

power



WORKS BY

Rocky Dobey
Natalie King
Jamiyla Lowe
Khadijah Morley
Ekow Nimako
Rajni Perera
Fiona Smyth

CURATED BY

LISA
DEANNE
SMITH



ONSITE GALLERY

GENEROUSLY SUPPORTED BY
THE DELANEY FAMILY

Jan 24
to May 18,
2024

This publication accompanies the
exhibition, *power*, and *Taqralik Partridge:*
>ć ʼbŋŋʼc (Pulaaqatigiit), presented at
Onsite Gallery, OCAD University, Toronto.

MAIN GALLERY

power

January 24 to May 18, 2024

Onsite Gallery
199 Richmond St. W.
Toronto, ON M5V 0H4

SPECIAL PROJECTS GALLERY

Taqralik Partridge:

>ć ʼbŋŋʼc (Pulaaqatigiit)

January 24 to May 18, 2024

Onsite Gallery
199 Richmond St. W.
Toronto, ON M5V 0H4

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ONSITE GALLERY

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Cover image: Ekow Nimako, *Maame Wata*, 2023,
64 x 40 x 45 in, LEGO®, metal armature.
Photo by Samuel Engelking.



Rajni Perera, *Our math as old as time*,
detail, 2023, 120 x 84 in, acrylic paint,
glass beads, plastic beads, marbled textile,
cotton thread, pearls on nylon horse hair.
Image courtesy of the Artist. Photo by
Darren Rigo, courtesy of Patel Brown.



Khadijah Morley, *Apollo (Blue)*,
2023, 11 x 13 in, linocut, woodcut.
Image courtesy of the artist.

The art and design works of *power* act as a reclamation of the word's primary association: capitalism, state capitalism, colonialism, and neocolonialism.

The exhibiting artists and designers use their stirring creative practices to reposition the meaning of power as a strength grounded in respectful relationships, nonbinary worldviews, and emotional intelligence. Embedded within practices of decolonization, Indigenization, and other meaningful methods, the works decentre Eurocentric, Western worldviews and build ancient, contemporary, and future ways of being.



The artists in *power* demonstrate an evolution beyond the dominant art practices of the past forty years influenced by Jacques Derrida's Theory of Deconstruction. Although impossible to unpack Derrida's theory in this short essay, it brought forward "a method for *understanding* [italics by author] how some worldviews are oppressive in nature, favoring some while marginalizing others."¹ For example, the Western worldview prioritizes dualisms such as mind/body, good/evil, male/female, white/black, high/low, which create hierarchies embedded in an imbalance of power. The Western worldview that there is a centre (Western Europe, United States, Canada, Australia, New Zealand) and all others (the rest of the world) are marginalized—to differing degrees depending on their GDP (gross domestic product)—is another example of these dualisms.

As part of my curatorial work and life, I am in a process of actively experimenting with methods to shift my way of being in the world—an attempt to decolonize and deproductize myself. The word productize is usually used in a business context meaning "to make something into a product to be sold."² In this essay, deproductize is used to

designate a process of developing myself in ways that are influenced by capitalism as minimally as possible. I look to many cultural creators, including the artists in *power*, for inspiration and logistical approaches in furthering this shift.

Living in colonial, neocolonial, capitalist, and state capitalist cultures, we all carry trauma from experiencing oppression—some much more than others. Life is not an equal playing field. Creatively, the artists in *power* can be understood through the lens of decolonization. Having been influenced by Derrida's Theory of Deconstruction (consciously and/or unconsciously having lived in Canada for several years at minimum), they understand how oppression works and, through their artworks, explore and enact ways to shake off the systems of oppression that have affected them—violence, exploitation, marginalization, powerlessness, and cultural imperialism. These artists move beyond trauma. They critique and reflect the authentic, complicated world they live in; they ignore, resist, and/or push past the hierarchies created in binary worldviews while remembering, imagining, and creating much needed worlds for themselves and the broader community.

