a map for this place: 43°59 n, 79°51 w
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Reading List, 26
curated by Maddy Court
Our September/October exhibition a map for this place, curated by Maddie Alexander and Safia Siad across both our North Space and L Space galleries, addresses different ways of learning within and outside of an institution. From many angles, the artists work through mentorship and storytelling, learning or teaching through our bodies, and how to imagine different spaces and structures. Works include a virtual reality video about navigating school, textile works engaging connectivity and exploration, wax bean plants growing out of textbooks full of history that is badly in need of revising, queer memes, a video piece questioning where knowledge sits and how it is passed across generations, and an interactive piece using sound, video and 3D-printed models of the weights used every day for the artist’s chronic illness; among others.

Guiding Questions:

What barriers do students who experience systematic oppression have to navigate in institutions?

How do you address toxic power dynamics in these spaces?

What if your learning style is not linear?
‘i found a place where i could imagine possible futures, a place where life could be lived differently.’ - bell hooks

how did we all come to be here, together? all our histories tangled up
time passes differently on this planet there is a new temperature here
sometimes we are marked by a place carry its fragments on this journey
we claim our knowledge, time, and space in the ways we move
in the ways we root
in the ways we weave
in the ways we arrange
in the ways we define
in the ways we remember

here, together
we can imagine possible futures

- Safia Siad, North Space Curator
Every time I move through a gallery space, I look for answers. I want answers to how the work was made, why it was, and what brought it there. I am aware of how my mind looks for references, for a narrative—ones which I’ve been taught to look for.

When I don’t understand art, I feel like I’ve failed. Failure is complex because it is mandatory for the process of learning, but so heavily attached to shame.

When I was in my undergraduate degree, I took a course titled “Making Gender” by the late artist and activist Wendy Coburn. During one of their first lectures, Coburn went through all of the artists we were taught in our art history courses that were queer. These were artists I had studied for years, but this was the first time I learned of their queerness.

That course, and Wendy, entirely changed the way I made and approached art. I continually think about where I would be now without them, both in my career and personal life.

Education is so powerful in that way; it shapes our understanding of ourselves, and the world around us. It can be used both as a weapon and a tool, as a way to close or open doors.

My favourite part of school was asking questions. That may have partially been due to me wanting to interrogate anything I saw as authority, but also because I couldn’t wrap my head around there being only one answer to anything.

Sometimes when I’m given a piece of information, I see it like a pair of earphones with its wires twisted into a bunch of knots. You start with where you see the root of the problem, and slowly unravel it. Each time you unravel a knot; it gives you access to another. Step by step, what once seemed like an impossible puzzle becomes a clear path. You create a map for yourself as you traverse.

In the spirit of that, this is what I will do: instead of giving you answers, I’m going to leave you with some questions. Things to consider as you navigate this space, questions that will hopefully spark other questions. None of these need answers; they need the space to be considered. Use that space, and take it with you.

- Maddie Alexander, L Space Curator
Safia Siad is a curator, poet, dj, cinephile, and arts programmer. Themes of joy, loving as resistance, exile, liberation, hope, and radical self-care inform her work. She was recently a curator-in-residence at the Robert McLaughlin Gallery and co-curated a map for this place, the fall 2018 exhibitions at Humber Galleries with Maddie Alexander, which investigate learning and teaching in non-institutionalized ways. She is a member of MICE magazine collective and is currently producing the forthcoming online music series ‘cosmic wave radio’.

Her work focuses on creating space(s) for those who rarely get to witness themselves reflected in art and media.

