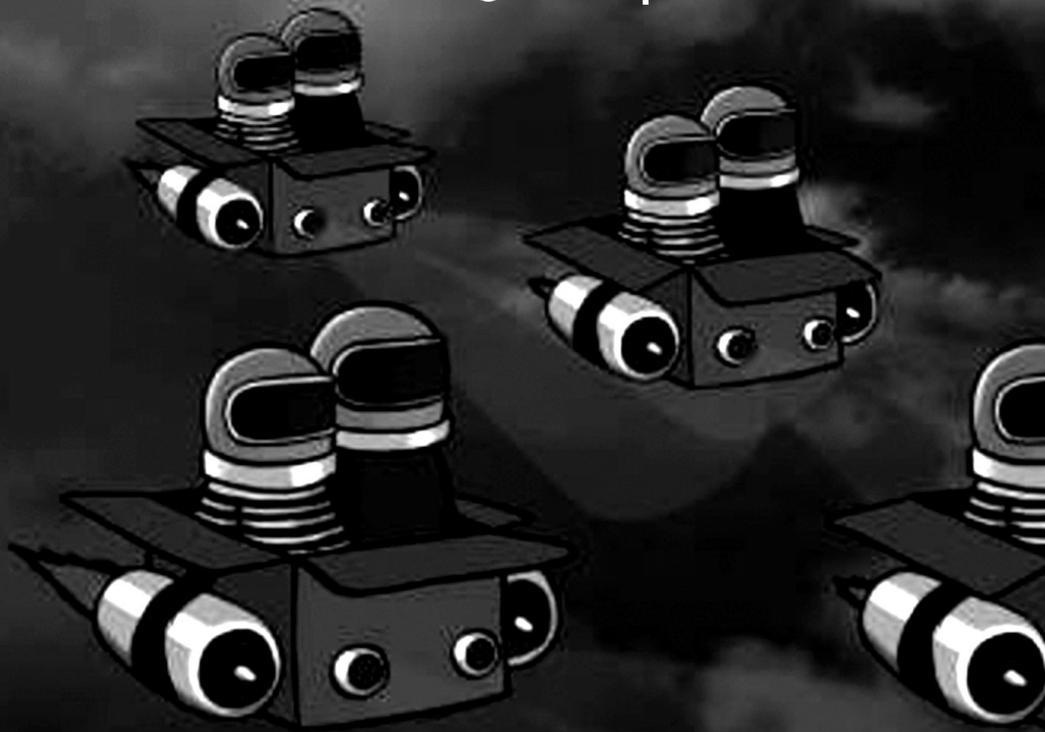


Studio XX
201-4001 Berri St.
December 1–4, 2016



common aliens: diaspora in time



The fish in the sea do not think they are wet. They do not live in time. It is only us humans that breathe such stories upon them. We research and develop the scientific proofs of how adjustments to salinity and the will of the moon work on the body of the fish. To think, fish can only come up to the surface of the water, always scratching at the underbelly of the world without the more thorough fare of surface exploration. We believe birds are freer for their vision, and when we say something has a fish's eye view, it means it is distorted, seen from a glass bowl prison.

Common Aliens: Diaspora in Time is a curatorial project presented by Atelier Céladon, to work through the feeling of being in time in an unmappable terrain of bodies. In prioritizing the voices of Indigenous and people of colour, we are assembling a program that centers the knowledge gained through lived temporalities in the practical effort to build up our networks of solidarity. Think what it can mean to prioritize occupying time over space, to find our portals in between time through glass bowls. Our bodies speak to each other. They sound the depths together, recognizing that there is no desire that is not collective and no desire that does not create.

Atelier Céladon

Based in Montreal, Atelier Céladon represents artists by facilitating a platform that extends beyond what an individual can manage, believing in growth through self-driven participation. Support we provide includes facilitating workshops and network gatherings organized based on the needs of our members, with a focus on collaboration as a means of social organization. Céladon members retain the rights to their cultural production.

We prioritize supporting people who are marginalized in mainstream media production, including but not limited to the lived experiences of racialized, gendered, and differently-abled bodies. We place emphasis on process-based work, in thinking of the possibilities of art production as a form of sustainable community building.

All members are accepted.

No experience required.

Join today at:

atelierceladon.com/join/

Accessibility

Studio XX is not wheelchair accessible as it is located on the second floor with no working elevator. The washrooms are relatively narrow. However, we will do our best to accommodate everyone and have many staff on hand that can help bring people up and down the stairs.

Safety

We prioritize the support of participants with emotional needs and challenges that may arise through the series by talking and giving space. The presenters, organizers, and volunteers will go through an anti-oppressive training session. Members of the safety team will be wearing badges so you can recognize them if you need support.

Childcare

We will be providing childcare support through our community and volunteer networks.

Whisper & ASL Translation

We will be providing whisper and ASL translation. Just let us know 48 hours in advance by emailing info@atelierceladon.com which events (or all!) that you are attending. If you are reading this message less than 48 hours before the series, get in touch anyway and we will do our best to sort it out.