Rocky Dobey began his art practice by putting up photocopied drawings and text (with his friend Ronnie B.) in the streets of Toronto in the 1970s. He didn't think of them as artworks at the time. Over the past forty years, Dobey continued his street interventions, providing us with an alternative voice to the proliferation of paid advertisements telling us that we would be worthy people if we bought more products. Earning money at a young age as a shoeshine boy on Yonge Street, then becoming a welder who worked on many of Toronto's high-rise buildings, he defied his lower-class roots and lack of art education by creating public interventions that he eventually became comfortable calling art. His artworks take varied forms including cast cement, reworked books (that were discarded when many bookstores closed) bolted to telephone poles, murals, political posters, sculptures, lithograph and silkscreened prints, and beautifully intricate drawings etched and painted on copper, often with text hammered in. Dobey demonstrates the power of an urgent, persistent voice. He speaks in the public realm—and now in art galleries as well—in a creative, critical, and philosophical manner, refusing to accept the prescribed silence of his social strata.

Rocky Dobey, *Checkmate*, 2022, 48 x 108 in, hand-inscribed copper sheet and porcelain enamel paint. Image courtesy of the artist.



Rocky Dobey, *Bulldozer*, 2023, 48 x 72 in, hand-inscribed copper sheet and porcelain enamel paint. Image courtesy of the artist.

I was sixteen when I first experienced his artworks in the early 1980s. Also being a high school dropout from a single parent family of lower-class roots, his artworks fed me compassionate dialogue on mental health, addiction, workers' and housing rights, class problems, prison justice, Indigenous issues, as well as memorializing people that have died by systemic issues (including his father and childhood friend Ronnie B.). His art powerfully let me know there were other creative and critical people like me and that I could find that community in Toronto. One of Rocky's works from the '80s states, "This violent culture enforces individuality and destroys self-sufficiency because it doesn't want us to know how much we need each other."

Natalie King creates artworks depicting the way she strives to live in the world as a thriving Indigenous queer femme centred on joy, care, love, and pride. King says it best in her writing for *herizons*: “I am mainly focused on love. Strawberries, hearts, embraces, and gentle eyes: through painting, I show you I care. This love carries me through my arts practice and my personal life. I hope all the queer natives that see my work feel the vibrating colours like the grand entry at a pow wow.”³

King’s paintings pop with flat planes of colour, sparkle with glitter, and have multiple perspectives. She rejects the one-point perspective method taught in European art academies since the fifteenth century (and still taught today). Instead, her paintings draw from multiple influences such as an Anishinaabe Woodland art style, pop culture, fashion, and queer visual culture. Her figures have all hues of skin with playful body hair; they wear bikinis, ribbons, nose rings, drive a lime green car, and bask gloriously in rainbows and explosions of light. Their bodies are connected to the land with flora and fauna weaving through them. They are not depicting a romantic stereotype of Indigenous spiritual connection to the land as King’s paintings are made for other Indigenous queer femmes. The artworks reject the dehumanizing fairytales about Indigenous peoples by colonizers that aimed to assimilate them, eradicate them and/or take Indigenous land and resources. King is joyously, publicly, including her Two-Spirit, queer community in Anishinaabe culture and providing role models for other Indigenous, Two-Spirit folk. The power of her love deflates the shiny, empty, balloons of capitalism trying to feed our insecurities and keep the markets rolling. King lets us know we glow and sparkle being exactly who we are.



Natalie King, *rooted radiance*, 2023, 36 x 48 in, acrylic and aerosol paint on canvas. Image courtesy of the artist.

this page (left to right):
 Jamiyla Lowe, *TV Room*,
 2020; *Teen Room*, 2020;
How To, 2020. opposite
 page : *Grounded*, 2020.
 All images 8 x 10 in,
 risograph print. Images
 courtesy of the artist.

Jamiyla Lowe creates loosely narrative picture books, sculptures of colourful, alien-like beings, and mischievous GIF animations. The human-like creatures, animals, plants, and interiors that make up her imaginary worlds reflect a full range of human emotions and desire with a self-deprecating humour. Her worlds reflect her life and social observations.