Maddie Alexander is a queer, non-binary artist and arts facilitator. They began their education at NSCAD University, and hold a BFA in Photography from OCAD University. They have exhibited locally and internationally, and received the Project 31 Photography Award in 2016. They have participated in multiple residencies, panels, and artist talks—most recently presenting a lecture at the University of Calgary as a part of their Art Now program. Their work interrogates narratives of queer identity in a multidisciplinary practice, which manifests mainly in moving or still image, text, and installation. Their research and production sources imagery from pop culture, pornography, and other forms of mass media to explore representations of queerness. With this approach they aim to dissect the way this imagery shapes and distorts our understanding of queer bodies, identity and sexuality.

www.maddie-alexander.com

The curator would like to acknowledge and thank the immense support from Humber Galleries staff:

Alize Zorlutuna | Curator-in-Residence
Casey Norris | Technical and Communications Coordinator
Danica Evering | Acting Curator

Along with the curators and the above team, this education guide was produced in part by the efforts of Humber Galleries’ work study staff:

Diana Jaber | Communications and Curatorial Assistant
Tracey Prehay | Communications and Curatorial Assistant
Jacqueline Simpson | Communications and Curatorial Assistant
This guide is meant as a starting point for discussion, and can be used as you see fit. The descriptions of the artwork connect the pieces to issues in educational institutions, as well as broader issues of race, gender, queerness, and disability. The questions contained in the guide, as well as the resources provided, can be used to inspire participants and lead them towards meaningful and critical thinking about these topics.

Before using this guide in your classroom, we recommend that you consult *The Handbook for Supporting Queer and Trans Students in Art and Design Education* (Toronto: OCAD, 2018).

Written by current OCAD students, former students, and alumni for faculty who teach in art and design schools, this resource is invaluable for faculty in all disciplines. Through the sharing of lived experiences and perspectives of queer and trans students, this handbook will provide awareness of the issues facing BIPOC and LGBTQ+ students. Students in all classes are from different backgrounds and communities with diverse identities, so this awareness is crucial to facilitating discussions with sensitivity.

This handbook also contains tools and recommendations that will assist you with building your curriculum and pedagogy, advice on how to handle issues that may arise in the classroom during discussion, and tips on moving forward.

**Main topics**

Connecting with Students and developing awareness and empathy within the classroom  
Identity, race, disability, and Queerness  
Gender  
Addressing discrimination  
Understanding, reevaluating, and unlearning biases  
Decolonization  
Advocacy for student inclusion and rights
Exercise for the first day of class
(contributed by Curator in Residence Alize Zorlutuna):

Share this quote by radical Educator Paolo Freire:

“Education either functions as an instrument which is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity, or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.”

Ask the class to free-write about their experience of education for five minutes.

Ask the group to think of a thing they would have liked in an education experience or would like currently to see in the classroom. Ask them to write down their answer on a separate piece of paper and then crumple it into a ball. Have a snowball fight with all the pieces of paper. Each student then picks up the piece ball nearest to them, straightens it out, and reads it quietly.

Ask the group to write down their answer on a piece of paper and then crumple it into a ball. Have a snowball fight with all the pieces of paper. Each student then picks up the piece ball nearest to them, straightens it out, and reads it quietly.

Popcorn-style, freely, share out loud what is written on the paper and discuss it as a class. This will form the agreement for learning that will guide the class that semester.
Mz.Icar is racizm, backwards. The ultimate unraveling of an an ism is no small task. Mz.Icar is an anonymous collective of creatives focused on creating progressive empowering work in both street art and traditional craft processes.

**Website:** www.mzicar.com

**Instagram:** @mz.icar

**Tumblr:** https://junkprints.tumblr.com/

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**Pom Installation, 2018**

Mixed media

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**Artist Bio**

Mz.Icar is racizm, backwards. The ultimate unraveling of an an ism is no small task. Mz.Icar is an anonymous collective of creatives focused on creating progressive empowering work in both street art and traditional craft processes.