Thurs. Dec. 1

Coffee &c

4 – 4:30pm

“Common Aliens” of Canada

LEE MARACLE in
conversation with
LINDSAY NIXON

5 – 7pm

The Cinema Actor

AISHA SASHA JOHN
& SILVER SHADOW
COUNSEL

8 – 11pm

Fri. Dec. 2

Coffee &c

2 – 2:30pm

Haunting Objects: Show and Tell

ITZAYANA GUTIÉRREZ

2:30 – 4:30pm

Canada 389

TINGS CHAK, PRIYA ZOE
JAIN, FABIAN JEAN,
MARY SUI YEE WONG
co-presented by EAHR

5 – 7pm

Canadian Premiere: *Queer Vietnameseness & Nước*

QUYÊN NGUYEN-LE in
conversation with VÕ
THIÊN VIỆT & THY ANNE
CHU QUANG

8 – 10pm

Sat. Dec. 3

Coffee &c

11 – 11:30pm

No Reading After the Internet

CHEYANNE TURIONS

11:30 – 2pm

The All-Tokens Speakers Panel Presents

ARTIVISTIC

1:30 – 3pm

Black Cosmic Mythologies

WHITNEY FRENCH &
SHARRAE LYON

3:30 – 5:30pm

Can the Subaltern Read?

NAZIK DAKKACH

6 – 7:30pm

Céladon City!

ALOOF HISPTER, DEBBY
FRIDAY, TSHIZIMBA &
PITUCA PUTICA co-
presented by Tshizimba

11pm – 3am

Sun. Dec. 4

Coffee &c

11 – 11:30pm

Brunch & Beyond: a q(poc) intervention

PRIYA & SHA

11:30am – 1:30pm

Speculative Play at the Cultural Margins

JASON EDWARD LEWIS
& RILLA KHALED in
conversation with
AYANNA DOZIER

2pm – 3:30pm

Archive Acts

Launch co-presented by
Taklif : تكليف

4 – 5pm

Book Fair & Closing

4 – 8pm

organizers

Hera Chan
Thy Anne Chu Quang
Yen-Chao Lin
Linx Selby
Kate Whiteway

animation & character design
web & print design

Sunshinable (Grace An)
Hera Chan

translators

Thy Anne Chu Quang
Nazik Dakkach
Yen-Chao Lin
Jean-Marc Perin

partners & sponsors



“Common Aliens” of Canada: Lee Maracle in conversation with Lindsay Nixon

Thurs. Dec. 1
5 – 7pm

Lee Maracle is the author of a number of critically acclaimed literary works including: *Sojourner's* and *Sundogs* [collected work of novel and short stories], *Polestar/Raincoast*, *Ravensong* [novel], *Bobbi Lee* [autobiographical novel], *Daughters Are Forever* [novel], *Will's Garden* [young adult novel], *Bent Box* [poetry], *I Am Woman* [creative non-fiction], and is the co-editor of a number of anthologies including the award winning publication, *My Home As I Remember* [anthology] *Natural Heritage books*. She is also co-editor and contributor of *Telling It: Women and Language across Culture* [conference proceedings]. Ms. Maracle is published in anthologies and scholarly journals worldwide. Ms. Maracle was born in North Vancouver and is a member of the Sto: Loh nation.

The mother of four and grandmother of seven Maracle is currently an instructor at the University of Toronto. She is also the Traditional Teacher for First Nation's House and instructor with the Centre for Indigenous Theatre and the S.A.G.E. [Support for Aboriginal Graduate Education] as well as the Banff Centre for the Arts writing instructor. In 2009, Maracle received an Honorary Doctor of Letters from St. Thomas University. Maracle recently received the Queen's Diamond Jubilee Medal for her work promoting writing among Aboriginal Youth. Maracle has served as Distinguished Visiting Scholar at the University of Toronto, University of Waterloo, and the University of Western Washington. *Celia's song* [novel]. Work in progress *Memory Serves* and other Words [creative non-fiction]. Just received the Ontario Premier's Award for Excellence in the Arts.



Lindsay Nixon is a nehiyaw-saulteaux-Métis curator, writer, community organizer, researcher, and MA candidate in Concordia University's Art History Department. They are the co-founder of the Indigenous Arts Council, and the Indigenous women and Two-Spirit Harm Reduction Coalition. Lindsay's research explores the confluence of Cree, Anishinabe, and Métis kinship, identities, and communities in the prairies of colonial Canada and the Northern United States, through art practices that negotiate cultural hybridity, or kinship treaty. Their work also addresses contemporary issues of relationality, kinship, and love through Indigenous feminist art practices. Lindsay currently resides in Tio'tia:ke/Mooniyaang, unceded Haudenosaunee and Anishinabe territories.

