

Artist texts, proposals, and reflections

*While Black: a forum for
speculation on what the gallery
can't hold*

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A co-presentation with the Art Gallery of Greater Victoria
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This is the first event in a multi-year series of planned forums, talks and public presentations developed and organized by Black curators from across Canada in conversation with artists to consider both the limits and possibilities of the relationship between contemporary art spaces in Canada and Black art, artists, arts workers and audiences.

Artists in this first iteration present questions, imperatives, narratives and proposals to initiate exchange on the space for Black art in public culture with local respondents, collaborating curators and gallery visitors.

While Black Brainstorms

“What can’t the gallery hold?” Your response may envision work that can’t currently be realized due to the restrictions that limited resources, exclusion from art networks, institutional frameworks, art history and society impose upon Black creative expression or it may consider ways our lives and culture exceed those limitations.

Proposal One: An online BIPOC, Others & Allies database/app & for patronage, collaboration etc.

I am imagining an elegant, beautifully organised and highly visual online searchable database for Canada that would list artists, creators, galleries, lawyers, journalists & allies that are working to be the agents of change for inclusion.

I would start creating the site for Canada but imagine ultimately that the database would include international artists. Members would add themselves and traffic would be monitored.

The site would support finding artists & allies in the flow of information for projects, collaboration, international market building, inclusion practices.

The site would also provide micro-funding supports in the form of patronage memberships, mentorships, workshops.

Proposal Two: BIPOC & Others prioritising Community centre

A physical art school/community centre/university that is built to support students and practising crafts people/artists. The centre would prioritise the safety of those facing discrimination. The centre would have studios and be much like a university except that there would be much crossover and collaboration between all disciplines and mediums. Curiosity and experimentation would guide the student’s curriculum. A student could take both biology and woodworking for example. The centre would also welcome professionals in the community to rent studios and practice on the premises. Mentorship and healthy long term relationship building would be fostered. The

centre would be located on a massive farmland with a forest and freshwater source and would be powered with clean energy sources. Forest school teaching, bush skills and building with snow would be some of the many courses taught. Intergenerational participation and many different learning styles would be practiced and normalised without hierarchy. The centre would be a bit like Perimeter Institute for Theoretical Physics a community think tank. Non-violent communication would be taught and mentored.

The centre would feature a massive greenhouse/indoor park with a playground & mall/market centre so that the community could gather in the colder months.

Proposal Three: Online BIPOC prioritising gathering space

I am imagining an online platform that is BIPOC & Others safe. An online community that is explored and accessed visually and has zoom rooms. Perhaps a drawn map of my community centre dream with library or treehouses that has zoom meeting rooms in them. Places that people can visually choose to visit, but then when you enter there are zoom rooms so there would be a visual interface that you clicked on instead of the zoom link.

The online site would not be a game but would be a digital drawing with hot spots that once clicked on would lead to zoom rooms. There would also be the option for virtual hologram meet ups. This project was inspired directly by the societal lacks experienced and observed during this time of covid.

The online gathering space would also set up intentional systems of care inspired by Cassie Thornton's Feminist Economic's Hologram Project (<http://feministeconomicsdepartment.com/hologram/>).

Proposal Four: BIPOC & Others Scouts/Forest School

Basically a Canada-wide BIPOC & Others safe Forest school and scouts program that would encourage these populations to develop a strong relationship and stewardship with the land to help cultivate a sense of belonging and naturally incorporated environmental practices.

Proposal Five: BIPOC & Others Playground company

Create a playground company inspired by Monstrum that creates playgrounds as intergenerational community gathering spots and Speaker's Corners. The playgrounds would be inclusively accessible and would also feature outdoor school rooms.

Proposal Six: Global google map public virtual memorial

Linked with google maps, create an open access virtual memorial/virtual graveyard building platform. People can add memories, pictures & stories of loved ones lost, you can zoom into locations and provide a memorial site for loved ones. (I am currently working on developing this idea). There would be the option for holograms of the dead to be communicated with.

Anna Jane McIntyre // is an artist with a playful practice that combines storytelling, drawing, sculpture, printmaking, performance and micro activism. Her work investigates how people perceive, create and maintain their notions of self through behavior and visual cues, and is an ever-shifting visual mashup of British, Trinidadian and Canadian cultural traditions. Her work has been presented in Canada, the United States, England, Europe, Brazil, South Africa and the Caribbean. She lives and works in Montreal.

