Krista Belle Stewart is a writer, educator and curator based in Toronto. She regularly contributes to Aesthete, Contemporary Art Daily and Artforum. Stewart has been awarded the 2015 LA Promise Grant and in 2014, she was awarded the Developing Curator’s International Program for Visual Arts and the Swedish Research and Development Fellowship in Arts from the Swedish Society of Arts and Sciences. Stewart’s writing has appeared in the Upper Nicola Band of the Okanagan Nation, and lives and works in Toronto and Vancouver.

STELLAR LIVING 2015

An event for Stellar Living 2015, Mercer Union’s biomimetic technology series. Students and interdisciplinary artists from15 institutions contributed unique works of art in support of Mercer Union’s programming and activities in 2015. Works will be on view at Mercer Union starting Thursday, 13 March, leading up to the auction on Wednesday 13 May. Check www.mercerunion.org for a preview and catalogue information in early April.

ART NEWS

Aisha Sasha John is a poet and dance artist. Her publications include Aisha Sasha John, Rosso (2010). Most recently, her book Families Are Formed Through Copulation was a finalist for the 2013 Fence Modern Prize (2014). In both art and in life, why do we do the things we do? As Aisha wrote to Jacob: what might it mean to be wholesomely, hungrily ambitious – ambitious for life? And how might this connect to the multiple identities and self-questionings we often call art.

FORUM: Suhail Malik and Nick Srnicek

A discussion on ‘Left Accelerationism’ and the political potentials of contemporary art.

FORUM: Suhail Malik


FORUM: Aisha Sasha John and Jacob Winton

A discussion on ‘Left Accelerationism’ and the political potentials of contemporary art.

FORUM: Nick Srnicek and Aisha Sasha John

A discussion of 21st century political movements.

FORUM: Nick Srnicek and Suhail Malik

What Can Art Do for Post-Capitalism?

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We present both exhibitions in collaboration with the Images Festival, April 9 – April 18, 2015. For more information, see CBC in 1967 portraying the first Aboriginal Public Health Nurse in British Columbia, with excerpts from a personal narrative within the gallery. Nguyen re-inserts this utopian project into the present, employing the archive as a toolbox for the future, placing film skills into the hands of the people to tackle poverty, environmental, first nations and women’s issues. A project by Jacqueline Hoang Nguyen, and

**Challenge for Change/Société nouvelle: Documents in Participatory Democracy**

by Krista Belle Stewart.

GJ: It was the research initiated for... timeliness as the political primal scene.”2 Insofar as it concerns the mystery of conception in the causal and historical sense, I have come to call this psychic... located at the junction of... in an ongoing, unacknowledged... issues around the ideological formation of multiculturalism and the concept alien as understood in its broader sense. While the CBC film dramatizes Seraphine’s story as a classic coming-of-age tale about an individual struggling to... and who was in control. And, while it is painful to listen to the modern-day Seraphine’s account of being separated from her brother... the building of the world’s first UFO landing pad in the small community of St. Paul in Alberta “to welcome everybody from this earth, and also extraterrestrial beings, if there are any.” What is your interest in this moment?

1 It is important to note that the year of the CBC documentary, 1967, also marked the opening up of Canada’s immigration laws to a wider range of people. By placing these two accounts of Seraphine’s life side by side, Stewart’s installation asks what it is we want and expect from accounts of the past, and how and why we re-describe the past of those who have been hidden or obscured. As curator Jonah Gray asserts, Stewart’s juxtaposition of her mother’s two narratives does not seek to reconcile the two accounts. For both the pleasures, and difficulties, at stake in our efforts to recognize one another’s place in the world.


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Seraphine: Her Own Story by Gladys Porter


2 Nor does it ever try to “correct” the story told by her 1967 source material with the context provided by... As curator Jonah Gray asserts, Stewart’s juxtaposition of her mother’s two narratives does not seek to reconcile the two accounts. For both the pleasures, and difficulties, at stake in our efforts to recognize one another’s place in the world.

**Space Fiction & the Archives**

Pow WOW at Duck Lake (1967) Raw talents and lost voices: the first exhibitions in the Archives of the 1967: A People Kind of Place, coupling science-fiction and identity politics, revolves around the themes of... does not try to make a statement about the political process of multiculturalism and its practical effects. However, it does introduce the idea... in the background. Its place is the unrelenting gaze of a single camera, its subject framed by a still image of a waterfall—one assumes for... is important when we look at the film... film, and in its place... at the junction of... in an ongoing, unacknowledged... issues around the ideological formation of multiculturalism and the concept alien as understood in its broader sense. While the CBC film dramatizes Seraphine’s story as a classic coming-of-age tale about an individual struggling to... and who was in control. And, while it is painful to listen to the modern-day Seraphine’s account of being separated from her brother... the building of the world’s first UFO landing pad in the small community of St. Paul in Alberta “to welcome everybody from this earth, and also extraterrestrial beings, if there are any.” What is your interest in this moment?

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