The Cinema Actor

Thurs. Dec. 1
8 – 11pm

The actors in the moving image only appear as if in motion, regulated by the blink of the eye. As your lids drop, they freeze in time, waiting for the visibility that will regulate their slow stupor. The filmmaker, scientist, and doctor Ovanes Ohanian founded a film school called The Cinema Artist Educational Centre when he found it impossible to initiate silent film production otherwise. Modeled after performance and acting, he took an approach that was suspicious yet hopeful of the possibilities of cinema, taking an expanded approach to the notion of professionalized art spheres and field specialization. Thinking about what it means to perform and to act in order to revive or reenact moments past to set the stage for a future tense, *The Cinema Actor* invites you to join us for the opening night of *Common Aliens: Diaspora in Time*. We will open with a performance from choreographer, performer, and poet Aisha Sasha John called *GENTLENESS*, followed by a musical performance by *Silver Shadow Counsel*, who will be working off the visual score of *Haji Agha, Cinema Actor* (1933).

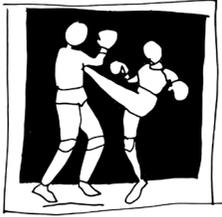


Haji Agha, Cinema Actor, dir. Ovanes Ohanian, 1933.

Aisha Sasha John is a choreographer; performance and poetry form the most prominent parts of her practice. Aisha is a member of the feminist performance collective *WIVES*, and makes solo performances as well as collaborating with *Julia Thomas* (*WE ARE HANGING OUT RIGHT NOW*) and *Natali Igor Dobkin* (*Soft and Clear*). The 2016 *OFFTA* edition of the *WIVES'* show *FEELED* earned the collective the festival's 2016 *Audacity Prize*. In January 2017, *WIVES' ACTION MOVIE* will debut at *La Chapelle Scènes Contemporaines* in Montreal. Aisha's forthcoming poetry collection, *I have to live*, will be published in spring 2017 by *McClelland and Stewart*. Her most recent poetry work, *THOU* (*BookThug* 2014), was nominated for both the *Trillium* and *ReLit* Awards. Aisha's work has brought her to *Kelowna, Marrakech, New York, Oakland, Princeton, San Francisco* and *Vancouver*. She's presented talks at numerous art institutions in *Toronto* including the *Art Gallery of Ontario, Mercer Union* and the *Power Plant*. In 2016, her work was included in two group shows: *How a Living Day is Made* at the *Doris McCarthy Gallery* (*U of T Scarborough*) and *Down to Write You This Poem Sat* at *Oakville Galleries*.

Silver Shadow Counsel is a musical project that brings together four contemporary musicians and a projection coordinator to create a visual score in accordance with silent films and other projected material. The four musicians are *Stefan Christoff, Amir Amiri, Catherine Debard, and Shota Yokose*. *Hera Chan* is their projection coordinator. Their project seeks to facilitate dialogue between archival films and contemporary music production. *Silver Shadow Counsel* proposes questions toward what is lost and reconstructed in mediatic memory and the possibilities of creating new forms through musical composition. *Silver Shadow Counsel* had its first iteration under the name *Spiritual Counsel* in which they performed to *A Page of Madness* (1926) at *La Sala Rossa* as part of an *Atelier Céladon* and *Festival Accès Asie* co-production in April 2016.

[The hidden process of mind] has two antagonist: the first presses from behind, the point of origin in the infinite past.



The second blocks the road ahead to the infinite future.

Among empty ruins
there is no mind

to think
about

to question

to remember
a collapse

As an inheritance
without testament

Haunting Objects: Show and Tell

Fri. Dec. 2
2:30 – 4:30pm

The main objective of this workshop is to develop and put into practice storytelling strategies for diasporic experiences like migration and relocation. *Haunting Objects* centers experiences that are often disconnected from classic, hegemonic forms of storytelling encoded in national histories, museums and galleries of history, monuments, and other representations of memory in public space. In this workshop, we intend to build bridges between the disconnected present of diasporic communities and their remote, complex pasts and points of origin. Attendees are asked to bring one or two objects that speak of, represent, or can be connected to a diasporic experience. This experience can be recent and in first person, or it can be part of a blurred, more remote legacy. In both cases, the experience should be of personal significance to be treated with delicacy by both the storyteller and the listeners. Neither academic experience, nor any background in history is required to participate.

In show-and-tell format, participants of *Haunting Objects* will animate their chosen object with the story they create during the workshop, linking their own experiences to the other objects and stories told. Although some elements of the

workshop dynamic are meant to be negotiated in situ, it is designed to produce a kind of collective diasporic telling. We encourage the use of different languages and extensions to support or detonate the attachable histories/stories: maps, words in other languages, comic strips, photos, clips, .gif, sonic landscapes, dancing steps, and drag personas are just some of the possibilities.

Send your hints to itzayana.gutierrez@gmail.com to begin the conversation.

