION

CURATED BY Elwood Jimmy

We often think of revolution in relation to ways of knowing, but we rarely think about revolution in relation to our colonial habits of being – how our habits are dependent on, maintained and enabled by colonization. A revolution of being is not about what we say, how we look, how we perform, or how we trade in the different economies of colonial modernity. A revolution of being invites us to change our desires, our hopes, how we hope, how we sense, how we love, and above all, regenerate and recalibrate our relationships with each other, with the land, with time, with form and with space. In this recalibration of being,

time and revolution are not linear. A radically different and tender way of being is necessary to face the violence on particular bodies – the human and non-human – that keep colonial systems in place, and to not lose sight of what we do not want to see. It is the cultivation and maintenance of practices – artistic, spiritual, life – that gesture towards a reimagining of a different way of being, of sitting with the complexities that we collectively face in an increasingly polarized world. In this exhibition, we look towards practices and processes that move towards generative ways of being.

— Curator Elwood Jimmy, 2019

RELATIONAL

rEvolutions

VISUAL ART EXHIBITION

CURATED BY Elwood Jimmy

Alexandra Gelis

Dayna Danger

jes sachse

Jessica Karuhanga

Kinnie Starr

Lisa Myers

Love Intersections

Preston Buffalo

Raven Davis

Raven John

Thirza Cuthand

Ty Sloane

Vanessa Dion Fletcher

Alexandra Gelis

Plates 1 - 7: Alexandra Gelis, *Doing and Undoing: Poems from Within*, 2019, Mixed media installation



you think of the past and each doing and undoing is an end and a new beginning





Plates 8 - 9: Alexandra Gelis, *Doing and Undoing:*
Poems from Within, 2019, Mixed media installation





Plate 10: Alexandra Gelis, *Doing and Undoing: Poems from Within*, 2019, Mixed media installation

Artist Statement

Doing and Undoing / Hacer y Deshacer: Poems from Within (2019) is an interactive video installation by Alexandra Gelis, in collaboration with her mother Cristina. Many of the video sequences show Gelis's mother undressing – one strand of yarn at a time – sometimes in Panama's Casco Viejo (historic district), sometimes in the Pacific Ocean. Gelis tells the story of a cancer survivor – a story that resonates with countless others – through her mother's body and lived experience. It is a story of entanglement, between mother and daughter, the human and beyond human, and artist and audience. Viewers can immerse themselves in the work, by pulling spools of threads connected to electronic components concealed in the Priscilla sewing box, simultaneously interacting with and altering the narrative embedded into the different videos, depending on which spools of thread are pulled. In doing so, the artist provides opportunities for healing collectively.

— Alexandra Gelis

Dayna Danger

Plate 11:
Dayna Danger, V006595,
Sisters, 2014, Digital print,
40 x 50 inches



Plate 12:
Dayna Danger,
V007491, *Sisters*,
2014, Digital print,
40 x 50 inches



Plate 13: Dayna Danger,
Siostra, Sisters, 2013,
Digital print,
54 x 40 inches



Plate 14: Dayna Danger, *PeekaBOO, Sisters*, 2014,
Digital print, 50 x 40 inches

jes sachse



Facing page:

Plate 15: Dayna Danger, *PONYPLAY, Sisters*, 2014, Digital print, 54 x 40 inches

Plate 16: jes sachse, *Signs 2 & 3*, 2017, Diptych, aluminum, polyurethane coating, 24 x 36 inches .



Plate 17: jes sachse, *Signs 6*, 2018, Diptych, aluminum, polyurethane coating, 18 x 18 inches



Plate 18: jes sachse, *Mitsein*, 2018, Diptych, digital print on vinyl, 24 x 72 inches



Artist Statement

There is a landscape of getting by. It's the way the economy feels in our bodies. Placing the personal-private space of the Internet in public asks an awkward question, and offers of a shamed reply in poetic call-and-answer fashion. The gratuitous layering of apologies is both meaningless and deeply painful, and familiar to anyone working in precarity. I want to address the violence of gentrification with the private landscapes it occupies / as well the way many mitigate the violence/trauma of a late-capitalist gig economy of demanding email screens, with other screens – the uncomfortable called-out familiarity of the “Are you still there?” screen fractured across two flag poles aired in public. Strategies of forced coping like ‘depression napping’ or in my case, ‘day wine’. Things that are awkward solutions to force our bodies to STOP WORKING for a second because it’s making us crazy (crazier?).

The aesthetic of dos:// and amber and black of early computers in a concrete poem about contemporary email culture is a layered nod to the emptiness of what “progress” means, in a colonial sense, connected to landscape consumption, and subject-less conversation. The dehumanizing language of white supremacy. Employing the use of the comma as a pause that indicates an immense volume, in a digital language format where the comma never appears. The apologies are human in quality, and yet they repeat themselves in a gratuitous automated manner, as if alienated from themselves.

Resistance is always in conversation with care.

Beginning in 2017, *Signs* is an ongoing conversational series of diptych and triptych pairings, including a special collaboration in 2018 with artist Fallon Simard.

Taking up the aesthetics and materiality of industrial signage, the works refuse the assumed neutrality of legibility and universal language, often found in museums themselves, deeply questioning the notion of objectivity. The work explores strategies for PTSD and continuance in the struggle of survival.

Invoking large scale meme-poems in call and answer fashion, a friendship plays in the cadence of this wayfinding gesture.

