

Worldings

A Virtual Conference

July 4, 9, 10 and 11, 2021
Live Over Zoom

Presented by
Griffin Art Projects and Urban Shaman



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July 4, 9, 10 and 11, 2021 | Live Over Zoom

Presented by Griffin Art Projects and Urban Shaman, *Worldings: A Virtual Conference* brings together a weekend of collaborative panels and presentations facilitated live over Zoom exploring the unique artistic perspectives and histories that exist in Canadian and South African experience as seen through the eyes of artists, writers, curators and activists. Coinciding with the presentation of the solo exhibition *William Kentridge: The Colander*, curated by Lisa Baldissera, this virtual gathering reflects on the concept of 'the colander' and how the global events of 2020 expose, through the experiences that have unfolded in each place, unique histories of precarity, globalization and colonization, to focus on resilience and resistance.

Collaborative supporters include the BAG Factory, a non-profit contemporary visual art organisation in Newtown, Johannesburg, The Centre for the Less Good Idea, an experimental, collaborative and cross-disciplinary arts organization and project space founded by William Kentridge, and the University of Regina's Department of Media, Art and Performance.

Register Online Today:

Preview Event | July 4, 2021:

https://zoom.us/webinar/register/WN_B6jt07TUT52X-a0qT5JS6Q

All Three Conference Days | July 9 - 11, 2021:

https://zoom.us/webinar/register/WN_wF01PEH9Thu2-7oy3iaGdg

Cover Image: *What Will Come (Has Already Come)*, 2007, 35 mm film transferred to DVD, anamorphic projection onto tabletop, 8 minutes, 40 seconds

Program Schedule

Sunday, July 4, 2021

11:00 - 11:10 AM PST SPOTLIGHT FEATURE

11:10 AM - 12:25 PM PST
PREVIEW EVENT: IMPERFECT CONSTELLATIONS

MODERATOR: KAREN TAM | SPEAKERS: DR. MARISSA LARGO, PAMILA MATHARU, MORIDJA KITENGE BANZA, JEN SUNGSHINE AND DAVID NG OF LOVE INTERSECTIONS | RESPONDANT: USHA SEEJARIM

Adjunct curator and moderator at Griffin Art Projects, Karen Tam, will be hosting an informal conversation that brings together an intimate group of artists and cultural producers engaging with key themes of resilience and resistance from a BIPOC settler perspective. From institutional critiques to explorations into the politics of archives and the effects of colonialism on diasporic communities in Canada, this panel explores ways that art and artists address the gaps in dominant discourse and narratives by creating and sharing space for underrepresented voices to tell their stories. Panelists include Dr. Marissa Largo, Pamela Matharu, Moridja Kitenge Banza and Jen Sungshine and David Ng of Love Intersections, with South African-based artist and curator Usha Seejarim as respondent.



Still Image from *Drawings for Projection: City Deep*, William Kentridge, 2020, HD Video, 9 minutes 41 seconds, Edition of 9, Courtesy of the Artist and Marian Goodman Gallery

Friday, July 9, 2021

9:00 - 9:30 AM PST
WELCOME AND INTRODUCTORY REMARKS

9:35 - 10:50 AM PST INDIGENOUS PUBLIC ART:
PLACES, HISTORIES, AND TRUTHS

MODERATOR: ANDREA WALSH | SPEAKERS: RYAN RICE, CAREY NEWMAN

Works of contemporary public art by Indigenous artists in Canada are inherently tied to intentions of place making and place keeping, history/truth telling and history/truth making. Ryan Rice and Carey Newman have extensive experience in curating and creating works of public art in both the United States and Canada. This panel presentation is presented as a discussion in which we will consider nuances, challenges, and opportunities around exhibiting and creating works of public art at a time when movements such as LAND BACK, the TRC and the MMIWG Commissions stand powerfully as forces against narrow readings and the direct drawing of lines to between art and reconciliation.

What Are Spotlight Features?

Throughout the Conference we've planned three 10 minute micro-presentations during which we'll be handing over the platform to local BIPOC organizations nominated by conference collaborators and partners. This will be an opportunity for audience members to learn about the incredible work being done by grassroots community-focused organizations who will be sharing with us their current projects and initiatives and ways to get involved! Details coming soon.

Friday, July 9, 2021

11:10 AM - 12:25 PM PST THE COLOUR BLACK

**MODERATOR: USHA SEEJARIM | SPEAKERS: GCOTYELWA MASHIQA, NKGOPOL-
LENG MOLOI, LAWRENCE LEMAOANA**

Blackness as a colour, as an aesthetic and by reference its multifaceted identity.

