



contact landing(s)

Faraz Anoushahpour-Parastoo Anoushahpour-Ryan Ferko,
Christina Battle, Sandra Brewster, Teresa Carlesimo &
Michael DiRisio, Vanessa Dion Fletcher, Zoë Heyn-Jones,
Felix Kalmenson, Morris Lum, Dylan Miner, Jalani Morgan,
Abdi Osman, and Skawennati

Curated by Elyn Walker

"The wave of panic in Chatham-Kent, Ontario, began in December 1998 when the Canadian federal government announced that it had made an "Agreement in Principle" with the Caldwell First Nation to resolve its outstanding land claim near Blenheim, Ontario. If the Caldwell members approved the agreement, the First Nation would receive 23.4 million to purchase 4,500 acres of land over 25 years on the "open market," land that could eventually be designated a reserve."

"Immediately after the [initial] town hall meeting, a group called [the] Chatham-Kent Community Network (CKCN) formed to counter the land claim. They printed signs saying "NOT FOR SALE," organized local meetings, wrote reports and letters to newspapers, sent submissions to government and politicians, hired lawyers and went to court to contest the claim. They also set up a "land development" company to "protect" farmers by preventing land sales to the Caldwell First Nation."ⁱⁱ



Plaque for Battle of Moraviantown (Battle of the Thames), 1813. Located at 14376 Longwoods Road, Chatham-Kent. Photo courtesy of the curator.

Inspired by contemporary land disputes that have occurred in and around Chatham-Kent, Ontario, the exhibition *contact landing(s)* considers the range of relations to place that can exist in any given region.

Largely known as an agricultural township near the Canada/US border, Chatham-Kent represents a space of multi-sited histories. Its location on the Thames River saw its use as a naval dockyard during the late 1700's, before going on to become an industrial producer like its nearby neighbours London, Windsor, and Detroit. Chatham was also the site of the Battle of the Thames, a decisive battle in the War of 1812 that resulted in the death of Shawnee multi-tribal confederacy leader, Tecumseh. However, the area's Indigenous presence(s) and histories span back much farther than this.

The Thames River continues to remind us of this point, such as this past winter when it flooded the downtown core of Chatham after an unpredictable stretch of rain. Likely related to the rising effects of climate change locally as well as globally - which are explored in the work of Christina Battle - the deluge offered with it a symbolic reminder of the ways in which relations continue living in place, sometimes unbeknownst or unexpectedly. For instance, the Thames River was previously known as the Askunessippi, meaning the "antlered river" in Anishinaabemowin, which is one of the local Indigenous languages, before being renamed after the River Thames in England. The water flows through valleys that were created from melting glaciers during the last iceage, where along these same shores, Indigenous peoples have lived and sustained themselves for thousands of years. The nearby Great Lakes or Nayaano-nibiimaang Gichigamiin, Anishinaabemowin for "the five freshwater seas," served a similar purpose for community sustenance, and temporary and later long-term settlement.

Indeed, the water, as much as the land, tell stories through their Indigenous and English place-names. Chatham-Kent, for example, like many places throughout Canada, was named after its British counterpart - the town of Chatham, in Kent, southeast England. However, before British settlers arrived and re-named the area, multiple Indigenous nations had made this place their home.

In Teresa Carlesimo and Michael DiRisio's multi-part installation *Let us all be thankful that the river is not a crow and Water ways* (both 2018), the

local Thames River becomes the focal point of a shared relation to place, as both artists grew up close to the area on either side of the Windsor/ Detroit border. Upon entering the gallery, a video of the river is projected onto a mini curved wall that makes the water shimmer, distort, as well as reflect back onto us, emplacing visitors in Chatham's landscape, and thus histories. Outside there is a corresponding banner with a graphic of the river's waves installed on the building's exterior. The banner advertises a different image of Chatham – one in which the bright blue waves



Teresa Carlesimo, still from *Let us all be thankful that the river is not a crow*, 2018. Photo courtesy of the artist.

represent longstanding Indigenous and environmental stories of place. For instance, the River Thames in England is a vibrant sapphire blue and azure, whereas the Thames River in Ontario today appears green and brown-ish, as if contaminated. There is also a take-away text for visitors to bring home that reflects on the inter-relationship(s) between the two artists, water and land, memory and place.