— jes sachse

Jessica Karuhanga



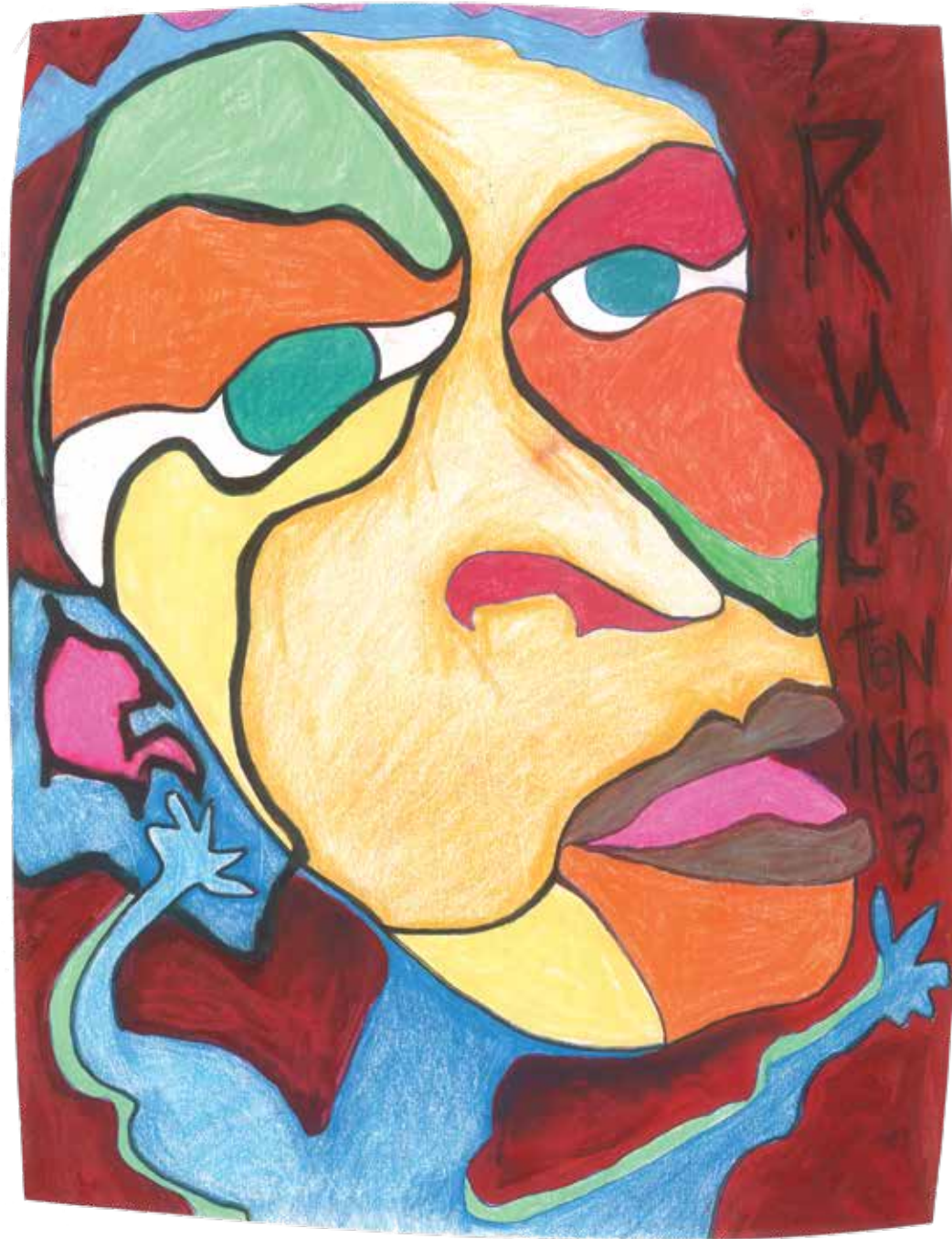
Plates 19 – 20: Jessica Karuhanga, *being who you are there is no other*, 2018, Double projection installation, 15 minutes. Shot by Aaditya Aggarwal, Serene Husni, and Xin Liu. Edited by Serene Husni. Choreography by Jessica Karuhanga. Original Music by Joyful Joyful (Cormac Culkeen and Dave Grenon). Audio Mix by Jessica Karuhanga. Mastered by Erik Culp. Performed by Ahlam Hassan and Jessica Karuhanga

Artist Statement

being who you are there is no other is a visual and sonic poem that meditates on wildness through the intuitive movements of two Black bodies. In the words of Gil Scott Heron, “the blues was built on the American wilderness.” However, the longstanding presence of Blackness in Canada is often disavowed and ignored. There is an absented-presence of Blackness in the wild. Who paints the imagined landscapes here literally and figuratively?

Who gets to revel here? In what ways can Blackness as urbanity be called into question? This poem seeks to unhinge the pervasive imagination. In this two-channel video installation Black bodies enact gestures in response to one another, the temporalities they occupy, and a third unseen body. Their undulating movements call us forth to an alterity or elsewhere in moments of grief and despair. — Jessica Karuhanga

Kinnie Starr



R U L I S T E N I N G ? N O . S H I F T .

Plates 21 – 24: Kinnie Starr, *SHIFT* — a series of drawings on liminality, 2019, Dimensions vary



Artist Statement

I am interested in the space between spaces. The place of not belonging, or being marginalized, can also be thought of as a place of power and freedom, a space with no constraints.

This series of drawings is a collection of old and new images designed to take the viewer through the state of feeling stuck and unheard into the liminal space where we are able to wait, pause, learn, be.

The drawings follow emotionally charged states of internal conflict. *R U Listening* is anger and righteousness. *No* describes shame, the place where outside forces define self, buckling the spine. *Shift* marks the moment of hesitation when we pause to lift the gaze. *Observe* shows heightened observation of the present and natural world, where surroundings begin to teach us. *Release* is

the moment when upright stance brings renewal, and personal agency emerges. *Grow because you can* is the fertile ground of humility and self-acceptance, flowers emerging as a result, even in the darkest tragedy. This is the state of being part of the land, being absolutely sovereign, where we are as fluid as the seasons.

The wrap around text is designed to take the viewer physically through the images to mark the energetic state where duality occurs in every instant. This, for me, is the liminal space.

I would like to thank Odette Hidalgo for her adaptations and graphic ideas that helped make this collection cohesive. I would like to thank Shaira 'SD' Holman and Rachel Iwaasa for the opportunity to present, as well as Queer Arts Festival.

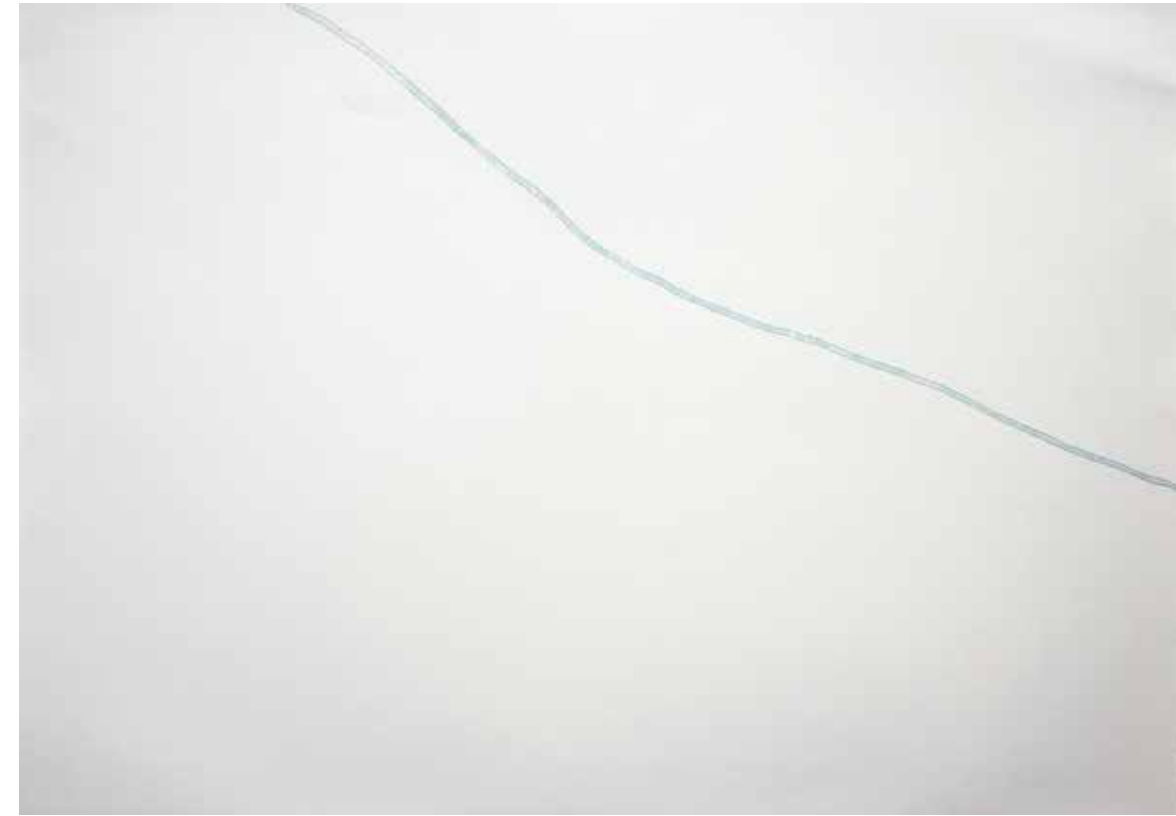
Nia:wen.