**Website:** www.mzicar.com

**Instagram:** @mz.icar

**Tumblr:** https://junkprints.tumblr.com/

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The ultimate unraveling of an ism is no small task.
The pom poms used in this installation, which appear frequently in Mz.Icar’s work, were made by a community of their family and friends over dinner and conversation. Mz.Icar’s process is a deinstitutionalized practice, as they teach themselves while they make. The labour-intensive nature of it requires working at a slow pace. This type of self-directed process contrasts with the way that we are often taught to learn in school, and the highly tactile method of creation is a style of learning that is not given much allowance in most institutions. As the process of making these pom poms is taught to a community that then works together to create them, this shared knowledge also represents a style of teaching that is collaborative and reinforces the deinstitutionalized nature of the practice.

The poms inside the TV part of the sculpture are factory-made, while the poms outside are hand-made by a community. This can lead to questions about media representation, who gets represented, and how. Each pom is individual, but they all share some commonalities and some differences - what does this teach us about intersectionality? Oppression is a network of structures, and not a hierarchy.
Mz. Icar notes in relation to Royal Rowed that some things work in neat lines and some don’t. Society has a tendency to falsely oversimplify representations of marginalized individuals and communities, which leads to immediate judgement.

These three pieces can be seen as a visual representation of a style of hair grooming commonly known as braids or cornrows. Cornrows are a hairstyle that we do not frequently see in the media, as they are often hidden under wigs. The Rowed series perfectly puts this artform of hair grooming on display for everyone to see. Nothing about these works is hidden—the details of the design are foregrounded.

As in Mz. Icar’s other works, the three artworks above touch on the topic of racism, particularly microaggressions and cultural appropriation. Racism is not just based on skin color, it is often exhibited in microaggressions pertaining to hair, in particular its texture. What is considered “desirable” and “professional”? These artworks tell a different story, celebrating black hairstyles and possibly allowing audiences to witness themselves reflected.

The intricacy of hair braiding is often learned within a community and passed on through generations. This type of knowledge transfer is not institutionalized, and bonds a community through the exchange. Braiding is also an intimate act, further solidifying connections between members of a community. Mz.Icar recalls this process by working slowly and carefully to duplicate the intricate braids with bright threads.

Left to right: Trans Atlantic Rowed, 2018; Rowed, 2018; Royal Rowed 2018
Mixed media, embroidery on paper
Key Questions

What role does the media play in resisting or perpetuating stereotypes and misrepresentations of BIPOC?

Do educational institutions also perpetuate racism? Do you witness or experience microaggressions or toxic power dynamics within these spaces?

When does a style become culturally appropriating?

What value can be gained by slowing down in a fast-paced environment?

What have you learned from your family and your community through braiding or other cultural practices, and how is this knowledge different than what you learn within an institution?

Key Topics

Racism

Cultural appropriation

Black history

Community-based knowledge transfer

Further Reading


Artist Bio

Amanda Isadore Apuksikn Amour-Lynx is a Mi’kmaw (pronounced “meeg-maw”) First Nations interdisciplinary artist, social worker and educator living in Toronto, Ontario, on Dish with One Spoon treaty territory. She was born and grew up in Tiotia:ke (Montreal). She recently completed a BFA at OCAD University studying Drawing and Painting, minoring in Indigenous Visual Culture. Her work combines art and activism, focusing on Indigenous storywork and community-based approaches to explore healing trauma and collective truths. She incorporates spirituality, the occult and mysticism into her personal practice.

Website: amour-lynx.art

Instagram: @amour.lynx

Taking control of our own narratives challenges and reinterprets society’s way of invalidating us.
On her site, Amanda writes:

History has been written by those in power, to the exclusion of those deemed inferior. History speaks of discovery, victory, wars won, nations claimed, yet only through the eyes of the dominant culture. The western world dictates what is civilized and relevant, erasing the histories of all who have been colonized. Post contact, First Nations ways were ravaged and erased. Languages were lost with the inception of the residential schooling system in 1870, forcing English literacy and religious reform by rule of the Anglican church. What has become of indigenous ways of knowing and telling have been endangered, and almost entirely lost.

These plants defy the history and the hostile environment that they are planted in by thriving, which is symbolic of Indigenous resurgence.