Archeological evidence and oral histories reveal the Chatham region as a place of many "landings" over time. Zoë Heyn-Jones's interactive installation *Hierba Buena* (2016-ongoing) invites visitors to reflect on this notion by drawing out their own relationships to Chatham on individually-sized printed maps. With markers and seating around a communal table, Heyn-Jones's "activity station" doubles as an art gallery, where participants can hang their (re)interpreted maps on the walls behind for display. The table also features dried mint picked from Heyn-Jones's family's homes for visitors to take home with them, offering them the opportunity to later make fresh tea grown from Saugeen Ojibway territory in Ontario and Tz'utujil Maya land in Guatemala.

Local Indigenous territory includes Walpole Island First Nation, which is situated in Lake St. Clair between Lakes Huron and Erie in southern Ontario, adjacent to Chatham. Overlooked in the land succession treaties of the region, Walpole Island is unceded territory and comprises a collection of six islands that have traditionally been home to the Odawa, Ojibwa and Potawatomi peoples. Archaeologic sites on the island(s) discovered evidence tools from as early as 10,000 years ago. It is also the resting place of Tecumseh.

In the early 1700's, the Lenape would go on to form the Moraviantown First Nation located within the boundaries of what is present-day Chatham after being dislocated from their traditional territories in contemporary eastern Pennsylvania, New Jersey, southern New York, and eastern Delaware. Following the Battle of the Thames, US cavalry burned the Moraviantown community to the ground as a common colonial land-grabbing tactic, forcing them to rebuild on the south side of the river, in what is their current location. Vanessa Dion Fletcher's artwork *Writing Landscape* (2011) was made on this same territory, which involved her wearing copper plates on her feet as she traversed her ancestor's land. Dion Fletcher later made prints out of the plates in order to imprint the landscape's markings, which are the first works visitors see when entering the gallery.



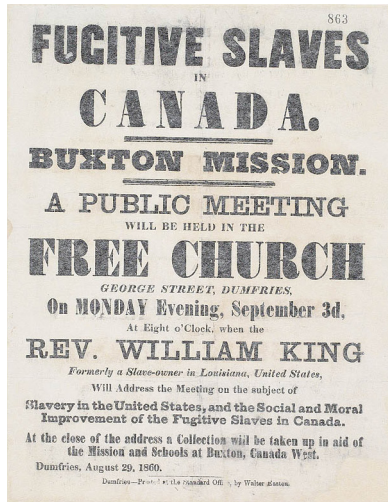
Vanessa Dion Fletcher, still from *Writing Landscape*, 2011. Photo courtesy of the artist.



The local Caldwell First Nation lived as a group in the Point Pelee area from before 1763, comprised of Potawatomi, Odawa and Ojibwa peoples. After serving as allies to the British during the War of 1812, they were promised the peninsula at Point Pelee. This particular area has been inhabited for millennia, as Indigenous settlements have been found nearby that date back to AD 600. However, in the 1920s, the Royal Canadian Mounted Police and local enforcement similarly burned their houses to the ground in an effort to force them from their traditional territory. This land would go on to become designated and "protected" as a national park. Subsequently, the Caldwell First Nation became the only federally-recognized band in southern Ontario without reserve land of their own.

In recognition of this breach, the federal government proposed the opportunity for the Caldwell First Nation to buy back some of its land in 1998 in a complicated gesture of redress. A group of non-Indigenous residents, farmers and business owners called the Chatham-Kent Community Network (the CKCN) quickly organized against this despite the fact that the Caldwell First Nation had been landless for more than 200 years. Given this history, the CKCN's hostile response to the question of Indigenous title brings forward a number of concerns: Why does Indigenous sovereignty threaten settler belonging? Regardless of individual and familial stories of arrival, how can non-Indigenous people live in relation to the fact that they now find themselves on Indigenous land?

Chatham's proximity to the border, nearby major cities and local townships similarly contributed to its role as an endpoint on the Underground Railroad, making it a site of local and (inter)national significance. In 1849, Irish Presbyterian Minister William King and 15 formerly enslaved people came from the US to start a community near Lake Erie in North and South Buxton located beside Chatham. Referred to as the "Elgin Settlement" after support from Lord Elgin who was Governor General at the time, the area featured 9,000 acres of affordable land for purchase that were subdivided into 50-acre farms. However, many in Chatham and nearby townships opposed the Elgin Settlement. When news of it spread, white settlers became so concerned that they organized and attempted to block its development with a (failed) petition. In addition, slave catchers would later visit Chatham from the US. Nevertheless, Buxton would go on to briefly thrive before many residents decided to return to the US after the Emancipation Proclamation in 1863, or to nearby growing cities.



