



SHIFT

dialogues of migration
in contemporary art

Friday, April 8th to Sunday, April 10th, 2011
MacKenzie Art Gallery | Regina, Saskatchewan

Presented by Strandline Curatorial Collective
and the MacKenzie Art Gallery

www.shiftsymposium.ca

Strandline Curatorial Collective

It is an honour and a privilege to welcome artists, curators, educators, participants, volunteers, sponsors and supporters to *SHIFT: dialogues of migration in contemporary art*.

A project five years in the making, *SHIFT* originated in Regina from curatorial research into migratory art practices and cultural activism that eventually grew to include this symposium and other art events elsewhere. From the outset, developing and introducing new forms of dialogue became an integral part of this project and we are pleased to have with us a diverse group of thinkers and cultural practitioners from across North America and Europe to help us explore the changing roles of institutions, intercultural shifts and new realities of migratory flows through critical discussions, collaborative learning, storytelling, projection and performance.

Occasions such as the opportunity offered here to further this goal are rare and should be treasured. I hope you will take from this opportunity the kind of insight and motivation that will serve to strengthen partnerships, develop understandings and foster best practices within your own communities. I wish you an inspiring symposium and hope you share the pleasure of many engaging and lively exchanges in what promises to be an exciting event.

Elizabeth Matheson
President, Strandline Curatorial Collective

Mackenzie Art Gallery

As co-organizer and host of *SHIFT*, the MacKenzie Art Gallery extends a warm welcome to all symposium participants. Working with Strandline Curatorial Collective has given us a unique opportunity to respond to the needs of our growing and diverse audiences and to foster relationships through facilitated community partnerships. We wish to thank Loretta Paoli and Elizabeth Matheson of Strandline for their vision, commitment and energy; we are grateful as well to the many individual groups and individuals who have contributed to the success of the project. We look forward to sharing in the conversations and insights arising from this amazing convergence of creative thought and expression.

Timothy Long
Head Curator, MacKenzie Art Gallery

SHIFT: dialogues of migration in contemporary art

We all arrive in the place where we live via different routes: some live in the lands of their ancestors; some live great distances away from their homelands. In the twenty-first century, more and more people belong to several communities in several places at one time. As people and ideas rapidly become more mobile, we're experiencing profound changes: shifting geographies, shifting borders, shifting relations.

SHIFT explores the relationships between, and the creative potentiality of continuous movements of indigenous and non-indigenous groups, as well as the role that art might play in response to this global phenomenon. Contemporary artists are responding to and investigating these transformations in innovative ways that challenge, include, provoke and engage diverse audiences.

By bringing artists, galleries and communities together for this creative international exchange, the aim of *SHIFT* is to spark a vital, reciprocal and sustained dialogue inviting new ideas and exciting possibilities.

Finding New Directions > Participatory Practices, Galleries and Groups

SHIFT looks at artistic practices that push the possibilities of cross-cultural collaboration and community participation. We also ask how current trends have affected galleries, changing the historical definitions of community versus individual, and the expression and inclusion of traditions and popular culture.

Creating Common Ground > Cultural Translation, Trust and Language Crossings

Contemporary artists address questions of trans-cultural experience and the complex shifting spaces between and across cultures and languages, and examine trust and ethics as the key to authentic and meaningful participatory processes.

Positioning > Local and Global Narratives, Storytelling and Making Connections

Migrations of people bring different narratives into contact; our culture is marked by the absence, presence, interaction

and meaning of stories. Art can create connections between people and communities in unique and powerful ways.

We invite you to join the dialogue!

Elizabeth Matheson and Loretta Paoli
SHIFT Co-Curators

Elizabeth Matheson (Regina) is an independent curator, lecturer and writer. The author of numerous reviews, articles and catalogue essays, Matheson's writings have been translated into various languages and have appeared in *Art Nexus*, *CV Ciel Variable Magazine*, *Prefix Photo*, *Studium*, Brazil's leading electronic arts magazine and other publications. Her projects in Saskatchewan include the initiation and organization of several successful symposia and performative projects, including *High Tech Storytellers* (2000), *Bio-Shuffle* (2001), *Between the Frames* (2005, 2006), *Missing and Taken: A Symposium* (2006) and *The Ordinary Amazing Symposium: The Cultural Value of Modernist Architecture* (2007). Among other projects, she is currently co-curating a project with Dr. Christine Ramsay on the work of artist and filmmaker Atom Egoyan at the MacKenze Art Gallery.

Loretta Paoli (Regina) is an independent artist, curator and educator. Her experience in the field of immigrant services has informed her personal, artistic, and curatorial perspectives. A practicing artist since 1985, Paoli's creative practice integrates research in visual art and linguistics exploring the role of language and perception in immigrant experiences of place and belonging. A graduate of the University of Regina Master of Fine Arts program in Interdisciplinary Studies (Visual Art and Linguistics), Paoli's project *This Space of Translation* (2008), with collaborator Hala Elkarib, evoked linguistic, cultural, geographic and relational transformations. Loretta has worked with Artspace (Peterborough); Macdonald Stewart Art Centre (Guelph), and AKA Gallery (Saskatoon) as well as the Strandline Curatorial Collective.

