

An aerial photograph of a city at sunset. The sky is filled with large, billowing clouds that are illuminated from below, creating a warm, golden glow. The city below is mostly in shadow, with some lights visible. The title 'CURATORIAL INCUBATOR' is overlaid in the center in a bold, blue, sans-serif font. The text is semi-transparent, allowing the city and sky to be seen through it. The word 'CURATORIAL' is on the top line and 'INCUBATOR' is on the bottom line.

CURATORIAL INCUBATOR

VTAPE

CURATE

INCUBATE

PROGRAM #1

Labour, Land and Body:

geographies of de/colonialism

January 8 - 28, 2016 Yaniya Lee, curator

PROGRAM #2

On Shoulders

January 29 - February 18 Erin MacMillan, curator

MEMORIAL SATOR

PROGRAM #3

This is Tenderness

February 19 - March 10 Nahed Mansour, curator

PROGRAM #4

NSFW

March 11 - April 1 Emily Marshall, curator

VTAPE



Labour, Land and
Body: geographies of
de/colonialism

YANIYA LEE

06

PROGRAM ON 13

On Shoulders

ERIN MACMILLAN

14

PROGRAM ON 21

This is Tenderness

NAHED MANSOUR

22

PROGRAM ON 30

NSFW

EMILY MARSHALL

32

PROGRAM ON 40

ARTIST BIO'S

42

CURATOR BIO'S

45

The Job of Life

When I first put out the call for this year's Curatorial Incubator, I employed a light-hearted image: those cartoon rascals from the 1950s and 60s Ralph E. Wolf (a close relative of Wily Coyote) and his rival, Sheepdog. In their animated antics - all by the famed Chuck Jones - the two formed a bond over their respective roles as mutual hunters: Ralph of sheep and Sheepdog of Ralph. Their very amiability - punching the time clock together, sharing lunch breaks - spoke to a kind of acceptance of the inevitability of work, of labour itself; it is that which we do because we must in order to "earn" our time off. As old Aristotle said: we work to have leisure which gives us happiness. Sounds so simple, right?

It turns out that the four participants in this year's Curatorial Incubator have a much more complex view of the job of life. With measured and considered deliberation, each has delivered selections that offer criticality and analysis of the contingent conditions within which "work" is done in 2016. **Yaniya Lee's** program, *Labour, Land, and Body: geographies of de/colonialism* is a searing critique of environmental degradation interwoven with rays of hope and redemption through acts of resistance. **Erin MacMillan's** *On Shoulders* considers the unpaid work of women in relation to overall issues of daily maintenance. In *This Is Tenderness* **Nahed Mansour** presents a nuanced consideration of the emotions that effect day to day life in the workplace. **Emily Marshall** presents the diverse experiences of those involved in sexual commerce—including male, female and trans workers in her program *NSFW*.

In selecting this year's participants, I was joined by independent curator **cheyanne turions**, recipient of the 2014 Hnatyshyn Foundation and TD Bank Group Award for Emerging Curator of Contemporary Canadian Art. Again, it was an exceptionally strong field of candidates, with those selected all bristling with qualifications and multiple talents as organizers, academics, presenters and arts administrators, in addition to their role as emerging curators. It is a very exciting group that we are proud to be associated with.

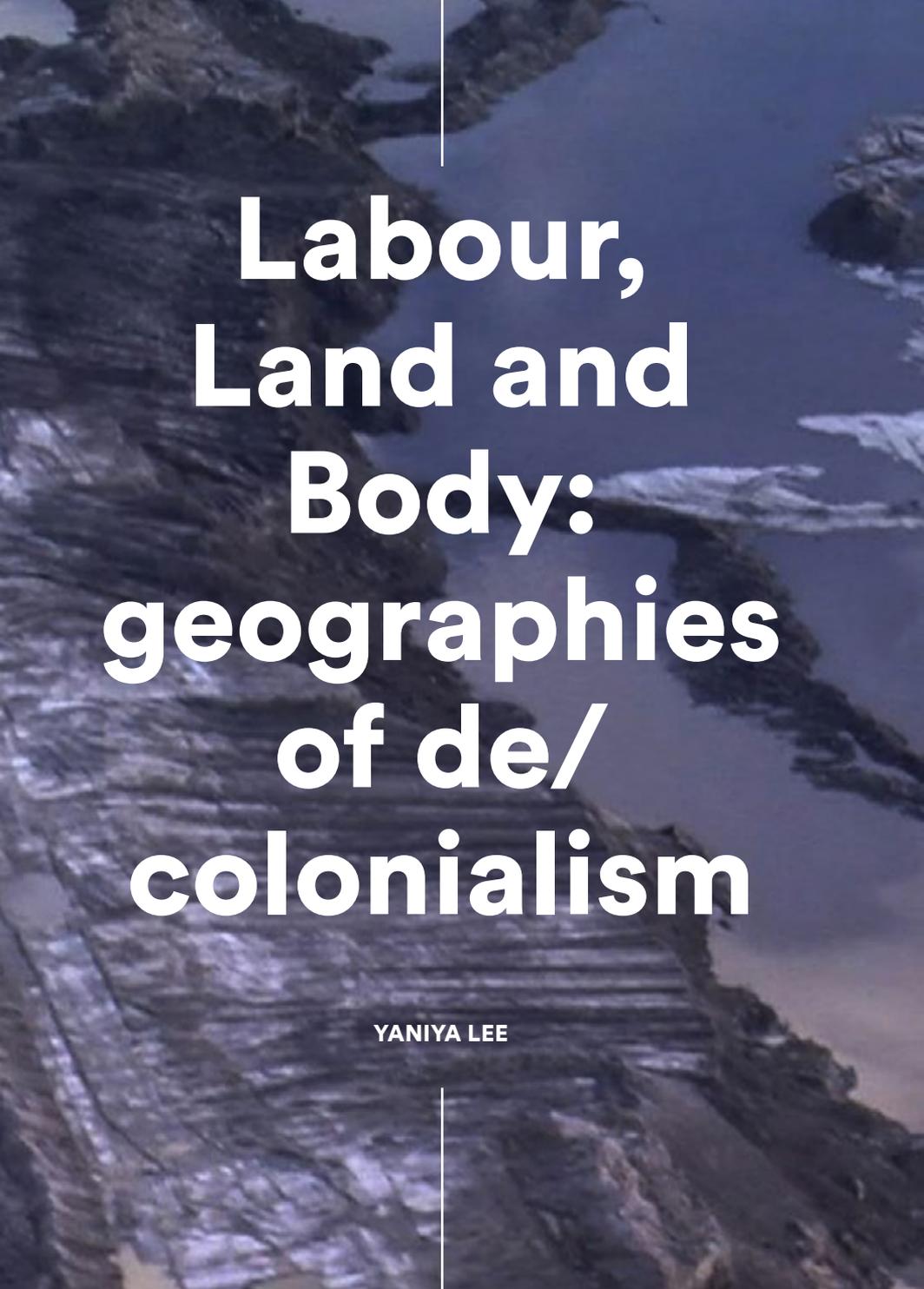
In the summer of 2015, they began their term as “official Incubatees” with workshops from two curators with deeply engaged curatorial practices. **Vicky Moufawad** Paul, recently appointed as the Director of Programming and Outreach at the Doris McCarthy Gallery, University of Toronto, Scarborough and the former Director/ Curator at A Space Gallery, brought a wealth of hands-on experience with one of Canada’s most senior artist-run contemporary art centres. **Srimoyee Mitra**, Curator of Contemporary Art, Art Gallery of Windsor, presented a case study of her 3 part exhibition *Border Cultures* from 2014-15.

Throughout the writing phase of *The Curatorial Incubator* participants were each assigned an editor for their essay. I extend my deepest appreciation to each of these professionals who took time from their already busy schedules to contribute to the advancement of each of their writers’ projects. **Eric Cazdyn**, author, filmmaker and Distinguished Professor of Aesthetics and Politics at the University of Toronto (Centre for Comparative Literature and Department of East Asian Studies) worked with Erin MacMillan ; **Warren Crichlow**, Professor, Faculty of Education, York University, is associated with the Robarts Centre for Canadian Studies, Culture and Communication, Interdisciplinary Studies, and the Centre for the Study of Black Cultures in Canada, worked with Yaniya Lee ; **Jennifer Fisher**, York University professor and co-editor (with Jim Drobnick) of the Journal of Curatorial Studies worked with Nahed Mansour; and **Emily van der Meulen**, associate professor in the Department of Criminology at Ryerson University and author of *Selling Sex: experience, advocacy and research on sex work in Canada* worked with Emily Marshall.