Found internet image. Courtesy of the curator.

During the Underground Railroad, one of the churches in South Buxton would ring a liberty bell every time someone escaped enslavement. Today, the bell is housed on the property of the Buxton Museum in North Buxton, where an original cabin still exists from the Elgin Settlement, as well as the only Underground Railroad school in Canada. It is also the site of a present-day land dispute over the North Buxton Community Church, when this past June, the British Methodist Episcopal Church (BMEC) of Canada evicted the Buxton residents, ignoring the rich Black, abolitionist and community-building histories that it represents.

The church was founded in the 1850s and features an adjacent cemetery that houses the remains of the community's ancestors, many of whom escaped slavery from the US, including the notable Shadd family. According to a Church conference that took place in 1913, the BMEC is the legal owner of the building and now wants to reclaim the property and convert it into a retreat centre. However, in 2003, the North Buxton congregation broke from the BMEC as they felt they no longer served the specific needs of their distinct community and have operated outside of the BMEC's control for the last 15 years independently as the "North Buxton Community Church". Even when the Buxton community recently proposed to "buy back" their own building, the BMEC refused. The case is currently being legally disputed.

Jalani Morgan's artwork *The smoke-ball king's bat* (2018) commemorates a particular member of the Buxton community, Earl "Flat" Chase who played on the historic baseball team *The Chatham Coloured All-Stars*. The team's home field is still located on the property behind the North Buxton Community Church, where a Homecoming Tournament is held each year for residents and ancestors of the Buxton community to return to. *The Chatham Coloured All-Stars* were an all-black baseball team that won the national championships in 1934, breaking racial and athletic records by being the first all-Black team in Canada to play as well as win. In Morgan's installation, he re-creates Chase's bat using ash wood that is sourced specifically from the local Buxton area and displays it for visitors to honour. Like in a Sports Hall of Fame, the player's beloved equipment becomes a "protected" display object for viewers to come and pay their respects. To Morgan, this is a belated gesture towards the importance of Chase's team in Canadian history, as many of the Black players from that time would have been descendants of former enslaved people. The team thus represents the resilience and athleticism of Buxton and Chatham residents at the time, as well points to the ways in which popular history excludes many non-white narratives of place-making in Canada.



The Chatham Coloured All-Stars, from the Harding Family Scrapbook. As featured in the article "First black baseball team to win provincial championship honoured at Chimczuk Museum" by Rima Hamadi, CBC, Feb. 2, 2018. <https://www.cbc.ca/news/canada/windsor/chatham-coloured-all-stars-baseball-chimczuk-museum-1.4517530>

Works that focus on other layered areas such as Toronto evidence the varied ways in which people relate to land, landscape and place-making outside of dominant national narratives. Sandra Brewster's installation *Junction* (2018) combines drawn and transferred images of the "Smiths" travelling through(out) a lush wooded area. The "Smiths" is an ongoing series that features repetitive images of Afro-ed silhouettes to critique the notion of a monolithic Black community. The title evokes this, too, by the fact that the surname Smith takes up the largest section of a Western phonebook. In this site-specific work, the "Smiths" travel through imagery of the woods, taken from photographs along the Junction Railpath in west Toronto where the artist lives. While this area is now undergoing aggressive gentrification, it sits at the location of four intersecting railways and the juncture of two historic Indigenous trails. In Brewster's large-scale drawing on the Thames Art Gallery walls, she leaves traces of multiple and layered histories of place and settlement.

Morris Lum's photograph *Chinese Freemasons of Toronto* (2017) documents the interior room of the Chinese Freemasons building, a community organization that formed in the early 1900's to support Toronto's Chinatown community. This image of a culturally-specific space reflects a way in which different cultures or groups claimed space and built community within a vastly diverse and growing metropolis.



Morris Lum, *Chinese Freemasons Toronto*, 2017. Photo courtesy of the artist.



Christina Battle, *Water once ruled*, 2018. Photo courtesy of the artist.