As You Wish is a book of wishes in which the characters age and continue to send up so many wishes to the wishing star—asking for romance, companionship, ripped abs, a vacation, escape from constantly fighting toddlers—leaving the wishing star utterly exhausted. Lowe’s interiors and imaginative worlds are easy to project yourself into. I remember in my body when I wanted nothing more than a break from my two-year-old and the minutes stretched time in

an impossible way. Lowe’s books have the ability to create relationality between the reader and the day-to-day experiences of her Black subjects, helping lessen the continued impact of imposed dehumanization unjustly enacted by white supremacy via colonialism and capitalism. Lowe’s narrative and material insights reveal contradictory desires, fears, and mishaps.





Khadijah Morley creates colourful, bold prints that also depict the complexity of Black experience. Each print evokes multiple narratives, her figures (often self-portraits) refuse to be flattened into a stereotype. Her artwork's storylines are hinted at but often not fully known. Windows, a motif in many of Morley's prints, act in a similar manner. They could be a device that contains its subject, or they could lead to an expansive exterior. Her subjects' eyes play with perspective, both conceptually and physically, drawing the viewer in to imagine the subject's vast interior world, one much larger than its body can contain.

An inner aliveness radiates through Morley's prints. She researches spiritual practices to learn from her ancestral Jamaican roots, specifically Obia/Obeah (a way of life influenced by West African folklore) and Haitian Voodoo (a religion). These practices were brought to the Caribbean by enslaved Africans. Obia was outlawed in 1760 and is still illegal in Jamaica today. Removing Africans' (and other cultures') ancestral religion was enacted through colonization to render these people powerless, separating them from their cultural practices that built community and simultaneously trying to indoctrinate them through repeated negative images of themselves. In building a world Morley can creatively blossom in, she draws from ancestral power, refuses to let her life be categorized or flattened, and works in her community to continue a powerful legacy of decolonization by adding to the rich history of Black women printmakers including Belkis Ayón, Betye Saar, and Elizabeth Catlett.

Khadijah Morley, *The Secret*
(detail), 2023, 10.75 x 14 in,
linocut, woodcut. Image
courtesy of the artist.



Ekow Nimako,
Maame Wata, 2023,
(detail) 64 x 40 x 45 in,
LEGO®, metal armature.
Photo by Samuel Engelking.

In a similar manner, *Yemaya* and *Maame Wata*, the life-size sculptures **Ekow Nimako** created for *power*, draw energy and knowledge from his Ghanaian ancestors. Using black LEGO® as a sculptural material allows Nimako to ground the works in a language accessible to children and adults—one that evokes memories of curiosity and a time when we were less influenced by dominant worldviews. In these artworks, his deft craftsmanship allows him to use a grid-based system (which is often a visual symbol of a human-centred worldview that sees the planet as a support system for human life) and playfully invert the grid foundation into organic forms. These forms act as a metaphor to challenge the Eurocentric belief in the duality of nature and culture. His sculptures are of goddesses in child form.

Broadly, *Yemaya* represents the depths of the ocean and is the mother of all living things—a figure of nurturing, fertility, and protection. *Maame Wata* is a shapeshifter, both benevolent and dangerous, believed to grant wishes for health and wealth or to punish those that cross her. Said to live in African oceans, lakes, and rivers, she's a predominant force within West African worldviews of which many believe that everything is spirit, alive, and thus worthy of respect.



Ekow Nimako,
Yemaya, 2023,
65 x 24 x 30 in,
LEGO®, metal armature.
Photo by Samuel Engelking.



Rajni Perera's *Vessel with Two Mouths* series gives rise to an exciting new direction in her artwork while also tapping into her spiritual ancestry. The series' title describes Perera's relationship to both the spirit and physical worlds. These sculptures and painted banners deepen her ongoing motivation to reflect her diasporic life experience and counteract oppressive discourses. Their material and conceptual expansion into a more abstracted visual language connected to the aesthetic of Tantric painting (an ancient South Asian spiritual practice joining humans

to the divine) reveal her process of decolonization by actively looking to learn from Asian visual culture.