Master of Ceremonies

Adrian Stimson (Saskatoon) is a well known multi-disciplinary artist. With recent and upcoming exhibitions and works at Calgary's TRUCK gallery, Saskatchewan's Mendel and Dunlop Art Galleries, and the Canadian Cultural Centre in Paris, he is earning accolades from critics, curators, and collectors alike. His work explores ideas of mobility, identity, and the re-signification of post-colonial history.

Finding New Directions > Participatory Practices, Galleries and Groups

9:00 am **Registration + Continental Breakfast | MacKenzie Agra Torchinsky Salon**

9:45 am **SHIFT Symposium Opening | MacKenzie Shumiatcher Theatre**
Stuart Reid, Executive Director, MacKenzie Art Gallery; David Kyle, Executive Director, Saskatchewan Arts Board; Elizabeth Matheson and Loretta Paoli, Strandline Curatorial Collective

10:00 am **Plenary Session: Jayce Salloum | MacKenzie Shumiatcher Theatre**
subjective affinities: concretizing the ephemeral – a social convergence

We are all interstitial subjects – sometimes for moments, days, a month, decades or our entire lives – as in the case of internal/external refugee populations and other displaced souls. Jayce Salloum seeks to articulate the conditions of living and moving between or through borders, nationalisms, ideologies or histories. In this performance/talk, Salloum discusses how the visible act of *concretizing* and valuing this interstitiality occurs while re-constituting and re-presenting the ephemeral and transitory demarcations in which it resides.

Jayce Salloum (Vancouver) creates videotapes, photographs, installations, and other cultural projects that engage the personal/subjective and the public, and the political and the social, reconfiguring notions of identity, community, history, boundaries, exile, (trans)nationalism and resistance. His work has involved production and facilitation in many locales including Lebanon, Palestine, Berlin, New York, the former Yugoslavia, Kamloops, Kelowna, Cumberland House, Vancouver, Aotearoa, Afghanistan and Australia. He has exhibited in a wide range of venues, from the smallest unnamed storefronts in his Vancouver neighbourhood to institutions such as the Musée du Louvre and Centre Pompidou, Paris; The Museum of Modern Art, New York; National Gallery of Canada; 8th Havana Biennial; 7th Sharjah Biennial; and the 15th Biennale of Sydney.

11:00 am **Refreshment Break | MacKenzie Agra Torchinsky Salon**

11:15 am **SHIFT Screening: *Uprooted – Always Rooted (Part 1)* | MacKenzie Shumiatcher Theatre**
Curated by Aleyna May Morin, presented by Sâkêwêwak Artists' Collective
Live From 95, by Jim Agapito and Ervin Chartrand

With this program I share stories of dis-placement, genocide, urban struggles, migration, new media and positive role models. Through our struggles we can only learn to live in harmony with one another. ***Uprooted***, means to be displaced and taken away from our roots which can be our families, communities and values. ***Always Rooted***, means that no matter how far entities (this can be media, people, groups and so many things this can be) can take us, we will always have our internal memory of who we are and where we come from.

Aleyna May Morin (Saskatoon) is originally from Lac La Ronge Indian Band (Sucker River) and has Métis roots from Beauval and Green Lake, Saskatchewan. Aleyna grew up in Prince Albert and currently resides in Saskatoon, where she uses media production and tools for healing and understanding. In 2006, she graduated from the Pacific Audio Visual Institute with a certificate in Audio Engineering and Production. For the last three years, she has been actively involved with various organizations working with youth, most notably with media arts organization Paved Arts as the Outreach Coordinator.

12:00 pm **Lunch | MacKenzie Agra Torchinsky Salon**
Performance by Barbara Meneley: *unofficial apology*

A site-responsive performance, *unofficial apology* incorporates stylized Canadian flags and the signalling language of semaphore to shape a critical response to Prime Minister Harper's apology for the residential school system. An inarticulate and obsolete language, flag semaphore symbolizes the inadequacy of Canada's apology. *Unofficial apology* appropriates the word, translating and transforming it through enaction and reenaction to build valid and authentic narratives of place.

Barbara Meneley (Regina) is a prairie-based visual artist whose site responsive work engages with the landscapes and histories of contemporary society and culture. Her work evolves through theoretical inquiry and contemporary intermedia art (installation, media, performance and engaged practice). Barbara has an active professional practice and has exhibited her work across Canada and the United States. She has taught at University of Regina and First Nations University of Canada and has developed creative residencies in Regina, Vancouver and New York. Barbara has an MFA in Visual Arts from U Regina and will begin a PhD in Cultural Studies at Queen's University in 2011.

1:00 pm **Lecture-Performance: Srimoyee Mitra | MacKenzie - Kenderdine Gallery**
Becoming a Citizen? Immigration and Citizenship with Jason Kenney

Srimoyee Mitra invites you to join her as she takes an in-depth look and contemplates how to implement the Honourable Minister Jason Kenney's approach to "Good Citizenship and Duty to Integrate" in Canada. This is her advice to all those wannabe Canadians out there: "It's easy, just be good and become a Canadian citizen!"

