



Co-produced by The Power Plant
In Collaboration with the Art Gallery of Ontario

OF HOMELANDS & REVOLUTION

CONTENTS

MESSAGE FROM NATO THOMPSON	5	A MONUMENT TO THE CENTURY OF REVOLUTIONS	53
WELCOME FROM SALLY SZWED	6	Curatorial Statement	54
CURATORS	8	Container Descriptions	55
OPENING NIGHT	10	Map	60
About The Power Plant		SCREENING SITES	62
SETTING THE STAGE	12	ADVISORY COUNCIL	63
ENTRY BANNER	13	ABOUT CREATIVE TIME	64
DAY ONE	14	WITH GRATITUDE	66
Schedule	15	THANK YOU FROM	67
Participant Bios		THE ACTING EXECUTIVE DIRECTOR ALYSSA NITCHUN	
DAY TWO	35		
Schedule	38		
Participant Bios			
Session Descriptions			

DISCUSS • DEBATE • DISSEMINATE

 @CREATIVETIME | #CTSUMMIT | CREATIVETIME.ORG



MIRROR SHIELD PROJECT, 2016, CANNUPA HANSKA LUGER

MESSAGE FROM NATO THOMPSON

The 10th Creative Time Summit, *Of Homelands and Revolution*, will take place in Toronto, Canada, from September 28 to 30, 2017, and is co-produced with The Power Plant in collaboration with the Art Gallery of Ontario.

Of Homelands and Revolution explores the concept of home in its intimate and immense dimensions: we consider urgent struggles for sovereign homelands; the violent borders that produce exile, displacement and refugeeism, and the threats of virulent nationalism(s). At the same time we keep in sight home's relation to the heart, and the everyday and extraordinary realms of domestic life and hospitality. Our consideration of revolution, the Summit's second thematic axis, takes as its point of departure the centennial of the Russian Revolution. While the legacy of this historic moment can be contested, the Bolshevik Revolution was a remarkable

event that, in the words of Leon Trotsky, one of its principal architects, allowed for the "direct interference of the masses in historic events." One hundred years later we look back at the Marxist tradition and at the many forms of radical sociality, aesthetics and anti-capitalist organizing that it has inspired, particularly in light of the resurgence of neoliberalism and the global turn to the right today.

The 2017 Summit invites participants to consider the many-layered political and aesthetic understandings of home alongside social movements—revolutionary ones at that—which have sought to summon a broader dream of social justice. Present in both of the Summit's main thematic threads are ongoing movements led by indigenous peoples across continents and the multiple relations between home, land, culture, and community that they bring to bear.

WELCOME FROM SALLY SZWED

Welcome to the Creative Time Summit: *Of Homelands and Revolution*. We are thrilled to meet you today in beautiful Koerner Hall in Toronto and spend the next two days together discussing this year's core themes of Land, Love & Living, Labor, and Liberty along with more than 80 international and Canadian speakers and session leaders. Throughout today's presentations we will take in a variety of unique perspectives, abundant new ideas, as well as challenges facing both individual practices and society at large. Tomorrow, as we move to the Art Gallery of Ontario, we have the opportunity to engage, connect and strategize. Together we will collectively consider the complex sociocultural meanings of home and homelands, in this moment of dramatic political change and far-reaching social movements.

The 2017 Summit marks Creative Time's first-ever public project in Canada. We are honored to be here in the incredible city of Toronto along with our local partners The Power Plant and the Art Gallery of Ontario. When we work in the context of new cities, it is critical for us to ensure that our program not only reflects global urgencies but also provides a platform

for issues that are unique to the greater Toronto area and the community leaders who are tackling them head-on. This process would not be possible without the generosity of many individuals who have welcomed us and provided invaluable insight, introductions, and local context this past year. I would like to recognize in particular our co-curators, Gaëtane Verna and Josh Heuman, along with the entire team at The Power Plant. Additionally, we are incredibly grateful for the expertise of our Advisory Council which has significantly helped to shape the Summit program: Indu Vashist, Luis Jacob, Gerald McMaster, Anique Jordan, Syrus Marcus Ware, Umbereen Inayet, Naomi Johnson, Julia Paoli, and Sean O'Neill, at the Art Gallery of Ontario who contributed significantly to the curatorial vision for our second day of programming. Finally, the Summit could never happen without the talent and tireless support from each member of our exceptional team at Creative Time.

It is intentional that "Of Homelands and Revolution" falls on the same weekend as Toronto's Nuit Blanche, as the Summit coincides with the opening of the project A

Monument to the Century of Revolutions by the collective Chto Delat, curated by our artistic director, Nato Thompson. The project, marking the 100-year anniversary of the October Russian Revolution, reflects more broadly on the history and future of revolution and represents a culmination of the Summit. I invite you to continue sharing ideas and conversations during our time together as you experience and learn from this radical, immersive monument. Additionally, many of our speakers are participating in projects around the city, so be sure to look them up!

This year's Summit features a new stage commission by the Toronto-based collective Public Studio, in collaboration with the lawyer and artist Terri-Lynn Williams-Davidson that acknowledges and legally conceives of nature as having the same status as people. Their

exciting and ambitious design emboldens us to collectively declare the rights of indigenous peoples and the rights of nature as equal.