Can't Hold This Space

The following proposal is the response to the historically colonised presentation of African artworks and artifacts. In response to the question: 'What can't the gallery hold?', I seek to explore how the essence and identity of the African continent can transcend the world of the gallery and become expressed as a world in itself.

The proposal seeks to spatialise the African continent as it's own self-exhibiting entity. The following series titled 'Afro Space', explores how the continent breaks beyond the limitations of Western perception through vibrant and utopian visions. The large digital canvases are intended to capture and re-interpret the perceptions of the continent through layering relevant and provoking concepts such as technology, identity and society.

The ambition of the project is to exist digitally within a virtually created world, where the artworks themselves become the exhibited space, and in which the spectator becomes the subject.

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References:

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www.spatiallesk.com



Please scan for artist virtual space.

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SPATIAL-ESK // is an artist of Zambian heritage based in Canada. He explores the interplay between urban space, architecture and cultural experience. His work comprises of carefully photographed 'col lage-models' which bring imagined and constructed worlds to life. His approach draws from the works of Kurt Schwitters, celebrating juxtaposition between defined architectural objects and cut out figures. The theme of juxtaposition is common to his eclectic cultural experiences of living in South Africa and England. He uses collage as a medium to present disruptive and provoking concepts which often materialise into larger temporary and built works. His work has since been published in Blueprint Magazine – UK , Burrasca Journal, Italy , Parksify, California and has had work exhibited at the 'Future of Art' exhibition at Tate Modern, London. He currently works from his studio in Toronto.

The More Things Change... Full Circle

For this proposal I am able to fantasize about the ways that Black creativity exceeds the practices that are normally acceptable within the gallery, and is purely speculative, I have decided to re-visit many of those practices in order to produce a project that is not only multi-media, (Full Circle) but also engages with the “voice” of the BLM and other Socio-Political movements, Social Media. The piece will use “Old-School” forms of marketing/advertisement: billboards, and historical songs that speak to the themes that I have chosen to give voice to, but would ultimately be created using high end-contemporary video animation technologies that are way beyond my technical and financial expertise.

The piece is a piece about remembrance, exploration, emotion, reflection, engagement and hope, through the use of Black expression and creativity. The project will be brought to life through the use of philosophical, poetic and politicized statements from Audrey Lorde, historical and contemporary songs that address the various speaking points/themes, video and painted imagery that I as an artist will create, and the viewer’s own participation in all of the above.

I have chosen to deal with themes that I feel are both specific and general to the experiences of Black people both historically and now, as we come full circle-in the hopes of breaking the literal cycle.

PAIN/FEAR: Be it in times of Slavery, Segregation/Apartheid, Ghettoization

VOICE/RAGE/REVOLUTION: What we saw through Abolition, the Civil Rights Movement, and now with BLM.

CHANGE/FUTURE: What we hope will be the outcome of the breaking down of the walls of literal or metaphorical institutions, be they galleries and museums, or socio-political structures: such as the police and judicial system. The reflection of the future should be an opportunity, after hearing, reading the words of Black musical artists and the Black Lesbian poet Audre Lorde, for the public to contemplate what they would hope to see in the years that follow or to even offer solutions and steps to overcoming the problem themselves. Settings: A PUBLIC PARK

Settings: A PUBLIC PARK

Piece 1 (The Path/The Billboards/The Soundtrack/ playlist)

Themes Chosen Based upon My own Personal Trauma and Experience of dealing with racism, both personally and on a global scale. With Bill Boards scattered along with key quotes from the Grenadian born, American poet/feminist/and activist Audre Lorde. Visitors can either choose to seek out how these quotes relate directly to the themes of the project or use them(for teachers for example) as focused yet abstract talking points to inspire enquiry, analysis and exploration of the history of Black people in North America and the Colonies and the legacy of that in contemporary culture. There is an accompanying playlist (of both historical and contemporary Black music/songs available to access on Youtube via cell phone of songs chosen (by me) by the artist that epitomise the different topics of persecution, trauma and hope that I have outlined. The lyrics to those songs, which offer deeper philosophical. Poetic/artistic insight into the issues that the project explores thus both deepening meaning, curiosity about and questioning of those issues will be available as a PDFmfile on the galleries Web site. ↵

Piece 2 (The OBELISK Monument and PYRAMIDS)

6 Pyramids based on the Pyramids of Giza that memorialize Black pain and Trauma and symbolize each of the key themes with appropriate activities/art works that analyse/offer succour from, instigate thoughts on problem solving solutions to those themes. An Obelisk with a Video Projection memorializing both lynching and the BLM movement.