— Kinnie Starr

O B S E R V E . R E L E A S E . G R O W B E C A U S E Y O U C A N

Plates 25 – 27: Kinnie Starr, *SHIFT* — a series of drawings on liminality, 2019, Dimensions vary

Lisa Myers



ARTIST: Lisa Myers



Plates 28 – 31:
Lisa Myers,
*Garden River (water,
land, traintrack, all)*,
2015, Serigraphy:
blueberry and
commercial pigment,
30 x 24 inches

Artist Statement

I consider walking and cooking as research methods for art making. Using video, super eight film, photographs, sound, and writing as documentation sources, I delve into stories and experiment with ways to retell or reconstruct narratives in sculptural and installation form. I use a range of media and materials in my artwork including print making, sewn structures and surfaces often involving video projections, audio and the assemblage of materials such as food, seeds, canvas and beads. The tactile nature of working with these materials is similar to the creative process of cooking. Each ingredient has a story and its origin or cultivation contributes to the meal, as do the materials that I bring together in my artwork. The emphasis on food and place resonate through much of my work and reifies the stories and meaning embedded and imbued on these elements.

I worked on a series of drawings using large digital maps as a source and created designs for silkscreen prints that incorporated an experimental use of pigments made from a reduced blueberry puree printing ink. This series of four prints show three layers of information about three layers of information about Garden River First Nation — the water, the land, the train tracks and in the fourth print, all the layers combined the water, the land, the train tracks and the fourth print has all these layers together. These 'blueprints' are designs of a site significant to a place my Grandfather found refuge while following the train tracks home from residential school. Blueberries were the main sustenance on this long walk.

— Lisa Myers

Love Intersections



Plate 32: Love Intersections, *Iron Hyphen*, 2019, Video installation, 12 minutes 9 seconds. Courtesy of David Ng and Jen Sungshine, videography by Eric Sanderson



Artist Statement

Yellow Peril: Queer Destiny explores the nuances of queer Chinese diasporic culture through the medium of the Chinese elements. In Chinese culture, the elements also have numerous approaches to understanding ways of “being”; they also have principles of metaphysics, and temporalities. In this installation, we invoke these elements through different images, as a conduit to understanding queer East Asian cultural formations, as

not an intellectual delineation, but a way to investigate the embodiment of queer Chinese, diasporic identity. This intimate artistic exploration is an invitation to engage with the ways that as queer and racialized people, our sexualities are deeply imbricated with our cultural identities. The installation offers three performances: The first one juxtaposes (drag artist) Maiden China in a bridal gown on the land, referencing intersections between

Chinese people in the diaspora, and our relationships to the land, and also complicity to the settler-colonial state. The second performance is an ancestral veneration ceremony performed at Larwill Park, which was the original gathering site for the anti-Oriental riots in 1907. The ceremony invokes a “temporal glitch” (referencing Saidiya Hartman), illuminating how the violence towards racialized (queer) bodies in the past, runs parallel to the

Plates 33 – 35: Love Intersections, *Iron Hyphen*, 2019, Video installation, 12 minutes 9 seconds. Courtesy of David Ng and Jen Sunshine, videography by Eric Sanderson



lived experiences of queers of colour today. The third performance is the “rice burial and dance”; using the metaphor of rice – as a metaphor for nourishment, as intrinsic to numerous cultures, particularly Asian cultures – and the movement of the queer asian subject, circulating, and circulating, and diving, and pushing, feeling, the messiness of the diasporic, and hyphenated identity. The “rice burial” invokes a deep immersion into the messiness of diasporic identity, with the reversal of the shot detailing the individual grains of culture and identity that “come together” to form a subject.

Yellow Peril: Queer Destiny by Love Intersections (David Ng & Jen Sungshine) in collaboration with Maiden China (Kendell Yan). David Ng and Jen Sungshine are the co-creative directors of Love Intersections, a media arts collective made up of queer artists of colour who use artistic practice to share stories of queer, trans and intersex people living, dancing, and breathing in the margins.

— Love Intersections

Plates 36 – 37: Love Intersections, *Iron Hyphen*, 2019, Video installation, 12 minutes 9 seconds. Courtesy of David Ng and Jen Sungshine, videography by Eric Sanderson

Preston Buffalo



Facing page, clockwise:

Plate 38: Preston Buffalo, *Fentanyl-Elijah*, 2018, Shadow box, resin, nails, LED, 10 x 10 inches

Plate 39: Preston Buffalo, *Fentanyl Miguel*, 2019, Archival print, 11 x 17 inches

Plate 40: Preston Buffalo, *Blue Rattle*, 2019, Archival print, 18 x 24 inches

Plate 41: Preston Buffalo, *Red Rattle*, 2019, Archival print, 18 x 24 inches

Counter-clockwise:

Plate 42: Preston Buffalo, *Cree Face*, 2018, Archival print, 11 x 16 inches

Plate 43: Preston Buffalo, *Poodle Clan*, 2019, Digital illustration-resin, 24 x 36 inches

Plate 44: Preston Buffalo, *Poodle Clan Montreal*, 2019, Digital illustration, 16 x 16 inches





Plate 45: Preston Buffalo, *Treaty 6*, 2019, Typography, 11 x 17 inches

Plate 46: Preston Buffalo, *capture3*, 2019, Typography, 11 x 17 inches

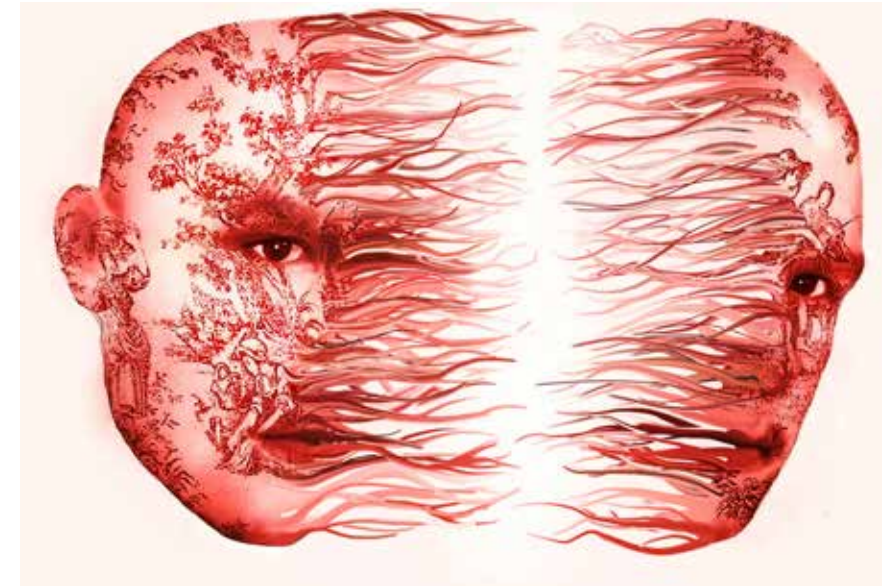


Plate 47: Preston Buffalo, *ReDisConnect 4*, 2018, Digital illustration-resin, 11 x 17 inches