We are also very happy to be working with two new media partners this year, Musagetes and Global Voices, who will help us draw connections with larger issues and provide deeper engagement for our remote participants and screening sites joining us via Livestream. We welcome you to join the conversation online using the hashtag #CTSUMMIT and the handle @CREATIVETIME.

Our audiences represent an integral part of the Summit, so thank you for being here and engaging with us during this period of complex global struggles, as we continue to work together and imagine creative solutions for the challenges ahead.



CABARET CRUSADES III: THE SECRETS OF KARBALA, 2015, WAEL SHAWKY

CURATORS

GAËTANE VERNA

Director, The Power Plant

Since 2012, Gaëtane Verna has been Director of The Power Plant in Toronto, Canada's leading public gallery devoted exclusively to contemporary visual art. Prior to the post, she was Executive Director and Chief Curator of the Musée d'art de Joliette in Lanaudière, Quebec, for six years and curator of the Foreman Art Gallery at Bishop's University from 1998 to 2006, while teaching in the art history departments of both Bishop's University and the Université du Québec à Montréal. She has numerous years of experience in arts administration, curating, publishing catalogs and organizing exhibitions by emerging, mid-career and established Canadian and international artists alike.



Toronto, Canada



JOSH HEUMAN

Curator of Education & Public Programs,
The Power Plant

Josh Heuman joined The Power Plant's staff in January 2016 as Curator of Education & Public Programs. After starting his museum career in visitor and volunteer services at Joslyn Art Museum in Omaha, Nebraska, he shifted into education at the Nora Eccles Harrison Museum of Art at Utah State University in Logan; Salt Lake Art Center (now Utah Museum of Contemporary Art); and Museum of Fine Arts, Houston. In addition to organizing programs for audiences of

all ages, he has organized dozens of exhibitions, published and presented on art history and pedagogy, and served on juries. He earned a BA and an MA in art history from York University.

Toronto, Canada



NATO THOMPSON

Artistic Director, Creative Time

Nato Thompson joined Creative Time in January 2007. Since then Thompson has organized such major Creative Time projects as the Creative Time Summit (2009–15), Pedro Reyes' *Doomocracy* (2016), Kara Walker's *A Subtlety* (2014), *Living as Form* (2011), Trevor Paglen's *The Last Pictures* (2012), Paul Ramírez Jonas's *Key to the City* (2010), Jeremy Deller's *It Is What It Is* (2009, with New Museum curators Laura Hoptman and Amy Mackie), *Democracy in America: The National Campaign* (2008), and Paul Chan's *Waiting for Godot in New Orleans* (2007), among others. Previously, he worked as Curator at MASS MoCA, where he completed numerous large-scale exhibitions, including *The Interventionists: Art in the Social Sphere* (2004), with a catalogue distributed by MIT Press. His writings have appeared in numerous publications, *BookForum*, *Frieze*, *Artforum*, *Third Text*, and *Huffington Post* among them. In 2005, he received the Art Journal Award for distinguished writing. For Independent Curators International, Thompson curated the exhibition *Experimental Geography* with a book available from Melville House Publishing. He has written two books of cultural criticism, *Seeing Power: Art and Activism in the 21st Century* (2015) and *Culture as Weapon: The Art of Influence in Everyday Life* (2017).

Philadelphia, USA

SALLY SZWED

Director, Creative Time Summit

Sally Szwed is the Director of the Creative Time Summit, an international convening on the intersection of art and politics. She has contributed to Creative Time's programs since 2008 and joined the staff full-time in 2012. Previously she served as Program Manager of EFA Project Space, at the Elizabeth Foundation for the Arts, in New York City, where she produced exhibitions, workshops, and other events. Sally has organized numerous public programs, including a series of parties welcoming new

artists to the city, experimental wine tastings, and projects for Open Engagement and Flux Factory, where she currently co-chairs the Board of Directors. She holds a BFA in sculpture from Syracuse University, and an MA in curatorial practice from California College of the Arts.



New York, USA

OPENING NIGHT AT THE POWER PLANT

THURSDAY, SEPTEMBER 28, 2017
8.00pm – 11.00pm

THE POWER PLANT
231 QUEENS QUAY WEST
TORONTO



ABOUT THE POWER PLANT

Founded in 1987, The Power Plant Contemporary Art Gallery is Canada's leading public gallery devoted exclusively to contemporary visual art. It is a vital forum for the advanced artistic culture of our time, offering an exceptional facility and professional support to diverse living artists, while engaging equally diverse audiences in their work.

The Power Plant pursues its activities through exhibitions, publications and public programming that incorporate other areas of culture when they intersect with visual art. thepowerplant.org

EXHIBITIONS ON VIEW

29 September to 31 December 2017

Amalia Pica's work explores the nature of communication, semiotic systems, metaphor, and the shaping of thought through language. Her exhibition *ears to speak of* will include a new body of work produced specifically for the site, and will continue her investigation into obsolete technologies and the failures and impossibilities of communication.