Itzayana Gutiérrez enjoys working at the intersection of visual culture, history, and print culture. In 2015, she began to develop a transracial analysis of comic strips for her PhD in Communication Studies at McGill University. Before arriving to Montreal, she lived in Mexico City, where she was part of the crew of "Return Voyage: The China Galleon and the Baroque in Mexico, 1565-1815" / "Tomavaje: La nao de China y el Barroco en México, 1565-1815" at Barroco Museo Internacional (BMI). She did her Master's in Art History at Universidad Nacional Autónoma de México (UNAM) and a BA in Cultural History at Universidad Autónoma del Estado de Morelos (UAEM).



*How do landscapes and objects, bodies and narratives build space and make architecture?
How does architecture inflict violence on human bodies and minds onto our physical environment?*

Canada 389

Exhibition: Dec. 1 – 4, 11am – 8pm

Vernissage: Fri. Dec. 2, 5 – 7pm

Tings Chak | Priya Zoe Jain |
Fabian Jean | Mary Sui Yee Wong

The Ethnocultural Art Histories Research Group (EAHR) is proud to present the group exhibition *Canada 389*, featuring the work of four artists who engage with complexities of commemoration, race and ethnocultural representation in Canada. This exhibition seeks to expand our understanding of diversity and national identity by addressing histories of inclusion and exclusion in the realm of what constitutes the nation state in the public imaginary.

The year 2017 will mark significant historic anniversaries for Quebec and Canada, including the 150th anniversary of Canadian Confederation (1867), the 375th anniversary of the City of Montreal (1642), the 70th anniversary of Canadian Citizenship Act (1947), and the 50th anniversary of Expo 67. Bearing in mind an ethics of commemoration, this exhibition asks how contemporary art can help us to understand the responsibility to commemorate as a critical practice especially when historical facts of racism in Canada force us to confront the underrepresentation of culturally-diverse communities in official national histories. *Canada*

389 is a reference to the year 1648 when the first Black slave, a young eight or nine-year-old boy given the name of Olivier Le Jeune, was sold in Montreal (New France). The exhibition unfolds as a generative space to develop and trigger a conversation concerning identity issues that confronts the present and the future with notions of stereotypes, acculturation, ethnic visual markers, reclamation of histories, and hidden undocumented sites.

EAHR (Ethnocultural Art Histories Research group) is a student-driven research community based in Concordia University's Department of Art History since 2011 that facilitates opportunities to critically engage with issues of ethnic and cultural representation within the arts in Canada. This exhibition, in partnership with Atelier Céladon, is made possible with the support of The Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, the Fine Arts Student Alliance (FASA), Studio XX artist-run centre, and the students in Dr. Alice Ming Wai Jim's ARTH 389 Issues in Ethnocultural Art Histories class, fall 2016.

With texts by Nick Cabelli, Melinda Pierre-Paul Cardinal, Gianna Mardakis, and Gabrielle Montpetit.

Canadian Premiere: *Queer Vietnameseess & Nước*

Quyên Nguyen-Le in conversation with
Thy Anne Chu Quang and Võ Thiên Việt

Fri. Dec. 2
8 – 10pm

Join us for a screening of two films by queer vietnamese american filmmaker Quyên Nguyen-Le, followed by a discussion with the filmmaker as facilitated by Thy Anne Chu Quang and Võ Thiên Việt. *Nước* and *Queer Vietnameseess* are two different projects exploring the ways in which imagining our futures as diasporic queer vietnamese people often intersects with experiencing the past of war and intergenerational trauma as a continuation into the present. The screening will be followed by a discussion about how the fragmented and anachronous process of filmmaking can be a way of building networks of solidarity and connection among queer vietnamese people in the diaspora.

Queer Vietnameseess is a documentary that follows the lives of three queer second generation Vietnamese American womxn (Nat Newton, Rosi Nghiem, Shannon My Le), navigating language, politics, and familial relationships – their stories add dimensions to Vietnamese diasporic experiences in community organizing, family, work in nail salons, and living in Little Saigon, Orange County, California.

Nước is an experimental narrative short film about a queer Vietnamese American teen who attempts to piece together and understand their mom's experience as a Vietnam War refugee. The journey pulls us into a fantastical series of iconic historical photographs, highlighting the complexity of understanding another's experiences completely, opening up possibilities for building relationships based on being presence and co-existence.

Quyên Nguyen-Le (they - she) is a queer Vietnamese American filmmaker from Los Angeles, California, in the process of figuring out how to sustainably converge technical filmmaking with social justice and tender emotions. After a brief stint at the USC School of Cinematic Arts, Quyên completed degrees in Comparative Literature and Philosophy/ Politics/ Law at USC; then moved to Santiago de Chile to study Spanish with an emphasis on international politics. Quyên is also a graduate of the Los Angeles Inner-City Filmmakers program and the the Emma L. Bowen Foundation program at Focus Features/ NBCUniversal. In recent years, Quyên has graduated college, directed a film for James Franco's The Labyrinth anthology, and finished their first feature documentary, *Queer Vietnameseess*.



Nước dir. Quyên Nguyen-Le, 2016.