I extend my appreciation to all the staff at Vtape who each contribute their expertise and encouragement: Distribution Director Wanda Vanderstoop; Kim Tomczak, Restoration & Collections Management Director ; Brian Gotro Technical Coordinator; Natalie Dunlop, Distribution Assistant; Kate Barry, Submissions and Communications Coordinator; Chris Gehman Finance Manager; and Deirdre Logue, Development Director. And many thanks to Philip Jonlin Lee, Cailleah Scott-Grimes and all at Linseed Projects for giving us this handsome publication.

Finally I thank the four 2015-16 Curatorial Incubator participants for their careful and focussed research that has once again probed the broad-ranging collection of titles in the Vtape catalogue and arrived at unexpected programs. I am particularly impressed with their embrace of cross-generational dialogue, and their ability to create conversations amongst diverse genres from documentary to narrative to animation. The 2015-16 Curatorial Incubator is a true reflection of the depth of the Vtape holdings. Good job! (no pun intended).

Lisa Steele, Creative Director, Vtape

An aerial photograph of a mountainous landscape with a winding river. The terrain is rugged and covered in dense vegetation, with the river carving a path through the valleys. The lighting is soft, suggesting a late afternoon or early morning setting.

**Labour,
Land and
Body:
geographies
of de/
colonialism**

YANIYA LEE

“[R]acial capitalism’s dramatically scaled cycles of placemaking include[e] all of chattel slavery, settler colonialism, resource extraction, infrastructural coordination, urban industrialization, regional development, and the financialization of everything.” Ruth Wilson Gilmore

*“For Indigenous nations to live, capitalism must die.”
Glen Coulthard*

Capitalism and settler colonialism have been coeval systems in both the ongoing dispossession of land from Indigenous nations (Coulthard, 2014) and racialized dehumanization of African decent peoples, from the era of chattel slavery into the present state of social death (Sexton, 2011; Wilderson, 2010). From the perspective of labor it is clear that violence, wrecking havoc on land and on bodies, is a fundamental mechanism of capitalism. The unspeakable terror of slavery created wealth: just as people were taken and transformed into property for capital accumulation, land too was transformed into property and mined for economic gain. Land on Turtle Island was systematically appropriated and reconfigured to fit the prerogatives of capital. In programming videos for *Labour, Land and Body*, I considered slavery and the prison industrial complex; treaties and pipelines, to visualize de-colonial solidarity that refuses ecological devastation and precarity.

This program is divided into two parts. For the first part I chose works that highlight the interrelation between labour, land and body in settler colonial capitalism. This diverse set of short videos by emerging and established artists forms an amalgamated account of the extraction, exploitation, dispossession and resistance enmeshed in settler colonialism. The second part of the program proposes a subversive parable of survival in a post-industrial world.

Part I: Foundation

The Okanagan cosmogony in Metis artist **Jude Norris’ *Makekway Masinakaterw*** brings land and body together through storytelling. “The creator made the earth out of a woman,” we are told, “and said she would be the mother of all people.” A simple creation story of how the earth was made and how humans came into being narrates the slow strenuous movements of the artist’s muscles as they extend and contract under the pressure of weights. “The soil is her flesh, the trees



MAKEKWAY MASINAKATEW (2003)

and vegetation are her hair, the rocks her bones, and the wind is her breath.”The strength of Norris’ sinuous flesh working out parallels the power of the earth, whose harmonious nature renders her sensitive to human activity. The planet’s ecosystem is responsive to destructive human endeavors that activate large scale and rapid changes to the natural environment. Unchecked resource extraction, for example, impacts her severely. Increasingly frequent droughts, forest fires and floods all testify to the calamitous effects of humans industry on planetary life.

Before the dramatic changes brought about by industrialization, early settlers arriving from Europe dismissed First Peoples as primitives and reimagined the land they saw as belonging to no one, and therefore fit for the taking. Emerging artist **Maya Ben David’s** *Insert Coin* evokes the concept of terra nullius, ‘nobody’s land,’ with which settler governments justified claiming territories on which Indigenous peoples lived. A soundtrack of ghostly video game medleys accompanies the montage of Nintendo landscapes from which all players, rewards, dragons, castles and coins have been expunged. The rough graphics in solid colors are lurid in their emptiness. *Insert Coin* is an apt title. People have been removed, and now a coin, the ultimate symbol of capital, can be enforced onto the land through the imposition of western values and models of industry. Before the arrival of Europeans, territory was held communally and shared by different nations. The capitalist world

system required enclosure of land to normalize private property and privatize social relations. Original inhabitants of Turtle Island were killed, left to die, or driven onto tiny parcels of reservation land.

Enslaved Africans transported across the Atlantic worked without compensation. Surplus value, in the form of free labour power, was forcefully extracted from their bodies. The fluid movement of **Grace Channer's** 2007 animation ***But Some are Brave*** recasts this story of kidnapping and forced labour as a tale of resistance. The women work through fields with water and then with chains. They bear life and run from military attack. The video's pacing summons and dispels an easy apprehension of linear, temporal progress or cartographic coherence. Every part of this tumultuous existence is out of time and out of place, and in this way reflects the modern condition of blackness.

In Canada and the United States the infra- humanism and racial-epidermalization presently inscribed onto black people is a continuation of the exploitative hierarchies of chattel slavery. Today as in the ante-bellum past, racism structures political, social and economic alienation, disproportionately situating blacks in low-income neighborhoods and prisons, spaces where wage slavery is the only means of survival. Work continues to take a weighty toll on our bodies and our lives. In this way, capitalism continues to appropriate surplus value from black labour by keeping black corporeal life in a position of social death. In short, within the capitalist system the racialized poor are de facto understood as exploitable.

Related to the ways capitalism and settler colonialism devastate land and



BUT SOME ARE BRAVE (2007)

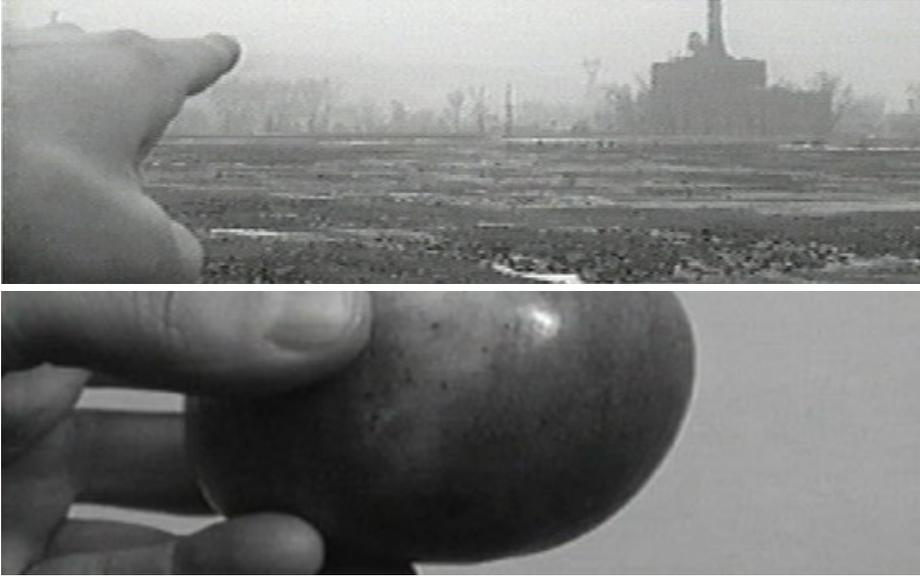
bodies, **Ursula Biemann's *Deep Weather*** shows the global effects of extraction by oil corporations. In her video the earth reacts to reckless mining on unceded territories. "The wildlife has retreated," whispers the narrator, "...traplines are empty. The elders call the spirits. The young ones sing rap songs." Biemann shifts from "Carbon geographies" in Alberta to the "Hydrogeographies" of Bangladesh. Here on the other side of the planet a community mobilizes to build a barrier against rising sea levels. Climate change so severely impacts the global ecosystem that this community is left precarious. "Land is little more than a constantly fluctuating mobile mass." They move hundreds of bags of clay to create an embankment, working together for survival rather than money. With restrained cinematography, *Deep Weather* traces the ways capitalism's financial imperatives, eagerly implemented by corporations, destroy the natural environment and imperil vulnerable inhabitants.

Part II: Futurity

In her study of the Mohawk Nation of Kahnawà:ke, of the Haudenosaunee Confederacy, Indigenous anthropologist Audra Simpson theorizes the concept of refusal. She argues that the reserve community enacts sovereignty through refusal of the politics



DEEP WEATHER (2013)



APPLE GROWN IN A WIND TUNNEL (2000)

of recognition, and in these acts its members continually destabilize colonial authority. “Refusal comes with the requirement of having one’s *political* sovereignty acknowledged and upheld, and raises the question of legitimacy for those who are usually in the position of recognizing,” she writes (Simpson, 2014, p. 11).