Piece 3 (The Meeting Place/Talking Circle)

This is a large paved circular area set in amongst trees, that is part casual meeting area where visitors can hold informal discussion, teachers could have somewhere to sit and discuss their lessons based around the visit, the public can sit back, relax and chill,/people could eat. On a more formal level, the artist would like the space to be used by Black artists, dancers/musicians/singers etc. for formally held artistic presentations. Lastly, teenagers and children should feel free to use it to skate, skate board, and play in, on days when it is free.



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Please scan for artist playlist.

Karma Clarke-Davis // was born in 1970 in Trinidad and Tobago, and has lived in Jamaica, Saskatchewan, and Montreal. Currently based in Toronto, she draws on her East Indian, African and Scottish heritage to create works which seek to blur boundaries (racial, sexual, cultural, psychological). Trained as a dancer and in drama, art and music, she graduated from Concordia University's Studio Art program with a degree that included the study of painting, drawing, video, sculpture, installation and interrelated art. It is this past training that she draws on, as well as preoccupation with urban popular culture, to produce multi-layered mixed media works which explore her personal concerns with a dark, questioning humour.

An Invisible Minority

The invisibility at issue here stems from a critical assessment of museum institutions and reflects on the system of recognition within the Quebecer contemporary art milieu. The notion of identity develops as an ensemble of data which makes it possible for an individual, for a group, to form themselves, and also to differentiate themselves from others (Norbert, 1991).

Through my background, I am obliged to produce art which is not quite Quebecer: it is so-called ethnic art. To call into question the gaze of others upon me is to analyze my position within my artistic practice as well as within the art world. This gaze underlines issues related to diversity, to various forms of institutional instrumentalisation and to the contemporary devices of art related to the exclusion of the practices of Black visible minority artists. My work calls into question the absence of artists from visible minorities within museum collections, namely at the Musée d'art contemporain de Montréal.

Offering a new perspective by revealing the “other” history of the museum institution, through *Analyse de la collection du Musée d'art contemporain de Montréal à partir du critère de la diversité ethnoculturelle transposée dans une installation* (Analysis of the collection of Musée d'art contemporain de Montréal based on the criterion of ethnocultural diversity transposed into an installation), I question and demonstrate the existence of inequalities in terms of national and international identities within museum collections, in particular at the Musée d'art contemporain de Montréal. Thus, I interrogate the issue of cultural identity within the permanent collection of the Musée d'art contemporain de Montréal. Do issues of homogeneity and monoculture exist within cultural institutions? How do we navigate this dialog and bridge the gap between cultural institutions and so-called artists of “diversity?”

Stanley Février // is interested in issues of power in the era of globalization. His work addresses intimate questions concerning the relationship to oneself and to others. A graduate of visual and media arts studies, his recent artistic and conceptual concerns are based on institutional criticism, identity and the violence and inequalities engendered by the latter.

Untitled

What can't the gallery hold?

I don't think the gallery should hold any art because of the history of galleries and museums.

My work is inspired by my curiosity to discover African history and art. I found out that there's almost no identity for me and a lot of people like. I make use of imaginary narratives such as reincarnation in my practice to convey a message which might be on sexuality, history, identity or love. I infuse fabric as a backdrop to appreciate African prints and patterns which has become a personal style.

References to Black and African material and visual cultures have long been excised from their makers and communities in European and North American museums and galleries. Outside of the gallery's walls, Black life is forced to shift between belonging, isolation, hypervisibility and invisibility. Members of Black and African diasporas have therefore needed to seek community, articulate their identities and establish Black space through reproductions of Afrocentric visual aesthetics and its histories.

Iyunade Ogunmodede // is an artist-photographer based in Winnipeg Canada, originally from Ogun, Nigeria. His work focuses on the black experience from an African's point of view in the diaspora. He has worked on a number of photo projects and short films on black masculinity, gender and afrocentrism. Judah's work primarily focuses on identity and a need for consciousness in African art.

The Future Road to Space, Non-Space

I almost passed up saying anything about this whole set of circumstances, the history of anti-racist systems set up historically to do the jobs they were constructed for as it all seems too vast a subject.

But really at the end of the day I feel it is all about one thing, erasure and the historical purpose of erasure.