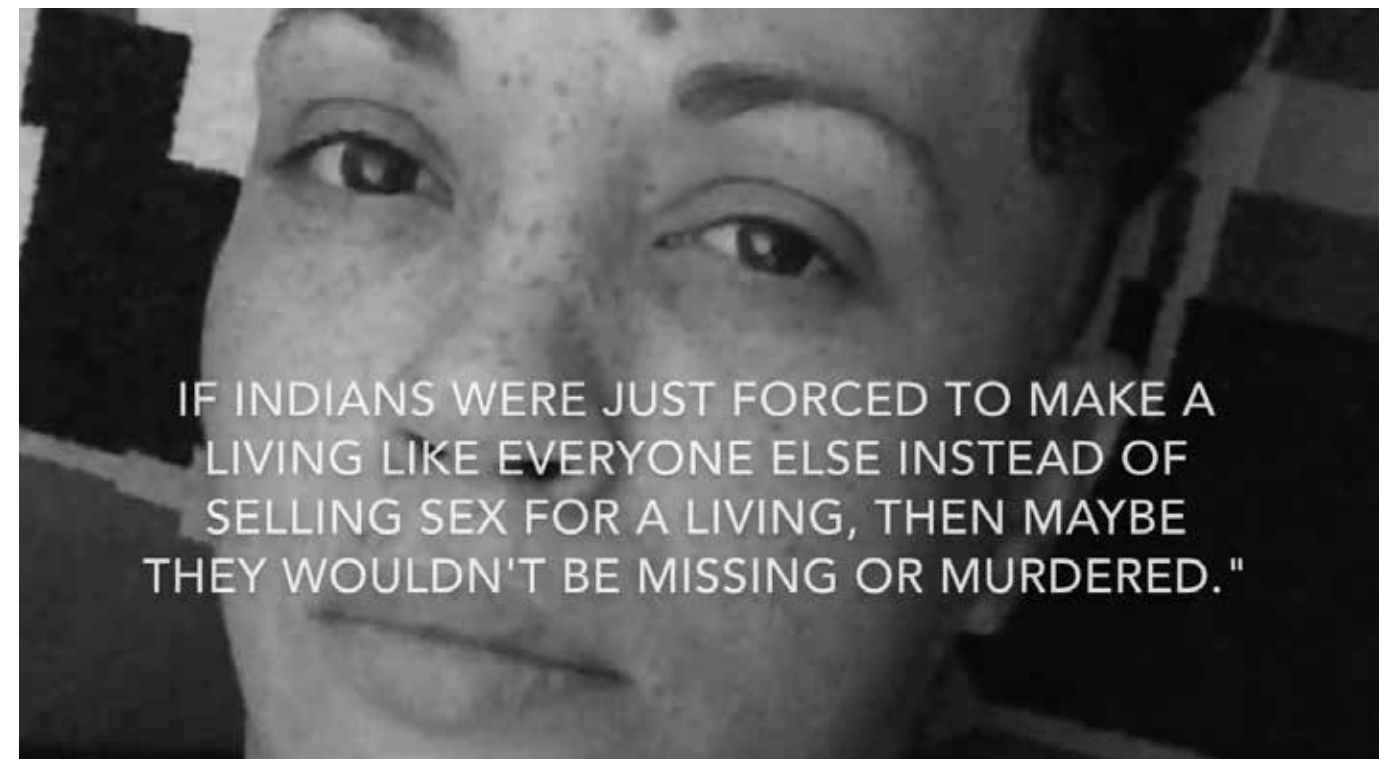


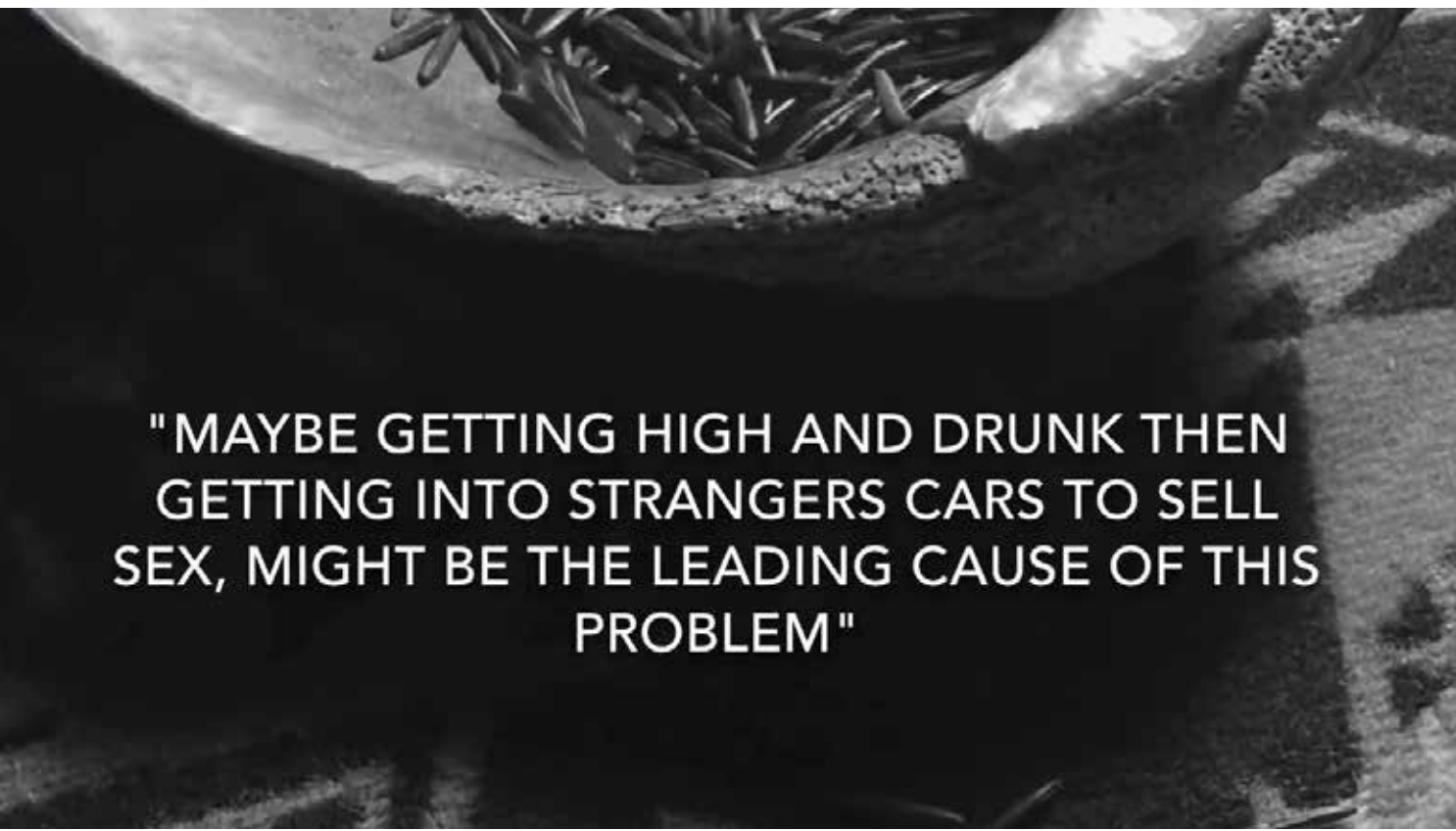
Plate 48: Preston Buffalo, *ToileFace*, 2018, Archival photo, 24 x 36 inches

Raven Davis



Plates 49 – 51: Raven Davis, *It's Not Your Fault*, 2015,
Single channel video, 4 minutes





"MAYBE GETTING HIGH AND DRUNK THEN GETTING INTO STRANGERS CARS TO SELL SEX, MIGHT BE THE LEADING CAUSE OF THIS PROBLEM"

IN HONOUR OF ALL INDIGENOUS WOMEN WHO ARE MISSING, MURDERED OR ARE STILL BEING ABUSED.