No Reading After the Internet

Sat. Dec. 3
11:30 – 1pm

No Reading After the Internet is a salon series dealing with cultural texts which are read aloud by participants. The particular urgency of the project is in reforming publics and experimenting with the act of reading as its own media form in our moment.

Though the idea of a reading group isn't new (consider Rainer Ganahl's *Reading Karl Marx* and Kristina Lee Podesva's *D&G Reading Group Or How Do You Make Yourself a Body without Colours?*), *No Reading* nonetheless poses itself as a space for experimental learning and discussion. Simply put, we are suspicious of our own reading abilities, and the extent to which our readings are conversant with one another. *No Reading* means to offer a space within which to retrace the steps used in constructing understanding, productively challenging individual and collective ways through the realms of language and interpretation. To participate in *No Reading* is to invoke an exuberant not-knowing, seeking out moments of collective illumination. The strategies we have at our disposal are twofold: through the yoking of our discussion to

a text; and inducing conversation, where possible, between text and specific, local, contemporaneous exhibitions and happenings.

Participation in *No Reading After the Internet* is free and open to everyone, regardless of their familiarity with a text or its author. Texts will be handed out at the salon. No pre-reading or research is required.

cheyanne turions is an independent curator currently based in Toronto. From the farmlands of *Treaty 8*, she is of settler and Indigenous ancestry. Her work approaches the space of exhibition as alive—the gallery is a place of dialogue where the propositions of artists come into contact with publics, questioning ways of seeing and being in relation. She sits on the Board of Directors for Kunstverein Toronto, the Editorial Advisory Committee for C Magazine and the Education and Community Engagement Committee at the Art Gallery of Ontario. She is the director of No Reading After the Internet (Toronto) and the Artistic Director at Trinity Square Video.





The All-Token Speakers Panel Presents

Sat. Dec. 3
1:30 – 3:30pm

Artivistic was founded in 2004 as a transdisciplinary event that aims to bring together artists, academics, and activists, around various questions “beyond critique”. Today, Artivistic is in #postlife. Its members are inventing ways to support each other in becoming and being awesome and dangerous together. As a bunch of precarious workers, artists, critics, thinkers and makers, the collective gathers to cook, eat, drink, discuss, and learn, as well as to conduct other experiments in reconnecting art and life. The members of the collective are currently: Faiz Abhuani, Nazik Dakkach, Sophie Le-Phat Ho, Ronald Rose-Antoinette, Kevin Yuen Kit Lo and Võ Thiên Việt.

In 2014, the Artivistic collective started working on the #postlife project, following the dissolution of the group as a non-profit organization as well as the termination of its bank account. #postlife was a way of coping and adjusting. We quickly realized that these events and this decision to separate from an established institutional format were overlapping with a change in the membership of the group. Artivistic had become suddenly an all POC collective, and from that moment it stopped wanting to navigate the scene enthusiastically – working instead on friendship (in the largest possible sense of the word). #postlife was a break, one that speaks of a shared fatigue and continual displacement, but it was also a catalyst that allowed new ways of feeling homed.

This is a performance piece in which the attendees as well as the members of the collective will be invited to converse on the theme of convergence. We will reflect together on the place of POC perspectives within what is currently understood as art making and the (arbitrary/white) time structures that massage it – like kale.

Suggested dress code for the attendance:
fabulous.

#hotpoc #postlife #friedchicken #futurelives



Black Cosmic Mythologies

Sat. Dec. 3
3:30 – 5:30pm

Sharrae Lyon is a filmmaker, dancer, writer and facilitator who believes in the powerful role of science fiction and futurism to answer the spiritual and internal questions of our existence. She is driven by storytelling, in whatever medium suits how the story must be told. Sharrae is driven by the exploration of how to create personal and community freedom that aligns with purpose and intention to create futures that are sustaining, life-giving and affirming. Sharrae is a recent graduate of Black Women in Film and currently studying the healing practice of qi gong. Her films *Gaia's Awakening* (2014) and *Body as Technology* (2015) (set to premiere at the Regent Park Film Festival) are installments of a transmedia project entitled *Alien Nation*. It is in the present that we can consciously and actively create our future.

Whitney French is a writer, storyteller, and multi-disciplinary artist. She's been published in a couple of places but takes more pride in the community she builds. As a self-described futurist, avid tree-climber and Tetris master, Whitney is also the founder and co-editor of the nation-wide publication *From the Root Zine*. She is also the founder of the workshop series *Writing While Black*, an initiative to develop a community of black writers. Whitney is currently working on her upcoming sci-fi verse-novel entitled *O*.

We are not Earth-bound. Our ancestors' mythologies and cosmological beginnings were deeply interwoven in intergalactic origins deemed invalid, but what if they were true? In this workshop, we will step in the path of our ancestors and create our own mythologies through deep inner listening and movement work. We will collectively create our own cosmic myths through the making of a zine, the modern-day hieroglyph. Modern-day media is no different than the paintings, scrolls and scriptures of our ancestor's past. *Black Cosmic Mythologies* takes participants on a journey in understanding stories through the physical body and translating the findings that the body communicates through the collective production of a zine that archives the myths imagined.