Moderated by South African artist Usha Seejarim, discussions will include presentations by Gcotyelwa Mashiqua, who will share her curatorial concepts of her recently curated exhibition Black Luminosity which delves into the visual representations of Black and it's aesthetic language and various connotations. Black Luminosity further presents us with a notion of Blackness in its multiple appearances and sensibilities. The exhibition acts as a site for learning and un-learning; acknowledging of non-western systems of knowledge and understanding, importantly to uncode and liberate representations of Blackness.

Artist and academic Lawrence Lemaona will share examples of his artistic work that typically questions the complex relationship between media, people of South Africa, overt and subtle form of control and its impact on group psyche.

In her presentation Nkgopoleng Moloi seeks to deconstruct and analyse how colour has been employed by Black artists as a critical component of their artistic practices. She proposes that a critical study of colour is useful in understanding the ways in which Black artists have been able to navigate the art landscape and create spaces of imagination, possibility and life for themselves.

12:30 - 1:30 PM PST Q&A & GROUP DISCUSSION

We'll be capping off each conference day with an informal hour-long conversation during which the panelists from the day's presentations will have the opportunity to meet one another, respond and ask questions. During this time audience members will have the opportunity to ask questions as well.

1:30 - 1:45 PM PST CLOSING

Saturday, July 10, 2021

9:00 - 9:15 AM PST WELCOME

9:15 - 10:30 AM PST THE COLLAPSE: CREATIVE LIBERATION OF COLLECTIVE MAKING

MODERATORS: PHALA O. PHALA AND BRONWYN LACE OF THE CENTRE FOR THE LESS GOOD IDEA | SPEAKERS: TONY BONANI MIYAMBO, KHAYELIHLE DOMINIQUE, VUSI MDOYI, BONGILE LECOGE-ZULU

In the process of collective making, as we follow the sigh, the whimper, the touch, the laugh, the snarl, the chuckle, the twitch, the vibration, the unclear feeling, each collaborator brings forth their own perspective, often set within their specific social, cultural and historical circumstance.

South Africa and Canada share comparable historical traumas, journeys of colonial imposition and the incomplete expedition for truth. In this panel The Centre for the Less Good Idea shares its creative processes from a selection of works exploring historical violence, erasure and omission.

The panel seeks to explore 'collapse', the generative disintegration of first ideas in the process of making, and the virtues of 'collapse' towards next ideas and peripheral perspectives. We will share and question whether in our strategies of collective making we can discover new meaning that both nurtures and fulfils our collective creative potentials.

The works sited are Commission Continua by Tony B. Miyambo and Phala O. Phala, Milk and Honey by Khayelihle Dom Gumede, Alfred Motlhapi, Billy Langa and Nhlanhla Mahlangu, Footnotes by Vusi Mdoyi, Micca Manganye, Volley Nchabeleng and Thabo Rapoo as well as the making of Breath Refrain by Bongile Lecoge-Zulu.

10:30 - 10:40 AM PST SPOTLIGHT FEATURE

Saturday, July 10, 2021

11:00 AM - 12:15 PM PST
THE RHYTHM OF HOMING

MODERATOR: DAVID GARNEAU | SPEAKERS: ZAB MABOUNGOU, DIANE ROBERTS

The Canadian imaginary tends to picture reconciliation as the restoration of good relations between settlers of European descent and First Nations, Inuit, and sometimes, Metis people. This imaginary comprehends the Nation as white and Indigenous peoples as perpetually other to it. It does not center good relations between Indigenous Nations and non-European settlers and descendants of enslaved people. Similarly, decolonization in the Canadian imaginary tends to picture possible futures in which white people remain and remain centered. This panel imagines alternative presents and futures in which conciliation is a perpetual negotiation. Where reconciliation is the restoration of good relations with the environment and all our relations. Where mixture and mobility trouble notions of purity and home as a site rather than a set of relations.

Rather than engage the colonial-centric practice of decolonization, panel participants describe their explorations of non-colonial practices, especially those indigenous to the Great Plains of Turtle Island, the Caribbean, and Africa. This panel is interested in the experience of bodies in motion, the complexity of home and homing, and extra-rational ways of knowing. We are guided by what we have learned from our bodies and the land and what Edouard Glissant calls errantry, an act of navigating and acknowledging multiplicities of cultural influences.

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1:20 - 1:35 PM PST CLOSING

Sunday, July 11, 2021

9:00 - 9:15 AM PST WELCOME

9:15 - 10:30 AM PST BAG FACTORY: 30 YEARS OF COLLECTIVE IMAGINATION

MODERATOR: CANDICE ALLISON OF BAG FACTORY | SPEAKERS: KAGISO PATRICK MAUTIOA, THEMBINKOSI GONIWE, FADZAI MUCHEMWA

The Bag Factory was founded in 1991 in the midst of a fractured political climate, shifting urban environment, and social (re)imagining. Led by David Koloane, Sandra Burnett, and Robert Loder, with the collective support of a community of visual artists, an empty hessian bag factory located in the 'grey area' between Newtown and Fordsburg was converted into a professional and non-hierarchical artist studio space for artists from different racial, education, and economic backgrounds. For thirty years, the organisation has supported the development of local innovation and international exchange and dialogue.