Srimoyee Mitra (Toronto) is a performance artist, curator and writer. She has developed several performative projects including *Ek Aur Level Chalte Chalte: A Festival of Theatre for Change* (2006, Mumbai, India), *Let's Talk, Get to Know Each Other Better, We Are All Human* (2008, Toronto), *Looking for Home / Finding Space* (2008, Toronto), and recently her performance *Becoming a Canadian Citizen and Thinking About Contemporary Art* premiered at the *Extra-Curricular: Between Art and Pedagogy* conference (2010, University of Toronto). Recent publications include "Learning Through Crossing Lines: An Intercultural Dialogue," being published in the anthology *Cultivating Canada: Reconciliation through the Lens of Cultural Diversity* (2011, Ottawa). She is currently working on an independent curatorial project at Mercer Union that explores contemporary art practices in the Middle East.

1:30 pm **Conversation: Pushing the Gallery Walls – Daring Programs and People | MacKenzie - Kenderdine Gallery**
Panelists: Janna Graham (Serpentine Gallery), Syrus Marcus Ware (Art Gallery of Ontario) and Wendy Winter (MacKenzie Art Gallery); Moderator: Michelle LaVallee (MacKenzie Art Gallery)

This panel will focus on the relationship between galleries – as cultural-political spaces – and notable arts professionals and artists who have re-thought institutional practices and who have foregrounded and validated participation, engagement and commonality with diverse communities.

Janna Graham (London, UK) is Projects Curator at Serpentine Gallery, where she oversees the Edgware Road Project. Based at the Centre for Possible Studies, the Project enables site specific enquiries about migration and urban space

politics. Graham is also responsible for Skills Exchange, a project in which artists, care workers, community organisers and those living in care, work together to produce propositions for the future. She has worked on writing curating, artistic and Education Projects with 16 Beaver Group (NY); *Fuse Magazine* (Toronto); Project Arts Centre (Dublin); the Walter Phillips Gallery (Banff); Mercer Union (Toronto); Van Abbemuseum (Eindhoven); Art Gallery of Ontario (Toronto); Whitechapel Gallery (London); Plymouth Arts Centre (Plymouth); and Debajehmujig Theatre (Wikwemikong). She is currently a Phd candidate in the Department of Visual Cultures at Goldsmiths, University of London.

Michelle LaVallee (Regina) has been Assistant Curator at the MacKenzie Art Gallery since 2007. She is a curator, artist and educator of Ojibway ancestry, and a member of the Chippewas of Nawash Band, Cape Croker, Ontario. LaVallee holds a BFA and BEd (York University) and is pursuing an MA Art History and Curatorial Studies at the University of Regina. LaVallee's curatorial work has explored the colonial relations that have shaped historical and contemporary culture through exhibitions such as: *To Be Reckoned With...*(2010); *Blow Your House In: Vernon Ah Kee* (2009); and *Miss Chief: Shadow Catcher – Kent Monkman* (2008).

Syrus Marcus Ware (Toronto) is a visual artist, community activist, researcher, youth-advocate and educator. He is the Program Coordinator of the Teens Behind the Scenes program, Art Gallery of Ontario. As a visual artist, Syrus uses painting, installation and performance to challenge systemic oppression by suggesting a different view of the world in which he lives. Syrus holds degrees in Art History, Visual Studies and Sociology and Equity Studies (University of Toronto). Recently, Syrus co-edited an issue of the *Journal of Museum Education* entitled *Building Diversity in Museums*, which focused on strategies for diversifying galleries and museums internationally. Syrus is a founding member of the Prison Justice Action Committee (Toronto) and currently a program committee member for Mayworks Festival and past board member of *Fuse Magazine*.

Wendy Winter (Regina) became a gallery educator at the MacKenzie Art Gallery in 1983. Always encouraged and amazed by the engagement of youth with art at the MacKenzie, and their joy of creating art in the studio, Winter perceived the value of a special multi-visit program with artist residencies and special full-day tours for students attending inner-city and Aboriginal schools. In 1997, the MacKenzie Urban Outreach Program was initiated and is now a core program. Urban Outreach has also branched out to include special bridging projects between diverse communities resulting in featured exhibitions and programming.

3:00 pm Refreshment Break | MacKenzie Agra Torchinsky Salon

3:00 pm Bus to Victoria Park | Leaving from the front doors of the T.C. Douglas Building

3:45 pm Cultural Tour with Bernard Flaman: *Influence and Transformation* | Victoria Park

Victoria Park is the centrepiece of Saskatchewan's only municipal heritage district. Earlier historic buildings are joined by other significant structures from different time periods and together they represent nearly every global architectural trend of the 20th century. This walking tour will focus on the relationship between the migration of ideas and architecture in a rapidly evolving city, revealing how built structures can engender community, regional and international dialogue. We will meet at Regina Public Library, 2311-12th Ave.