Photograph by Abbas. Female students in a zoology lab at Cairo University, 1987.

Can the Subaltern Read?

Sat. Dec. 3
6 – 7:30pm

When we ask “can the subaltern read?” we are really asking “can we read for each other?”

In responding to Deleuze and Guattari’s enunciation of their economy of desire and lack, Chris Kraus writes, “desire isn’t lack, it’s surplus energy—a claustrophobia inside your skin.”¹ Of course Kraus is white, educated, wealthy, and famous. Yet, her observation hits home. The definition she brings forward may be useful when attempting to understand the sense of restlessness and expansiveness that we find in each other when navigating BIPOC queer and trans networks and racialized femme realities: in friendships, in intimacy, and through writing and artistic production.

These are precisely the people and the works that are too often made to feel and appear “lacking.” We propose to reverse the terms that naturalize lack by resisting a diagnosis of deficiency as well as any prescription working to pacify, correct or adjust the subaltern subject.

The act of writing is driven by desire. Doing the work you love is a transfer of desire into the world. Simultaneously it is a privilege to be desirable, to be received, welcomed, wanted, taken care of. If one also considers race and class as regulatory parameters of these transactions, it becomes apparent that the distribution of surplus desire also overlaps with surplus (emotional) labor, while patriarchy and the free market metabolize both.

This excess of energy (an almost unbearable accumulation of survival) isn’t only located under the skin of the desiring subaltern body (equal parts anger and enthusiasm). Excess is also articulated at another level: in the very way the presence of racialized bodies exceeds institutional environments, as BIPOC students, scholars and cultural workers often enter institutions as “space invaders.”² This reality only mirrors the general terms

of the circulation(s) of racialized bodies in society. And maybe too often they are made to read the powerful (in this case Deleuze, Guattari, Kraus), made to read the powerful for the powerful, invited to demonstrate that they can recognize the words, that they can atone. Maybe as a result when they take on the task of writing, it is too often to justify their excess, to make themselves known.

Which is why when we ask “can the subaltern read?” we are really asking “can we read for each other?”

Bring books and texts that move you, books that inspired you to write, books that allowed for healing, books that felt like a friendship, like family, books that made you nod.

Participants can bring as many texts as they want. Participants read up to the equivalent of a page each time.

Participants can read in any language.

Participants can choose to tell a story about the chosen excerpts.

Participants are welcome to attend with no obligation to read.

Please take into consideration that this event prioritizes BIPOC voices. Allies are welcome as long as they understand that they are too often heard. The texts brought by the attendants and organizers will be compiled into a bibliography that will be shared on Atelier Céladon’s website following the event.

*Born in Casablanca, **Nazik Dakkach** currently lives in Montreal where she is a MA candidate in Art History at Université du Québec à Montréal (UQAM). Her research mobilizes decolonial futurist methodologies and examines contemporary orientalisms and the politics of haunting in a colonial context. She is also active as an artist within transdisciplinary collective Artivistic.*



Céladon City!

➔ 820plaza (6820 Marconi St.)

Sat. Dec. 3

11pm – 3am

Aloof Hipster first began as a series of bedroom mixes, crafted out of a love for music and a need to find better ways of procrastinating. With a focus on track selection based on extended transitions, the project grew into live DJ sets and a weekly radio music show. Be it on mixes, in sets, or on the radio, the goal is always to bring to the listener to new musical discoveries, with a few throwbacks thrown in for good measure. You can check out Aloof Future every Sunday from 2 - 3pm on-air at CJLO 1690 AM and online at CJLO.com.

Debby Friday is a rapper, DJ and artwitch from Montreal. Forever inspired by Black Gurl Magic, the diaspora and a genuine love for music and nightlife, they blend together multiple genres spanning from afro-house, reggaeton, club music, hip-hop and more. You can check out their music on Soundcloud, including their latest, RELAXXX MIXX, for the Coalition Zine.

Come and party with us to say goodbye to yet another long, shady year, alongside some of Montreal's finest.

Support our vibrant community!
BYOB, suggested donation of \$10!
Dress Code: THE MOST.

Tshizimba's Hip-Hop, Ambient and Chillwave influences unveil a unique world, characterized by Afrofuturism, space, pretty flowers and the strength to fight back. A member of Côte-des-Neiges' very own No Bad Sound Studio, he has officially been active in Montreal since 2013, performing at spaces like The Hip-Hop Café, Les Bobards and Divan Orange. He continues to tell his story, using his pop culture inspirations, life experiences and the Universe itself to paint his canvas.

Pituca Putica was born and raised in Lima and migrated to Montreal less than three years ago. She thinks music changed forever when "Gasolina" dropped in 2004. This reggaetonera plays the classics back to back with the newest of the genre; your favourite Top40s in a dembow beat; some other latin rhythms (like merengue, bachata, cumbia) here and there; and if the mood is right, some tracks that blend the best of urbano and jersey club, or 'vogueeton' as she likes to call it.