Not unlike this gesture, Abdi Osman's photographic series *Plantation Futures* (2015) documents Black queer and trans subjects outdoors amid nature, joyfully posed amongst colonial sites like protected parks and heritage sites. These landscape-portraits offer alternative stories of belonging and thriving in place, showing a diversity of cultural and sexual communities that exist in and beyond Toronto.

Ryan Ferko, Faraz Anoushahpour and Parastoo Anoushahpour's multi-media installation *the Lost Village of Wales* (2015) revisits the story of Wales, an inland community in south-east Ontario that was permanently submerged under an artificial lake in 1958 due to the construction of the Saint Lawrence Seaway. Using voiceover narrative to communicate stories from the area, this work is part of the collective's larger series that explores the histories of Cornwall and the "Lost Villages," a series of nine communities in southern Ontario that were permanently submerged for the creation of the Saint Lawrence Seaway.



Water is also gestured to but never shown in Christina Battle's installation *Water once ruled* (2018) that features collaged video and hand-documented interventions. In it is a combination of original video with Google Earth images of desert landscapes, disaster footage, news clips and environmental data, shown on top of distressed-looking heat blankets. Also referred to as "space blankets" because of their use on spacecraft exteriors, heat blankets provide thermal heat in times of emergency. Arguably, we currently remain in a state of emergency, as nearby Flint, Michigan, still does not have clean water, nor do some reserves across Canada and many more communities globally.

Felix Kalmenson's video *A Line is Not a Line* (2015) also uses Google Earth and Google Streetview to portray scenes from border cities in Canada, Mexico and the US in the form of a video essay. The work explores how the very act of visualizing landscape is a technology of colonialism - from art historical landscape paintings to contemporary surveillance technologies,

both of which see land through a colonial gaze (i.e. for taking, taming or controlling). Picturing the border from either side of its boundary line, the work reminds us of the fact that the nearby Detroit-Windsor boundary is “a contained river [and thus] a line that will not move.” The video’s footage of formidable steel fences also bears resemblance to current news imagery related to another border, the US/Mexico border, where families are being separated and children are being detained in cages due to the US’s “zero tolerance” policy for Central American asylum seekers. The topic of “asylum seekers” has particular urgency in Ontario now, too, as premier Doug Ford recently stated that “illegal border crossers” are to blame for Ontario’s current housing crisis. This kind of xenophobic perspective ignores the fact that anyone who makes an asylum claim in Canada is legally entitled to due process, as well as the point that all settlers originate from somewhere else before occupying this territory.

Indeed, land can be a matter of life and death, such as possible through the destruction of families, internment of children, dislocation of communities, and contamination of water and land. Activism remains an important avenue for resisting these violent practices, such as is evident in much of Dylan Miner’s artistic and scholarly work. His project *Gesture of Solidarity* (2017) features 1,000 felt pennants — with roughly 300 exhibited in this exhibition — screen-printed with the words of late Chicano labour activist and Wobbly artist Carlos Cortez Koyokuikatl on them that are suspended from the ceiling. The pennants hover above the artworks in the main gallery in order to disrupt the space with expressions of activism that Miner has excerpted from Cortez Koyokuikatl’s personal handwritten letters. They are also located next door in the Chatham Historical Museum’s public artifact collection, which places contemporary Indigenous art in conversation with Indigenous and other cultural objects that have fraught histories of being problematically collected. The letters were written primarily in Zhigaagong (Chicago), while the pennants were created in Waawiyaataanong (Detroit). In doing so, as a form of posthumous collaboration, these objects activate personal and collective memories of activism in relation to land, its labour and place-making. These conversations are pertinent to have in Chatham and throughout Ontario, too, as industrialization, de-industrialization, and the rise of migrant work has caused labour to remain a relevant issue in relation to land and its use or development.

It is true that fraught relationships to land reveal the shared significance of place. Land disputes in particular prompt us to reflect on the history of uneven and dishonest land transactions in this country, as well as the

varied stories of arrival to place and ways of community-building once t/here. In the same way that the landscape of Chatham is made up of diversely layered histories that are visible and invisible, known and contested, the artists in *contact landing(s)* each explore land as a complex site of belonging, place-making, community-building and re-imagining in near and far-away places.