Artist Statement

It's Not Your Fault is a media piece about the violence of online comments made towards Indigenous people, specifically Indigenous Women, children and 2 Spirit people. It brings attention to the negligence of online/ social media outlets allowing hate speech in Canada.

In the movie I use manoomin, a grain also known as "wild rice" which had been a food staple for many Indigenous people in Canada. Throughout the short, I record myself preparing my bundle to pray and help heal from what I was reading, but couldn't complete the ceremony because the abalone prayer shell that

I'm holding, fills up with manoomin; symbolically, the lives and struggles of all my relations, extended family, chosen family and women, 2 Spirit folks and children across Turtle Island whose lives have been taken, those who are still suffering and those who have not been able to escape their abusers or violent situations.

Throughout the movie, I perform a song with a fringe, leather handled and horn and bean shaker. The Strong Women's song, also known as the Women's Warrior song was taught to me over 20 years ago by the Ode'min Kwe Singers. It was at that time that I sang with them

and Pasiwegiik Drummers at different events and gathering in Ontario. I performed the song in a slightly different version of the original to make it a bit slower, deeper and more like something you'd hear as a child from your mother or grandmother. Similar to a lullaby or cradlesong to calm a child's crying or preparation before bed. I sang this song in this way to comfort my sadness as it related to what I was reading and to honour all women and 2 Spirit people who we've lost and who are still suffering in abusive relationships or sexually or gendered violent situations. — Raven Davis

Plates 52 – 53: Raven Davis, *It's Not Your Fault*, 2015, Single channel video, 4 minutes

Raven John

Plates 54 – 58: Raven John, *Listen to the Earth*, 2019, Mixed media sculpture, dimensions vary



Richard Heikkilä-Sawan



Plate 59: Richard Heikkilä-Sawan, *Paradaxe*, 2016,
Found objects, copper leaf, MDF board, paint,
dimensions vary

Thirza Cuthand



Plates 60 – 61: Thirza Cuthand, *Reclamation*, 2018, 4K video, 13 minutes 11 seconds



Plate 62: Thirza Cuthand, *Reclamation*, 2018, 4K video,
13 minutes 11 seconds



Ty
Sloane

Plates 63:
Ty Sloane, *Self In
Response*, 2018,
Mixed media
sculpture,
dimensions vary



Artist Statement

Self In Response is a sculpture and photo exhibition embodying Ty's identities have bled alongside the community whose helped the healing through the character of 'Colin Eyes'd'. The wounds and duvet mirror the wounds of violence that have impacted me: Wounds on Colin's torso representing the impact of three acts of violence in time; Mcarthur Murders, Colten's Death, and Tina's Death, Wounds on the neck as a homage to Colten's own wounds, and duvet as a homage to how they found Tina (Also symbolizing how

something for healing and violence can be found in the most comforting thing). Colin's existence is a physical manifestation of my own 'existence in resistance' to the violence enacted upon my intersecting communities.

Intersections of Indigenous, Mixed, and Queer communities and respective members death play a huge toll on how Ty has; mourned in their communities, the violence inflicted, the feeling of absence, and how they choose to remember violent traumas of community members passing. This sculpture of

Colin Eyes'd have photos of queerness exploding outward as a representation of healing. Colin wears a denim outfit (The 'Canadian Tuxedo') with keywords associated with Indigeneity, and from his limbs is a material that highlights queerness with 'shards' of photographs which showcase community as an influence. The photographs include photos of individuals (Yolanda Bonnell, Maddie Bautista, Usman Khan, Josh Murphy, Babia Majora, ImogenQuest Miranda Warner, Aggie Sems, Jord Camp, Daniel

Plates 64 – 65: Ty Sloane, *Self In Response*, 2018, Mixed media sculpture, dimensions vary

Carter, Rohith Ashokkumar, Ammarah Syed, Usman Khan, Elizabeth Staples, Tony Tran, Bilal Baig, Alexi Pedneault and Sasha Rehaume) who have aided in healing for Ty. — Ty Sloane



Plates 66 – 67:
Vanessa Dion Fletcher, *Be careful Where You Step*,
2018, TRAMPA matt, porcupine quills, 25 x 16 x 4 inches



**Plates 68:**

Vanesa Dion Fletcher, *Be careful Where You Step*,
2018, TRAMPA matt, porcupine quills, 25 x 16 x 4 inches

Artist statement

Walking through Toronto with a friend, they point out a bushy green plant and tell me its named Labs Quarter — part of the goosefoot family. You can eat the stock seeds and leaves. Many people think it's a weed but it's an important food that grows everywhere from gardens to pavement cracks. I found the Lenape name is waxkanúsak. Now that I know what it is I see it everywhere and eat a leaf or two.

Porcupines have 30,000 quills that are their primary defense against predators. Given the way my indigenous ancestors and our land has been treated, *Be careful Where You Step* is an essential reminder of the potential harm, protection, and healing that can be present in the land. It was first exhibited as part of *The Land is Where Your Feet Touch the Ground* curated by Ryan Rice.

I employ porcupine quills, Wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally. Reflecting on an indigenous feminist body with a neurodiverse mind, I create art using composite media, primarily working in performance, textiles, video.

I look for knowledge embedded in materials and techniques. Embodiment and visual art allow a reprieve from the colonialism and ableism of English. My interest in communication comes from my lack of access to my indigenous languages (Potawatomi and Lenape) and as a person living with a learning disability caused by issues with short-term memory. This perspective of language and communication is fractured and politicized. Honoring that my body and mind are not separate, I address the socio-political representations and implications of Menstruation, reproduction and the biological body.

— Vanesa Dion Fletcher

Curator Biography

Elwood Jimmy

Elwood Jimmy is a learner, collaborator, writer, artist, cultural translator & facilitator, and gardener. He is originally from the Thunderchild First Nation, a Nêhiyaw community in the global north. For almost 20 years, he has played a leadership role in several art projects, collectives, and organizations nationally and abroad. In his practices, he has employed photography, film, video, storytelling, language, text, textiles, natural materials, performance, and personal & community narratives as the foundation for a number of collaborative projects.