Brunch & Beyond: a q(poc) intervention

Sun. Dec. 4
11:30 – 1:30pm

Brunch: a fluid merging of the breakfast and lunch time+space, dedicated to the refuelling of our needs and an opportune context of checking in with our well-being; of sharing and accepting, with nourishment involved. Yet brunch can also be a practice that reproduces exclusive subcultures of white, colonial-capitalist classist excess. What is at stake in sharing food in a settler colonial context? How can we connect with brunch as a time to co-create communities of care and accountability in a way that is attentive our colonial contexts? How can we connect more broadly with sharing food as a practise that allow us to regenerate our connection to our ancestries and the land?

Let this brunch be open to all positive serendipitous exchanges, with the intention of exploring what self-care, collective care, and landcare might look like in Montréal / Tio'tia:ke. Yes, this can be your priority. Some ancestral foods & bagels will be offered. Bring your own toppings! Please take into consideration that this event prioritizes BIPOC people. Allies are welcome as long as they are committed to supporting this.

Priya is an artist/yogi interested in the process of artistic practices and their potential as forms of creative therapy. Her own practice experiments with: collage, mandala making, conversations around the dinner table, interventional rituals and performances, and ephemeral medium such as wax and fire to create spaces of meditation for the viewer. Her most recent collaborations include projects through: *articule*, *Société des Arts Technologiques [SAT]*, *Place To B*, *Sustainability Action Fund Concordia*, *Pervers/Cité*, *Maison de l'Architecture de Québec*, *The House of Intuition Montréal*, and *Art Matters*. Priya's main focus throughout her work is about creating accessibility across disciplines, community engagement, mindfulness, and promoting collective care - especially for people who are racialized and for those who struggle with mental health challenges. She is co-founder of *H.E.R.E (Healing Each-other Radically Everyday)* and *ACHAAR (an ongoing series addressing the role food plays in triggering and resolving cultural identity crises)*. <http://priyazoejain.com/>

sha is a queer femme butterfly broom-wielder & co-creator of *beat:root & re:bodies*, collectives honouring ancestral connection through the body, spirit, land, and food. The lands of Quezon, Batangas, Romblon, Mindoro & Ilocos Sur hold the earth, waters, and air that gave life to my most recent an-sisters. For my first 17 years in this life, I was born and regenerated by the lands of Tkaronto, in traditional Haudenosaunee, Anishnaabek, Huron-Wendat territories. Since then, I've resided mostly in Tio'tia:ke, in Kanien'kehá:ka & Haudenosaunee lands. I keep offerings on queererth.wordpress.com/

The Centrality of Marginality: Speculative Play About Memory, Race, Gender, and Sexuality in the Digital Arts

Rilla Khaled & Jason Edward Lewis in conversation with Ayanna Dozier

Sun. Dec. 4

2 – 3:30pm

As Aimé Césaire astutely asserts in *Discourse on Colonialism*, the goal of colonization is to reduce bodies to things. Thus, “colonization=thingification.” Objects are things, and as cultural historian Robin Bernstein notes, “performance is what distinguishes an object from a thing.” I would further add to Bernstein’s statement that play – be that gaming, role-play, etc.– also distinguishes objects from being things. Play is a transformative praxis that enables subjects, specially racialized subjects, to create realities and bodies that dislocate the stillness of fixed racial, gender, and sexual categories in society. In so doing, these individuals use the praxis of play to separate their bodies from *the marked label of being a thing in the world*.

Play makes room for the absurd, the silly, or what Carla Peterson describes as the “empowering oddness” that is used to embody a freedom of movement in the world. Due to this, play (and its sister, performance) enables bodies at the cultural margins to restore movement and memory to their lives, histories, and futures. This panel will uniquely draw together artistic and academic researchers to explore and develop the tools of anti-racist practices in the digital arts. Through a roundtable discussion, we aim to investigate how memory might create an alternative approach to game-making, digital creation, and modes of play and performance. What can we learn from virtual realities that allow individuals to create and exist in a malleable timeline? Where one can re-start, re-play, and repeat its actions or experiences on an infinite loop. What are the differences between standard modes of gaming and more immersive digital technologies

such as virtual reality? If the virtual is not considered a false image but another representation of reality, in Gilles Deleuze’s words, what are the influences of racialized individuals’ cultures and histories in these realities and vice versa? This panel gathers together experts in the field of computation arts, digital humanities, and digital arts to discuss how culture affects the way we shape, design, and interpret games, and other digital modes of production, performance, and play.

Ayanna Dozier is a Ph.D. Communication Studies Candidate enrolled in the Institute for Gender, Sexuality, and Feminist Studies’ graduate certificate program at McGill University. She previously received her Masters degree in the department of Media, Culture, and Communication at New York University. Her current doctoral research examines the formal and narrative aesthetics in Black women’s Post Civil Rights experimental films, arguing that formal and narrative aesthetics intersect with the filmmaker’s sociocultural experience to give an account of what gendered Blackness feels like in the world. She has held research fellowships at Marvel Comics and the performance art organization, Performa. Her writing can be found in the Liquid Blackness Journal, International Journal of Comic Art, and Performa Magazine. She currently resides in Montréal, Québec in Canada.