Following the installation of this piece at Humber Galleries, Amanda wrote on her Instagram that,

This plant was nested in a book titled “Church, State and Freedom” donated graciously to me by the Humber College Library...This project was an exploration in reciprocity and the strength of relationships, as plants and books were transferred from hand to hand, place to place. I challenge written histories by returning to oral history and the nature of relationship and story transfer. The strongest medicinal plants can thrive in the most adverse conditions. This was an experiment in whether stories can thrive, and if the tendrils and roots of our stories can liminally inhabit the places where oral histories have been erased. Will they deviate from the vessels where they try to contain us, will we take root anyway? From bark to branch, paper returns back into soil. If placed into the hands of our relations, can we care them back into existence?
Over the course of the exhibition, some of the plants thrived while others faltered. There is significance here, too: taking plants from their original context and community and putting them into an institutional environment where they are isolated and unaccustomed to can be read as a metaphor for many experiences of oppression within and outside of learning institutions.

Many of the books the plants are planted in were discarded by Humber Libraries. While these books were taken out of the library and repurposed into this artwork, the books Maddy Court curated for this exhibit (refer to the end of this guide) have been added to Humber Libraries’ permanent collection: new perspectives and voices replace those that are no longer are relevant.

Key Questions

What type of environment do you need to grow?

How do you learn about erased histories?

What is the power of language?

What does it mean to decolonize a space or institution?

What is your first memory of questioning something that was presented to you as fact?

Key Topics

Alternative approaches to education

Decolonization

Systemic oppression

Indigenous resurgence

Further Reading


(Amanda referenced this work in her thesis support paper, as she finds herself in an “in-between state of existing between two worlds” as she navigates educational institutions.)

McCoy, Kate; Tuck, Eve and McKenzie, Marcia. Land Education: Rethinking pedagogies of place from Indigenous, postcolonial, and decolonizing perspective. London: Routledge, 2016

About this piece, Amanda has written that “Home Fire is a statement about survivance. Viewers are encouraged to pick up papers on the floor & read them as well as walk all over them.”

Personal health documents have been wheat-pasted directly to the wall. I have accumulated these documents over the course of 10 years through various institutions, including the legal system, the mental health system, the western medical system, and post-secondary institutions (colleges and universities). This act is a ceremony, where I hold accountable and outline the role bureaucratic processes and procedures have with individuals on the margins. Through personal storytelling from the lens of the institutions themselves, I describe the systematic erasures of the individual as they navigate trauma and recovery. Their reports, diagnostics and forms reveal how they handle, mishandle and misappropriate services and care to individuals. These sheets create an overwhelming wallpaper, illustrating the monstrosity of how disenfranchising it can be to be at an institution’s whims. I redact the names on the forms with black sharpie and intimately re-visit the personal life experiences connected to paper in order to reclaim my personhood. Taking control of our own narratives challenges and reinterprets society’s way of invalidating us. The wall records a transactional log with the various institutions and organizations who have played a debilitating role in my recovery when circumventing my trauma, disability, but yet has been a formal necessity in my survival. I use white paint to reinvent, erase, start anew from the oppressive memories that this stack of paperwork represents. Marking and erasing elements of the story symbolizes the weightiness of how memory can manifest in a room, physical space, container or within our own bodies and self perception.
Amanda also wrote in her thesis support paper the following:

“Do you think your ‘Indianness’ will get in the way of your education?”

In various lecture panels, Rebecca Belmore tells the story of her withdrawal from OCAD university with this anecdote where she was stopped in the hallway of (then) O.C.A. by one of her professors and asked this question. This lingers with me and echoes down the hallways in the past six years I have studied here, a lump forms in my throat filled with bittersweetness. Her accounts of direct racism make me ache, as it fades forgotten on the wind, with the institution’s assumed mastery of equity and touted inclusivity in their current Academic Plan, which boasts Belmore’s global success as an ‘alumni’ in an introductory list of accomplishments of the ‘institution’, with exaggerated significance.