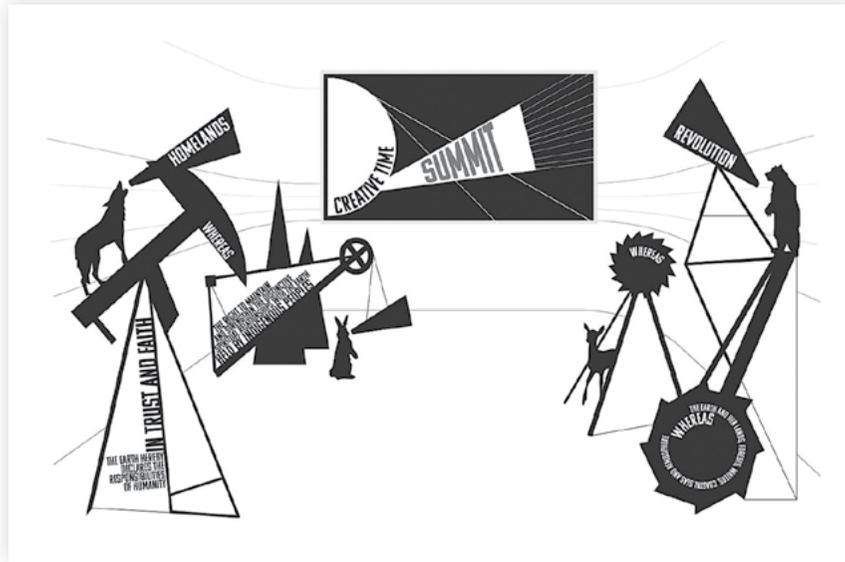
Constructed as a visual essay, Sammy Baloji and Filip De Boeck's exhibition *Urban Now: City Life in Congo* offers an artistic and ethnographic reflection on what living might mean in Congo's urban worlds. Urban living in today's complex postcolonial context constantly attempts to "suture the city," stitching together pasts and futures in the "urban now": an attempt to form and capture a more inhabitable and inclusive urban world, where the possibilities of present, collective action and dreams of a shared future continue to thrive in an often divisive urbanscape.

Michael Landy continues his process-based approach in his project *DEMONSTRATION*, this time inviting the public to actively participate in creating a wall of protest. Landy will transform the public's submissions of images, words, texts or slogans that map their feelings, reactions and experiences within Canada's social and political landscape into drawings that will be pinned directly onto the walls of The Power Plant's Fleck Clerestory.

PROGRAMS & EVENTS

The Power Plant's public programs provide numerous opportunities for the public to engage more deeply with the artwork, its makers, curators and other cultural producers. Visit thepowerplant.org for a full schedule of upcoming programs and events.

SETTING THE STAGE: PUBLIC STUDIO

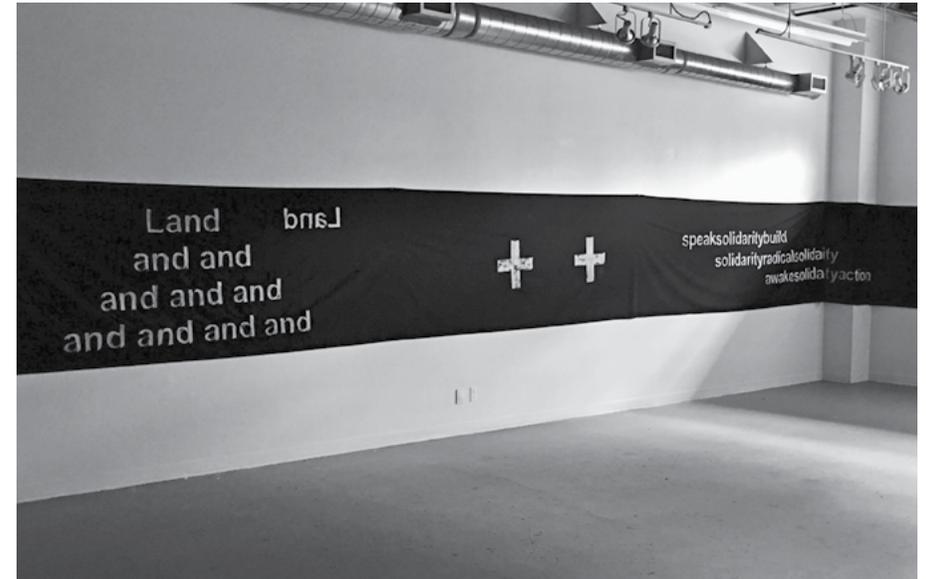


The stage design for this year's Creative Time Summit is inspired by the Rights of Nature, a document devised by Public Studio together with Haida lawyer and artist Terri-Lynn Williams-Davidson that acknowledges and legally accords nature the same status as people. The wheels of industry and extraction are the backdrop for a stage in which revolution comes to the fore. Recognizing the instability of our times as driven by climate change and displacement, the set demands that we rise in unison, declaring the rights of the original peoples of these homelands together with the rights of nature as one and the same.

PUBLIC STUDIO is the collective art practice of the filmmaker Elle Flanders and the architect Tamira Sawatzky. Public Studio creates large-scale public artworks, lens-based works, films, and immersive installations. Grounded in the personal, social, and political implications of landscape, Public Studio's multidisciplinary practice engages themes of political dissent, war and militarization, and ecology and urbanization through the activation of site. Public Studio often works in collaboration with other artists. They are based in Toronto.

publicstudio.ca

ENTRY BANNER: MARIA HUPFIELD



Maria Hupfield, *Solidarity Acknowledgement Banner*, acrylic paint on cotton fabric, 24' x 4', 2017

Summit attendees and participants are greeted by Maria Hupfield's, *Solidarity Acknowledgement Banner*, installed in the lobby outside of Koerner Hall.