We must make sweeping changes to the Education Systems, in some cases unchanged for centuries, because they are performing and maintaining the anti-racism status quo.

If we do not exist in the histories taught in the education system, if our stories are not known within the greater holistic histories of our own nations, we will always be considered outsiders. As a country we are populated by many, varied stories and histories, and we belong everywhere and anywhere: the white cube, the forest, the places of worship, the disco, the town hall. It is only our historic erasure that makes us feel that we do not belong, and keeps the whole of our society feeling like there are places that we do not belong. Nonsense, we belong everywhere.

This is why I like to include historic family photos with my work. You cannot erase what is in plain sight for all to see. We were there, we have been there, we are there, we are not going away.

To include the complicated stories and histories of all the people that make the history of any given place is of epic importance. I Am....

Jan Wade // is a Vancouver-based artist. Wade's work deploys the materials and symbols of the everyday to explore issues of post-colonial identity, ethnicity and spirituality. Drawing creative resources from her own cultural history, Wade's examination of New World black diaspora reflects upon the relations between past and present, self and collectivity, and brings voice to the staunchly political nature of those encounters. Wade's work focuses on altars as vehicles of worship and memory, as vessels for African spirituality and to reconcile the painful past of the African Diaspora.

What the gallery can't hold... who and what came before

What if in this conversation, I began in the middle. What if I left out significant words and the context of what I was speaking about? What if along the way I omitted and erased parts of the narrative? What if I bypassed the beginning and started in the midst of the story?

The feeling that I have in response to the question, “What can't the gallery hold?” is that it cannot hold relationality with Black creative expressions through its art, artists, nor audiences. The gallery can't hold who and what came before.

When I was younger, growing up in North Carolina, and I met an elderly person that was also Black, one of the first questions an elder would ask me was, “who are your kinfolk?”. It's because in reaching a knowing and understanding who I am, it is important to understand my context/my origin/who precedes and surrounds me. How can the gallery make and hold space for kinfolk?

Like many creatives of the African diaspora, I am interested and invested in an idea, in a realization of an Afrofuture. A future that recognizes the value and continuation of Black presence. But how do we embody Blackness and futurity? In my exploration of Afrofuturism, another concept that I came across was hauntology. It operates well alongside Afrofuturism in that both recognize time as collapsed or a simultaneity of past, present, and future rather than a linear unfolding.

My proposal is to hold space for two activities concurrently. Alongside a trajectory for current and future presence of Black creative expression/art and Afrofuturism, can the gallery also hold space for reckoning/being in relationship with the past; because whether we want to be or not, the past is very much central to the way that Black creative expressions are read and configured.

Currently, my feeling within many gallery contexts is a 'one at a time' relationship to Black presence. In this what happens is a loss of understanding the nuances, complexities and relationships between Black creative expressions in

connection to each other but also in relationship to non-Black creative expressions.

My desire is for there to be many Black creative expressions in the gallery at any given time and over time; so that there are bridges of understanding of the waves, branches, influences and breadth of Black makers.

In order to have contemporary conversations, grounded in the present with depth, we need a reckoning, an acknowledgment of the past. In their essay, *Some Thoughts on Haunting and Futurity*, Avery Gordon writes, "...haunting, unlike trauma by contrast, is distinctive for producing a something-to-be-done."¹ We are living in this moment of something-to-be-done and in this, it is important to not skip over the part where we acknowledge the past. The fact that the gallery, the museum, cultural institutions were founded upon white supremacy/anti-Indigeneity/colonialism and anti-Blackness.

How does holding space for our kinfolk support discourse of Black creative expressions to be able to have historical understandings of contemporary articulations?

Coined by Derrida, hauntology has been appropriated and applied in two ways that bear relevance for my work:

- 1) As a way of looking at the past for ideas about the future
- 2) An acknowledgement that in the present, we are haunted by the past—or as stated by Avery Gordon, "the ghost is not simply a dead or missing person, but a figure...and to be haunted is to be tied to historical and social effects."

¹ Avery F. Gordon, "Some Thoughts on Haunting and Futurity," *Borderlands* 10 no. 2 (2011).

Kemi Craig // is a film and dance artist originally from the Southeastern U.S. She completed her MFA at Emily Carr University of Art and Design and has studied both film and dance locally and internationally. Currently she lives in Lkwungen and WSANEC territories (Victoria) where she continues her practice creating film installations for galleries and artist-run centres, facilitating workshops and performing with independent dance companies.