Skawennati's movie *She Falls for Ages* (2017) imagines a different kind of future where race, sovereignty, consumerism and sustainability are no longer relevant questions. Using the technique known as 'machinima' in the free virtual platform Second Life, Skawennati creates a world in which we can all share, as well as each equally play a part. The work brings forward Indigenous writer Thomas King's telling question: what if we all grew up learning the Haudenosaunee creation story on these lands rather than just the biblical one? This notion echoes the exhibition's larger inquiry: what if we each grew up learning multiple stories of place in the areas in which we live instead of univocal ones?

In light of the varied stories of contact, place-making and future imagining that have been raised in the exhibition, it is clear that cultural histories of place remain largely unequal: it is still settler stories of land and settlement that we predominantly know. However, if we understand "protection" as a form of attention and care, this project challenges the question of whose histories and lands are deemed "worthy" of protecting, and why. The exhibition more broadly examines contested relationships to and of place, focusing on ways in which groups have moved across land, communities have settled in place, lands have been exploited, and individuals have resisted. Accordingly, the artworks in the exhibition help us to think through and move towards imagining how we might begin to grow more just and compelling futures together in spite of living in places of prior and continued contestation.

¹Eva Mackey, *Unsettled Expectations: Uncertainty, Land and Settler Decolonization*, Winnipeg: Fernwood Publishing, 2016: 2.

²Ibid 3.

³Felix Kalmenson, *A Line is Not a Line*, video, 2015.

⁴Antonella Artuso, "Ontario won't pay for Trudeau's illegal immigration 'mess, Ford Says," *Toronto Sun*, July 6, 2018

<https://torontosun.com/news/provincial/ontario-says-feds-should-pay-for-illegal-border-crossing-mess>



Skawennati, *She Falls for Ages*, 2017. Photo courtesy of the artist.



Parastoo Anoushahpour, Faraz Anoushahpour, and Ryan Ferko

have worked in collaboration since 2013. Using various performative structures to work in relation to specific sites, their projects explore collaboration as a way to upset the authority of a singular narrator or position. Currently based in Toronto, recent film and installation work has been shown at Projections (New York Film Festival), Wavelengths (Toronto International Film Festival), International Film Festival Rotterdam, Internationale Kurzfilmtage Oberhausen (Germany), Portland International Film Festival, Media City Festival (Windsor/Detroit), Experimenta (Bangalore), Crossroads Festival (San Francisco), and ZK/U Centre for Art & Urbanistics (Berlin), Gallery 44 Centre for Contemporary Photography (Toronto), SPACES Art Centre (Cleveland), and Trinity Square Video (Toronto).

For over 15 years, media artist, curator, arts administrator and educator **Christina Battle** (Edmonton) has been an active member of a number of communities including Toronto, San Francisco, Denver, and London, where she is pursuing a PhD in Art & Visual Culture at the University of Western Ontario. She has a B.Sc. with specialization in Environmental Biology from the University of Alberta, a certificate in Film Studies from Ryerson University, and an MFA from the San Francisco Art Institute. With a practice founded in a DIY ethos, she sees culture as being entirely dependent on it if it hopes to remain current and progressive. With organizing an active and critical part of her practice, Christina has organized events and curated screenings across North America. Her art has also been shown internationally in festivals and galleries, most recently at: 8-11 (Toronto), Nuit Blanche Toronto, Studio XX (Montreal), Casa Maauad (Mexico City); SOMArts (San Francisco); Third Space Gallery (New Brunswick); RL Window Gallery (New York); Redline Gallery (Denver); The ODD Gallery (Dawson City); Gallery 44 (Toronto); WNDX Festival of Moving Image (Winnipeg); The Images Festival (Toronto); MCA Denver; the Aspen Art Museum; and the Ryerson Image Centre (Toronto). Christina is also a contributing editor to INCITE Journal of Experimental Media; current collaborative projects include re:assemblage with Scott Miller Berry, and SHATTERED MOON ALLIANCE with Serena Lee.