Artistic Director Biography

SD Holman

SD Holman is an award winning artist and curator whose work has toured internationally. An ECUAD graduate in 1990, Holman was picked up by the Vancouver Association for Non-commercial Culture (the NON) right out of art school. Holman was appointed Artistic Director of Pride in Art in 2008 and spearheaded the founding of the Queer Arts Festival, now recognized among the top 2 of its kind worldwide, and SUM, Canada's only queer-mandated transdisciplinary gallery and programmed artists including Kent Monkman, Cris Derksen, Jeremy Dutcher, Paul Wong, Angela Grossman and Jonathan D. Katz. Curatorial highlights include TRIGGER, the 25th anniversary exhibition for Kiss & Tell's notorious *Drawing the Line* project, Adrian Stimson's *Naked Napi* solo show, and Paul Wong's monumental multi-curator *Through the Trapdoor* underground storage locker exhibition.

A laureate of the YWCA Women of Distinction Award, one of Canada's most prestigious awards Holman's work has exhibited at Wellesley College, the Advocate Gallery (Los Angeles), the Soady-Campbell Gallery (New York), the San Francisco Public Library, The Helen Pitt International Gallery, Charles H. Scott, Exposure, Gallery Gachet, the Roundhouse, Vancouver East Cultural Centre, Artropolis, and Fotobase Galleries (Vancouver). Holman's portrait project *BUTCH: Not like the other girls* toured North America and is going in second edition, distributed by Caitlin Press Dagger Editions.

Artists Biography

Alexandra Gelis

Alexandra Gelis is a Colombian-Venezuelan media artist living and working in Toronto, Canada. Her studio practice combines film, video, installation, and photography with custom built interactive electronics. Her projects incorporate personal field research as a tool to investigate the ecologies of various landscapes through examining the traces left by various socio-political interventions. She uses data capture techniques, video, sound, and spatial and electronic media to create non-fiction based immersive installations; single and multi channel films and videos. Currently is adding to her work the use of handprocessed super 8 and 16mm color and black and white film. She also works as an educator/facilitator, leading video and photography workshops aimed at youth in marginalized communities in Canada, Colombia, Panama and Ethiopia. She has exhibited internationally in North and South America, Europe and Africa.

Dayna Danger

Dayna Danger is a 2Spirit/Queer, Metis/Saulteaux/Polish visual artist raised in so called Winnipeg, MB. Using photography, sculpture, performance and video, Dayna Danger's practice questions the line between empowerment and objectification by claiming space with her larger than life scale work.

Danger's current use of BDSM and beading leather fetish masks explores the complicated dynamics of sexuality, gender, and power in a consensual and feminist manner. Danger is currently based in Tio'tia:ke.

Danger holds a MFA in Photography from Concordia University. Danger has exhibited her work in Santa Fe, Winnipeg, Ottawa, Montreal, Peterborough, North Bay, Vancouver, Edmonton and Banff. Danger currently serves as a board member for the Aboriginal Curatorial Collective (ACC/CCA).

jes sachse

Presently living in Toronto, jes is an artist, writer and performer whose work addresses the negotiations of bodies moving in public/private space and the work of their care. Their work & writing has appeared in NOW Magazine, The Peak, CV2 -The Canadian Journal of Poetry and Critical Writing, Mobilizing Metaphor: Art, Culture and Disability Activism in Canada, and the 40th Anniversary Edition of *Our Bodies, Ourselves*.

Jessica Karuhanga

Jessica Karuhanga is an artist based in Toronto, Canada. Her interdisciplinary practice moves through performance, sculpture, drawing, writing and video. She has presented her work in various galleries, museums and institutions internationally. Among these spaces are Nuit Blanche, Toronto (2018), Onsite Gallery at OCAD University, Toronto (2018), Museum London, London (2018), Varley Art Gallery, Markham (2018), the Art Museum at University of Toronto (2017), Bridgeport Art Trail, Connecticut, US (2017) Trinity Square Video, Toronto (2016) Goldsmiths, London, UK (2016) and Art Gallery of Ontario, Toronto (2016). She has given lectures for The Power Plant Contemporary Art Gallery, Ryerson University, York University, Soho House, Toronto International Film Festival, Royal Ontario Museum as well as Harvard University and Tisch School of the Arts at NYU's *Black Portraitures Series*. Her writing has been published by *BlackFlash Magazine*, *C Magazine*, *Susan Hobbs Gallery* and *Darling Foundry*. She has been featured in *i-D*, *Dazed*, *Border Crossings*, *Toronto Star*, *CBC Arts*, *esse*, *filthy dreams*, *Globe and Mail* and *Canadian Art*. She holds degrees from Western University (2010) and University of Victoria (2012) and is currently a Sessional Professor in Visual Studies at University of Toronto.

Kinnie Starr

Kinnie Starr is one of Canada's most critically acclaimed underground musicians. She relies on her authentic voice, raw talent, solid groove and love for wordplay, whether performing folky hip hop, heartfelt guitar songs or spoken word. A Juno award-winning producer and Juno nominated artist, Kinnie has performed all over the world. She was recognized as a pioneer in hip hop in 2011 by Manifesto Hip Hop Summit, Toronto. She has worked with youth in more than 65 schools through ArtStarts to promote literacy, creativity, self-confidence and authentic expression through hip hop and poetry.

Lisa Myers

Lisa Myers is an independent curator and artist with a keen interest in interdisciplinary collaboration. Myers has a Master of Fine Arts in Criticism and Curatorial practice from OCAD University. Her recent work involves printmaking, stop-motion animation and performance. Since 2010 she has worked with anthocyanin pigment from blueberries in printmaking, and stop-motion animation. Her participatory performances involve sharing berries and other food items in social gatherings reflecting on the value found in place and displacement; straining and absorbing. She has exhibited her work in solo and group exhibitions in venues including Urban Shaman (Winnipeg), Art Gallery of Peterborough and the Art Gallery of Ontario. Her writing has been published in a number of exhibition publications in addition to the journal *Senses and Society*, *C Magazine* and *FUSE Magazine*. She is currently an Assistant Lecturer in the Faculty of Environmental Studies at York University. Myers is a member of Beausoleil First Nation and she is based in Port Severn and Toronto, Ontario.

Love Intersections

Love Intersections is a media arts collective made up of queer artists of colour, who use artistic practice to share stories of queer, trans and intersex people, living, dancing, and breathing in the margins. We believe in building community, instead of building barriers, and working together to lift up voices in our community. We believe that intersectionality is a verb and a call to action, and we strive to embody that responsibility in our arts practice as much as we can. Our desire is to provoke artful change through employing a lens of love in all that we do.

Preston Buffalo

Preston Buffalo is a Two Spirited Cree Man who lives and loves in the unceded territories of the Coastal Salish Peoples. His Interdisciplinary practice connects Photography, Sculpture, Digital creations and 3D printing and often meets at the intersection of hyphenated identities. The work often asks the question "How can Indigenous art evolve while respecting and challenging traditional forms?"

Raven Davis

Raven Davis is an Indigenous, mixed race, 2-Spirit multidisciplinary artist, curator and activist from the Anishinaabek (Ojibwa) Nation in Manitoba. Born and raised in Tkaronto (Toronto) and currently splitting time working between K'jipuktuk (Halifax) and Tkaronto. Raven blends narratives of colonization, race, gender, erotica, their 2-Spirit identity and the Anishinaabemowin language and culture into a variety of contemporary art forms. Raven is also a proud parent to 3 sons.