This account and the powerful installation of Home Fire relate to the central questions of the exhibit: What barriers do students who experience systematic oppression have to navigate in institutions, and how do you address toxic power dynamics in these spaces?

Key Questions

How do institutions systematically erase the experiences of an individual navigating trauma and recovery?

How do institutions violate the safety of marginalized bodies by denying timely support or essential services?

How do systems fail those who they are meant to serve?

How do administrative protocols handle, mishandle and misappropriate services and care to individuals?

Key Topics

Disability

Marginalization

Systemic oppression and resulting barriers within institutions

Further Reading


Hyatt, Ashley; Stewart, Suzanne L.; Moodley, Roy. Indigenous Cultures and Mental Health Counselling: Four Directions for Integration with Counselling Psychology. Routledge, 2016
me: sexually active, not trying to conceive, not using contraception

trained medical professional:

@xenaworrierprincess

Artist Bio

Maddy Court is a writer and artist based in Madison, Wisconsin. She holds an MA in Women’s and Gender Studies and an MFA in Creative Writing from the University of Wisconsin-Madison. On Instagram, she makes niche memes as @xenaworrierprincess.

Twitter: worrierprincess

Instagram: @xenaworrierprincess

I believe in the queer potential of memes. I believe every marginalized person can make a quality meme. Most of all, I believe there is always room for more voices.
In creating “niche lesbian memes,” Maddy Court has grown a large following and community. Her work humorously addresses the struggles of queer women and femmes, including misrepresentation, stereotypes, and fetishization of their sexuality in the media, institutions, and medical community, as well as the misconceptions by those outside of the LGBTQ+ community. Expression of these frustrations through memes creates a safe space on the internet where people can feel understood and represented, and amplifies queer voices. As LGBTQ+ voices are often silenced in academic institutions, the internet becomes a place for people to find a community of peers, and it becomes an important site of learning.

Maddy says of her memes, “I believe in the queer potential of memes. I believe every marginalized person can make a quality meme. Most of all, I believe there is always room for more voices.”

### Further Reading

As part of her contribution to this exhibit, Maddy created a reading list of works that influence her. We have these works in our gallery reading room for the duration of the exhibit, and then they will be part of Humber Libraries’ permanent collection. This reading list is included at the back of this guide.

Interviews with Maddy can be found in the following articles:


### Key Questions

- When was the first time you saw yourself represented in pop culture or media?
- How has media and/or internet culture shaped your understanding of your identity?
- Is information gained from pop culture less valuable than that from a classroom?
- What was the first piece of text you read that really resonated with you?
- What role does humour play in your ability to learn or teach?

### Key Topics

- Alternative approaches to education
- Queer representation in media
- Internet culture and knowledge transfer

*Everyone loves a joke that makes them feel like an insider, or part of a community.*

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1 Quoted in, Barrett-Ibarria, Sofia. “The Meme Queens on a Mission to Queer Instagram.” *Broadly Vice*, 17 December 2017
Artist Bios

Kiera Boult is an interdisciplinary artist and administrator with a BFA in Criticism and Curatorial Practice from OCAD University. Boult’s practices are playfully reliant on camp, comedy, and approachability. By using the trope of the therapy booth, she posits the artist as facilitator; opening conversations surrounding race politics, class, intersectional feminism and relational aesthetics, all the while skeptically addressing issues that surround the role and/or identity of the artist and the institution.