In early 2023 Perera spent a month in her homeland of Sri Lanka with her daughter for an artists' residency. They connected physically with the land by creating paintings and sculptures with red clay they gathered from the earth, experimenting to see if a sustained physical connection with that earth would shift her embodied knowledge, a type of knowledge said to "encompass uncertainty, ambiguity, and messiness in everyday life..." and "resists the Cartesian mind-body split that underlies Enlightenment philosophy and its persistent remnants, including the scientific method and the glorification of objectivity."⁴ Upon completing numerous artworks, Perera and her daughter exhibited them in a local market alongside other artists, craftspeople, and artisans.

Also influencing Perera's artwork is her research into Yaku Tovil, a Sri Lankan spiritual practice almost eradicated by the influence of capitalism and colonialism. Yaku Tovil teaches that everything in the world is related and cannot be separated into binaries.⁵ Her curiosity, experimentation, attention to process, and trust for her embodied knowledge alongside her academic rigor, model powerful ways to build a supportive worldview beyond the mainstream.

Opposite page: Rajni Perera, *Only enough air for myself*, 2023, 72 x 60 x 32 in, polymer clay, pearls and acrylic paint. This page: Rajni Perera, *Anklet*, 2023, 3 x 7 x 3 in, polymer clay, anklet. Images courtesy of the Artist. Photos by Darren Rigo, courtesy of Patel Brown.



For close to forty years, **Fiona Smyth** has been empowering people, especially women, (and more recently children) through drawings, paintings, murals, and books that help normalize and express our full range of emotions, thoughts, and imaginings, including those often suppressed and deemed too messy in mainstream Eurocentric culture. *The Drawing Siphon*, one of Smyth's artworks in *power*, consists of 2,200 drawings of a single figure. She set a framework to produce approximately six drawings per day, over a year, each drawing only slightly different from the preceding. The drawn female figure gradually shifts sex and from human to creature and back, expressing the full range of feelings. For me, Smyth's power is situated in the emotional expressions of her easy-to-identify-with characters. The ability to acknowledge, express, and deal with



messy emotions—like fear, anger, disgust, and sadness—in a healthy manner is a skill suppressed in capitalist and state capitalist societies, as it interferes with our value as products to produce more capital. It is hard to colonize others if our empathy hasn't been cultured out of us.

This page: Fiona Smyth, *The Drawing Siphon*, (details) 2012, 8.5 x 11 in, pen and ink on acid free bond paper. Opposite page: Fiona Smyth, *The Boneyard*, (from *The Chimera's Daughters* series), 2005, 22 x 30 in, ink, ink wash and white gouache on cold press watercolour paper. Images courtesy of the Artist.

Like many others, I fear the current state of our planet. I believe getting out from under our current system of capital is needed but will require a reassessment of our reality.

I look to the artists in *power* as I search for ways to decolonize my curatorial practice as well as encourage others of nontraditional curatorial backgrounds (i.e., those not educated as art historians in Western art history) to persist in doing their work. To this end, I've also explored the forms of oppression that have affected my life. I'm a white settler whose family came to southwestern New Brunswick, from Ireland, in the late 1700s. As far back as I know, my family has been affected by the intergenerational trauma of addiction increased by cultural encouragement to repress emotions. I have experienced opioid

addiction (which I stopped using thirty-four years ago), homelessness, and was brought up in a single parent, low-income family. Being white made it easier for me to access healthcare, education, and employment, and thus shift to the middle class. Critiquing and owning my years of intense struggle brought me a deep belief that we (humans and the more-than-human world) all need and benefit from others' understanding and non-hierarchical respect.

The artists in *power* look to emotional intelligence, their ancestry, and non-human-centred worldviews in reflecting and building their lives and communities. When people discuss learning from the land my ears always perk up. A while ago I decided to investigate how one learns from the land. My search brought me to the practice of forest therapy (similar to Shinrin Yoku which translates roughly into Forest Bathing). I decided to dive deep and completed a year of training to become a certified forest therapy guide. My ongoing practice of connecting with the land helps me prioritize congruence within myself as a curator, and thus I am less afraid to try new things and possibly make mistakes. I look to nature to learn from its models—to live without dominating, to not to take more than needed, to know when to demand space and when to lie dormant. How diversity makes the land stronger. I am curious about rhizomatic approaches. I question how to speak my knowledge in my curatorial role without an authoritative stance that closes others down, especially in an academic institution still grounded in colonial systems. To attempt to partially address issues of voice, the artists in *power* speak directly about their works on video clips accessible via QR codes alongside their works in the exhibition as well as on Onsite Gallery's YouTube channel.⁶