This discussion will explore the early vision and ethos of the artists who founded the Bag Factory, its resilient position in the urban context of Johannesburg, as well as an overview of current projects and initiatives.

10:30 - 10:40 AM PST SPOTLIGHT FEATURE



Images left to right: Shoal Lake, Angelina Mcleod, 2017; Redsky Family, Archival Photograph, Angelina McLeod; Birch Bark Migration Scroll (100 Ft), James Redsky, Permission: Angela McLeod

Urban Shaman acknowledges that they are on ancestral lands, on Treaty One Territory. These lands are the heartland of the Métis people. They acknowledge that their water is sourced from Shoal Lake 40 First Nation.

Sunday, July 11, 2021

11:00 AM - 12:15 PM PST

MIDE-WIGWAS: BIRCHBARK SCROLLS

MODERATOR: DAINA WARREN OF URBAN SHAMAN | SPEAKERS: JESSICA JACOBSEN-KONEFALL, ANGELINA MCLEOD

For our panel we, Jessica Jacobson-Konefall (settler), Daina Warren (Cree) and Angelina Mcleod (Anishinaabe) propose to discuss a contemporary art and archival project, Mide-wigwas: Transmediating. This multimedia art exhibit by Mcleod explores how Anishinaabe peoples are reclaiming history, cultural protocols, knowledge, practices, language and ceremony. This process includes intergenerational midewewin practice, ceremonial practice through which knowledge of history, culture and language is generated and shared. Our panel explores the artworks produced, while considering histories of birchbark scrolls, artists and cultural workers as knowledge keepers, within this period of colonial suppression, maintaining their traditions with care and resilience. 70 years ago, Mcleod's great-uncle James Redsky produced a series of midewewin birchbark scrolls, including origin, migration, and master scrolls that tell the story of the Anishinaabe migration from east to west. The migration has been documented in other sources, but these scrolls are the only known source that conveys this history through traditional Anishinaabe methods of knowledge record. Currently in possession of the Glenbow Museum, the scrolls are a source of knowledge about past, present and future, and our panel discusses their aesthetic mediation of contemporary and historical relationship through current practices of Indigenous/settler collaboration in arts and scholarship in the exhibit Mide-wigwas: Transmediating.

We acknowledge that we are gathered on ancestral lands, on Treaty One Territory. These lands are the heartland of the Métis people. We acknowledge that our water is sourced from Shoal Lake 40 First Nation.

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1:20 - 1:35 PM PST CLOSING

A SHOUTOUT TO OUR COLLABORATIVE SUPPORTERS!

WE WOULD LIKE TO GRATEFULLY ACKNOWLEDGE OUR COLLABORATIVE SUPPORTERS FOR THEIR GENEROUS PROMOTIONAL SUPPORT AND ENDORSEMENT OF THE WOLRDINGS VIRTUAL CONFERENCE:



Bag Factory is a non-profit contemporary visual art organisation in Newtown, Johannesburg. They provide studio space to a cross-generational community of Johannesburg based artists. They also host a prestigious international artist residency programme, the David Koloane Award and Cassirer Welz Award, and regular exhibitions that showcase new work by emerging artists to the wider public.



The Centre for the Less Good Idea aims to find the less good idea by creating and supporting experimental, collaborative and cross-disciplinary arts projects. It is in following the secondary ideas, those less good ideas coined to address the first idea's cracks, that the Centre nurtures, arguing that in the act of playing with an idea, you can recognise those things you didn't know in advance but knew somewhere inside of you. Founded by William Kentridge.



The Faculty of Media, Art, and Performance | Rae Staseson,
Dean of MAP at the University of Regina,

is excited about the Worldings virtual conference and looks forward to the meaningful dialogue generated by this important initiative. David Garneau, Professor of Visual Arts in MAP, will be hosting a virtual panel linking South Africa and Canada around art, resilience, and (re)conciliation. We are very proud to support this timely conversation between creative folks in South Africa and Canada.