Delilah Rosier is an artist working and living in Tkaronto. Her practice consists of collages, drawings, photo manipulations and generating criticism and theory pertaining to queer theory, race politics and intersectional feminism within the landscape of popular culture. She is a graduate of OCADU’s criticism and curatorial practice program, is one half of Masking Collective, has been profiled in C Magazine, Formerly Known As Magazine and was the 2016 Recipient of the Won Lee Fine Art Award for her written thesis project entitled “Sissy Those Subversions: Disidentifications and Institutionalized Performativity.” She is currently pursuing her MA at York University in theatre and performance studies.
In both of these pieces, Kiera Boult and Delilah Rosier showcase their experiences in art school. It was during their final year of their undergrad that they both started to critique the neoliberal aspects of the institution they are in and how the lack of BIPOC (Black, Indigenous, People of Colour) representation in literature and other media created a toxic environment for them. From those critiques, Leaving U VR and Leaving U Video manifested into a guide on how to deprogram yourself.

Both works take the same stream of consciousness style, offering and arming of the viewer with tips and tricks for deprogramming/deinstitutionalizing from the cliches, stereotypes, problematics, and tropes of the neoliberal art school experience. Leaving U VR takes a more abstract and conceptual approach to that message while Leaving U Video takes the form of a step-by-step guide.

The videos pose many questions for students who, like the artists, are trying to navigate life after graduation. After attending school and now being 40K in debt, what happens next? Do you go to grad school and keep moving from one institution to the next? Maybe your education did not prepare you for the real world, or you find upon graduating that the job market presents challenges that the educational institutions failed to address. Was your investment worth it? What did you have to learn outside of the classroom that you wished you could have learned within it? What if these systems in institutions are not for you? How do you look for alternative ways to learn?

Key Questions

How do you critique an institution you are/have been a part of?
How do you unlearn structures and ideals you’ve been taught?
How do you work in or with institutions you don’t always agree with?
How can art be made more accessible?
Do you feel comfortable in gallery/art spaces?
What should be done about toxic power dynamics in institutions?

Key Topics

Alternative education
The role and/or identity of the artist and the institution
Barriers to BIPOC in institutions
BIPOC experiences in educational institutions

Further Reading


Leaving U VR: If you think you’re lonely now, 2018 VR headset, mixed media
Artist Bio

Stefana Fratila is a Romanian-born composer, performer and sound artist based in Toronto, Canada via Vancouver, Canada. Since 2012, she has been composing for dance and theatre as well as creating sound pieces for public gallery spaces, like “december 6th 1989” (in memory of the women killed twenty-eight years ago at École Polytechnique in Montréal) and “no history” (a gesture towards bearing witness to ongoing colonial violence and in enacting settler-shame across Canada).

In 2014, she released a visual EP, Memory, and her debut cassette, Tristă cu Frică, via Genero Sound, a Vancouver-based feminist audio collective and label. In 2015, she released her first full-length, Efemera, via Trippy Tapes with distribution by Montreal-based Summer Cool Music. Last year, she finished her Master’s in Political Science at the University of British Columbia, on unceded xʷməθkʷəy̓əm (pronounced “muss-kwee-am”) territories. Last year, she took part in the international sound art project, Sacred Sounds: City and Memory.

Most recently, she released a single and video, Dancing, via Young Botanist Records, written in response to the gender-based violence she has experienced, envisioned in protest of the suffocating and unsafe environment of the male-dominated electronic music scenes, and that of the music industry more broadly. Over the years, she has received critical acclaim for her artistic work by various media outlets, including: Exclaim, The FADER, Vice, and xlr8r.

Facebook: @stefanafratila
Instagram: @stefanafratila
SoundCloud: @stefanafratila
Twitter: @stefanafratila
Official Website: http://www.stefanafratila.com/
“Durere” is the Romanian word for pain. “Études” is the French word for studies, short and difficult musical compositions designed to aid the performer in practicing certain musical skills.

The artist, Stefana Fratila, has always experienced chronic pain: physical pain that no one, not even doctors can see. She can’t see it but feels it constantly. Writer Elaine Scarry states that, “physical pain has no voice, but when it at last finds a voice, it begins to tell a story.” Stefana finds words fail to express her physical pain, so she uses sounds as the voice to tell her story.

