Beloved Martina..., is co-presented in partnership with the Images Festival, 14–23 April 2016.

For further information, visit imagesfestival.ca

PUBLIC PROGRAMMING
Film Screenings and Discussion with Pidgeon Pagonis
Saturday 24 May 2016, 7PM
Join us for a screening of Pidgeon Pagonis’s The Son I Never Had: Growing up Intersex (1999), Del LaGrace Volcano’s Brand New Day (2008), and a discussion about the intersections of queer and intersex issues, and activism around bodily autonomy and justice. Born and raised in Chicago, Pagonis studied Women’s and Gender Studies at DePaul University where they focused their studies on intersex issues and activism. Pagonis is the former Communications & Operations Manager and Youth Leadership Coordinator for Inter/Act, an intersex youth project, at Advocates for Informed Choice (2009–2015). He is an intersex activist and artist fighting for their community’s human right to bodily autonomy and justice. He lives in New York.

Beloved Martina, Del LaGrace Volcano and Pidgeon Pagonis
14 April – 4 June 2016
Artist talk Thursday 14 April, 6:30PM, opening reception to follow

UPCOMING
Stips/Whielen
Artist Talk with Arisleyda Dilone
Wednesday 20 April 2016, 7PM
In partnership with the Institut Français and the Consulate General of France in Toronto, the Stips/Whielen program creates a platform for French artists and curators living in France to Toronto to forge conversation between cultural ecologies. Our second guest, Aymeric Vergnon-d’Alançon works in photography, experimental film and video. Select recent exhibitions and commissions include: Art Matters—Art in Action (2011); Union Docs Collaborative Artist Talk (2013); Filmmakers Collective. "Steps/Mesures, or Meditations on legitimacy with Liz Peterson and Vanessa Dunn
Thursday 28 April 2016, 7PM
Mercer Union is delighted to announce that Liz Peterson and Vanessa Dunn will be the next guests in our fORUM critical conversation series. Free as always.

Beloved Martina..., Del LaGrace Volcano and Pidgeon Pagonis
14 April – 4 June 2016
Altadica DiBona reviews film work about the Son and Family. Born in Santiago de Las Vegas in Cuba, Delia Montes is an artist and filmmaker who has made a body of work in experimental and non-narrative forms. In her video work, Delia Montes weaves the backdrops of her life and times with memories of her family and friends.

Carlos Motta is a multi-disciplinary artist whose work draws upon political history in an attempt to createCounter narratives that recognize suppressed histories, communities, and cultures. He is known for his engagement with histories of queer culture and activism and for his important role in the development of new means for the visualization of and struggles for gender recognition. His work has been exhibited and published in Canada, France, Greece, Israel, Mexico, Nicaragua, and the USA among others. Carlos Motta’s work has been included in the Whitney Independent Study Program (2006), was named a Guggenheim Foundation Fellow (2008), and received grants from Art Matters (2008), NYSCA (2010), Creative Capital Foundation and the Kindle Project (2014). He lives and works in New York.

Del LaGrace Volcano is considered one of the pioneers of queer photography and has published five books: Sex Works (1999), the only book of photos specifically focused on male drag artists, The Son I Never Had: Growing up Intersex (2000), the first photographic memoir of an intersex person, The Dog Long Time (2002), the only book to date exploring the performances and lives of drag kings, Syndrome (2003), Sex Pics (2005) and A Man and an Awe (2006). The first photographic monograph celebrating transmasculine bodies in the 21st century, Del LaGrace Volcano is an award-winning contributor to academic publications, television programs and films on queer visual art and identity, fiction, literature and activism.

Mami y Yo y Mi (2014), the only book of photos specifically focused on male drag artists, The Son I Never Had: Growing up Intersex (2000), the first photographic memoir of an intersex person, The Dog Long Time (2002), the only book to date exploring the performances and lives of drag kings, Syndrome (2003), Sex Pics (2005) and A Man and an Awe (2006). The first photographic monograph celebrating transmasculine bodies in the 21st century, Del LaGrace Volcano is an award-winning contributor to academic publications, television programs and films on queer visual art and identity, fiction, literature and activism.

Artists, curators, writers, historians, and theorists explore the history of photography and visual culture. The program features a series of public events, including artist talks, film screenings, conversations and screenings of new work. The program is presented in collaboration with Image, Canada’s largest festival of photography and visual culture.
In the midst of the ironically essentializing identity politics of the 1990s—countless attempts at “visualizing” gender as well as the rise of a “gender politics” that modelled itself around the narrative of difference—many intersex and trans activists seized on the documentary form of the essay film as a tool to introduce materiality into the narrative space. Art historian Dominic Johnson has observed, “complicating [the] active process of self- and re-defining against the grainy home video quality suggesting an active process of self- and re-defining against the medicalized body—static images that he holds at a distance as he animates and rejects his own linear and sequential narratives.” In the exhibition’s introduction, the 32-minute video is an epistolary fiction imagined from documentary evidence, co-written with Martina and Nour, with the intention of presenting a shared recognition of the perceived criminality of specific social, sexual, emotional, and political formations, not only in the context of the 1990s but as a backdrop for any imagination of contemporary morality. The video features an essay film adaptation of “Two Blooms, a Room, and a Stained Christ.” It includes a piece on the Julian Charles Gallery by Carlos Motta, David Iris Cameron, and an essay in the form of a letter between a reporter and an intersex activist, with Martina and Nour responding to the essay film—two of the sculptures are modeled on late 19th and early 20th century black and white photographs.