PARTICIPANT BIOS

Candice Allison is a curator and researcher based in Johannesburg, where she is currently Director of the Bag Factory. Prior to this she held the position of curator at The New Church Museum in Cape Town, she worked at Kingston University London as a Curator and Project Manager, and she was part of the team that delivered the inaugural Zimbabwe Pavilion at the Venice Biennale in 2011. Independent curatorial projects include Kudzanai Chiurai's solo exhibitions *We Need New Names* at the National Gallery of Zimbabwe (2017), and *Madness and Civilization* at Goodman Gallery, Cape Town (2018), Kalmar konstmuseum, Sweden (2018) and *Södertälje konsthall*, Stockholm (2019). She curated *Material Gains* (2018) at Stellenbosch University Museum, and *Dear History: It's Not Me, It's You* (2017) at Bode Projects in Hamburg. Allison is a PhD candidate in the History Department at University of the Western Cape, where she is researching curatorial and museum ethics in postapartheid South Africa. She holds an MA in Curating from Kingston University London, and a BA Honours in Visual Studies from the University of Pretoria.

Lisa Baldissera has worked as an independent curator, consultant and writer, and in curatorial roles in public art galleries in Western Canada since 1999, including Senior Curator at Contemporary Calgary (2014-16) and Chief Curator at the Mendel Art Gallery in Saskatoon (2012-14). She was Curator of Contemporary Art at the Art Gallery of Greater Victoria from 1999 to 2009, where she produced more than fifty exhibitions of local, Canadian, and international artists. She holds MFAs in Creative Writing (UBC) and Art (University of Saskatchewan) and recently completed a PhD at Goldsmiths College, University of London. Baldissera has served on contemporary art juries across Canada, including the Canada Council for the Arts, Saskatchewan Arts Board, RBC Canadian Painting Competition, the Hnatyshyn Foundation Visual Arts Awards, the Sobey Art Award, British Columbia Arts Council and as a guest of the British Arts Council outreach program. Recent curatorial projects include, *Person/one on Arendtian forms of care, citizenship and personhood* for Griffin Art Projects, and in 2017, *UTOPIA FACTORY*, which considered issues of urban planning, monuments, public art and reconciliation in the building of a new art gallery and *WILD: Fabricating a Frontier* (with M:ST and Calgary Underground Film Festival), which complicated frontier narratives in contested zones and settler colonial contexts.

Moridja Kitenge Banza is a Canadian Congolese artist who holds degrees from l'Académie des beaux-arts de Kinshasa, from l'École supérieure des beaux-arts de Nantes Métropole and from the Humanities and Social Sciences faculty of l'Université de La Rochelle. In 2010, he was awarded the first prize of the Biennale of Contemporary African Art, DAK'ART and received a Sobey Award in 2020. He has exhibited at the Musée Dauphinois (France), Museum of Contemporary Art (Denmark), Arndt Gallery and NGBK (Germany), Biennale Internationale de Casablanca (Morocco), Fondation Blachère (France), Montreal Museum of Fine Arts (Canada), and the Montreal Museum of Contemporary Art (Canada). His work is in various museum, corporate and private collections.

David Garneau (Métis) is Professor of Visual Arts at the University of Regina. His practice includes painting, curation, and critical writing. He recently curated the Biennial of Indigenous Art (Montreal) with assistance from Faye Mullen and Rudi Aker; co-curated, with Kathleen Ash Milby, *Transformer: Native Art in Light and Sound*, National Museum of the American Indian, New York; *With Secrecy and Despatch*, with Tess Allas, for the Campbelltown Art Centre, Sydney, Australia; and *Moving Forward, Never Forgetting*, with Michelle LaVallee, at the Mackenzie Art Gallery in Regina. Garneau has recently given keynote talks in Australia, Aotearoa, the US, and Canada.

Thembinkosi Goniwe is an artist and art historian who has lectured at the University of Cape Town, University of the Witwatersrand, University of Fort Hare and Vaal University of Technology. His artworks have been exhibited locally and internationally. He curated the exhibition *A Resilient Visionary: Poetic Expressions of David Koloane* (2019) which showed at Iziko South African National Gallery in Cape Town and Standard Bank Gallery in Johannesburg. He has contributed essays to various publications and has curated exhibitions in South Africa, United States of America, Venice and Edinburgh. He holds an MFA from UCT as well as MA and PhD in History of Art from Cornell University. Goniwe is currently a visiting researcher at the Wits School of Art and a senior lecturer at Rhodes University.

Khayelihle Dominique Gumede is an actor, director and writer. With a BA in Dramatic Arts from the University of Witwatersrand in Johannesburg, Gumede is currently the Chief Operating Officer of Clive Morris Productions and the Chief Creative Officer of Yililiza. He has had the great fortune of directing over a dozen professional productions for the stage, including a number of award-winning productions.

Jessica Jacobson-Konefall is Assistant Professor of Canadian Art and Theory at the School of Fine Art and Music, University of Guelph. Her research interests include Canadian and Indigenous art, Marxist feminism, Critical Theory, Indigenous and critical race theory, and poststructuralist theories. Her current SSHRC Insight Development project focuses on ecological aesthetics in Treaty 1 and Treaty 3 territory (Manitoba/Ontario). She is working on two book chapters on the relationship between energy “resources” and contemporary arts in Canada, and writing a monograph focused on the art of Rebecca Belmore and other contemporary artists in light of the question: “what does it mean to be here in a good way?” She is a practicing artist.

