Deanna Bowen’s On Trial is an interventionist practice that makes use of a repertoire of artistic gestures in order to define the Black body and trace its presence in far Northern Ontario. For its second edition, Mercer Union has collaborated with Duane Linklater to produce 12 decoys cast in solid bronze. The 12 decoys are made for indigenous peoples to use in the annual spring and fall goose hunts in far Northern Ontario. Duane Linklater, an Oji-Cree artist from James Bay, but is also an artist for the world. His work is built around the intuitive notion that the art practice is not enough to sustain the world. His art practice is the world in a small scale. The work is called for in far Northern Ontario because the indigenous communities there are experiencing a resurgence of interest in their cultural heritage and tradition. The art practice is a way of connecting with the past and the present, with the land and the people. The work is a way of acknowledging the importance of the land and the people, and the role of the artist in the community. The work is a way of celebrating the diversity of artistic practice presented in its galleries and programs, and support the work of the centre. For more information, contact york@mercerunion.org.
Deanna Bowen and Eric Vaire, *The Long Doorway* 

Toronto; June 16, Long Loch Gallery, Legal Office, Graeme Brown, Lauren Brown 

Five Young Artists: Deanna Bowen, Daniel Brown, Reginald Morgan, Ronnie Tippett, Angel Wilson 

Director/Visual and Conceptual Consultant: Stefanie Rubin 

Dramaturge Notes/Historical Reflection: Liz Park 

Grammar: The Long Doorway

Six actors, two sets, Long Loch, an8, Legal Office, Graeme Brown, Lauren Brown 

Five Young Artists: Deanna Bowen, Daniel Brown, Reginald Morgan, Ronnie Tippett, Angel Wilson 

Director/Visual and Conceptual Consultant: Stefanie Rubin 

Dramaturge Notes/Historical Reflection: Liz Park 

"The Long Doorway" is part of a larger project, *On Trial*, developing through the fall of 2016 at the National Film Board, in collaboration with the British Museum and the Canadian Museum for Human Rights. In this series of episodes, the characters are part of a fictional television series that explores the experiences of the black community in Canada during the mid-20th century, focusing on themes of race, class, and gender. The series is inspired by real-life events and historical contexts, aiming to provide a nuanced understanding of the challenges faced by the black community during that time. The project includes a media installation, a video studio, and theatrical sets, all designed to engage the audience in a multi-platform experience. The work seeks to create a new narrative platform and contextualize the debates with more relevance. It is a historicization of a story, with an emphasis on intergenerational dialogue and the complexities of identity and belonging. Through a series of conversations with scholars, activists, and community leaders, the project aims to explore the intersection of race, class, and gender in modern Canada, highlighting the ongoing struggles for equality and justice. By presenting a diverse range of perspectives, the project encourages viewers to reflect on their own histories and examine the ways in which race and gender continue to shape contemporary society. The project includes a series of public events, including workshops, panel discussions, and community engagement activities, designed to foster a deeper understanding of the issues at hand. The project is part of the larger initiative, *On Trial*, which aims to use theatre and media arts to engage audiences in a dialogue aboutrace, class, and gender in contemporary Canada. The project is part of the larger initiative, *On Trial*, which aims to use theatre and media arts to engage audiences in a dialogue about race, class, and gender in contemporary Canada.

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