The characters in **Steve Matheson’s *Apple Grown in Wind Tunnel*** perform a similar refusal. His dystopia, composed of short, black and white scenes narrated by a soothing male voice-over, is an image of what could happen if settler colonialism continues into the future. This world, manifest with widespread physical illness and extensive industrial wastelands, seems the logical outcome of continued methods of unfettered capital accumulation. Natural resources are scarce, and disease is commonplace. Yet *Apple Grown in Wind Tunnel* proposes a still possible alternative envisioned in a parable of resurgence.

An amateur chemist concocting healing potions out of poisonous ingredients develops a cult following when she begins to share her recipes over the radio. She gives others a strategy for adapting to the bleak and ruined ecosphere. They too start creating life-sustaining medicines by recuperating elements of their toxic environment. Although pharmaceutical corporations eventually recuperate, package and mass market these subversive remedies, the initial movement of alternative survival is significant. A scattered, secret community organized around self-healing is a grass roots refusal of the social and physical conditions imposed by the dominant world order, a refusal that so threatens the economic interests of big business that they scramble to diffuse it by incorporation.

When I think of the land and the bodies that have been coopted by the multiple, violent extractions of capitalism and settler colonialism, I hope for a refusal that might similarly contend with the course of conceivable desolation to come. Where Matheson's reversals in *Apple Grown in Wind Tunnel* compose a methodology of potential refusal, Biemann, Channer, Ben David and Norris conceive of the dire implications of settler colonial capitalism's tenacious hold on the present. Matheson's video extends the provocative foundation these artists build by injecting our uncertain future with a strange hope. If remnants of destruction can be transformed into remedies, could it be possible to strive for decolonization by repurposing and disrupting the destructive effects of capitalism? The de-colonial community I envision gains strength through radical forms of solidarity between Indigenous peoples and black Diaspora communities. Despite different political experiences of colonization, the collective demand for a more just and equal future is nevertheless a powerfully shared imperative across precarious populations. Hopefully this video program will incite a conversation in which we can imagine strategies of activist dissent to counter the systemic oppressions that structure our lives.

Works cited

Coulthard, Glen. (2014) *Red Skin, White Masks : Rejecting the Colonial Politics of Recognition*. Minneapolis: University of Minnesota Press.

Coulthard, Glen. (November 5, 2014). *For Our Nations to Live, Capitalism Must Die. Voices Rising (Indigenous Nationhood Movement)*. Retrieved from <https://unsettlingamerica.wordpress.com/2013/11/05/for-our-nations-to-live-capitalism-must-die/>

Sexton, Jared. (2011). *The social life of social death: On afro-pessimism and black optimism*. In Tensions, 5. Retrieved from <http://www.yorku.ca/intent/issue5/articles/jaredsexton.php>.

Yaniya Lee

Labour, Land and Body: geographies of de/colonialism

- 1** Jude Norris *Makekway Masinakatew*, 2003, 1:45 .
A woman's voice narrates an Okanagan creation story over a sequence of close-ups of the artist's body weight training.
- 2** Maya Ben David, *Insert Coin*, 2014, 4:05.
Characters and other signs of life have been removed from this selection of Super Nintendo landscapes. The tranquil, desolate scenery is accompanied by compositions from the original video game score.
- 3** Grace Channer, *But Some are Brave*, 2007, 5:10.
In this oil paint-on-glass animation characters weave poetically through layered histories of oppression and resistance.
- 4** Ursula Biemann *Deep Weather*, 2013, 9:00 .
Whispered narration links aerial footage of open mines in northern Alberta and images of a Bangladeshi community building an embankment by explaining the global, climatic impact of resource extraction.
- 5** Steven Matheson, *Apple Grown in Wind Tunnel*, 2000, 26:00.
This dystopic film follows the story of an amateur chemist who creates healing concoctions out of toxic waste and shares them anonymously over the radio. Her follower's lives are improved and they form a nation wide network. Eventually corporate interests steal, patent and sell her inventions.

Simpson, Audra. (2014). *Mohawk interruptus: Political life across the borders of settler states*. Durham: Duke University Press.

Wilderson III, Frank. (2010). *Red, white & black: Cinema and the structure of U.S. antagonisms*. Durham: Duke University Press.

Wilson Gilmore, Ruth, (June 22, 2015). *Extraction: Abolition Geography and the Problem of Innocence*. Presentation at the Institute for Geographies of Justice, Johannesburg, South Africa. Retrieved from <https://www.youtube.com/watch?v=dmjgPxElk7A>



On Shoulders

ERIN MACMILLAN

Maintenance is a drag; it takes all the fucking time (lit.)
The mind boggles and chafes at the boredom.
The culture confers lousy status on maintenance jobs =
minimum wages, housewives = no pay.¹

Writing from a position of frustration and revelation in 1969, artist Mierle Laderman Ukeles penned a manifesto that functioned simultaneously as catharsis and as an attempt to describe the messy experiential terrain of being a woman, a mother and an artist under capitalism. She proposed to make acts of ‘maintenance’ visible by performing them inside the museum. She asked: what is the relationship between maintenance and freedom?

Ukeles’ attention to maintenance, that complex of practical activity which is perpetually performed to sustain and reproduce ourselves and each other, emerged at a time when a critical inquiry was beginning to be directed to the unpaid work that women performed within the household. This work – childbirth and rearing, education, cooking, and cleaning – was often presumed to be natural or invisible. *Manifesto for Maintenance Art*, written in the midst of the Women’s Liberation Movement and from the perspective of a white American professional artist and new mother, offered a powerful account of one person’s experience of the interconnected system of paid and unpaid work.

SEMIOTICS OF THE KITCHEN (1975)



¹Mierle Laderman Ukeles, “Manifesto for Maintenance Art, 1969!”

On Shoulders questions the relationship between maintenance and freedom.²

The following six videos express some of the nuances of experiences related to individual or community practices of emotional, intellectual and corporeal self-sustenance. They extend Ukeles' inquiry by recognizing that the reproduction of our daily lives is also mediated by oppressive relations beyond the formal workplace/household relationship.³

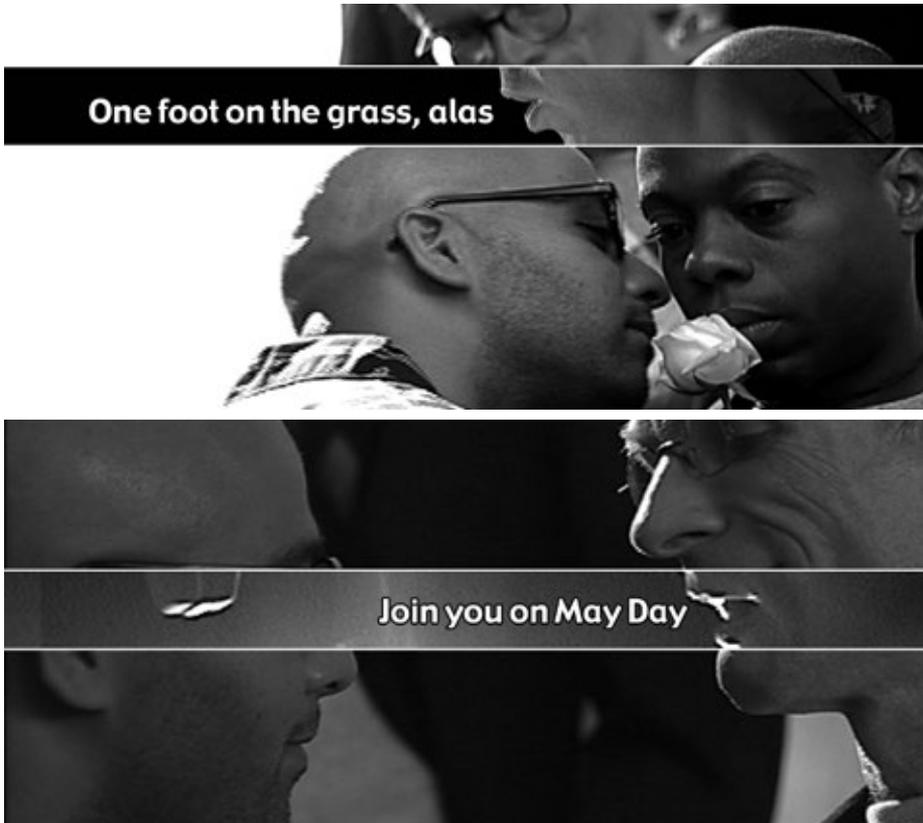
The programme begins with **Martha Rosler's** 1975 video *Semiotics of the Kitchen*, an arguably canonical work that explores the ways in which a gendered division of labour is connected to subjectivity. Rather than commencing from the interior realm and moving outward, Rosler questions how historically-grounded social relations might shape the ways that women think and act.⁴ Adopting the form of a kitchen demonstration, the video depicts the artist picking up and naming alphabetically-ordered kitchen hand-tools and, with an affectless stare, enacting their potential function. When finished, she closes with a quizzical shrug. This gesture could be interpreted as a signal of resignation or an acceptance of seemingly insurmountable societal contradictions, but it could also be read as a summons to act. After guiding us through a lengthy rumination of gendered interiority, Rosler's shrug pushes us back out into the world and asks: what do we do now?