Bronwyn Lace is a visual artist. Site specificity, responsiveness and performativity are central to her practice. Lace’s focus is on the collaborative relationships between art and other fields, including the natural sciences, museum practice, philosophy and literature. In Johannesburg, South Africa, Lace has developed a combination of an introspective, process-led studio practice and a gregarious, collaborative communal practice. In 2016 Lace joined William Kentridge in the establishing and animating of the Centre for the Less Good Idea in Johannesburg. Today Lace is a director on the board of the Centre and is living and practising in Vienna, Austria.

Dr. Marissa Largo is a researcher, artist, curator, and educator whose work focuses on the intersections of race, gender, settler colonialism, and Asian diasporic cultural production. Her forthcoming book, *Unsettling Imaginaries: Filipinx Contemporary Artists in Canada* (University of Washington Press) examines the work and oral histories of artists who imagine Filipinx subjectivity beyond colonial logics. Her projects have been presented in venues and events across Canada, such as the A Space Gallery, the Royal Ontario Museum, WorldPride Toronto, Nuit Blanche, and MAI (Montréal, arts interculturels). Dr. Largo is currently an Assistant Professor of Art Education at NSCAD University.

Bongile Lecoge-Zulu works across the disciplines of music and theatre education, facilitation, performance, writing and curating. She holds Bachelor of Music and Master of Arts degrees (University of the Witwatersrand, Johannesburg), and a Flute Performance Licentiate (LRSM). Lecoge-Zulu has performed in ensembles, bands and theatres across South Africa and Botswana and is involved in experimental collaborative interdisciplinary endeavours where she investigates possibilities of merging music with other art forms.

She is currently curating Season 8 at the Centre for the Less Good Idea.

Lawrence Lemaona lived in the small mining town of Welkom before returning to Johannesburg to continue his studies. He went on to study for a Bachelor of Fine Art at the University of Johannesburg where he received his B-Tech Degree majoring in Fine Arts. Lemaona is currently reading for master's degree at the University of South Africa's Art and Music Department. Lemaona is a junior lecturer Visual art at UNISA's Art History, Visual arts & Musicology Department. Lawrence Lemaona's body of work has, as its departure point, a fascination with the role of the mass media in present-day South Africa. At its roots in Lemaona's work, the relationship between the 'People' and the media is problematized as a relationship of representation and control, questioning who gets to control modes of representation; and who gets to represent those in control. The power of the media to act as a didactic tool or propagandistic weapon, and the power of the media to reveal and shape the psyche, or group consciousness of the People, is taken up in Lemaona's work with the artist's trademark cynical satire.

Love Intersections is a media arts collective made up of queer artists of colour dedicated to using collaborative art making and relational storytelling to address systemic racism in our communities. We produce intersectional and intergenerational stories from underrepresented communities of colour – centering the invisible, the spiritual, the metaphysical and the imaginary. We believe in deep and meaningful relationships, that intersectionality is a verb and a call to action, that we must cultivate social trust through collective care and community responsibility. Our desire is to provoke (he)artful social change through a lens of love.

David Ng (Co-Creative Director) is a queer, feminist, media artist, and co-founder of Love Intersections. His current artistic practices grapple with queer, racialized, and diasporic identity, and how intersectional identities can be expressed through media arts. His interests include imagining new possibilities of how queer racialized artists can use their practice to transform communities. His work has also recently included collaborations with Primary Colours / Couleurs primaires, which is a national initiative to put Indigenous arts practices at the centre of the Canadian art system through the leadership of Indigenous artists, supported by artists of colour.

Jen Sungshine (Co-Creative Director) speaks for a living, but lives for breathing art into spaces, places, cases. She is a nerdy queer Taiwanese interdisciplinary artist/activist, facilitator, and community mentor based in Vancouver, BC, and is the Co-Creative Director and founder of Love Intersections, a media arts collective dedicated to collaborative filmmaking and relational storytelling. Jen's artistic practice is informed by an ethic of tenderness; instead of calling you out, she wants to call you in, to make (he)artful social change with her. In the audience, she looks for weirdos, queerdos and anti-heroes. In private, she looks after more than 70 houseplants and prefers talking to plants than to people.