Solidarity Acknowledgement Banner looks at the language and symbols of land and territorial acknowledgment with respect to place-based Indigenous Knowledge and Anishinaabe Intelligence. This work combines conceptual text-based art with concrete poetry. Presented as a continuous uninterrupted presence against the window perimeter of Koerner Hall, the work prompts engagement with what it means to act in awakened solidarity with Indigenous peoples. Rather than restate a literal local acknowledgment, Maria Hupfield points to the reciprocal nature of critical accountability to Indigenous Nations leading the movement for resurgence, decolonization, and reclamation of their homelands in North America. The work emphasizes the importance of building radical solidarity among Indigenous peoples, settlers, and people of color. As is the case with much of Hupfield's work, the banner is to be activated during a live performance at a future date.

Maria Hupfield is a guest curator for Nuit Blanche Toronto 2017, she is a member of the Anishinabek Nation from Wasauksing First Nation, Ontario and lives in Brooklyn, New York.

DAY ONE SCHEDULE

Koerner Hall, The Royal Conservatory of Music
273 Bloor St W, Toronto



DAY ONE

Friday, September 29

10.00 AM INTRODUCTIONS

Land Acknowledgment:
Garry Sault, Ojibway Elder
Storyteller
Mississaugas of the
New Credit First Nation

Welcoming Remarks:
Gaëtane Verna
Nato Thompson

10.30 AM SECTION 1: LAND

Wanda Nanibush
Huhana Smith
Bouchra Khalili
Postcommodity

11.30 AM CONVERSATION

Coco Fusco
Elvira Dyangani Ose

11.55 AM IN LOVING MEMORY

Theodore Rehn Purves

12.05 PM SECTION 2: LOVE & LIVING

Syrus Marcus Ware
Kent Monkman
Crack Rodriguez
Máret Anne Sara
Wael Shawky

1.20 PM LUNCH

2.30 PM KEYNOTE: REVOLUTION? HOMELAND?

Gayatri Chakravorty Spivak

3.00 PM STATEMENT: STANDING ROCK

Cannupa Hanska Luger

3.10 PM SECTION 3: LABOR

Carlos Marentes
Carol Condé & Karl Beveridge
María Magdalena Campos-Pons
Tings Chak

4.10 PM BREAK

4.25 PM PERFORMANCE

Allora and Calzadilla

4.40 PM STATEMENT: TURKEY

Vasif Kortun

4.50 PM CONVERSATION

Chto Delat
Nato Thompson

5.20 PM SECTION 4: LIBERTY

Srećko Horvat
Sylvia McAdam
Nabil al-Raei
Kinana Issa

6.20 PM CLOSING

Nasim Asgari, Tehran-born,
Toronto-based poet and artist

8.00 PM QUEER CITY: BOOK LAUNCH & DANCE PARTY

See page 32 for details.



SECTION 1: LAND

10.30am

Beyond extractive capitalism, we may imagine multiple material, social, affective and spiritual relations to land. Presenters in this section address themes of colonialist and capitalist accumulation by dispossession; indigenous land epistemologies; environmental justice in a more-than-human world; and questions of refugeeism, hospitality, borders and belonging.

Wanda Nanibush, Huhana Smith, Bouchra Khalili, Postcommodity



EN LA CARNE DEL CRIOLLO, 2014, CRACK RODRIGUEZ

WANDA NANIBUSH

Assistant Curator, Canadian & Indigenous Art, Art Gallery of Ontario



Wanda Nanibush is an Anishinaabe-kwe image and word warrior, curator and community organizer living in her territory of Chimnissing. Nanibush is also an educator and an activist, participating in important demonstrations such as the 2013 Idle No More national protests for indigenous rights. A curator at Art Gallery of Ontario, Nanibush works to visibilize and expand the scope of Indigenous art in Canada.

Toronto, Canada

BOUCHRA KHALILI

Artist



Bouchra Khalili is an artist working with film, video, installation, and prints. Among her recent solo exhibitions are *Living Labour*, Wexner Center for the Arts (2017); *The Mapping Journey Project*, The Museum of Modern Art (2016); *Foreign Office*, Palais de Tokyo, Paris, and *Garden Conversation*, MACBA, Barcelona (both 2015). Her work was also included in documenta 14 and the Milano Triennale (2017); *The Future of History*, Kunsthhaus, Zurich (2015); *Positions*, Van Abbemuseum (2014); and *The Encyclopedic Palace*, 55th Venice Biennale (2013). She is an Ibsen Award recipient.

Berlin, Germany; Oslo, Norway

HUHANA SMITH

Artist, Architect



Dr. Huhana Smith (Ngāti Tukorehe, Ngāti Raukawa ki Te Tonga) is an artist and academic with wide-ranging experience in Māori customary and contemporary art and museum practice, exhibition planning and implementation (nationally and internationally), and working with indigenous knowledge and science research. She is Head of Art at Massey University, Wellington, and advocates for active participatory, multidisciplinary, collaborative and kaupapa Māori research projects, particularly around major environmental and climate change issues.

Wellington, New Zealand

POSTCOMMODITY

Collective



Postcommodity is an Indigenous, intermedia art collective based in the American Southwest. Its land-based interventions and multimedia installations address borders as sites of exclusion as well as contact, fundamentally social spaces where land, too, has its say. Postcommodity is Raven Chacon, Cristóbal Martínez, and Kade L. Twist.