Interestingly, by connecting deeply with nature, my worldview has fundamentally changed to one that is less capitalist and Eurocentric. I am extremely grateful to the artists in power and other creatives that generously help build a new reality for us all. Their art deconstructs cultural paradigms, and through understanding that oppression is not power, they imagine, conjure, and build strong art practices, lives, and communities grounded in caring relationships, differing worldviews, and emotional intelligence.



Lisa Deanne Smith

- 1 Samuel Aloysius Ekanem, "Derrida's Ideas on Postmodernism and Its Implications for Postmodern Philosophy of Education," *Pinisi Journal of Art, Humanity & Social Studies* 1, no. 6 (2021), <https://ojs.unm.ac.id/PJAHSS/article/download/31553/14524#:~:text=Deconstruction%20is%20a%20method%20for,new%20method%20for%20reading%20text>
- 2 "Productize," Cambridge Dictionary, accessed November 13, 2023, <https://dictionary.cambridge.org/dictionary/english/productize>
- 3 Natalie King, "The Pleasure and Pride of Indigiqueerness: Paintings from a Queer NDN Baby," *herizons*, accessed October 23, 2023, <https://herizons.ca/archives/cover/the-pleasure-and-pride-of-indigiqueerness>
- 4 Laura L. Ellingson, "Embodied knowledge," in *The SAGE Encyclopedia of Qualitative Research Methods* (Thousand Oaks, CA: Sage, 2008), <https://scholarcommons.scu.edu/gender/33/>
- 5 "According to Schaanning, a western positivistic orientation tends to hold that man and nature, mind and body are separable, and that the former works instrumentally upon the other. In contrast, for the adura the distinction between man and nature, mind and body is not valuable, as they sustain that "everything" in the world is substantially related with each other." Hege M. Larsen, "Yak Tovil, Between health and entertainment," (thesis, 1998), accessed November 3, 2023, https://bora.uib.no/bora-xmlui/bitstream/handle/1956/3959/Larsen_Yak%20tovil.pdf?sequence=1&isAllowed=y
- 6 <https://www.youtube.com/@onsitegalleryatocaduniversitys2860/videos>

BIOGRAPHIES

Rocky Dobey (he/him) has been installing street art in Toronto and other Canadian cities for five decades, beginning with xeroxed posters in the mid-1970s and numerous anonymous agitprop billboards, concrete sculptures, lacquered books, and political plaques in the '80s and '90s. He has been bolting etched copper memorial plaques to telephone poles throughout this time and making posters for *Anti-Globalization*, *Reclaim the Streets*, *Prison Justice*, *Harm Reduction*, and many more progressive political causes.

Over the past twenty years, Dobey has developed a more formal public practice of intaglio prints, copper sculptures, and more recently large etched works in copper, enhanced with porcelain paint, tar, and other materials. The new works address many of the same concerns as the early street art, but applied to a much larger scale, and use techniques derived from printmaking and sculptural traditions.

Natalie King (she/her) is a queer interdisciplinary Anishinaabe (Algonquin) artist, facilitator, and member of Timiskaming First Nation. King's arts practice ranges from video, painting, sculpture, and installation as well as community engagement, curation, and arts administration. King is currently a Programming Coordinator at Xpace Cultural Centre in Tkaronto.

Often involving portrayals of queer femmes, King's works are about embracing the ambiguity and multiplicities of identity within the Anishinaabe queer femme experience(s). King's practice operates from a firmly critical, anti-colonial, non-oppressive, and future-bound perspective, reclaiming the realities of lived lives through frameworks of desire and survivance.