Weaving together sound and disability against the backdrop of an ever-evolving ‘future,’ Stefana created these 3D models of the one-pound weights she has to use every day for her chronic illness and combines them with a remix station provided on the iPad. A total of six very different sound files can be found on the iPad. The musical gear used to create these sound files are considered to be prosthesis and the sounds made by the instruments are an accurate expression of Stefana’s pain.

Durere considers the ways in which the digital technology and media we have become both fluent in and reliant upon can make the invisible visible for people who are differently able. In this case, sound and technology have become prosthetic, allowing for unseen pain to be heard and witnessed. Within educational institutions, the experience of accessibility is compounded by the the provision or lack of accommodations made for those who require them, and there is a lack of understanding and empathy among those who are in power. By making her pain audible, Stefana’s work is suggesting one way in which disability can be communicated, perhaps leading towards empathy and understanding.

Key Questions

What role does technology play in understanding human experiences, including chronic pain?

How can the experiences of a disability be communicated to those who do not live with the disability, and how does this help to create understanding?

How do educational institutions approach disability?

Where do you see the future of technology and disability going?

Key Topics

Disability
Music creation
Technology

Further Reading


Artist Bio

Victoria McKenzie is an artist, dancer, writer and academic born in Kingston, Jamaica. She was trained with the Royal Academy of Dance for Ballet and is currently living and working in Toronto, Canada where she has completed her bachelor’s at the University of Toronto in Literature and Critical Theory, Urban Studies and Human Geography. Victoria has worked with various organizations on the connections between art and political action in both Toronto and Italy including Dancemakers Centre for Creation, ICE Institute for Creative Exchange, the University of Toronto and Cittadellarte. In the summer of 2017 she was the acting curatorial research assistant at the Blackwood Gallery.

Victoria’s work is an exploration through the mediums of film, photography, dance, performance, architecture and writing as a means of understanding and revitalizing spatial practices and visual culture within the political sphere. She attempts the continuous contemplation of how the personal, aesthetic and political align.

Victoria will be based in London, England starting in the fall of 2018 where she will be pursuing her MA and PhD in Research Architecture at Goldsmiths University of London.

Website: https://victoriamckenzie.format.com/

What is our collective act as an assembling and dispersal force?
Motivation for 8 voices (to be posted and read along with the video)

1. To take the classroom praxis outside of the university
2. To create a space in which performance is informed (by theory, by theoretical happenings)
3. A space for the aesthetic, the political and the personal to align
4. A collective initiative that promotes a critique of our capitalist system and questions truly the motives of who our education system is serving
5. Forces, centrifugal forces—what is our collective act as an assembling and dispersal force?
6. Collaboratively inherent pedagogy—not imposed. Routines, and disciplines that aren’t imposed—imminent and emerging
7. Eliminating distances while recognizing differences
8. Remembering in the movement space and the space with others: entanglement and negotiation

In this piece, Victoria and Fabien dance in the courtyard of a school building. The structure they are moving in is significant, as it is outside this educational architecture that both dancers, who are classically trained, are “unlearning” the moves of their body and finding something more organic than what they have been taught. The act of collaboration in this dance responds to the question of how collective acts can be an assembling and dispersal force in resisting educational institutions and creating a new space for learning.

Key Questions

Where can dance, or other disciplines, be taught outside of an institution?

How can you “unlearn” what you have been taught, and what is the value in doing this?

Who does the education system serve? How are those who experience oppression left out of or let down by institutional structures?

How can we eliminate distances while recognizing differences both within and outside of educational institutions?

Key Topics

Alternative approaches to education
“Unlearning” and critiquing educational institutions
Collaboration and resistance
Systematic oppression
Performance

Further Reading


The following reading list was curated by Maddy Court as part of her contribution to this exhibit. The books contained in the reading list have been acquired by Humber Libraries as part of their permanent collection so that their impact will be felt beyond the exhibition.

**Non-Fiction**


**Novels/Story Collections/Poetry**


Biography/Memoir


Articles, Essays, Chapters from Books (available in our reading room):