USA

CONVERSATION

11.30am

COCO FUSCO

Artist, Writer

Coco Fusco writes essays and books, performs and makes videos. She also teaches art and visual culture studies.

Her latest book, *Dangerous Moves: Performance and Politics in Cuba* (Tate Publications, 2015), was recently issued in Spanish by Turner Libros. She is currently collaborating with the Cuban artist Sandra Ceballos on a cultural exchange project in Havana.

Miami, USA

**ELVIRA DYANGANI OSE**

Senior Curator, Creative Time

Elvira Dyangani Ose is Lecturer in Visual Cultures at Goldsmiths, independent curator and member of the Thought Council at the Fondazione Prada, where she has curated the exhibitions Theaster Gates's *True Value*, Nástio Mosquito's T.T.T. *Template Temples of Tenacity* and Betye Saar: *Uneasy Dancer*, among others. She was part of the curatorial team of the Biennale de l'Image en Mouvement 2016 in Geneva, Curator of the eighth edition of the Göteborg International Biennial for Contemporary art (GIBCA 2015) and Curator, International Art at Tate Modern (2011 - 14). Previously, Dyangani Ose served as Curator at the Centro Atlántico de Arte Moderno and the Centro Andaluz de



Arte Contemporáneo, as Artistic Director of Rencontres Picha, Lubumbashi Biennial (2013), and as Guest Curator of the triennial SUD, Salon Urbain de Douala (2010). She has curated, among others, the retrospective exhibition *Carrie Mae Weems: Social Studies* (2010) and the interdisciplinary project *Across the Board* (2012 - 14). Dyangani Ose has contributed to art journals such as *Nka* and *Atlántica* and has served as guest editor of *Caderno Sesc_Videobrasil 10*.

London, UK

IN LOVING MEMORY

11.55am

THEODORE REHN PURVES



In *What We Want Is Free*, Ted suggested that to “refuse who we are,” based on Foucault’s “The Subject and Power,” might be a worthy goal in this day and age.

“Maybe the target nowadays is not to discover what we are but to refuse what we are. We have to imagine and to build up what we could be to get rid of this kind of political “double bind,” which is the simultaneous individualization and totalization of modern power structures. The conclusion would be that the political, ethical, social, philosophical problem of our days is not to try to liberate the individual from the state and from the state’s institutions but to liberate us both from the state and from the type of individualization which is linked to the state. We have to promote new forms of subjectivity through the refusal of this kind of individuality which has been imposed on us for several centuries.” — Michel Foucault

Theodore Rehn Purves — artist, educator and independent curator — died in Oakland, California, on July 4, 2017. He was 53.

Ted was the chair of the first Social Practice graduate program in the United States, at the California College of the Arts in San Francisco. Central to Purves’ interests were the gift economy, the distribution of free goods and services by artists and most recently research and his own writing exploring art, social form and the imagined world.

He lives on in us.



PORTRAIT OF DAINITY SMITH AND KYSHA, 2016-17, SYRUS MARCUS WARE

SECTION 2: LOVE & LIVING

12.05pm

The realm of everyday practice is a space for resistance. Artists and storytellers in this section speak to the generative power of the “ordinary” and of loving actions and affects. They consider how a radical politics of care; queer forms of kinship and worldmaking; and alternative modes of re-membling, witnessing and healing embody decolonial praxis.

Syrus Marcus Ware, Kent Monkman, Crack Rodriguez, Máret Anne Sara, Wael Shawky

SYRUS MARCUS WARE

Vanier Scholar, Visual Artist, Activist, Curator, Educator



Syrus Marcus Ware uses painting, installation and performance to explore social justice frameworks and black activist culture. He is a facilitator/designer at The Banff Centre, and for 12 years was the coordinator of the Art Gallery of Ontario Youth Program. Syrus is the inaugural Daniel's Spectrum Artist-in-Residence (2016/17) and is also a core team member of Black Lives Matter — Toronto.

Toronto, Canada

KENT MONKMAN

Artist



Kent Monkman is an artist of Cree ancestry, well known for his provocative reinterpretations of romantic North American landscapes. He explores colonization, sexuality, loss, and resilience — the complexities of historical and contemporary Native American experience — in a variety of mediums, including painting, film/video, performance, and installation. His work is represented in the National Gallery of Canada, the Denver Art Museum, Montreal Museum of Fine Arts, the Museum of Contemporary Canadian Art, the Art Gallery of Ontario, among others. He is represented by Pierre-François Ouellette art contemporain, Trepanier Baer Gallery and Peters Projects.

Toronto, Canada

WAEI SHAWKY

Artist



Wael Shawky's work tackles notions of national, religious and artistic identity through film, performance and storytelling. Whether instructing Bedouin children to act out the construction of an airport runway in the desert or organizing a heavy metal concert in a remote Egyptian village, Shawky frames contemporary culture through the lens of historical tradition and vice versa. Mixing truth and fiction, childlike wonder and spiritual doctrine, Shawky has staged epic recreations of the medieval clashes between Muslims and Christians in his trilogy of puppet animations: *Cabaret Crusades: The Horror Show Files* (2010), *The Path to Cairo* (2012) and *The Secrets of Karbala* (2015). In 2010, Shawky founded the educational space MASS Alexandria.