Bernard Flaman (Regina) is a registered architect in the field of Heritage Conservation. His interest and research in modernist architecture has led to the delivery of papers on the Saskatchewan Power Corporation Headquarters in Regina and the design of Canadian Airports in the 1960's. He co-curated *Character and Controversy* (2004) at the Mendel Art Gallery (Saskatoon), examining modernist architecture in Saskatchewan, and has participated in UNESCO's policy development on modern heritage in relation to World Heritage designations.

5:00 pm Dinner Break | Walking distance to various downtown restaurants

7:15 pm Bus to MacKenzie Art Gallery | Leaving from the Regina Public Library

7:30 pm Symposium Reception and Performance | MacKenzie Agra Torchinsky Salon
Navigating by Michele Sereda

Presented by the MacKenzie Art Gallery and Curtain Razors and directed by Kelly Handerek, *Navigating* is a

performance that draws from Sereda's trip to Ukraine in 2006 shortly after the Orange Revolution. Material was collected by Sereda in the form of photography, audio journaling, and video during a three-week period on the east side in the country's largest industrial centre, Dnipropetrovsk. A year later a performance template and script emerged centering on the ideas of memory, identity, and deep ancestry. Blending theatre and performance art, we see Sereda retell a series of events amongst suitcases, chairs, fish, and salt.

Michele Sereda (Regina) is the co-founder / artistic director of Curtain Razors, and an independent actor, director and instructor. She is an award-winning artist who works provincially, nationally, and internationally. Embracing experimentation in the performing arts, Sereda provides opportunities for artists within various disciplines and members of diverse communities to explore new ways of telling stories through the practice of contemporary theatre. Most recently, Sereda was nominated for a 2009 Innovation in the Arts – Mayor's Arts and Business Award, received a 2008 Regional Center of Expertise Award from the University of Regina, and is honoured to continue another partnership with the MacKenzie Gallery performing with the co-presentation of *Ballet* by Szuper Gallery in April 2011.

Creating Common Ground > Cultural Translation, Trust and Language Crossings

9:30 am **Registration + Continental Breakfast | MacKenzie Agra Torchinsky Salon**

10:00 **Panel: Cultural Translation – Transformative Space | MacKenzie Shumiatcher Theatre**
Panelists: Shelly Bahl, Soheila Esfahani and Cheryl L'Hirondelle; Moderator: Loretta Paoli

Three contemporary artists address questions of trans-cultural experience, and discuss their practices in relation to the complex shifting spaces between and across cultures. Shelly Bahl's projects play with issues of cultural dislocation and the shifts that can occur in the translation/transmutation of time and space; Soheila Esfahani navigates the terrains of cultural translation and explores the processes involved in cultural transfer and transformation; and Cheryl L'Hirondelle's multi-disciplinary creative practice investigates the junction of a Cree worldview in contemporary time and space.

Media/installation artist **Shelley Bahl** (New York/Toronto), received her B.F.A. from York University and her M.A. from New York University. Her interdisciplinary work in drawing, painting, sculpture/ installation, photography and video, has appeared in a number of solo and group exhibitions in North America and internationally over the past 15 years. Bahl is a founding artist member of SAVAC (South Asian Visual Arts Centre) and ZEN-MIX 2000: Pan-Asian Visual Arts Network in Toronto.

Soheila Esfahani (Waterloo) grew up in Tehran, Iran and moved to Canada in 1992. She received a Master of Fine Arts degree from the University of Western Ontario, and a B.A. in Fine Arts from the University of Waterloo. Esfahani's art practice incorporates traditional Persian script within a modern composition. While the essence of calligraphy reveals an eastern origin in her work, forms, lines and texture attest to a western abstract influence. Her solo exhibition, *Somewhere In Between: Poems, Pallets, Patterns*, was recently exhibited at Buffalo Arts Studio, Buffalo, NY.

Cheryl L'Hirondelle (Toronto) is an award-winning singer/songwriter and multi-disciplinary artist. A mixed-blood (Metis/ Cree-non status / treaty, French, German, Polish) originally from Alberta, L'Hirondelle creates projects that include: music, performance art, spoken word, storytelling, theatre, installation, public/community art, audio art, pirate radio and net.art. She has presented and created in the national artist-run gallery networks, new media labs/centres, community organizations, educational institutions, the women's prison system and First Nations bands and tribal councils.

11:30 am **Lunch | MacKenzie Agra Torchinsky Salon**

1:00 pm **Performance: Terrance Houle, *Friend or Foe* | MacKenzie Shumiatcher Theatre**

Houle's performance draws from an earlier series of works that documented and questioned aboriginal stereotypes within the context of First Nations dioramas at the Calgary Stampede. This newly created performance reflects a continuing interest in examining the myths and proliferations of "Indian Sign Language" and the question of identity within this context.

Terrance Houle (Calgary) is an internationally recognized interdisciplinary media artist and a member of the Blood Tribe. Involved with Aboriginal communities, he has traveled to reservations throughout North America participating in Powwow dancing along with his native ceremonies. Houle utilizes at his discretion performance, photography, video/film, music and painting as well as tools of mass dissemination such as billboards and bus signage. Recently, Houle's work was represented in his first "Major Solo Exhibition" *GIVN'R* at PLUG-IN Institute for Contemporary Art in Winnipeg, Manitoba, now touring Eastern Canada.