Indigo Griot... Memory in the re-Making

My While Black ideas & imaginings for this project involve a dynamic and location-involved, indigo based multidisciplinary art works, workshops, discussion session (a variety and mix of these and more) which center around an indigo labyrinth or if space doesn't permit a 3-sided indigo "hut". The works created/presented there would be a blend of indigo labyrinth tactile panels, discussions & hands-on making workshops involving community engagement with Valérie (where possible in person, if not via online or video), discussions around indigo's magic, history and future eco-social possibilities.

There are a number of sensorial immersions, workshops and community engagement with indigo dyeing I would like to share with While Black. Especially the idea of sharing and engagement across many realms and belief systems with this experience. Deconstructing racism and privilege will inevitably happen in a serendipitous and art-illuminated way as the work is experienced and created. I would like to create works in discussion with the curators at each site, creating a dialogue & enhancing our support of Black/African Diasporic artists across Canada. Evolution of conciliation via Memory-making, with capacious (open to all possibilities), community and sharing oriented, with a legacy of inspiration being an integral part of Black Art.

Valérie d. Walker // is a Renaissance Artist, alchemist, transmedia maker, educator, curator, Indigo Griot, Radio-Wave creatrix & BIPOC Femme Afro-Futuristic transmitter. Valérie holds a degree in EECS from UC-Berkeley and her MFA from NSCAD University. Valérie's artwork explores enviro-positive natural dyeing & printing, fibre-based responsive installations, tactile virtual spaces, solar-powered circuits, story-telling, epigenetic memories, environmentally healing studio processes, craft-based techniques, digitalia & imagining, programming, sensoriality, and Afro-Futurism. Her curatorial work examines Diasporic revelations, Indigi-Queer Black Other Femme representations & Techno-Enviro Moravecian NightMares. Her installations & dimensional sculptures are exhibited across the world. She is an artist in residence at the Malaspina Downtown Printing Studios and has her own bio-fermented natural indigo dye studio in East Vancouver, BC.

Lucie Chan, While Black: What can't the gallery hold?

Giving thought to the question what can't the gallery hold?, I am only able to respond with observations and more questions that stem from my own art-related experiences, viewing art that is made by the Black diaspora, along with thoughts that emerge from teaching, learning, and resistance within post-secondary spaces. It has always been and continues to be a painfully complex process. Thinking through the question, what can't the gallery hold? as a stepping stone to the unimagined or unwelcomed, I made time to reflect on the works from artists who belong to the Black diaspora, (Georgina Maxim, a textile artist Zimbabwe b., Qudus Onikeku, performance artist, Nigera b. Berni Searle, video artist, South Africa b. to name a few). These Black artists (along with others) seem to pay less attention to the word "can't" and instead embrace the freedom to search and redefine something for themselves, even if what they create is challenging to pinpoint. Alongside of this, I've noted that although the art of several Black artists may exist within gallery spaces, it is with necessity, many create without a hypercritical audience or particular viewer in mind.

With "can and can't" in mind, my arriving default intuitively feels familiar and presuming it is no different from what any other Black artist has articulated before me. What can't the gallery hold? Unimagined freedom. Already feeling under surveillance and like spectacles, is it that art made by Black artists whose processes reflect unimagined freedoms and who enter into gallery spaces with answers not yet found, may not transition into or and feel 'in place' in galleries at all? I can only reflect from my personal experience of just over two decades of showing in artist run centres and galleries, each ranging in variation yet at the same time, often limiting from a Black perspective. By default, galleries receive funding to support artists that fall into the dominant intersecting methodologies (race/class/familiar schooled). Already under capitalist pressure, despite any visions for experimental spaces, gov't demands often mirror the systemically intersecting racist policies which start in post-secondary contexts, (only in the last few years have we seen grander gestures and shifts to re-examining racist practices), which general

public simultaneously adapts to. Even Black artists who study within these spaces move ahead to pursue exhibition careers or art-related administrative roles, where a continuation of top-down challenges, often limiting a wide range of knowledge and visions in having to convince of the validity of their practices or funding requests.

Through frequent conversations with Black artists, it is recognized that our shared visions are often removed, not supported, eventually oppressed, resulting in labour that seeks to unconsciously or not, mirror the similar ideologies that are celebrated within artist-run centres, galleries, and museums. Reflecting on the wide range of shared dreams that Black artists have, is it possible to bridge creators, curators, and also the public without compromising and limiting ideas around Black artistic practices?