Highlighted in *Canadian Art*, *Must Sees*, Raven has been interviewed by *No More Potlucks* the CBC and the *Huffington Post*, and has been published in *Canadian Art Magazine*, *Black Girl Dangerous*, *Plentitude Magazine* and *The Coast News Paper*.

Over the past 3 years, Raven has accomplished a nomination for the *Sobey's Art Award*, has exhibited their artwork in part of the collateral events of the 2015 *Venice Biennale* and was the first art and activism, artist in residence for the *Nova Scotia Art and Design University* in 2016. Their films have made their way to international film festivals in Berlin, Amsterdam, New York City, Montreal and Toronto. Prior to that, Raven has worked as an independent designer and has volunteered on many boards that support the growth of art and cultural awareness.

Throughout Raven's career, they've been a designer for *IKEA* (Toronto, Montreal and California), a jury member for the *Nova Scotia Art Bank*, the *Chair of the Native Women's Resource Center* in Toronto and the *Cape Breton Centre for Craft and Design* in Cape Breton Island.

Raven has facilitated arts programming for: the Art Gallery of Nova Scotia, cultural programming for Native Child and Family Services and Anishnawbe Health in Toronto.

Over the past 15 years, Raven has curated over eight art exhibits in Ontario and Nova Scotia and most recently the bi-annual Atlantic Indigenous art exhibit called Petapan, First Light. Currently, Raven sits on the Aboriginal Curatorial Committee, a National Organization for Indigenous Artists and Curators, the curatorial committee for the 2017 Biennial Gathering of Artist Run Centres and Wonder'neath Artist Studios.

Raven John

Raven John, artist, involuntary comedian and two-spirit activist, is of Coast Salish and Stolo Nation descent. This Two-spirit Trickster is a BFA graduate from Emily Carr University of Art and Design, with a major in visual art and minor in social practice and community engagement, as well as a graduate of the North West Coast Jewelry Arts program at the Native Education College. Raven is a visual artist, cultural consultant, mediator, storyteller, photographer and sculptor. A jack-of-all-trades (and master of a few), their practice covers a wide array of mediums from provocation and humor, puppet making, ceramics, dressmaking, interactive electronics and indigenous technologies. Should you wish to participate in direct action regarding Truth and Reconciliation and/or the ongoing colonization/genocide of the indigenous peoples of Canada, feel free to visit their website to directly wire them money for coffee, comic books and/or art supplies.

Richard Heikkilä-Sawan

I am a half-breed. I am gay. My Indigenous heritage was redacted from my documents. I was adopted at two months. I was raised a Mennonite. I was bullied for four years at a private school. I was married to a woman. I have four grown children. I came out in November 2014. Over the last two years, I have explored the notion of 'coming out' within the contexts of:

- a strict religious upbringing
- discovering my identity to be the 'Other' at the age of thirty-two
- the ensuing deeply personal emotional conflict within the framework of my learned convictions

The question that emerges is: "Who am I?" Inspired by artists Jimmie Durham, Kent Monkman and Robert Delaunay, I build upon notions of identity, race, religion, spirituality, and social/cultural ideologies juxtaposed with my perceived individuality and possible internalized homophobia. My art practice also investigates theories of the historical significance of colour along with the implications of symbolic form (colour and shape) on the political landscape. "Paradaxe" reminds us of the historical use of colour as a means to profile and to judge based on characteristics deemed unacceptable—specifically the system of coloured triangle badges for the identification of prisoners in Nazi concentration camps. The axes defy this scheme intent to destroy; to obliterate. The coloured plinths have taken a few tumbles, yet it seems inappropriate to repair—an inaction defiantly exclaiming "Never again!"

Thirza Cuthand

Thirza Jean Cuthand was born in Regina, Saskatchewan, Canada in 1978, and grew up in Saskatoon. Since 1995 she has been making short experimental narrative videos and films about sexuality, madness, Queer identity and love, and Indigeneity, which have screened in festivals internationally, including the Tribeca Film Festival in New York City, Mix Brasil Festival of Sexual Diversity in Sao Paulo, ImagineNATIVE in Toronto, Frameline in San Francisco, Outfest in Los Angeles, and Oberhausen International Short Film Festival. Her work has also exhibited at galleries including the Mendel in Saskatoon, The National Gallery in Ottawa, and The Walker Art Center in Minneapolis. She completed her BFA majoring in Film and Video at Emily Carr University of Art and Design in 2005, and her Masters of Arts in Media Production at Ryerson University in 2015. In 1999 she was an artist in residence at Videopool and Urban Shaman in Winnipeg, where she completed *Through The Looking Glass*. In 2012 she was an artist in residence at Villa K. Magdalena in Hamburg, Germany, where she completed *Boi Oh Boi*. In 2015 she was commissioned by ImagineNATIVE to make *2 Spirit Introductory Special \$19.99*. She was also commissioned to make *Thirza Cuthand Is An*

Indian Within The Meaning Of The Indian Act by VIMAF and Queer Arts Festival in 2017. In 2018 she was commissioned to make the video *Reclamation* by Cinema Politica in the Documentary *Futurism Next 150* project. In the summer of 2016 they began working on a 2D video game called *A Bipolar Journey* based on her experience learning and dealing with her bipolar disorder. It showed at ImagineNATIVE and she is planning to further develop it. She has also written three feature screenplays and has performed at Live At The End Of The Century in Vancouver, Queer City Cinema's Performatorium in Regina, and 7a*11d in Toronto. In 2017 she won the Hnatyshyn Foundation's REVEAL Indigenous Art Award. She is a Whitney Biennial 2019 artist. She is of Plains Cree and Scots descent, a member of Little Pine First Nation, and currently resides in Toronto, Canada.

Ty Sloane

Tyler (Ty) J Sloane (*THEY/THEM*) is a Two-Spirit Non-Binary Mixed Race (*Anishinaabe/East Asian/Greek/Irish*) multidisciplinary theatre/performance artist. Their personal mandate is to emphasize marginalized voices that intersect: race (*specifically mixed race, east Asian diaspora, and indigenous communities intersecting urban areas*); fluid sexualities; trans, non-binary, and fluid gender expressions; non-monogamous relationships; and class. They've explored the aforementioned themes through various disciplines and projects, including: Mixed-media (*Self In Response to Influence of Violence & Community*), Photography (*Self In Response, Light Our Bodies*), Visual Art (*Self in Response, Breath On One Land*), Community Arts (*Facilitation at SKETCH Working Arts in performance; It's All A DRAG! for queer youth, visual arts, and mentorship*) Burlesque (*as Tygr Willy*), and Theatre/Performance.

Selected theatre credits include: a creator/performer in Youth/Elder's Project (*Buddies in Bad Times Theatre*); a workshop actor in Scanner by Yolanda Bonnell (*Factory Theatre*); a creator/performer in Switch the Village (*Switch Collective*); a featured playwright in the Animikiig Creator's Unit: Liminal; and Assistant Directing in the upcoming production of Lilies; Or, the Revival of a Romantic Drama (*Buddies In Bad Times, Lemontree creations, & Why Not Theatre*).