1:30 pm **Presentation: Brendan Fernandes, *Wordless – language, identity and authenticity* | MacKenzie Shumiatcher Theatre**

Brendan Fernandes will lecture on his practice focusing on recent works that deal with ideas of authenticity and cultural identity through the context of language. The artist uses his own personal narrative to explore the idea of authenticity through the forgetting of Swahili, a language he spoke fluently as a child in Kenya and now finds himself unable to speak. The works of J.L Austin and Judith Butler will serve as a ground for Fernandes' ideas.

Born in Kenya of Indian heritage, **Brendan Fernandes** (New York) immigrated to Canada in the 1990s. Fernandes' interdisciplinary work recontextualizes images, objects, texts, and tropes associated with Africa and the African Diaspora, challenges hegemonic claims of authenticity, and uses them to reveal the multiple and contingent nature of cultural identities. He investigates the concept of authenticity as an ideological construct that both dominant and subordinate cultures use to their own ends. Ideas of "authenticity" shape cultural experience, and the formation of identity.

2:30 pm **Refreshment Break | MacKenzie Agra Torchinsky Salon
Performance by Barbara Meneley: *unofficial apology***

Please see page 3 for a description of the performance and Barbara Meneley's bio.

2:45 pm **Keynote Address: Esther Shalev-Gerz in conversation with Elizabeth Matheson | MacKenzie Agra Torchinsky Salon
*Trust and the Unfolding Dialogue***

Dialogue is a basic concept but also one that is much used and abused in many fields and general discourses. It is frequently used as a synonym for communication and for finding consensus. One condition of its possibility is the existence of trust. This constellation has been at the centre of Esther Shalev-Gerz's work for three decades.

Born in Lithuania, raised in Israel and resident in Paris since 1984, **Esther Shalev-Gerz** is internationally recognized for her seminal investigation into the nature of democracy, citizenship, cultural memory and spatial politics. Her works challenge the notion and practice of portraiture and consider how its qualities may contribute to contemporary discourses about the politics of representation. Her installations, photography, video and public sculpture are developed through active dialogue, consultation and negotiation with people whose participation provides an emphasis to their individual and collective memories, accounts, opinions and experiences which then become simultaneously represented. Shalev-Gerz was the subject of a major show in 2010 at the Jeu de Paume in Paris and will have a retrospective in 2012 at the Musée cantonal des Beaux-Arts Lausanne.

4:00 pm **SHIFT Screening: *(post)Colonial Stress Disorder, 'imaging a way out'* | MacKenzie Shumiatcher Theatre
Curated by Wanda Nanibush, presented by Sâkêwêwak Artists' Collective
Divided by Zero by Danis Goulet; *Portrait in Motion* by Nadia Myre; *Love and Numbers* by Thirza Cuthand; *1,2,3 Knock up* by Ariel Smith; *The Weave* by Cherie Valentina Stocken; *Prayer for Good Day* by Zoe Leigh; *The Knot Between* by Cherie Valentina Stocken.**

The six Indigenous filmmakers in this program show that the fight over meaning, (over the symbolic) is not over, Indigenous Peoples are still struggling for sovereignty over their own self-definition. Being recognized in our own terms requires re-situating stereotypical symbols of 'Indian-ness' back into an Indigenous context. These artists make visible art as a struggle over the symbolic order. In their work we can be recognized from within our difference as Indigenous. The struggle over self-definition and meaning is a struggle over matter – I want to matter, to count, to be counted, and to be spoken into being. (WARC, Toronto, 2005, touring)

Wanda Nanibush (Toronto) is the Executive Director of the Association for Native Development in the Performing and

Visual Arts (ANDPVA), the oldest Indigenous arts organization. She is also a curator whose work re-contextualizes Indigenous time-based media and performance art in terms of its philosophical complexity and rethinks how culture is framed. Her shows have included *Mapping Resistances*, *Post Colonial Stress Disorder*, *Rez-Erection* and *Chronotopic Village*. Her recent writing appears in *FUSE* and *This is an Honour Song: Twenty Years Since the Blockades*.

5:00 pm **Dinner Break - Cathedral Area Restaurants | Bus leaving T.C. Douglas Building**

7:00 pm **Keynote Performance: *Eekwol, Revitalizing and Redesigning the Word Warrior's Weapons Artesian on 13th (2627-13th Avenue)***

In keeping with the interdisciplinarity nature of *SHIFT*, Cree hip hop emcee Eekwol performs at the Artesian on 13th, and discusses how she uses words for social change. Free with Symposium registration; open to the public: \$10 / \$5 students at the door.

For **Eekwol** (Saskatoon), creation brings growth in all aspects of life. As a dedicated hip hop emcee, Eekwol astounds her listeners with honest and direct and revolutionary words that come from places both original and groundbreaking. With a lifelong background of Plains Cree Indigenous music, she gives the audience a balanced and healthy taste of experimental hip hop that comes from her land and place while respecting the history and place of original hip hop. In 2010 Eekwol released, *Niso*, a solo EP dedicated to showcasing different producers and styles of sound while keeping true to her bold words and message. She continues to promote her new release and has just released a music video with Mils, producer/rapper/brother for the song, *The Gauntlet*.