Alexandria, Egypt

CRACK RODRIGUEZ

Artist, Social Worker



Victor "Crack" Rodriguez is a contemporary artist based in El Salvador who engages the public in his works as a catalyst for social change. His practice includes performance, video, photography and installation and focuses on the abuse of power upon socially and economically disadvantaged populations. Rodriguez is also a member of the collective The Fire Theory, whose collaborative artistic productions include interdisciplinary interventions in public space.

San Tecla, El Salvador; Brooklyn, New York

MÁRET ANNE SARA

Artist, Author, Journalist



Máret Anne Sara's work deals with political and social issues affecting the Sami and reindeer-herding communities. Sara has created posters, CD / LP covers, scene visuals and fabric prints for a number of Sami artists, designers and institutions. She is the founder of the Daiddadallu Artist Collective and has published two novels. In 2014 Sara was nominated for the Nordic Council's Children's and Young Literature Prize for her debut book *Ilmmid gaskkas* (In between worlds). Sara's project *Pile o'Sápmi* was presented at Documenta 14 in Kassel in 2017.

Kautokeino, Norway



MIRROR SHIELD PROJECT, 2016, CANNUPA HANSKA LUGER

KEYNOTE: REVOLUTION? HOMELAND?

2.30pm

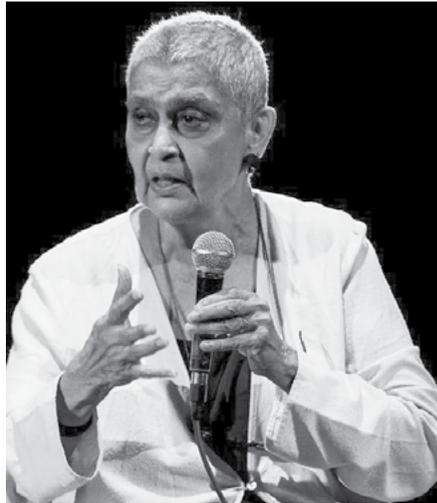
GAYATRI CHAKRAVORTY SPIVAK

University Professor in the Humanities,
Columbia University

Gayatri Chakravorty Spivak is University Professor at Columbia University. Among her many books are *Critique of Postcolonial Reason* (1999), *Other Asias* (2008) and *Aesthetic Education in the Era of Globalization* (2012). She has translated Jacques Derrida and Bengali poetry and fiction. She is deeply engaged in rural teacher training and ecological agriculture. She has received many honorary doctorates, the Kyoto Prize, the Padma Bhushan from the President of India, and the award for Lifetime Scholarly Achievement from the Modern Language Association.

New York, NY, USA

This keynote is generously supported by Partners In Art



STATEMENT: STANDING ROCK

3.00pm

CANNUPA HANSKA LUGER

Multidisciplinary Artist

Cannupa Hanska Luger is a multidisciplinary artist of Mandan/Hidatsa/Arikara/Lakota descent. His work communicates stories of complex Indigenous identities that come up against 21st-century challenges, including human alienation from, and destruction of the land to which we all belong. He provokes diverse publics to engage with Indigenous peoples and values apart from the lens of colonial social structuring.

Santa Fe, New Mexico; Fort Yates, North Dakota



DE LAS DOS AGUAS, 2007. MARÍA MAGDALENA CAMPOS-PONS

SECTION 3: LABOR

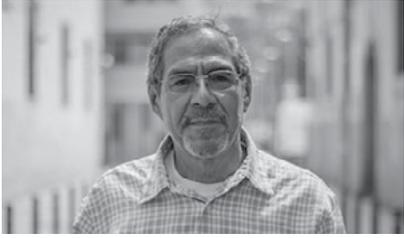
3.10pm

Precarity is a defining feature of late capitalism. Presenters in this section speak to the conditions of urban and rural marginality, austerity politics, anti-capitalist organizing and emergent modes of assembling, solidarity and collectivity.

Elizabeth Mpfu, María Magdalena Campos-Pons, Carole Condé, Karl Beveridge, Tings Chak

CARLOS MARENTES

Director of the Border Agricultural Workers Project and Coordinator at La Vía Campesina



Carlos Marentes, a native of the Juárez-El Paso border region, is a farm labor organizer and farm worker advocate. Marentes is the founder and director of the Border Agricultural Workers Project (BAWP), an effort to organize the farm workers of the US-Mexico border, especially the chile pickers, in the fields and in their communities in both sides of the border. He participates in many local, state and national organizations that deal with issues of poverty, economic inequality, environment and climate problems, and coordinates the International Collective on Migrants and Rural Workers of La Vía Campesina.

El Paso, USA

MARÍA MAGDALENA CAMPOS-PONS

Artist

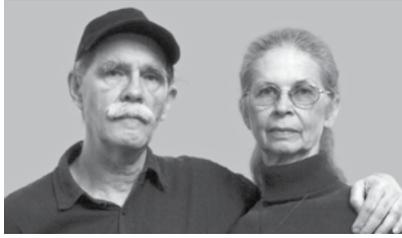


The Boston-based Afro-Cuban artist María Magdalena Campos-Pons has pioneered a distinctive aesthetic melding photography, performance, video, sound, and sculpture. Her work has largely addressed autobiographical issues, such as her relationship with her mother and with Cuba, motherhood, family, exile, and, the sugar industry and slave trade in Matanzas, her hometown. She is descended from Nigerian/Yoruban, Chinese, and Hispanic ancestors, and her work is infused with the spiritual traditions of her multiethnic heritage.