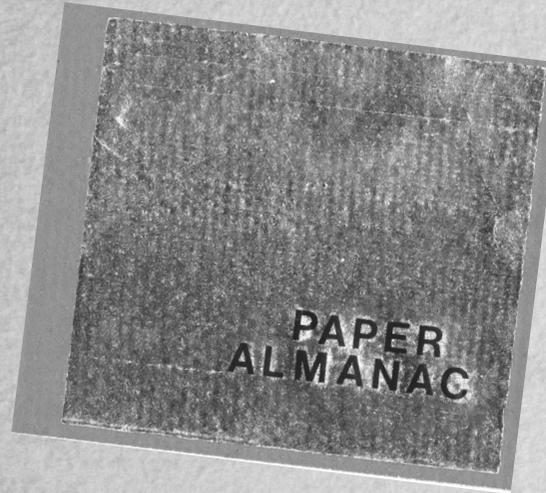
Rilla Khaled is an associate professor at the Department of Design and Computation Arts at Concordia University, and a member of the TAG Lab. Khaled has a PhD in Computer Science

From Rilla Khaleed's ongoing
NEO/OAB project.



from the Victoria University of Wellington in New Zealand. Her research focuses on how to design more effective and meaningful serious and persuasive games, speculative play, the interactions between games, gamification, and culture, participatory game design, and game design and AI. As her background is in software engineering and cross-cultural psychology, her interests extend from the software-level design and development of games up to their higher level effects on and as cultural practices.

Jason Edward Lewis is Full Professor of Design and Computation Arts. He is a digital media artist, poet and software designer. He founded Obx Laboratory for Experimental Media, where he directs research/creation projects using virtual environments to assist Aboriginal communities in preserving, interpreting and communicating cultural histories, devising new means of creating and reading digital texts, developing systems for creative use of mobile technology. He is the director of the Initiative for Indigenous Futures, a seven-year SSHRC-funded Partnership focused on how Indigenous communities imaging themselves seven generations hence. Lewis co-founded and co-directs the Aboriginal Territories in Cyberspace research network that is investigating how Aboriginal people can participate in the shaping of our digital media future, and co-directs workshop combining traditional stories and game design at the Kahnawake First Nations' high school. He is deeply committed to developing intriguing new forms of expression by working on conceptual, creative and technical levels simultaneously.



Book Fair & Closing

Sun. Dec. 4
4 – 8pm

Atelier Céladon
B&D Press
CKUT 90.3FM
Critical Sass
From the Root
Howl Arts Collective
Lee Maracle
Love Love Hill
Passenger Books
Sunshinable
Yen-Chao Lin

..&c



Archive Acts

Launch: Sun. Dec. 4
4 – 5pm

Amir Salar Ashrafi | Hera Chan | Nazik Dakkach |
Golnaz Esmaili | Nima Esmailpour | Shirin Fahimi |
Corinne Lajoie | Mazar | Zinnia Naqvi | Aliaskar Torkaliaskari

Taklif : تکلیف is a non-affirmative artist-run initiative formed with the ambition to rigorously bridge the intellectual activities of the disquiets with their emotional embodied intuitions, within and without the institutional settings.

Taklif is homework; processes of (un)learning within an imaginary space, in which our attempts to escape finally cease through our fugitive practices of togetherness.

Taklif is pain; the affective difference in our disoriented collective bodies.

Taklif is responsibility; as we study institutional and organizational frameworks, rhetorics, and behaviours that perpetuate the subjugation of the Black, the Indigenous, and the People of Colour.

Taklif is cost; the kind that escapes the world of market through vigilante modes of sharing and generosity, the cost that gifts are made of.

Taklif is fate; where the entangled possibilities cross each other.

Taklif : تکلیف believes our principles are only valid once we acknowledge the status of Kanien'kehá:ka lands as occupied and colonized Indigenous territories on which we dwell, think, read, write and work.

Taklif : تکلیف co-presents *Archive Acts*, a publication in collaboration with Atelier Céladon. This project aims at imagining the common ground between the temporal territories shared by the dispersed diasporas of people of colour, alienated under the immediacy of the present. The displaced subject always meditates through the logic of settlement, while being temporally distanced in the immediate order of time. The interior of their dwelling-in-displacement is furnished with dwelling-in-dischronotopicality. Unsettled between the local and extralocal, they are subject to the vagaries of time and history. The collation of diasporic memory is anachronous; time-lapsed and rendered between their here and there. This publication features work and ideas that put personal and collective archiving at the heart of the creative process, through which they responded to the concepts of historical/ temporal distance and instantaneity in relation to (their) diasporic imaginaries.