8:15 pm **Bus to Neutral Ground Contemporary Art Forum | Leaving from Artesian on 13th**

8:30 pm **Exhibition Opening Reception: *Brendan Fernandes–Primitive Tongues* | Neutral Ground (1856 Scarth Street)**

Presented by Neutral Ground, this exhibition will feature Fernandes' recent works, "*Voo Doo You Doo Speak*", a multi-channel video installation of animated African masks speaking Dadaist sound poems, and "*Foe*", a video installation where the artist has hired an acting coach to teach him the "accents" of his cultural backgrounds. The reception will feature a conversation between Brendan Fernandes and *Primitive Tongues* curator, Blair Fornwald.

Positioning > Local and Global Narratives, Storytelling and Making Connections

9:00 am **Registration + Continental Breakfast | MacKenzie Agra Torchinsky Salon**

9:30 am **SHIFT Screening: *Uprooted – Always Rooted (Part 2)* | MacKenzie Shumiatcher Theatre
Curated by Aleya May Morin, presented by Sâkêwêwak.
A Snapshot in Time, by Dustinn Craig; *Wapawekka*, by Danis Goulet; *Mama Said*, by Wab Kinew**

Please see page 3 for a description of the screening and Aleya May Morin's bio.

10:00 am **Panel: *Oral Traditions – "calling the self into being"* | MacKenzie Shumiatcher Theatre
Panelists: Deanna Bowen, Peter Morin and Charles Smith; Moderator: Neal McLeod**

This panel considers oral traditions from First Nations and from African-Canadian perspectives, in which similar questions arise about the absence, presence and power of these narratives and voices. Visual artist Deanna Bowen and poet Charles C. Smith will discuss the ways in which their individual practices use language "to define and 'call' the self and our greater black communities into being". Artist Peter Morin explains the relationship between the land, his Tahltan language, and his art, which honours "the stories, words, and songs of my people from the traditional territory of the Tahltan Nation".

Deanna Bowen (Toronto) is an interdisciplinary artist and Lecturer at the University of Toronto, Scarborough. Her recently commissioned video work/performed oral history piece, *sum of the parts: what can be named* recounts the 'disremembered' journey of the Bowen family from its earliest documented history in Clinton, Jones County, Georgia in 1815. Her work has been exhibited nationally and internationally in numerous film festivals and galleries, including recent group shows at the Art Gallery of Peterborough and the Art Gallery of York University.

Artist, storyteller, writer and curator **Peter Morin** (Victoria) spent 4 years working with *Redwire Magazine*, as a community educator and advocate for First Nations youth, through media, writing and art. Peter Morin is the editor of *Bannockology: A Community Collaboration of Stories, Art, Essays, Recipes and Poems*, initiated by Liard Valley Literary Society. He is a graduate of the Emily Carr Institute of Art and Design. In 2010, Peter completed his second Artist's Residency, *Memory Talking Stick*, at Open Space, Victoria, focused on celebrating stories of cultural learning. Peter is of the Crow Clan of the Tahltan Nation of Telegraph Creek, BC.

Neal McLeod (Peterborough) is Cree, having grown up on the James Smith reserve in Saskatchewan, and Swedish, having had the fortunate opportunity to study abroad at the Swedish Art Academy at Umeå. Neal has exhibited his art work throughout Canada, including the 2005 exhibition *Au fil de mes Jours / In My Lifetime* (2007). Among his many publications, Neal's first book of poetry entitled, *Songs to Kill a Wíhtikow*, was nominated for several awards. He is currently editing a volume entitled *Indigenous Poetics* and working on the following books: *Dreaming Blue Horses* (novel), *Neechi Hustle* (short stories), *Casting Spells of Neechery* (poetry), a biography of Noel Starblanket, and *A History of Cree Warfare and Diplomacy*. He teaches Indigenous Studies at Trent University and is a member of the comedy group Buck Naked Neechies.

Charles C. Smith (Toronto) is a published poet, playwright and essayist. He won second prize for his play *Last Days for the Desperate* from Black Theatre Canada. He has edited three collections of poetry, has one published book (*Partial Lives*) and his poetry has appeared in numerous journals and magazines, including *Poetry Canada Review*, *the Quille and Quire*, *Descant*, *Dandelion*, *the Amethyst Review*, *Bywords*, *Canadian Ethnic Studies* and others. He received a grant from the Ontario Arts Council's Writers Reserve Grants Program and is currently working on a multidisciplinary performance piece based on his poetry, produced by Sparrow in the Room.