Being in the ongoing position of learning and in no ways an expert of Blackness, my questions are plentiful, repetitive but hopefully useful to consider again:

1. Are Black artists more often than not trying to free themselves from the funding-focused responsibilities that galleries hold?

2. What is currently the relationship between Black artists and Black curators?

3. What needs do we currently have of one another and in what ways are our practices or vision connected, or completely separate?

4. The question of power, documentation, and writing versus visual-thinking comes to mind. For example, if a Black artist, who may be seeking but is unable to define what is yet to be imagined, able to correspond with, or collaborate with a curator's vision?

5. *In Black curatorial practices that are positioned within the art gallery, is there room for a 'Blackness' which does not reflect historical trauma, ongoing oppression, or define identity through celebration?*

6. *What would this look like if Black artists were to demand the latitude to make art that could not be narrowly pinpointed, defined, boxed-in or written about?*

7. *Is there room for Black artists to not know, not commit, not envision and answer in advance what it is they are about to discover when applying for funding, exhibitions, and any other opportunities to present their art in public realms?*

8. *Is there room for Black artists within the systems where most galleries fall, such that the creation and undertaking of ideas without official endorsement (public funding) is not possible?*

9. *...in direct relation to this, there is an oppressive nature to all galleries no matter how broad, diverse, all-inclusive many strive to be. Is there room for Black artists to explore self-discovery?*

10. *How can Black artists present work which is often still in the midst of its making, while continuing to be under the light of having to perform, to be under surveillance, to be always already defined, under expectations that follow specific narratives, be it identity, cultural, or those defined through Western, European, North American tropes of Whiteness?*

11. Is it a repeated history that artists of the Black diaspora will always be seeking the freedom to create room for unpacking, re-imagining, discovery without being documented, written about in ways that are surface and marginal?

12. How can room be made for Black artists to discover answers for themselves which need not correspond with questions coming from outside of themselves?

13. How are Black artists in 2021 to position themselves within gallery spaces, post-secondary spaces as well as other public exhibition realms without submitting to embodied experiences of spectacle?

Lucie Chan // is a Guyana-born artist who makes multi-layered drawing installations that often include animations and working with participants to discover potentially connected cross-cultural narratives between seemingly disparate lives. She has participated in several duo and group exhibitions at the National Gallery of Canada, Carleton Art Gallery, Dalhousie Art Gallery, Eyelevel Gallery, MOCCA, Richmond Art Gallery, TRUCK Gallery, Robert McLaughlin Gallery, Oboro, Kitchener Waterloo Art Gallery, and Center A, among others. Her work has also been featured in solo exhibitions at such venues as the Art Gallery of Nova Scotia, the MAI (Montréal Arts Interculturels), and Mount Saint Vincent University Art Gallery. She also has completed residencies across Canada, Portugal, Spain, France, and Italy. She was long-listed for Canada's prestigious Sobey Art Award in 2005 and 2010. She currently lives in Vancouver where she is Associate Professor at Emily Carr University of Art and Design.

Tracing Currents

This juxtaposition of extensive and distinct attention to Black life, spanning from African architecture to sports, to transient moments on the streets, to churches above water, to street food, to intimate moments of Black Canadian families dining together. It is the non-formulaic intermingling of this specifically disparate moments, places, and time zones that ferments into a poetry of being, a poetry of existence that is slippery to the grasp of western museums, a coded vernacular that diffuses from the scope and confinement to cubed thought.

A video-excerpt from the work, *Tracing Currents* echoes presence in all its literalness, far from a hyper-metaphoric or hyper-symbolic representation. It speaks of Black existence as present-continuous as opposed to antique and anthropological.

Chukwudubem Ukaigwe // is a Nigerian-born song, dispersed by a transient Atlantic breeze, currently passing through Treaty 1 Territory, so called Canada. He consciously uses a variety of mediums to relay a plurality of ideas at any given time. He views his art practice as a conversation or a portal into one, and, in some instances, as an interpretation of this ongoing exchange. Chukwudubem weighs an occurrence, feeling, or idea on a scale and then creates a narrative in his own language. He operates as an interdisciplinary artist, curator, writer, and cultural worker, and is the founder of Patterns Collective. He is also the current editor of Plug In ICA Editions Online.

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