Zab Mabougou is the founder and Artistic Director of Zab Mabougou/Compagnie Danse Nyata Nyata (Montreal). Her choreography combines traditional African and contemporary dance. In 1999, Zab received a "Great Homage" from the Minister of Culture of Cameroon for her "talent, creativity and all her efforts to develop and promote theatrical art." In 2003, "AfriCan Conference: The Business of Dance" (Toronto) recognised her as a pioneer of African dance in Canada. With this international reputation in arts, research and teaching, her work as a performer, writer and lecturer, Zab has made a significant contribution to the theory and practice of art and cultural diversity. <http://www.nyata-nyata.org/?lang=en>

Gcotyelwa Mashiqua is a researcher and independent curator. She recently joined the Bag Factory Artist's Studios as the Programmes Manager. Most recently she curated a seminal group exhibition titled Black Luminosity for SMAC Gallery in Stellenbosch. Mashiqua is completing a Master of Arts in History with specialisation in Advanced Issues in Museum and Heritage Studies and Visual History at the University of the Western Cape in South Africa

Pamila Matharu (1973-) is a settler of Panjabi descent from north-west India, born in Birmingham, England, based in Tkarón:to (Toronto) and holds a BA in Visual Arts, and a Fine Arts BEd from York University. Approaching contemporary art from the position of critical pedagogy and using an interdisciplinary and intersectional feminist lens, her work culminates in various forms including: installation art, social practice, collage and experimental media. Recently she was awarded the CONTACT Festival's 2020 Burtynsky Photobook Award, the 2019 Images Festival Homebrew Award, and the 2019 Ontario Association of Art Galleries' Exhibition of the Year award for her critically acclaimed debut solo exhibit One of These Things is Not Like the Other at A Space Gallery, Toronto (2019).

Kagiso Patrick Mautloa studied art at Rorke's Drift Art Centre in KwaZulu Natal and at the Mofolo Art Centre in Soweto. He has participated in Thupelo and Triangle workshops, held numerous solo and group exhibitions, and has work in a number of important public collections across South Africa. His work studies the street life around him and his studio at the Bag Factory in downtown Johannesburg. Working with figurative elements and abstraction, Mautloa makes innovative use of found objects acrylic paint, and drawing elements to create multi-layered textured surfaces. Mautloa has been a studio artist at the Bag Factory for 29 years and has served on the board from 2008 to present.

Angelina McLeod (Anishinaabekwe) is an emerging filmmaker, writer, and documentary subject from Shoal Lake First Nation. Angelina is a land and water defender who is passionate about sharing Anishinaabeg history, culture, languages and stories. Her research is focused on Midewiwin birch bark scrolls that were once held by her grand uncle James Redsky, WWI veteran and prominent member of the Midewiwin, interpreted the scrolls before they were sold to the Glenbow Museum in Calgary for preservation. Angelina is currently working on a series of short films with the National Film Board about her community Shoal Lake 40, First Nation, the source of Winnipeg's drinking water.

Vusi Mdoyi is a dancer, teacher, choreographer, artistic director, and pantsula. Mdoyi is the founding director of VAP Dance Academy and Studios, a pivotal Dance Academy and Studio that trains young people in Katlehong Township within Gauteng. Mdoyi is also a co-founding Director of Impilo Mapantsula Global Movement, a structure that unites, promotes, researches, documents and contributes towards building Industry standards. Mdoyi's contributions to the creative awareness and continued fascination with the culture of pantsula are inspired by his upbringing in the township which connects to the history, culture, politics, fashion, music, and language of the art form. Introducing Isipantsula to traditional theatre, academic, and experimental art spaces, as well as contextualising the artistic tradition on a global scale are some of his key interests.

Tony Bonani Miyambo is a BA in Dramatic Arts graduate from the University of the Witwatersrand. He currently works as a freelance performer, writer and story developer in the television and theatre industries. His body of work includes acclaimed solo performances; The Cenotaph of Dan Wa Moriri, Commission Continua, and Kafka's Ape which has won multiple awards in Czech Republic, South Africa, Australia, and the USA. Miyambo was also awarded the The Marta award for Best Performance at the Setkani Festival in the Czech Republic and the 2012 Brett Goldin Award that gave him the opportunity to study with the Royal Shakespeare Company in Stratford-upon-Avon, UK. Miyambo is currently an Artist in Residence at The Centre for Humanities Research based at the University of the Western Cape.

Nkgopoleng Moloi is a writer and an MA student in contemporary curatorial practices at Wits University. Using archives and exhibition histories, her research explores womxn's mobility. She attempts to understand and draw attention to factors that enhance or inhibit womxn's freedom of movement. Writing is a tool Moloi employs to understand the world around her and to explore the things she is excited and intrigued by, particularly history, art, language and architecture.