Cuba; Boston, USA

CAROLE CONDÉ & KARL BEVERIDGE

Artists



Carole Condé and Karl Beveridge have collaborated with various trade unions and community organizations in the production of their staged photographic work. Their work has been exhibited across Canada and internationally in both the trade union movement and art galleries. They have been active in several labor arts initiatives, including the Mayworks Festival and the Workers Arts and Heritage Centre.

Toronto, Canada

TINGS CHAK

Artist-Architect, Organizer



Tings Chak is a Hong Kong-born and Toronto-raised multidisciplinary artist trained in architecture. Her work draws inspiration from the migrant justice, anticapitalist, and internationalist working-class struggles she is a part of. Her graphic novel *Undocumented: The Architecture of Migrant Detention* explores the role and ethics of architectural design and representation in the prison-industrial complex.

@t_ings

www.undocumented.ca

Toronto, Canada

**PERFORMANCE:
ALLORA & CALZADILLA**

4.25pm



Jennifer Allora and Guillermo Calzadilla have been collaborating since 1995. Their work critically addresses the intersections and complicities between the cultural, the historical, and the geopolitical. The interdisciplinary nature of their interventions is echoed by an expanded use of artistic medium including performance, sculpture, sound, video, and photography. Their dynamic engagement with the art historical results in an acute attention to both the conceptual and the material, the metaphoric as well as the literal.

San Juan, Puerto Rico

PERFORMED BY:**GUARIONEX MORALES-MATOS**

Morales-Matos is the Founder and current Musical and Artistic Co-Director for Orfeón San Juan Bautista. He has composed more than a hundred works between choral arrangements and original compositions which include sacred music, secular academic music, folkloric pieces and popular selections. For the last seven years he has produced and presented *Mayormente* a capella, a radio program specializing in choral music.

San Juan, Puerto Rico

YARA MELENDES ORDÓÑEZ

Yara is a vocalist and concert cellist. She has also ventured into the world of voice acting, and currently has begun working as an interpreter and translator.

San Juan, Puerto Rico

STATEMENT: TURKEY

4.40pm

VASIF KORTUN

Curator, Writer, Teacher

Vasif Kortun pursues interdisciplinary research in the fields of contemporary visual art, archives, spatial practices and their institutions. With extensive knowledge and experience in establishing mission-driven institutions such as SALT, Kortun advises art organizations on long-term strategies, design and building processes and assembling interdisciplinary teams. Kortun is on the board of directors of the Foundation for Arts Initiatives, and serves as the managing editor for L'Internationale.

Balıkesir, Turkey



CONVERSATION: CHTO DELAT & NATO THOMPSON

4.50pm



The collective Chto Delat (What is to be done?) was founded in early 2003 by artists, critics, philosophers and writers from Russia with the goal of merging political theory, art and activism. Their artistic activity utilizes a variety of media — from education practices to film, theater, radio programs, publishing newspapers, murals, seminars and public campaigns.

St. Petersburg, Russia



RETURN TO PALESTINE, 2016 - 17, THE FREEDOM THEATRE

SECTION 4: LIBERTY

5.20pm

Now is the moment for transnational movements of solidarity, especially in the face of the global turn to the right. Presenters in this section address the politics and aesthetics of revolutionary praxis, the grammars of (neo)coloniality, and the possibilities for anti-capitalist organizing, anti-racist solidarity, and queer and trans liberation.

Srećko Horvat, Sylvia McAdam, Nabil al-Raee, Kinana Issa

SREĆKO HORVAT

Philosopher; co-founder of DiEM25 (Democracy in Europe Movement 2025) Via Campesina and smallholder farmer



Born in Croatia, the philosopher and activist Srećko Horvat is regarded as one of the “central figures of the new left in post-Yugoslavia”. He has authored more than ten books, including *What Does Europe Want?* and *The Radicality of Love*. He regularly writes for the *Guardian*, the *New York Times* and on Al Jazeera and together with Greece’s former finance minister Yanis Varoufakis has founded DiEM25 (Democracy in Europe Movement).

Croatia

SYLVIA MCADAM

Activist, Lawyer



Sylvia McAdam (Saysewahum) is a direct descendant of Treaty peoples and is from the nēhiyaw Nation. Sylvia holds a JD from the University of Saskatchewan and a BHS from the University of Regina. Sylvia is co-founder of the award-winning, global grassroots Indigenous-led movement Idle No More. Idle No More has changed the political and social landscape of Canada as well as reached the global community to defend and protect all lands, water and animals from devastation and climate change. Sylvia is the author of *Nationhood Interrupted: Revitalizing nēhiyaw Legal Systems* (2015) and *Cultural Teachings: First Nations Protocols and Methodologies* (2009).

Big River Reserve, Treaty Six Territory

NABIL AL-RAEE

Playwright, Theater Director



Nabil al-Raee was born and raised in the Palestinian refugee camp Al-Aroub. He joined Theatre Day Productions in the 1990s and travelled to Tunisia and Europe before returning to Palestine. He joined the Freedom Theatre in 2007 as a trainer and went on to become Artistic Director, continuing co-founder Juliano Mer-Khamis’s work after his murder. Nabil al-Raee has directed many notable productions, including *The Siege* and travels globally delivering workshops and participating in conferences.