Another seemingly unresolvable contradiction appears in **Corinna Schnitt's** *Hello Ms. Schnitt*. The video's format is not-quite documentary and not-quite fiction, but within this formal imprecision there emerges a palpable discord between the protagonist – a woman, presumably Schnitt, who we see methodically cleaning her apartment and stairwell – and the building caretakers, whose presence is established by the sound of their fretful and inquisitorial answering machine messages. It is not the apartment-dweller's activity, but the landlords' disembodied antagonism that sets the scene here. While the activity and the actors may or may

²This inquiry began from a position which understands that the production and reproduction of human life and the production of goods and services are part of the same integrated process – a process that is dependent, under capitalism, upon the production and renewal of working people's capacity to work, or their labour-power. This framework, sometimes called social reproduction feminism, was offered by Karl Marx and developed considerably by sociologist and former art historian Lise Vogel in her 1983 book *Marxism and the Oppression of Women*.

³For example, social reproduction is attached to subject-formation and is linked to gendered, sexed and racialized social relations and state practices such as laws, immigration restrictions, and social policies.

⁴Martha Rosler and Jane Weinstock, "Interview with Martha Rosler," *October* 17 (1981): 89.



MOTET FOR ZACKIE (2003)

not be true-to-life, the resonance of the image depends on an armature of social relations that exist beyond the screen. The dexterous scrubbing and the wringing of cloths appear to be a routine of necessity, performed with an intensity which suggests that they are also a modest intervention, perhaps a coping mechanism, performed within an unfair relationship that sets limits to personal freedom and privacy within the protagonist's home.

John Greyson's *Motet for Zackie* celebrates Zackie Achmat's gesture of solidarity with people living with HIV and AIDS in South Africa. In it, twenty-six



historical LGBT composers – portrayed here by twenty-six contemporary LGBT artists and activists – attempt to convince Achmat that they are best suited for producing an opera about his life. Achmat is an HIV-positive middle-class gay man of Cape Town who went on a treatment strike in 1998 against the South African government’s refusal to provide affordable anti-retroviral medication for all South Africans, a situation that disproportionately regulated Black and working-class bodies. As his health declined, Achmat was publicly valorized and his actions were framed by a hero-narrative that risked overshadowing the powerful role and mobilization of thousands of people who were most affected by their state’s discrimination. By playfully spotlighting this highly visible act and the prospect of Achmat’s martyrdom, *Motet* can point us to this double edge of Achmat’s courageous intervention.

While Greyson’s work addresses the struggle for adequate health services, **Marian McMahon’s *Nursing History*** considers the role of caregivers by examining the historical and ideological baggage that can accompany the roles of the wife, mother and nurse. McMahon, who had worked as a registered nurse for ten years, interrogates her own past by reflecting on home recordings of family weddings and her graduation from nursing school. In this act of reflection, McMahon thinks against her own thoughts, and she casts doubt on the narrative which typically accompanies her family milestones. Supported by an unspoken recognition that

generations of women's lives (and their desires) are enmeshed in the social relations of work and household, McMahon's deeply personal inquiry disrupts the official record of her family's history.

Rehab Nazzal's *A Night At Home* is also disruptive, as it works against a dominant system of messages. Shot in the artist's hometown of Jenin in occupied Palestine during a night invasion by Israeli military forces, the video documents a conversation between the artist, her son, and her mother as they struggle to make sense of what they are witnessing. The image – a black screen peppered with spots of light – is accompanied by the sound of gunshots and the hushed voices of a family asking unanswerable questions of one another. On one level, *A Night At Home* documents a gendered form of care: a mother attempting to provide emotional comfort and security to her child in the context of the occupation. But the document itself also has the potential to act as a tool for community preservation: in the context of the Palestinian struggle for self-determination, the work functions as evidence that can challenge dominant media narratives around Israel's military presence in the West Bank.

Closing the programme is **Dana Claxton's *Hope***, which explores the possibility of reconciliation. The video depicts two hands sifting through shards



HELLO MS. SCHNITT (1995)

of broken pottery, attempting to rebuild a vessel that had once been whole. The hands assess, reassess, and retry, momentarily succeed in reassembling the bowl to a likeness of its original form, and try again with dissimilar results. The activity's quiet cadence leaves room for contemplation: what here is broken and what can be rebuilt? It is not difficult to fill this space with thoughts of the history and generations of violence that have constituted and continue to shape Indigenous struggles for self-determination. But the video's title, *Hope*, can invite us to consider possibilities within these struggles for community and environmental healing and sovereignty. The humble task of reconstructing a bowl can remind us that change must be built, and not merely wished for. It is unlikely that a static cut-to-measure model for change will suit the challenges we face today, but it is the struggle to make the path forward – and not necessarily the destination – that builds the possibilities for transformation.

Hope's lack of closure can impel us to go beyond the boundaries of the screen and consider the political and personal stakes present in how society reproduces and sustains itself today. Maintenance, as Ukeles' manifesto and this programme's videos have recognized, can take much of our energies, but the persistence and creativity of our practices of self-sustenance can fuel our resolve as we strive to grasp and transform the relationship between maintenance and freedom.

Erin MacMillan

On Shoulders

1

Martha Rosler, *Semiotics of the Kitchen*, 1975, 6:09.

Standing in a kitchen, the artist picks up and names a series of alphabetically-ordered kitchen implements and, with an affectless stare, enacts their potential function.

2

Corinna Schnitt, *Hello Ms. Schnitt / Schönen, guten Tag*, 1995, 5:00.

The artist is seen methodically cleaning her apartment and stairwell. Her actions are accompanied by the sound of several fretful answering machine messages left by her building's caretakers.

3

John Greyson, *Motet for Zackie*, 2003, 8:00.

An alphabet of 26 queer avant-garde composers woo Zackie Ackmet, the South African AIDS treatment activist, each arguing that he is the best choice for writing an opera about Zackie's life.

4

Marian McMahon, *Nursing History*, 1986, 10:00.

Using footage of family weddings and her graduation from nursing school, the artists reflects on the relationship between women's work as mother and women's work as nurse. McMahon writes, "Using family Super-8 footage I have attempted to create an understanding of how my past, as now differently understood, predisposed me to 'choose' nursing as an occupation for ten years."

5

Rehab Nazzal, *A Night at Home*, 2009, 4:00.

Shot in Palestine in 2006, the video documents a night invasion by Israeli occupation forces from the perspective of a family at home. The image is predominantly black, peppered with spots of light, and is accompanied by the voices of the artist, her mother, and son.

6

Dana Claxton, *Hope*, 2007, 9:51.

The artist ponders the possibilities of reconciliation. The video depicts two hands sifting through shards of broken pottery, attempting to rebuild a vessel that had once been whole. The first round of rebuilding works perfectly and then another try makes it more difficult.



This is Tenderness

NAHED MANSOUR

Emotion and labour are linked in complex ways, yet it is assumed that workers are capable of effortlessly navigating this relationship on a daily basis. Workplaces typically rely on socialization to train their employees in policing their own emotions, so that labourers can independently distinguish acceptable emotions from unacceptable ones. An unspoken rule states that sadness, boredom, or confusion should never be read on the faces of workers. Happiness, enthusiasm, and passion are encouraged despite how unhappy, unenthusiastic, or indifferent a labourer may actually feel. In asking workers to sacrifice valid emotional expressions for the sake of consumers' comfort, workplaces illustrate the power dynamic inherent in commodified social relations.