King's recent exhibitions include *Come and Get Your Love* at Arsenal Contemporary, Toronto (2022), *Proud Joy* at Nuit Blanche Toronto (2022), *Bursting with Love* at Harbourfront Centre (2021) *PAGEANT* curated by Ryan Rice at Centre[3] in Hamilton (2021), and *(Re)membering and (Re)imagining: the Joyous Star Peoples of Turtle Island* at Hearth Garage (2021). King has an extensive mural making practice that includes a permanent mural currently on at the Art Gallery of Burlington. King holds a BFA in Drawing and Painting from OCAD University (2018). King is currently GalleryTPW's 2023 Curatorial Research Fellow.

Jamiyla Lowe (she/her) is a Black Canadian illustrative artist with a concentration on drawing animation and screen printing. She has exhibited her work in galleries and at small press fairs in Canada and the United States. She currently lives and works in Toronto.

She has self-published books of her work including *Good Evening* and *As You Wish*, with her most recent release *Heartache Inn*, a screen-printed book project. The themes in her work focus on discomfort, desirability and the gaps between fantasy and reality.

Khadijah Morley (she/her) is a Toronto-based artist and educator with a BFA in Drawing and Painting and minor in Printmaking from OCAD University.

Morley's work is autobiographical, informed by her lived experience as a Black woman in Canada born of Jamaican immigrants. She creates work from a Black-feminist framework; prioritizing subjectivity as a counter-narrative. Through the process of etching and relief printing, she depicts Afro-surrealist themes where dreams, magic, and reality converge.

Morley has been featured on CBC Arts and has been a recipient of the Fellowship Program at KALA Art Institute in Berkeley, California.

Ekow Nimako (he/him) is a Ghanaian-Canadian internationally exhibiting artist who crafts futuristic and whimsical sculptures using LEGO®. Combining a multidisciplinary and formal arts program, Nimako explores Afrofuturism, Africanfuturism, and Black narratives through an unmistakable figurative aesthetic that transcends the iconic medium. Nimako has exhibited works in Canada, the United States, Germany, Korea, United Arab Emirates, Austria, and the United Kingdom.

Rajni Perera (she/her) was born in Sri Lanka and lives and works in Toronto. She explores issues of hybridity, sacrilege, irreverence, the indexical sciences, ethnography, gender, sexuality, popular culture, deities, monsters, and dream worlds. These themes marry in a newly objectified realm of mythical symbioses and counteract oppressive discourses. Her art has been exhibited nationally and internationally at the Phi Foundation (Montreal), the Museum of Contemporary

Art (Toronto), The National Gallery of Canada (Ottawa), the Gwangju Biennale (South Korea), Colomboscope (Sri Lanka), and Eastside Projects (United Kingdom) among others. She is in numerous collections including the Art Gallery of Ontario, the National Gallery of Canada, the Musée des Beaux-Arts, the McMichael Gallery, and the Sobey Foundation.

Toronto feminist painter, illustrator, cartoonist, and comics educator **Fiona Smyth** (she/her) collaborated with sex educator Cory Silverberg on the award-winning kids' books *What Makes A Baby*, *Sex Is A Funny Word*, and *You Know, Sex* (Seven Stories Press) released in 2022. *Somnambulance*, a thirty-year collection of her comics, was published by Koyama Press in 2018. Smyth was inducted into the Doug Wright Awards' Giants of The North Canadian Cartoonist Hall of Fame in 2019. She was the General Programming Artistic Curator for the Toronto Comic Arts Festival in 2023 and will continue in the role for one more year in 2024. She teaches cartooning at OCAD University.

Lisa Deanne Smith (she/her) is the Senior Curator of Onsite Gallery, OCAD University. Her practice in the arts sector explores issues of voice, embodied experience, nonhuman centric worldviews, knowledge creation, and power. She actively addresses diversity in the gallery through its administration systems, curatorial methods, and outreach programming while engaging and attracting a community that culturally reflects Toronto, which she carries to Onsite through former experiences working at YYY Artists' Outlet, Fuse Magazine, and Gallery 44. Selected curatorial projects include: *pi'tawita'iek: we go upriver* (a large-scale outdoor mural by Jordan Bennett on 100 McCaul Street), *How will we be with you?*, *How to Breathe Forever*, *The Sunshine Eaters*, *Objects for Listening: Cheryl Pope*, *Ads for People: Selling Ethics in the Digital Age* and *I Wonder: Marian Bantjes*.