Vanessa Dion Fletcher

Vanessa Dion Fletcher graduated from The School of the Art Institute of Chicago in 2016 with an MFA in performance, she has exhibited across Canada and the US, at Art Mur in Montreal, Eastern Edge Gallery Newfoundland, The Queer Arts Festival Vancouver, Satellite Art show Miami. Her work is in the Indigenous Art Centre in Gatineau, Quebec, Joan Flasch Artist Book collection, Vtape and Seneca College. In 2019 Vanessa is supported by the City of Toronto Indigenous partnerships fund to be Artist in residence at OCAD University.

Relational rEvolutions Plate List

Alexandra Gelis, *Doing and Undoing: Poems from Within*, 2019, Mixed media installation

Dayna Danger, *V006595, Sisters*, 2014, Digital print, 40 x 50 inches

Dayna Danger, *V007491, Sisters*, 2014, Digital print, 40 x 50 inches

Dayna Danger, *Siostra, Sisters*, 2013, Digital print, 54 x 40 inches

Dayna Danger, *PeekaBOO, Sisters*, 2014, Digital print, 50 x 40 inches

Dayna Danger, *PONYPLAY, Sisters*, 2014, Digital print, 54 x 40 inches

jes sachse, *Signs 2 & 3*, 2017, Diptych, aluminum, polyurethane coating, 24 x 36 inches .

jes sachse, *Signs 6*, 2018, Diptych, aluminum, polyurethane coating, 18 x 18 inches

jes sachse, *Mitsein*, 2018, Diptych, digital print on vinyl, 24 x 72 inches

Jessica Karuhanga, *being who you are there is no other*, 2018, Double projection installation, 15 minutes. Shot by Aaditya Aggarwal, Serene Husni, and Xin Liu. Edited by Serene Husni. Choreography by Jessica Karuhanga. Original Music by Joyful Joyful (Cormac Culkeen and Dave Grenon). Audio Mix by Jessica Karuhanga. Mastered by Erik Culp. Performed by Ahlam Hassan and Jessica Karuhanga

Kinnie Starr, *SHIFT — a series of drawings on liminality*, 2019, Dimensions vary

Lisa Myers, *Garden River (water, land, traintrack, all)*, 2015, Serigraphy: blueberry and commercial pigment, 30 x 24 inches

Love Intersections, *Iron Hyphen*, 2019, Video installation, 12 minutes 9 seconds. Courtesy of David Ng and Jen Sungshine, videography by Eric Sanderson

Preston Buffalo, *Fentanyl-Elijah*, 2018, Shadow box, resin, nails, LED, 10 x 10 inches

Preston Buffalo, *Fentanyl Miguel*, 2019, Archival print, 11 x 17 inches

Preston Buffalo, *Blue Rattle*, 2019, Archival print, 18 x 24 inches

Preston Buffalo, *Red Rattle*, 2019, Archival print, 18 x 24 inches

Preston Buffalo, *Cree Face*, 2018, Archival print, 11 x 16 inches

Preston Buffalo, *Poodle Clan*, 2019, Digital illustration-resin, 24 x 36 inches

Preston Buffalo, *Poodle Clan Montreal*, 2019, Digital illustration, 16 x 16 inches

Preston Buffalo, *Treaty 6*, 2019, Typography, 11 x 17 inches

Preston Buffalo, *capture3*, 2019, Typography, 11 x 17 inches

Preston Buffalo, *ReDisConnect 4*, 2018, Digital illustration-resin, 11 x 17 inches

Preston Buffalo, *ToileFace*, 2018,
Archival photo, 24 x 36 inches

Raven Davis, *It's Not Your Fault*, 2015,
Single channel video, 4 minutes

Raven John, *Listen to the Earth*, 2019,
Mixed media sculpture, dimensions vary

Richard Heikkilä-Sawan, *Paradaxe*, 2016,
Found objects, copper leaf, MDF board, paint,
dimensions vary

Thirza Cuthand, *Reclamation*, 2018,
4K video, 13 minutes 11 seconds

Ty Sloane, *Self In Response*, 2018,
Mixed media sculpture, dimensions vary

Vanessa Dion Fletcher, *Be careful Where
You Step*, 2018, TRAMPA matt, porcupine quills,
25 x 16 x 4 inches

The Pride in Art Society (PiA) presents and exhibits with a curatorial vision favouring challenging, thought-provoking art that pushes boundaries and initiates dialogue. As producers of the Queer Arts Festival (QAF) and SUM gallery, PiA brings diverse communities together to support artistic risk-taking, and incite creative collaboration and experimentation.

Pride in Art was founded in 1998 by Two-Spirit artist Robbie Hong, Black artist Jeffery Gibson and a collective of visual artists mounting an annual art exhibition at the Roundhouse Community Centre. Spearheaded by Jewish artist SD Holman and Japanese artist Rachel Kiyo Iwaasa, Pride in Art incorporated as a nonprofit in 2006, mounting their first multidisciplinary Queer Arts Festival in 2008. In 2018, Artistic Director SD Holman founded SUM gallery as a permanent space presenting multidisciplinary exhibitions and events. At the time of founding, SUM was the only queer-mandated gallery in Canada—not the first, but earlier attempts had succumbed to gentrification, or exhaustion, or both.

QAF is an annual artist-run transdisciplinary art festival at the Roundhouse in Vancouver, BC. Each year, the festival theme ties together a curated visual art exhibition, performing art series, workshops, artist talks, panels, and media art screenings.

QAF has incited dozens of artistic milestones, notably the commissioning and premiere of Canada's first lesbian opera *When the Sun Comes Out* by Leslie Uyeda and Rachel Rose in 2013; *TRIGGER*, the 25th-anniversary exhibition for Kiss & Tell's notorious *Drawing the Line* project; Jeremy Dutcher's first full-length Vancouver concert; Cris Derksen's monumental *Orchestral Powwow*; and the award-winning premiere of the play *Camera Obscura (hungry ghosts)*, Lesley Ewen's fantastical reimagining of multimedia titan Paul Wong's early career.

Recognized as one of the top 2 festivals of its kind worldwide, QAF's programming has garnered wide acclaim as "concise, brilliant and moving" (*Georgia Straight*), "easily one of the best art exhibitions of the year" (*Vancouver Sun*), and "on the forefront of aesthetic and cultural dialogue today" (*Xtra*).



QUEER ARTS FESTIVAL

The Queer Arts Festival (QAF) is an annual artist-run multidisciplinary arts festival at the Roundhouse in Vancouver, BC. Each year, the festival theme ties together a curated visual art exhibition, performing arts series, workshops, artist talks, panels, and media art screenings. Recognized as one of the top 2 festivals of its kind worldwide, QAF's programming has garnered wide acclaim as "concise, brilliant and moving" (*Georgia Straight*), "easily one of the best art exhibitions of the year" (*Vancouver Sun*), and "on the forefront of aesthetic and cultural dialogue today" (*Xtra*).



BRITISH
COLUMBIA



BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia

This project has been supported by the Building Communities Through Arts and Heritage Program, Department of Canadian Heritage.



Canadian
Heritage

Patrimoine
canadien



Canada Council
for the Arts

Conseil des Arts
du Canada



QUEER ARTS FESTIVAL



PRIDE IN ART SOCIETY
celebrating queer art and artists