Sandra Brewster is a Canadian artist based in Toronto. Her work has been exhibited nationally and abroad and explores themes of identity, representation and memory. Recent exhibitions in Toronto include *Common Cause: before and beyond the global*, Mercer Union; *Here We are Here*, Royal Ontario Museum, and *Movers and Shakers*, Prefix Gallery. Additional exhibitions include *UnFixed Homelands*, Aljira Contemporary Art Centre in New Jersey; *New Found Lands*, Eastern Edge Gallery in St. John's, Newfoundland, and *Performing Blackness / Performing Whiteness*, Allegheny Art Galleries in Meadville, Pennsylvania. Brewster's most recent solo exhibition *It's all a blur...* received the Gattuso Prize for outstanding featured exhibition of CONTACT Photography Festival 2017. She is the recipient of the 2018 Artist Prize from Toronto Friends of the Visual Arts. Brewster holds a Masters of Visual Studies from University of Toronto. She is represented by Georgia Scherman Projects.

Teresa Carlesimo (Canadian-American) is an interdisciplinary artist currently pursuing a PhD in Cultural Studies at Queen's University where her research considers various systems of power, class and empire as integral to the analysis of environmental crisis. Within her art practice she has a long standing interest in the social, political and economic dimensions of the built environment. Her recent installation-based work explores the ongoing legacies of colonial-capitalism through the lens of urban metabolism, which examines the enormous flow of materials and energy that are consumed by cities and built environments. She has exhibited throughout Canada and the US, with recent exhibitions at Art Mur, Museum London, the Agnes Etherington Art Centre and Rodman Hall Art Centre. Recent and forthcoming publications include *Performance Research*, *Public Journal*, *Art Papers* and *Blackflash*.

Michael DiRisio is a writer and visual artist. His recent work explores labour, social histories and the construction of value, through photo, video and installation-based projects. His writing has appeared in *Art Papers*, *Afterimage*, *C Magazine*, *Espace Magazine*, *BlackFlash*, and *Public Journal*, among others, where he reflects on art as a social force. He holds an MFA from the University of Windsor and has participated in exhibitions at Rodman Hall Art Centre, Artcife, Museum London, Agnes Etherington Art Centre, Eyelevel Gallery, and the Workers' Arts and Heritage Centre. He has recently participated in artist residencies in Barcelona, Spain and Reykjavik, Iceland; and currently took on a new role at the Blackwood Gallery in Mississauga after previously working at Modern Fuel in Kingston as Artistic Director.

Vanessa Dion Fletcher employs porcupine quills, Wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally. She links these ideas to personal experiences with language, fluency, and understanding. All of these themes are brought together in the context of her Potawatomi and Lenape ancestry, and her learning disability caused by a lack of short-term memory. Her work is held in the Indigenous Art Center Collection in Gatineau, and Seneca College; and has been widely shown across Canada, the US and Mexico. In 2016, Dion Fletcher graduated from The School of the Art Institute of Chicago with an M.F.A in performance. She is the recent recipient of the Textile Museum of Canada Melissa Levin Emerging Artist Award.

Zoë Heyn-Jones is a Toronto-based researcher and artist who grew up on Saugeen Ojibway land in Ontario and on Tz'utujil Maya land in Guatemala. Zoë's lens-based research projects have been shown locally and internationally in galleries, cinemas, and alternative spaces. Zoë recently defended a PhD in Visual Arts at York University where she researched the performance of transnational human rights solidarity activism and its connections to decolonial visibility. Zoë also completed a graduate diploma in Latin American and Caribbean Studies at the Centre for Research on Latin America and the Caribbean, York University, where she held the Paavo and Aino Lukkari Human Rights Fellowship and Graduate Fellowship at the Nathanson Centre on Transnational Human Rights, Crime & Security at Osgoode Hall Law School. Zoë previously studied cinema and anthropology at the University of Toronto, and holds an MA in Film Studies from Concordia University and an MFA in Documentary Media from Ryerson University. She currently resides in Mexico City.

Felix Kalmenson (b. 1987, St Petersburg, Russia) is a 'rootless cosmopolitan' whose practice navigates installation, video and performance. Kalmenson's work variably narrates the liminal space of a researcher's and artist's encounter with landscape and archive. By bearing witness to everyday life, and hardening the more fragile vestiges of private and collective histories through their work, Kalmenson gives themselves away to the cadence of a poem, always in flux.

Morris Lum is a Trinidadian-born photographer/artist whose work explores the hybrid nature of the Chinese-Canadian community through photography, form and documentary practices. His work also examines the ways in which Chinese history is represented in the media and archival material. Morris' work has been exhibited and screened across Canada and the United States. He is currently working on a cross-North America project that looks specifically at the transformation of the Chinatown.