Khadijah Morley, *First Star*,
2023, 11 x 14 in, linocut.
Image courtesy of the artist.

Onsite Gallery Free Public Events

Friday, February 16, 2024, 12 to 3 p.m.

power Human Library

Onsite Gallery

In co-presentation and partnership with RBC Centre for Emerging Artists & Designers (CEAD), registered participants have an opportunity to borrow and engage in a meaningful conversation with *power* Human Books (*power* artists).

Thursday, February 22, 2024, 6 to 8 p.m.

Onsite Gallery Curatorial Lecture

Janet Dees: Notes Towards a Black Feminist Curatorial Practice: Contemplation, “Difficult Knowledge,” and “Radical Friendship”

100 McCaul Street, MC190, OCAD University

Onsite Gallery presents its inaugural Black History Month annual guest lecture with curator **Janet Dees**. Trained as a historian of American art, Janet Dees’ curatorial work focuses on the ways in which contemporary artists engage with history and archives; artists’ interest in transformational practices; and inclusive museum methodologies.

The guest lecture is co-presented with the Centre for the Study of Black Canadian Diaspora.

Wednesday, February 28, 2024, 2 to 4 p.m.

Reviving Narratives: Exploring the Transformative power of Speculative Reclamation Afrofuturism, and Indigenous Futurism through Creative Practices

Onsite Gallery

Join our invited panelists as they delve into the transformative power of speculative reclamation, Afrofuturism, and Indigenous Futurism through their creative practices and artistic works. Experience firsthand how these powerful narratives transcend boundaries, empower agency, and carve spaces for cultural reclamation. Stay engaged with the live Q&A session moderated by the Onsite Programs + Community Coordinator, **Susan Jama**.

Friday, March 15, 2024, 4 to 6 p.m.

power Curator’s Tour with Lisa Deanne Smith

Onsite Gallery

Join the exhibition curator, **Lisa Deanne Smith**, for an in-depth curatorial tour of *power*

Saturday, April 13, 2 to 4 p.m.

Book Launch: *Fable for Tomorrow* Wendy Coburn

Onsite Gallery

Join us for the book launch of *Fable for Tomorrow* Wendy Coburn. This full colour, hard cover, 96-page catalogue eloquently translates Coburn’s survey exhibition into book form ensuring this significant artist is written into Canadian art history.

Wednesday, April 17 – 5 to 7 p.m.

Artist / Curator Talk: Taqralik Partridge in conversation with Linda Grussani

Onsite Gallery

In partnership with Native Women in the Arts, join us for an exclusive *Artist / Curator Talk* with **Taqralik Partridge** and **Linda Grussani**, as they share their experience recognizing the resilience of human connections they developed during a global pandemic and the richness of Indigenous wisdom bridging physical and virtual spaces.

Friday, May 03, 2024, 12 to 3 p.m.

**Building Beyond: An Instructional LEGO® Workshop
with Ekow Nimako**

Onsite Gallery

Building Beyond: An Instructional LEGO® Workshop with Ekow Nimako three-hour workshop is a dynamic voyage into the realms of creativity, cultural reflection, and forward-looking storytelling, intertwining LEGO® artistry with Afrofuturism and speculative reclamation of African legacies and dynasties. Spaces are limited with priority given to self-identifying Black and African OCAD U students and alumni.

Saturday, May 04, 2024, 11 a.m. to 2 p.m.

Explore & Discover Rocky Dobey's Public Works

Starting point at Onsite Gallery

Registered participants explore Toronto with *power* exhibition artist, **Rocky Dobey**, and discover his street artworks in local neighbourhoods. Dobey will discuss the works' histories and his artistic evolution as a street artist over the past five decades addressing mental health, addiction, workers' and housing rights, class problems, prison justice, Indigenous issues, and memorializing people that have died by systemic issues.



**Onsite Gallery presents contemporary,
Indigenous, and public art and design to
advance knowledge creation and stimulate
local and international conversations on
the urgent issues of our time.**



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noon to 5 p.m.



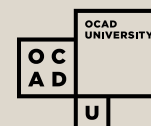
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