Fadzai Veronica Muchemwa is a researcher, writer and curator from Harare, Zimbabwe. Currently she is a Masters researcher in the Arts of Africa and Global Souths research programme in the Fine Art Department at Rhodes University. Her research explores new communities of protest and transgression, histories of cities, topographies of knowledge production and sites of transition. She was Curator for Education and Public Programming at the National Gallery of Zimbabwe from 2017-2020, and Assistant Curator from 2016-2017, where she co-curated Moulding a Nation: The History of the Ceramics Collection of the National Gallery of Zimbabwe (2018-2019), Dis(colour)ed Margins (2017), Culture in Communities (2016), and Jazzified: Expressions of Protest (2016). In addition, she curated The Unseen: Creatures of Myth and Legend, an exhibition of artworks by Isaac Kalambata at the Lusaka National Museum in 2018. As visiting curator at the Bag Factory in Johannesburg in 2019 she produced the publication Curating Johannesburg: rest.less, under siege/in transition. Muchemwa is a 2017 fellow of the International Training Programme at the British Museum. She is a collaborator for Independent Curators International and the Zimbabwe Pavilion at the International Art Exhibition in Venice.

Carey Newman, whose traditional name is Hayalthkin'geme, is a multi-disciplinary Indigenous artist, master carver, filmmaker, author and public speaker. Through his father he is Kwakwak'awak from the Kukwekum, Giiksam, and WaWalaby'ie clans of northern Vancouver Island, and Coast Salish from Cheam of the Sto:lo Nation along the upper Fraser Valley. Through his mother he is a Settler of English, Irish, and Scottish heritage. Highlights from his career include being selected as the master carver of the Cowichan 2008 Spirit Pole, a journey that saw him travel the province of BC sharing the carving experience of carving a 20' totem with over 11,000 people, a major commission entitled "Dancing Wind" installed at the 2010 Olympic Games Athlete's Village in Whistler. Perhaps his most influential work, The Witness Blanket, made of items collected from residential schools, government buildings and churches across Canada, deals with the subject of Truth and Reconciliation. It is now part of the collection at the Canadian Museum for Human Rights. Carey was awarded the Meritorious Service Medal in 2017 and was named to the Order of British Columbia in 2018 and he is the current Audain Professor of Contemporary Art Practice of the Pacific Northwest at the University of Victoria.

Phala O. Phala is a multi-award-winning 'storier' in the form of a theatre-maker, director and dramaturge whose works have won awards in South Africa, USA, Czech Republic and Australia. He is also the Animateur for The Centre for the Less Good Idea. His works champion emotional and psychologically stimulating storying as a uniquely African aesthetic. His focus and interest are on methodologies of making and creating work in ways that collapse and disrupt conventional norms.

Ryan Rice, Kanien'kehá:ka of Kahnawake, is an independent curator, Associate Professor and the Associate Dean in the Faculty of Arts and Science at OCAD University (Toronto, ON). His institutional and independent curatorial career spans 30 years in community, museums, artist run centres and galleries. Rice's writing on contemporary Onkwehón:we art has been published in numerous periodicals and exhibition catalogues, and he has lectured widely. He is currently working on three solo exhibitions including Jordan Bennett: Souvenir for Onsite Gallery and Pageant: Natalie King for Centre [3] while his exhibition tour of Bait: Couzyn van Heuvelen winds down in Spring 2021. Throughout 2021, Rice is also working on 2 public art projects as the Indigenous Public Art Curator with Waterfront Toronto.

Diane Roberts is a director, dramaturge, writer, and cultural animator who has collaborated with innovative theatre visionaries and interdisciplinary artists for 30 years. Her work has been seen on stages across Canada and her reputation as a mentor, teacher, and community collaborator is internationally recognized. The roots of storytelling and multi-disciplinary art forms (mixing ritual song, dance, storytelling, live art, and theatre) drive her practice as a director dramaturg and cultural animator. Her intuitive style inspires artists of all disciplines and cultures to unearth their authentic creative impulses. She is a PhD candidate in Interdisciplinary Studies at Concordia University (Montreal). <https://arrivalslegacy.com/>

Usha Seejarim (b. South Africa) is a conceptual and socially engaged artist who uses found and common objects to communicate complex and simple ideas around the domestic position of women. Seejarim holds a Master's Degree in Fine Art from the University of The Witwatersrand (2008) and a B-Tech Degree in Fine Art (1999) from the University of Johannesburg. Seejarim is also a qualified laughter coach.

The rhythms in Seejarim's work create sculptures that hold a strong presence of tears and protrusions bringing forth the domestic sphere of our experiences. Circular repetition and patterns are ever present in her process, presented as instruments of strength in masses, clapping her hands in glee at the fuckery she can platform using a million women's tools. Usha has completed a number of public art commissions including the official portrait for Nelson Mandela's funeral in Qunu, Walter Sisulu Square in Kliptown, MTN's and Eskom's head office, and the South African Chancery in Addis Ababa. She has had more than eight solo shows and exhibited on various local and international platforms including; The Red Hour at Dak'Art, the Ostrale and Beijing Biennales and 1:54 London.