Dylan AT Miner is a Wiisaakodewinini (Métis) artist, activist, and scholar. He is currently Director of American Indian and Indigenous Studies, as well as Associate Professor in the Residential College in the Arts and Humanities at Michigan State University. Miner sits on the Michigan Indian Education Council, and is a founding member of the Justseeds artists collective. He holds a PhD from The University of New Mexico and has published more than sixty journal articles, book chapters, critical essays, encyclopedia entries, and the book *Creating Aztlán: Chicano Art, Indigenous Sovereignty, and Lowriding Across Turtle Island* (University of Arizona Press) in 2014. In 2010, he was awarded an Artist Leadership Fellowship through the National Museum of the American Indian (Smithsonian Institution); and has been a visiting artist at such institutions as the School of the Art Institute of Chicago, École supérieure des beaux-arts in Nantes, Klondike Institute of Art and Culture, Santa Fe Art Institute, amongst numerous others. Miner has been featured in more than twenty solo exhibitions. He most recently commenced the Bootagaani-mini ∞ Drummond Island Land Reclamation Project.

Jalani Morgan is a Toronto-based photographer, visual historian and photo editor who is critically known for his editorial, documentary and gallery collected work. Morgan's creative practice explores visual representation within a Black Canadian context and focuses on documenting and portraying images of Black life both in Canada and internationally. As a commissioned photographer, Morgan covers the spectrum of portraiture and current events documenting the architectural, racial, musical, athletic and cultural landscapes of Toronto. Over the past fifteen years, Morgan has built an impressive portfolio creating pieces for: Black Lives Matter Toronto, National Film Board of Canada, Nike, Sportsnet Magazine, TVO, National Screen Institute, Converse, Manifesto, ArtReach, TEDxToronto, Daniel Spectrum, and Nia Centre for the Arts. Recent exhibitions include: the Art Gallery of Windsor (2016), CONTACT Photography Festival (2017), and YYZ Artists Outlet (2018).

Abdi Osman is a Somali-Canadian multidisciplinary artist whose work focuses on questions of black masculinity as it intersects with Muslim and queer identities. Osman's video and photography work has been shown in Canada and internationally in both group and solo exhibitions. Osman holds an MFA in Documentary Media from Ryerson University, and a B.A. in African Studies from the University of Toronto. Osman was an artist-in-residence at the McColl Centre for Visual Arts in Charlotte North Carolina in 2010; a fellow at the Interdisciplinary Center for Culture and Creativity (ICCC) at the University of Saskatchewan in 2012; and at the Bayreuth Academy of Advanced African Studies at the University of Bayreuth Germany in 2015. Recent exhibitions include at Untitled Art Society, Calgary (2018), the Goethe-Institut, Johannesburg (2017), and the Art Gallery of Mississauga (2016).

Skawennati makes art that addresses history, the future, and change. Her new media projects have been presented in major exhibitions such as "On Desire" at the B3 Biennale of the Moving Image in Frankfurt, Germany; Now? NOW! at Denver's Biennial of the Americas; and Looking Forward (L'Avenir) at the Montreal Biennale. Born in Kahnawà:ke Mohawk Territory, Skawennati holds a BFA from Concordia University in Montreal, where she resides. She is Co-Director of Aboriginal Territories in Cyberspace (AbTeC), a research network of artists and academics who investigate and create Indigenous virtual environments. Their Skins workshops in Aboriginal Storytelling and Experimental Digital Media aim to empower youth. In 2015 AbTeC launched IIF, the Initiative for Indigenous Futures.

Ellyn Walker is a curator and writer based in present-day Toronto. Her writing has been published in magazines, journals, online and in books, such as in the new anthology *Desire / Change: Feminist Art in Canada* (2017) published by McGill-Queen's University Press. Ellyn was the recent recipient of the Thematic Exhibition of the Year Award by the Ontario Association of Art Galleries for her curated group exhibition *CANADIAN BELONGING(s)* presented by the Art Gallery of Mississauga in 2016. She is currently a PhD candidate at Queen's University in the Cultural Studies program.

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With Thanks:

YYZ Artists Outlet
Ana Barajas
Christina Battle
Andrea Fatona
Betty Julian
Pam Edmonds

Cover image: Vanessa Dion Fletcher, still from *Writing Landscapes*, 2011. Photo courtesy of the artist.



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