11:30 am Lunch | MacKenzie Agra Torchinsky Salon

Book Launch: *Cultivating Canada: Reconciliation through the Lens of Cultural Diversity*
Remarks by Co-editor, Ashok Mathur and contributors

This book brings together disparate voices to address how communities—immigrant, racialized, 'new' Canadians, and other minoritized groups—relate to the intricacies of reconciliation as a concept. Contributors address questions of land, Aboriginal histories, and trajectories that have led to the current configuration of peoples in this geographic space, and demonstrate the value of embedding creative acts within critical responses as we move forward. Featuring perspectives from *SHIFT* presenters Cheryl L'Hirondelle, Srimoyee Mitra, and Jayce Salloum, among others. Published by the Aboriginal Healing Foundation, 2011.

Ashok Mathur (Kamloops) is the Canada Research Chair in Cultural and Artistic Inquiry at Thompson Rivers University in Kamloops, BC, where he directs the Centre for Innovation in Culture and the Arts in Canada. He is the author of four novels and other creative works and also edits, writes, and performs in the area of research-creation.

12:30 pm Conversation: Judy Anderson and Rachelle Viader Knowles, *Reluctant-Nomad Narratives* | MacKenzie Agra Torchinsky Salon

From two different perspectives, visual artists Judy Anderson and Rachelle Viader Knowles discuss their shared interest in creative investigations of the ever-shifting sense of home. In Anderson's painting practice, she explores emotional responses to her family's history of past and present nomadic existence, while Knowles' *Former Resident Project* explores places through the narratives of the no longer resident.

Judy Anderson (Regina) is a member of the Gordon First Nation (Cree) and works with painting, installation, sound and video. She holds an MFA (University of Regina) and a BA in Native Studies and BFA in painting (University of Saskatchewan). Anderson is an Assistant Professor in the Indian Fine Arts Department at First Nations University. Her paintings, mixed media and installation works have been shown in solo and group exhibitions in Canadian galleries since 2001.

Originally from the UK, from a British and Mauritian family, **Rachelle Viader Knowles** (Regina) creates media based installations that explore the sense of transience, rootlessness, and longing that accompanies the freedom to move. In 2009 she was awarded the Canada Council Paris Studio residency to develop work in response to the writings of

Georges Perec. The results of this residency and a subsequent residency at the Elsewhere Museum, North Carolina, culminated in a solo exhibition at the Art Gallery of Regina (2010). Viader Knowles is currently Head and Graduate Coordinator for the Department of Visual Arts, University of Regina.

12:30 pm Youth Workshop with Jayce Salloum: *picturing out / drawing in* | MacKenzie Studio A

(Closed Registration) High school students from First Nations and immigrant backgrounds will work together developing and exchanging mixed-media photographic portraits, collaborating on the final pieces expressing the preconceptions and perceptions of each other(s) and themselves, working on exploding myths, engaging each other, embracing empathy, and illuminating their common knowledges and unique perspectives. Facilitated in collaboration with Wendy Winter (MacKenzie Art Gallery) and Jamal-e-Fatima Rafat (Regina Open Door Society). Please see page 2 for Jayce Salloum's bio.

1:15 pm Concurrent Workshops/Tours:

**A/ Workshop with 2Fik: *How Art Helps You Deal with Difference* | MacKenzie Classroom
Moderated by Gary Varro**

Taking his artistic practice as a starting point, Montreal-based artist 2Fik will show examples of his photographic works and put key questions to the participants, in an in-depth discussion of how art helps us deal with difference.

Born in Paris in a Moroccan Muslim family, **2Fik** lived in France and Morocco before moving to Montreal in 2003, where he found a fusion of religion, politics and society. As director, photographer and model, 2Fik keeps tabs on fundamentalism, sexism, and prejudice in his photo-soap-operas, performing various ethnic and gendered roles. His workshop will uncover multiple ethnicities in contemporary culture, tracing intricate global networks generated by immigrants.

Gary Varro is a curator, visual artist and designer based in Regina, Saskatchewan. In 1996, he established Queer City Cinema, a lesbian and gay film and video festival, which includes a touring component to various urban centres across Canada. Now known as the Biennial International Queer Arts Festival of Regina, the 8th installment took place in June 2010 and featured visual art, sound art, performance art, and film screenings. As a visual artist, Gary has exhibited his installation artwork locally, provincially, and nationally, and has appeared in numerous performance artworks over the last fifteen years.

B/ Workshop with Cheryl L'Hirondelle: *Community Based: Mass Materiality and the Rigour of Relating* | MacKenzie Studio B

Practicing art and making projects based in community engagement has many historical roots that make it a viable option as a sustainable and fruitful process-based practice. The object(s) and products continue to result, though these are sometimes more ephemeral and time-based, documented as a performative action, gesture or event. Please see page 5 for Cheryl L'Hirondelle's bio.

C/ MacKenzie Exhibition Tour with Timothy Long, Head Curator | Exhibition Level

Huang Zhong Yang: The Shadow of Mao and *Demanding a Response: Contemporary Aboriginal Art History in Saskatchewan* (Please see 'Concurrent Programming' insert for exhibition details.)

**3:00 pm Refreshment Break | MacKenzie Agra Torchinsky Salon
Performance by Barbara Meneley: *unofficial apology***

Please see page 3 for a description of the performance and Barbara Meneley's bio.