Arlie Russell Hochschild's *The Managed Heart: Commercialization of Human Feeling* examines the link between emotions and labour by posing the question: "What are the costs and benefits of managing emotion, in private life and at work?" In response, the seven video works that comprise the curated program *This Is Tenderness* offer affecting performative (inter)actions with tenderness. Tenderness is an emotion assumed to be reserved for the domestic sphere, where ideally vulnerability can be exposed without the fear of public judgment. Yet as the works reveal, there are instances where labourers, purposefully or unconsciously, let their guards down, thereby allowing associations reserved for the domestic sphere – of both kindness and sensitivity – to emerge in the workplace. These instances of affective transmission are particularly significant in a post-industrial society where the distinctions between private and public spheres are collapsing, and where tenderness becomes yet another contested terrain for commodification.

This is Tenderness opens with **Katherine Jerkovic's** video *Bien Chez Soi/ Well at Home*, shot in an apartment in Argentina. The video begins with out-of-focus images of spaces that straddle the interior and exterior – such as a balcony and a window. The outside world and interior are again brought together with a live television announcement, transmitting news about the Argentine economic crash of December 2001. While listening to the distressing news of the financial collapse a woman is shown calmly sitting at a table working on a collage. She gently holds colorful pieces of paper that she carefully cuts into abstract shapes. Her tenderly precise actions can be read as a response to the news she learns of, and hints at a stereotypically gendered composure that women are expected to maintain in times



of crisis. As hinted by the title, the woman's behavior suggests all is 'well at home' despite the fact that all is unwell in her homeland.

Barbara K. Prokop's video *Nine To Five* is staged on the front steps of two attached houses. The location is both a private space of a tenant and a temporary workplace of the videos' subjects, Salesman 1 and Salesman 2. Played by two actors the salesmen repeatedly alternate turns delivering cliché lines in unconvincing attempts to sell Encyclopedias. The feeble performances provoke the question: might door-to-door salesmen whose livelihoods depend on their performances deliver similar pitches with more conviction? The lack of individual expression revealed through the salesmen's hackneyed and monotonous utterances exposes the scripted nature and performativity of disenfranchised labour. Prokop's casting of two salesmen to read a single script stresses the disturbing fact that labouring bodies are easily replaceable in today's precarious work environments. Given that the majority of the video is one continuous shot with no camera movement, patience is afforded to the salesmen with a tenderness that endorses a consideration of their words and emotions. Such a representation contrasts with the stereotypical representation of door-to-door salesman being cast off of strangers' property.



NINE TO FIVE (2002)

Liliana Vélez Jaramillo's video *GYM* is another performance-based work that highlights repetitive actions. Assuming the role of a Latin American 1980s housewife, shots of Jaramillo enacting common stretches are strung together to create an amusing stop-motion animation of the artist exercising in her living room. The images are matched to move at the tempo set by a Spanish-language workout record featuring a fitness instructor who repeatedly counts to four. Though humorous, Jaramillo's restaging of her stay-at-home mother's exercise routine is also touching in the unconventional manner that she reclaims and honours an undervalued aspect of her mother's domestic routines. In learning that the soundtrack of the video is taken from the original record Jaramillo's mother



GYM (2007)

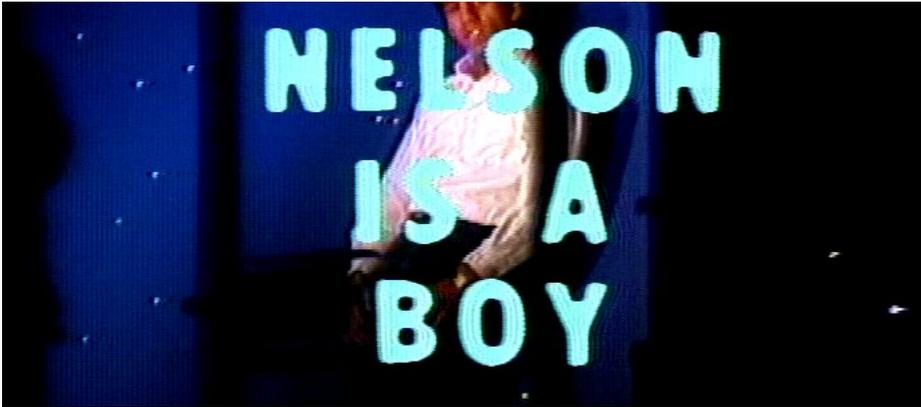
routinely worked out to, viewers can imagine Jaramillo's emotional and nostalgic attachments to the voice of the instructor. *GYM* highlights the tenderness of the relationship between mother and daughter, suggesting that conventional notions of strength should be expanded to include the undervalued labour of women.

In contrast to Jaramillo's work, **Prokop's** second video *Interview with Frau Krause* features an interview with a secretary at the Institute for Contemporary Art in Berlin who does not see the value in some cultural work. Frau Krause shares her frank opinions about the art she sees exhibited at the Institute with a disarming honesty. Looking straight into the camera Krause reveals her aversion to contemporary art and expresses specific objections to performance art. Prokop maintains a medium-close up shot of Krause that tenderly portrays her facial expressions and subtle gestures. Such a presentation illustrates that Prokop is uninterested in vilifying her subject, who holds a viewpoint counter to her own.

Edward Lam's video *Nelson is a Boy* plays a particularly significant role as a thematic touchstone for the program. In fact, the title, *This is Tenderness*, is taken from text that appears in the video on a



INTERVIEW WITH FRAU KRAUSE (2001)



NELSON IS A BOY (1985)

title card set against a cloud-dotted blue sky. The subject of Lam's video, a youthful 20 year old Black male actor, captivantly delivers a speech contemplating and complicating issues of identity/race, value/beauty, and appropriation/exploitation. Though *Nelson is a Boy* is the oldest work in the program, created some 30 years ago, its implicit and explicit references to the histories of colonialism and ongoing racialized violence that shape and sustain the social, political, and economic hierarchies entrenched in today's labour market remain strikingly relevant. Lam's clever writing, beautifully delivered by the talented actor who enacts the artist's



IN CONVERSATION WITH ANNE SCORDEL (2001)

words, bounces between grand philosophical contemplations of meaning and detailed inspections of the body. Lam's camera movement faithfully follows the actor's motions, providing viewers with several close up shots of the actor as he addresses them. *Nelson is a Boy* captures both the tenderness of close relationships, as well as a specific sensitivities to pain brought about by such intimacy.

Prokop's third video *Im Gespräch mit: Anne Scordel (In Conversation with Anne Scordel)* features two individuals who struggle to improvise fictional characters. One subject assumes the role of a journalist while another dons that of a fictional artist named Anne Scordel. The video was recorded live in a television studio and originally aired in the context of German network television. It captures the challenge of generating a natural and realistic conversation on the spot. Continuing the themes of authenticity and role-play introduced in her work *Nine to Five*, Prokop's subjects rely on familiar clichés and broad generalizations in order to mask their lack of knowledge about the subject matter being discussed.

The program closes with the most recent video, **Saskia Holmkvist's *In Translation – Mobamed*** which, like Prokop's previous video, features an interview. Two real subjects – the artist and a Norwegian-Moroccan interpreter – discuss the interpreter's profession in front of a Moroccan asylum seeker who awaits residency



IN TRANSLATION - MOHAMED (2011)

in Norway. Seated side by side, the conversing interpreter and quiet asylum seeker present an intimate relationship inflected by power relations that are subtly revealed through their contrasting body language, gestures, and volume of speech. At one point the interpreter reveals his vulnerability, admitting that he occasionally needs to step away from his work after hearing particularly heartbreaking accounts of asylum seekers. The video asks us to consider the line that separates the labour of the interpreter from the life the asylum seeker. The multiple possible answers to this question speak to the underlying power relationships that pervade such work environments and the tender ways these can be negotiated.

While Hochschild points out that the undervaluing of emotional labour can lead to exploitative relationships in the workplace, it also makes possible affective interactions that challenge the underlying value hierarchies of the market. The seven videos that make up the program use elements of performance, theatre, and/or documentary to explore these tensions. By introducing viewers to the cultural worker, the salesperson, the housewife, the arts administrator, the actor, and the interpreter, the works in the program provide unique perspectives on the underrepresented tenderness of emotional labour.

Nahed Mansour

This is Tenderness

- 1** Katherine Jerkovic, *Bien Chez Soi/ Well at Home*, 2002, 6:00.
Impressions of the homeland. Recorded during the Argentine economic crash of December 2001.
- 2** Barbara K. Prokop, *Nine to Five*, 2002, 4:56.
In *Nine to Five*, two men were asked to be door to door encyclopedia salesman. Neither of the men are salesmen in real life, but they take on the role of selling by using their prior understanding and clichés of who salesmen are and what their job entails.
- 3** Liliana Vélez Jaramillo, *GYM*, 2007, 3:18.
This video shows a Latin American housewife from the '80s exercising. It is a stop motion video and the sound is from an old record Liliana Vélez Jaramillo's mother used to work out to when Liliana was growing up.
- 4** Barbara K. Prokop, *Interview with Frau Krause*, 2001, 2:53.
An interview with the secretary of KUNST-WERKE BERLIN, Institute for Contemporary Art, Berlin on art and her opinions about it after working at this institution for approximately two years. The interview was conducted in February 2000, at KUNST-WERKE BERLIN.