Her work is represented in numerous private and public art collections including; Kunstraum and Galila's P.O.C in Belguim, Fondazione Fiera Milan, Italy, South African Foundation for Contemporary Art, France/SA and Iziko National Gallery, South Africa.

Karen Tam is a Montreal-based artist and curator whose research focuses on the various forms of constructions and imaginations of cultures and communities, through her installation work in which she recreates spaces of Chinese restaurants, karaoke lounges, opium dens, curio shops and other sites of cultural encounters. Since 2000, she has exhibited her work and participated in residencies in North America, Europe, and China. Tam holds a MFA in Sculpture from The School of the Art Institute of Chicago and a PhD in Cultural Studies from Goldsmiths (University of London). She is a contributor to Alison Hulme (ed.) book, *The Changing Landscape of China's Consumerism* (2014) and to John Jung's book, *Sweet and Sour: Life in Chinese Family Restaurant* (2010). She is represented by Galerie Hugues Charbonneau.

Andrea N. Walsh, PhD, is a visual anthropologist and curator at the University of Victoria, where she presently holds the title of Smyth Chair in Arts and Engagement. Her community-based curatorial practice specializes in repatriation and reconciliation around Indigenous visual and material culture with communities, galleries, and museums in Canada. For the last ten years she has directed the Visiting Artist Program for Salish artists in the Department of Anthropology. For over 20 years she has participated in Survivor-led research projects focused on Indian Day School and Indian Residential school art collections in Canada and international locations. In 2012 Walsh was inducted as an Honorary Witness to the Truth and Reconciliation Commission. Her recent community-based curatorial work includes: *Our Lives Through Our Eyes: Nk'Mip Children's Art* (Kelowna Art Gallery and the Okanagan Heritage Museum 2019); *There is Truth Here: Creativity and Resilience in Children's Art from Indian Residential and Day Schools* (Legacy Art Gallery 2017; Museum of Vancouver 2019).

Daina Warren is from the Akamihk (Cree) Nation in Maskwacis (Bear Hills), AB. She was awarded two Canada Council's Aboriginal Curatorial Residencies the first to work with grunt gallery, Vancouver BC (2000-2001) and a second residency at the National Gallery of Canada in Ottawa, Ontario (2010-2011). She has a BFA from the Emily Carr University of Art and Design (2003) and an MA from UBC (2012). Warren was awarded the 2015 Emily Award from Emily Carr University and was selected as one of six Indigenous women curators as part of the Canada Council for the Arts Delegation to participate in the International First Nations Curators Exchange that took place in Australia (2015), New Zealand (2016), and Canada (2017). Her most recent accomplishment was winning the Hnatyshyn Foundation Award for Curatorial Excellency in 2018. She is currently the Director of Urban Shaman Contemporary Aboriginal Art in Winnipeg, Manitoba.

ABOUT THE CONFERENCE PARTNERS

URBAN SHAMAN CONTEMPORARY ABORIGINAL ART

Urban Shaman is an Aboriginal artist-run centre dedicated to meeting the needs of artists by providing a vehicle for artistic expression in all disciplines and at all levels by taking a leadership role in the cultivation of Indigenous art. Urban Shaman is a nationally recognized leader in Aboriginal arts programming and one of the foremost venues and voices for Aboriginal art in Canada. Our focus on developing new programming and new ways of presenting it have resulted in increased exposure and the expansion of our activities. Urban Shaman is dedicated to the Aboriginal arts community and arts community at large. Urban Shaman is dedicated to contributing to art historical and cultural critical discourses on a local, national, and international level and facilitating artistic production, education, and appreciation of contemporary art as an important and empowering tool for Aboriginal peoples.

Urban Shaman: Contemporary Aboriginal Art Gallery is located on Treaty One land, territory of the Anishinaabe, Cree, Dene, Dakota, and Oji-Cree Nations and the homeland of the Métis.



Griffin Art Projects is a non-profit art residency and gallery located in North Vancouver devoted to supporting artists in the production of new work through its residency program, and in creating new research on

contemporary Canadian and international art, artists and art collections from around the world in its exhibition program. GRIFFIN is a non-collecting institution that has quickly become a vibrant contributor to the North Vancouver cultural landscape and visual art practices in the region through its exhibitions, residency, and public programs. Griffin Art Projects' exhibitions and events are always free and open to all to attend.

Griffin Art Projects is situated on the traditional, ancestral and unceded territories of the səliłwətaʔtəməxʷ (Tsleil-Waututh), Skwxwú7mesh-ulh Temíxw (Squamish), šxʷməθkʷəy̓əməʔt təməxʷ (Musqueam), and S'ólh Téméxw (Stó:lō) Nations.

THANK YOU!



URBAN SHAMAN CONTEMPORARY ABORIGINAL ART