3:15 pm Parallel Conversations: *Shifts & Reflections* | MacKenzie Agra Torchinsky Salon

Group discussions exploring ideas arising from symposium, facilitated by Timothy Long, Elizabeth Matheson, Loretta Paoli, Joanne Shannon and Adrian Stimson.

3:45 pm

SHIFT: from Reflection to Action | MacKenzie Art Gallery Agra Torchinsky Salon

Along with a summary of comments from focus groups, the curators have invited three “commentators” – from the arts community – to follow the discussions during the symposium. Rodrigo Hernandez-Gomez, Jeannie Mah and Biliانا Velkova will be invited to speak of what they saw, heard, felt, observed or would otherwise like to suggest. A discussion will follow.

Rodrigo Hernandez-Gomez is originally from Mexico City; he works and lives in Halifax and Toronto, Canada. Rodrigo has collaborated with *La Lleca* since 2004, a collective undertaking a socio-artistic intervention with prisoners in Mexico City. Following Rodrigo’s second migration to Canada in 2006, he has continued developing a practice that is concerned with aesthetics and socio-political encounters. Rodrigo’s recent work focuses on organizational structures in order to reconsider the nature and meaning of cultural production.

Jeannie Mah (Regina) is a ceramic artist. She grew up in Willingdon Grocery, which stood on the corner of Victoria Ave. and McIntyre St. in Regina, where City Hall now stands. Mah received her Bachelor of Visual Arts degree from the University of Regina and studied at the Sorbonne in Paris, the Université de Perpignan (Perpignan, France), the Banff Centre and Emily Carr College of Art. Her work is exhibited nationally and internationally, and is in public and private collections around the world. In addition to exhibiting ceramics, Mah has consistently collaborated with other artists in performance, drama, photography, and video and film productions.

Biliana Velkova (Saskatoon) completed her BFA in painting and drawing at Concordia University (Montreal) and her MFA at the University of Saskatchewan (Saskatoon). Her work has been showcased locally and internationally. Biliana was the founding member of BLUNT, an artist collective whose mandate is the creation of artistic opportunities and exhibitions between Canada and Eastern European artists. Currently the Programme Coordinator at AKA Artist Run Centre, she was previously project coordinator for Studio in the City and exhibition coordinator for the North Vancouver Community Arts Council.

4:00 pm

Wrap-up**Thank You**

We would like to thank all the presenters, moderators, introducers, commentators, volunteers and symposium attendees, and acknowledge our sponsoring organizations: Common Weal Community Arts, Sâkêwêwak Artists’ Collective, Neutral Ground Contemporary Art Forum, and our supporters Regina Open Door Society, University of Regina Department of Visual Arts, Queer City Cinema, Artesian on 13th, Echolands Creative Group, Creative Avenue Collective, Regina Immigrant Women Centre, Curtain Razors and the Saskatchewan African Canadian Heritage Museum. We thank our sponsors and supporters for sharing our vision and passion for bridging communities and bringing people together to discuss these important issues.

We have been fortunate in being supported by many committed talented individuals that helped in various ways to produce this event – Nafisa Absher, Regina Akok, John Bjerke, Katrina Bray, Gail Chin, Brenda Cleniuk, Amanda Damsma, Chloé Dufour, Chrystene Ells, Bernard Flaman, Catherine Folvovic, Blair Fornwald, Charlie Fox, Nathan Friesen, Bart Gazzola, JG Hampton, Rodrigo Hernandez-Gomez, Julie Herney, Stephy Jovavich, Elwood Jimmy, Val Kinistino, Carol Lafayette-Boyd, Lisa Long, Jeannie Mah, Caitlyn Jean McMillan, Sheila Nourse, Jamal-e-Fatima Rafat, Gerry Ruecker, Michele Sereda, Adrian Stimson, Kerrie Strathy, Leesa Streifler, Cristina Torres de La Hoz, Milagro Vaquerano, Gary Varro, and Biliانا Velkova. We would like to thank the call for submissions committee for their hard work and diligence and Emelie Chhangur, co-curator for the call for submissions committee meeting. In addition, we thank the MacKenzie Art Gallery, especially Timothy Long and Nicolle Nugent whose initial support for the project was invaluable, as well as Risa Payant, Leah Brodie, Marie Olinik, Leevon Delorme, Wendy Winter, Stuart Reid, Hilary Knutson and Kimberley Sarich. Thank you also to Erin Gee for designing the eye-catching *SHIFT* logo and website. We would like to extend a special thank-you to Joanne Shannon who throughout the preparations was integral in guiding us in matters large and small.

SHIFT: dialogues of migration in contemporary art was conceived, developed and produced by Strandline Curatorial Collective curators Elizabeth Matheson and Loretta Paoli and co-organized with the MacKenzie Art Gallery. The symposium is generously funded by the Canada Council for the Arts, the Saskatchewan Arts Board, the City of Regina and the Multicultural Council of Saskatchewan through SaskLotteries.

STRANDLINE
curatorial collective

strandlinecc@gmail.com
306.526.3927

3475 Albert Street
Regina, SK S4S 6X6
306.584.4250
mackenzieartgallery.ca


MACKENZIE
ART GALLERY