5

Edward Lam, *Nelson Is A Boy*, 1985, 14:00.

In *Nelson Is A Boy*, a Black actor directly addresses the viewer while speaking to the subjects of beauty and pleasure. The actor is employed to draw attention to his “blackness,” his own sense of identity and race and its relationship to the viewer and the author of these statements, Edward Lam.

6

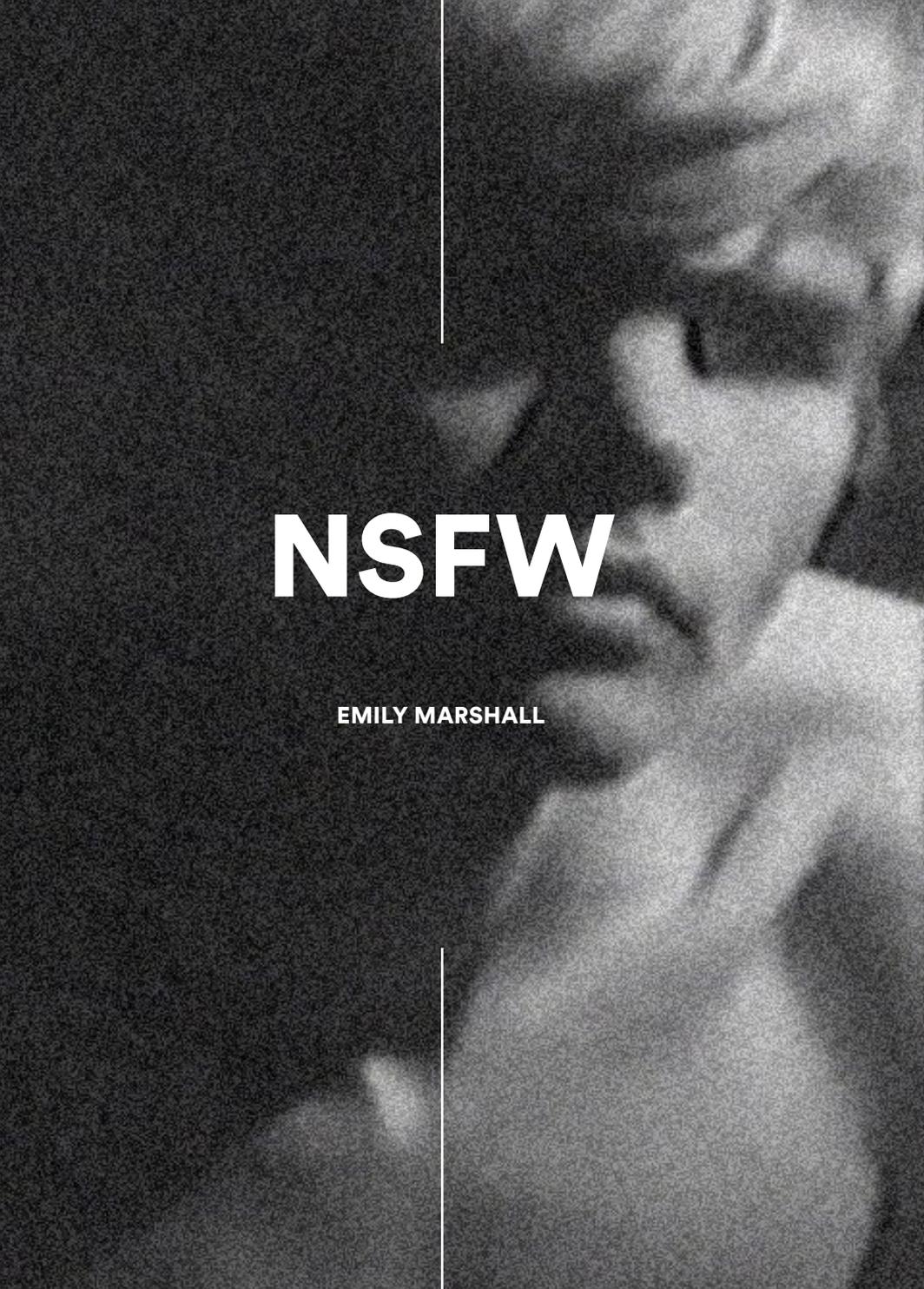
Barbara K. Prokop, *Im Gespräch mit: Anne Scordel (In Conversation with Anne Scordel)*, 2001, 4:56.

In *Im Gespräch mit: Anne ä Scordel*, two people are asked to conduct an interview between a fictional artist and journalist. The interview is non-scripted and the participants are asked to invent the characters according to their prior ideas about these professions.

7

Saskia Holmkvist, *In Translation - Mohamed*, 2011, 10:19.

How much power does the interpreter have during an asylum seeker’s application-for-residence hearing? The film presents an interview with the interpreter Yassine Saeme and the asylum seeker Mohamed Aslaoul concerning an asylum hearing and the demands of interpreting for someone one does not know.



NSFW

EMILY MARSHALL

NSFW has become a pervasive acronym, a marker on the Internet for content deemed too shocking or profane for viewing while at work. The slang term is peppered throughout news articles speaking of scandal; added as an introduction for a URL to a salacious website; attached to blurred photos of nude bodies. In short, content you would not examine in front of your boss or colleagues is dubbed “not safe for work”. But what if that sexually explicit content *is* your work?

In relation to the sex trade and the films highlighted here, *NSFW* acts as a double entendre. It refers to the stigmatized nature of sex in general and of sex work in particular, but it can also apply to the labour conditions of those who are engaged in the sale of sexual services. Such conditions are affected directly by the social, political and legal contexts in which sex work operates.

Known colloquially as the world’s oldest profession, prostitution seems also to be the most misunderstood profession and is rarely accepted as a socially valuable occupation. Instead, it is more often viewed through a moralistic lens and has been associated with other activities deemed part of the underbelly of urban modernity. In a society where the virgin/whore dichotomy is ever-present, women are encouraged to espouse virtue. As such, the sex worker is simultaneously understood as criminal, immoral and deviant, subject to “marginalization, exclusion from civil and labour rights and ostracism from local communities.”¹

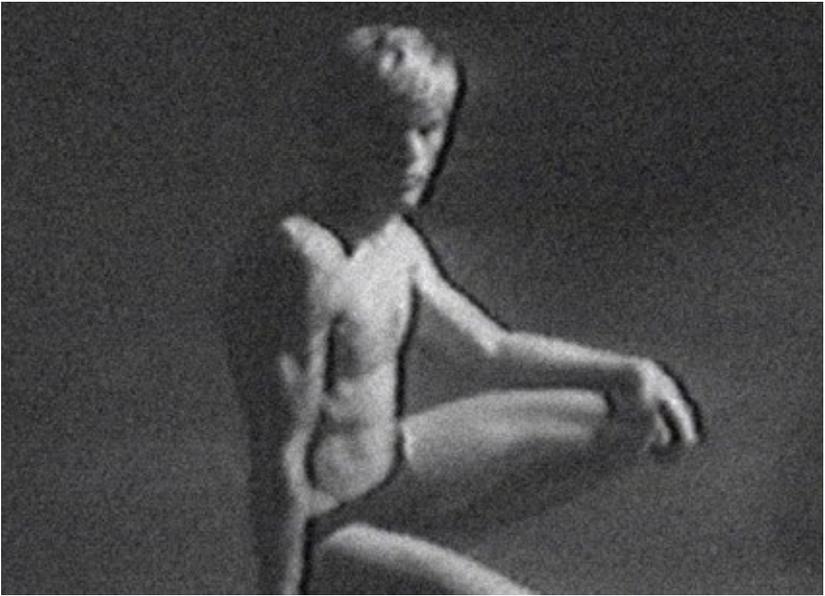
The sexual economy functions on anonymity and plays with the relationship between public and private with workers and clients alike relying on discretion to avoid legal consequences and social stigma. *John’s Voice*, the largest study of sex buyers ever conducted in Canada, confirms that male clients “actively attempt to hide their sex buying from others” as they fear humiliation and shame.² Indeed, sex workers are criminalized and sensationalized, while their clients are largely clouded in anonymity.³

The laws that govern sex work tend to be multifaceted, frequently blurring the lines between political, religious and moral ideologies, and often based on societal discomfort of female sexuality and the commodification of sex. In Canada, we continue to have a complex relationship with anti-prostitution laws. Until recently, exchanging sex for money was technically legal in Canada, as long as

both sex workers and clients did not contravene the other offences set out in the *Criminal Code*. In December 2014, the introduction of the *Protection of Communities and Exploited Persons Act* made buying sex (whether indoors or outside) a criminal offence for the first time. The Act suggests that selling sex is not a crime and that sex workers themselves are no longer criminalized under the new laws; yet by reading the fine print it becomes clear that sex workers still face many criminal sanctions. In theory, discouraging the purchase of sex should in turn discourage the *sale* of sex. Critics, however, state that this approach simply increases clandestine sexual transactions, putting sex workers in further, unnecessary danger.

Of course what is often ignored in debates and discussions about sex work is that it is a characteristically diverse profession. Those involved in the sex industry range in “age, sexual orientation, gender expressions, education and income levels, as well as racial and ethnic backgrounds.”⁴ The media works in this program examine the diverse experiences of those involved in sexual commerce—including male, female and trans workers—and investigate the notion of the human body as an object of desire and economic reward.

“Male model available for life drawing & photography. Call Roger 961-1310.” So reads the pithy newspaper advertisement that confronts viewers at the opening of Rodney Werden’s *Call Roger*. The video is equal parts abstraction, documentary and performance as the telephone conversations between semi-nude Roger and curious clients act as the soundtrack to his increasingly seductive postures. Roger answers a series of questions about himself, addressing his age, body type and required fee. The relationship between power and sexual commerce is explored as callers ask more invasive questions: “Are you gay?”; “You’re fairly well endowed, eh?”; “Are you docile?”; “Do you like leather?”. As the inquiries become more explicit, so too do Roger’s poses for the film’s audience, with the camera moving from head and shoulder shots to full-body views of Roger’s toned physique in too-small briefs. Roger negotiates with his male callers who become more aggressive asking what, precisely, Roger is willing to do or how far he will go. Roger, in turn, directs the onus back to the potential client. The video addresses the pseudo-clandestine nature of sex work, demonstrating how anonymity plays a determining role in the willingness of clients to contact sex workers.



CALL ROGER (1975)

Replete with cheerful '80s music and childlike animated catchphrases such as "You've got to protect yourself!", it is easy to overlook the fact that **Vivien Kleiman's *My Body's My Business*** acts as an educational tool for sex workers. Created when the AIDS epidemic of the 1980s was still fresh in the public mind, punchy interview clips with sex workers illustrate the reality of life on the streets. The video provides a humanizing perspective on prostitution, with women sharing their experiences, including accounts of clients who have attempted to take advantage of them. Many are active drug users and use the money earned to supplement their lifestyle. In the battle between health and wealth, money often wins. Although sex workers are aware of the dangers of sexually transmitted infections and the rise of HIV/AIDS, many are willing to have unprotected sex in exchange for a few more dollars. Other women share their tips for ensuring that a condom is always used, even unbeknownst to male clients. Although these women do not promote their profession with positive anecdotes, there is a sense of camaraderie and empowerment as they exchange pointers to ensure the practice of safer sex.

Delivering a monologue in a bathtub, *Chroniques* presents **Mirha-Soleil Ross** nude and intoxicated, recounting for the viewer her experience with unprotected sex and her fears about potentially contracting HIV/AIDS. Ross, a transsexual sex worker and activist, swirls around seductively in the bath, sharing uneasy truths about her own sexual habits. Her self-deprecating attitude and nonchalance is highly uncomfortable to watch as she frankly considers the risk of contracting HIV. Stating repeatedly that she is a lonely, alcoholic prostitute, she projects the stereotype of the sex worker as deviant and dangerous. Although unclear if the monologue should be understood as autobiographical or a caricature exemplifying the woes of a sex worker, Ross adds a unique, humanizing perspective to the realities faced by a person whose body is a source of livelihood. As a transsexual individual, Ross is also faced with the fetishization of her sexuality and tells of clients who use her to fulfill their sexual desires. Ross discusses how she is willing to have condom-less sex in exchange for more money and nicer hotel rooms. The instant gratification outweighs the long-term prospective effects of infection.



MY BODY'S MY BUSINESS (1992)

Sandra Dametto's *Who's the Criminal? Prostitution and the Law*

AIDS is Real



MY BODY'S MY BUSINESS (1992)

seeks to challenge the stereotype of the prostitute as depraved and sexually corrupt. The video opens with the narration of a child, who, like most of us, has had his perception of sex work tainted by the media. The inclusion of a child's innocent perspective helps to illuminate the fact that society's understanding of sex work is grossly affected by the stereotypes projected in the media. Sociologist Fran Shaver and her research team explore how the public largely perceives prostitution in relation to human trafficking, seeing it as a lifestyle presumably forced upon unwilling victims. The researchers clearly criticize the (then-current) Canadian legislation regarding sex work, especially highlighting problems with police abuse.



Sex workers cannot report crimes of violence because they are judged for their chosen profession. Who can they tell? The researchers' interview subjects strongly advocate against societal perceptions linking the sex industry and sin. Instead they suggest improved human rights and civil liberties, connecting criminalization to violence against women. Seeing prostitution decriminalized, they suggest, would help the public to better understand the complex nature of sex work.

While these works may have been created in the 1970s, '80s and '90s, they provide an insightful glimpse into the social and criminal issues surrounding sex work, issues that are still relevant today. The public is generally uncomfortable



WHO'S THE CRIMINAL? PROSTITUTION AND THE LAW (1994)

with frank discussions about sex and sexuality. Seeing sex workers engaged in informed decision making about how, when and with whom they engage in sexual activities can be threatening to our social order, and thus sexually explicit content is deemed NSFW. For those whose work *is* sexually explicit, how can NSFW become SFW?

Works cited

Atchison, Chris. "Report of the Preliminary Findings for *John's Voice*: A Study of Adult Canadian Sex Buyers." *John's Voice* (2010): 1-37.

Benoit, Cecilia and Leah Shumka. "Sex Work in Canada." *Understanding Sex Work* (2015): 1-35.

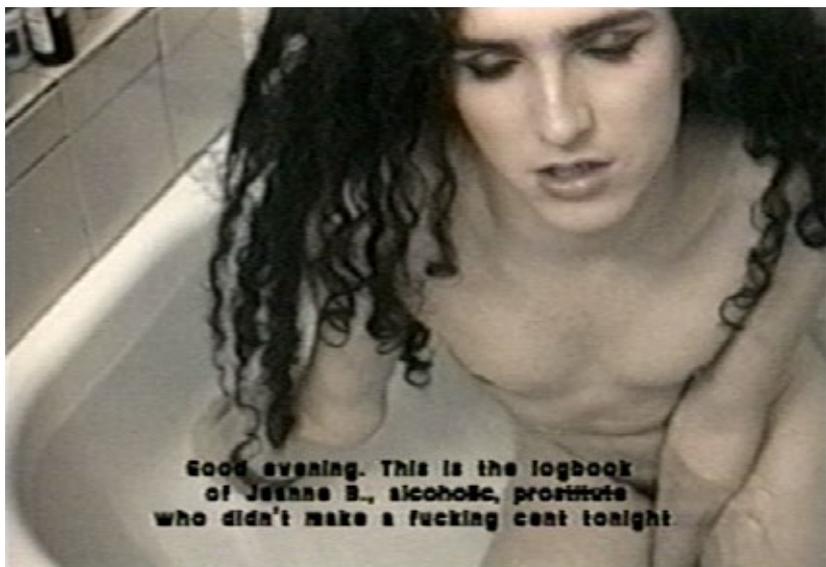
Elias, James E., Vern L. Bullough, Veronica Elias and Gwen Brewer (eds.). *Prostitution: On Whores, Hustlers and Johns*. Amherst, New York: Prometheus Books, 1998.

Sanders, Teela. "'It's Just Acting': Sex Workers' Strategies for Capitalizing on Sexuality." *Gender, Work and Organization* 12, no. 4 (2005): 319-342.

Emily Marshall

NSFW

- 1** Rodney Werden, *Call Roger*, 1975, 11:00, B&W, English.
“Male model available for life drawing and photography. Call Roger 961-1310.” A scantily-clad Roger poses provocatively for the camera while the increasingly sexual inquiries of potential clients provide the audio backdrop.
- 2** Vivian Kleiman, *My Body’s My Business*, 1992, 16:00, colour, English.
My Body’s My Business explores the dangers of sexually transmitted diseases in relation to sex work in the wake of the 1980s AIDS epidemic.
- 3** Mirha-Soleil Ross, *Chroniques*, 1992, 12:00, colour, French with English subtitles.
A transsexual prostitute relays the circumstances that have led her to practice unsafe sex and her consequent fear of contracting HIV/AIDS.
- 4** Sandra Dametto, *Who’s the Criminal? Prostitution and the Law*, 1994, 23:00, colour/B&W, English.
Through the examination of social, political and criminal issues, a team of sociologists investigate why prostitution should be removed from Canada’s Criminal Code.



CHRONIQUES (1992)



Artist Bio's

URSULA BIEMAN studied art and critical theory in Mexico and at the School of Visual Arts (BFA) and the Whitney Independent Study Program in New York (1988). Her art and curatorial practice focuses on gender and globalisation issues regarding migration, free trade zones, virtual communication and borders. Her videos are shown in international exhibitions and festivals.

DANA CLAXTON is an interdisciplinary artist working with film and video, installation, performance and photography. Her practice investigates beauty, the body, the socio-political and the spiritual. She is represented in public collections, has been shown internationally, and has received numerous awards including the VIVA Award and the Eiteljorg Fellowship. Claxton was born in Yorkton Saskatchewan and her family reserve is Lakota First Nations - Wood Mountain located in southwest Saskatchewan.

A media and digital production expert, **SANDRA DAMETTO** has worked with video since the 1990s. Her works include entertainment features as well as independent videos exploring social issues.

MAYA BEN DAVID is a Toronto-based video and performance artist. Through video she draws attention to moments in animation, film and popular culture that explore simulations of the “real” and sentience. Her videos have been shown at the MOCCA, Cybertwee App, The Wrong (New Digital Art Biennale), Kunsthalle Bremen (Germany), Trinity Square Video, 8-11 and Xpace.

JOHN GREYSON is a Toronto film/video artist, writer, activist and educator. An associate professor in film production at York University, he was awarded the Toronto Arts Award for Film/Video, 2000, and the Bell Canada Video Art Award in 2007. He co-edited *Queer Looks*, a critical anthology on gay/lesbian film & video, is the author of *Urinal and Other Stories*, and has published essays and artists pieces in *Alphabet City*, *Public*, *FUSE*, and twelve critical anthologies.

SASKIA HOLMKVIST's art practice moves between video, performance and site-specific projects in an ongoing artistic investigation into the relations of the politics of the authentic and credible. She explores the negotiation of undertaking roles in life and how structures within language affect the politics of these positions.

Born in Canada to Latin American parents, **KATHERINE JERKOVIC** grew up in Belgium and Uruguay. At 18, she settled in Montréal where she studied cinema, earning a BFA and Masters at Concordia University. She has since directed and produced many short fiction and experimental films, as well as installations.

A veteran producer, director and writer, **VIVIAN KLEIMAN** is a Peabody Award-Winning Filmmaker whose body of work includes creative video and documentary productions addressing a wide array of subjects.

EDWARD LAM (1958-2013) attended the Ontario College of Art and Design, originally studying as a painter but graduating in performance art and video. In 1987, Lam and his wife Deborah Moss established Moss & Lam art studio, working with some of the world's finest designers to create art installations, furniture and accessories that seamlessly merge digital and hand-crafted techniques.

STEVEN MATHESON is a video maker and installation artist working at the borders of both documentary and fictional narrative forms, exploring the ways that the everyday can be re-framed and opened up as terrain for fictional re-invention, aesthetic experimentation and social criticism. He received an MFA from the University of California, San Diego.

MARIAN MCMAHON (1954-1996), born in Windsor Ontario, was a filmmaker, curator and academic. Her practice included art, academia, film, photography and text, and she worked as a registered nurse from 1974 to 1984. McMahon received her Ph.D. posthumously, from the University of Toronto OISE in 2000. The Marian McMahon Award is presented annually in her name, to honour a woman filmmaker demonstrating strong work in autobiography, the complexity of "subject" and the spirit of Marian McMahon.

REHAB NAZZAL is a Palestinian-born multidisciplinary artist based in Toronto. Nazzal holds an MFA from Ryerson University, a BFA from the University of Ottawa, and a BA in Economics from Damascus University. Nazzal's work, which deals with representation of violence of war and colonialism, has been shown in Canada and internationally in both group and solo exhibitions and screenings. Nazzal is currently pursuing her PhD in Art and Visual Culture at the University of Western Ontario.

JUDE NORRIS (Kehiyow Tatakwan Awasis) is a multi-media Plains Cree/Metis Nation artist from Alberta, Canada. She studied fine arts formally in the UK and Canada, as well apprenticing in traditional First Nations (Amerindian) art forms and cultural/ceremonial practices. Her work has been exhibited, screened, and performed internationally.

Born in Vienna, **BARBARA PROKOP** grew up in Vancouver and received a BFA in Studio Arts from Concordia University in Montréal, in 1998. Since 1999, she has lived in Berlin, where in 2005 she completed postgraduate studies at the Universität der Künste Berlin. Her solo work has been represented both in Canada and in Europe.

MARTHA ROSLER works in video, photography, text, installation, and performance. Her work focuses on the public sphere, exploring issues from everyday life and the media to architecture and the built environment, especially as they effect women. A retrospective of her work has been shown internationally, and her writing is published widely in publications such as *Artforum*, *e-flux journal*, and *Texte zur Kunst*.

CORINNA SCHNITT is a German video artist that lives and works in Braunschweig. Schnitt received a diploma in apprenticeship as a carver in 1989 and completed her studies at the Hochschule für Gestaltung (Academy for Visual Communication) in Offenbach. In 1995, she received her masters at the Kunstakademie (Art Academy) in Düsseldorf.

MIRHA-SOLEIL ROSS is a transsexual video maker, performer, sex worker and animal rights activist. Her videos seek to expand the dialogue on transsexuality and have been screened at queer, women, trans and art festivals both nationally and internationally.

LILIANA VELEZ is a New York-based artist and writer born in Bogotá, Colombia. She earned a BFA with an emphasis on media and performance from Los Andes University in Bogotá. Her artwork explores what happens when the line between inside/outside and public/private is blurred. Her primary site of exploration is the body.

A renowned photographer and film maker, **RODNEY WERDEN** was a pioneer of Toronto's video art movement of the 1970s. His works are noted for their exploration of issues relating to gender, sexuality and human nature.



Curators' Bio's



YANIYA LEE has published two chapbooks, *In Different Situations Different Behaviour Will Produce Different Results* (2013) and *Troubled* (2014). She regularly hosts the *Art Talks MTL* podcast and has written for *C Magazine*, *Magenta*, *Adult and Motherboard*. Yaniya sits on *C Magazine*'s editorial advisory committee, is a founding collective member of *MICE* magazine, and is currently an MA candidate in Gender Studies at Queen's University.



ERIN MACMILLAN is a writer and arts administrator living in London Ontario, where she is currently involved with community-based initiatives that defend public services while envisioning alternatives to austerity and privatization. She has previously worked for the Cape Breton University Art Gallery (NS) and OCADU, and has participated in several residencies including those at the Banff Centre for the Arts (AB) and the New York Studio Residency Program at Parsons/The New School (NY).



NAHED MANSOUR is an independent visual artist and curator. She has curated works that center on themes of migration, Palestinian resistance, border issues, migratory flows, language, and labour. Her own art practice explores similar issues using video, installation, and performance. Her most recent works examine how racialized entertainers become apertures for thinking about how racial identities are exploited for the amusement of viewing publics. She is the Program Coordinator of South Asian Visual Arts Centre (SAVAC), and was previously the Festival Director of Mayworks Festival for Working People and the Arts.



EMILY MARSHALL is an art historian and emerging curator currently completing her MA in Art History at Queen's University. Her research examines issues of gender, sexuality and modernism with special interest in the relationship between visual culture and socio-political environments. She has previously worked for the Art Gallery of Ontario, the Agnes Etherington Art Centre and Modern Fuel Artist-Run Centre.

Published in 2016 by Vtape
401 Richmond Street West, #452
Toronto, ON M5V 3A8
Canada

tel 416 351-1317
fax 416 351-1509
email info@vtape.org

www.vtape.org

ISBN: 978-0-9867810-5-6

Printed by Reprodex Printing
Designed by Linseed Projects

v tape
www.vtape.org

Operating as a distributor, a mediatheque and a resource centre with an emphasis on the contemporary media arts, Vtape's mandate is to serve both artists and audiences by assisting and encouraging the appreciation, pedagogy, preservation, restoration and exhibition of media works by artists and independents. Vtape receives operating funds from the Canada Council for the Art through the Media Arts Section, the Ontario Arts Council and the Toronto Arts Council.



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



V tape

vtape.org