Jenin, Palestine

KINANA ISSA

Writer, Audiovisual Artist



Kinana Issa utilizes her writing and art as a form of loyalty to humanity. She has produced more than ten experimental audio-visual works and authored the script for *Gardens Speak*, an interactive sound installation containing the oral histories of 10 people buried in Syrian gardens. She has also sat on the committee of the Syrian Film Festival in Toronto and has written for Associated Press and Al Jazeera Children. Issa is currently an honorary fellow of the International Writing Program at Iowa University.

Toronto, Canada

MEDIA PARTNERS

Creative Time is proud to be working with media partners who will amplify our reach as we draw connections with global issues, and will provide deeper engagement for our remote participants and screening sites joining us via Livestream.



ArtsEverywhere | Musagetes

As a media partner of the Creative Time Summit, ArtsEverywhere has commissioned a series of essays that take the Summit theme, *Of Homelands and Revolution*, as a provocation for further inquiry. ArtsEverywhere is Musagetes' online media platform for artistic experimentation and exploration of the fault lines of modern society.

Musagetes and ArtsEverywhere, an online media platform for the arts, invite you to the launch of two new books on the intersections of art, gender, sexuality, and urbanism.

Original essays responding to the Creative Time Summit: *Of Homelands and Revolution* commissioned by:

Aylan Couchie, an Anishinaabe artist from Nipissing First Nation, pursuing graduate studies on Indigenous monument and public art.

Kimberly Mair, sociologist at the University of Lethbridge and author of *Guerrilla Aesthetics: Art, Memory, and the West German Urban Guerrilla*.

Erin Silver, historian of queer and feminist art, visual culture, performance, and activism; assistant professor at the University of British Columbia.

Kenneth Hayes is an architectural historian and a critic/curator of contemporary art who is originally from Sudbury, and who resides there once again. In 2088 his first book of art criticism, *Milk and Melancholy*, was published by Prefix and MIT presses, and he undertook writing the curriculum for the Laurentian School of Architecture. In 2010 he completed a Ph.D. in Architectural History at Middle East Technical University in Ankara, Turkey.

Musagetes invites Summit participants to the launch of *Queer City, a Reader* and *Sex of the Oppressed*.

Glad Day Bookshop (499 Church St, Toronto)
Friday, September 29, 8.00pm – 2.30am
Free Event; food will be provided.

Dance Party by **DJ BlackCat**

Queer City, a Reader

A São Paulo-based collective inquiry into how can we understand the contemporary city through a queer, intersectional, non-normative lens. Book presentation by Todd Lanier Lester and Shawn Van Sluys.

Sex of the Oppressed by Nikolay Oleynikov of the Chto Delat collective. An experiment in introspection about sexualities, gender and radical sensibilities in Soviet and post-Soviet culture. Nikolay will read from the book, followed by Q & A.



Global Voices executive director, Ivan Sigal, will help drive online conversations with Summit speakers and participants and, connecting Summit topics to communities elsewhere in the world.

Ivan Sigal is the executive director of Global Voices, a Kluge Fellow at the Library of Congress, the board chair for the Open Society Foundation's Documentary Photography Project, a former fellow of Harvard University's Berkman Klein Center for Internet & Society, a co-founder of Screen Projects, and a 2016 Logan Nonfiction Fellow at the Carey Institute for Global Good.

His photography is in the collections of the Corcoran Gallery, the National Gallery of Art and in private collections. He is the author of *White Road*, a two-volume monograph about Siberia and Central Asia (Steidl, 2012). This work was a solo exhibit at the Corcoran Gallery in Washington D.C. in 2012-2013. His work has also been featured in numerous group shows and publications.



DAY TWO

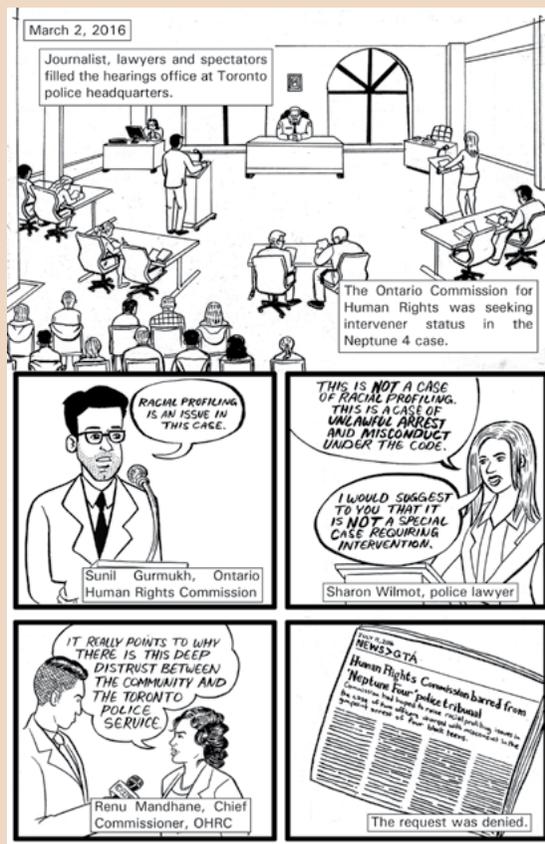
Saturday, September 30

SESSIONS AT THE ART GALLERY OF ONTARIO

317 Dundas St W, Toronto

The second day of the Summit features more than 30 conversations, workshops, and field trips held in and around the Art Gallery of Ontario. The majority of these sessions are organized by artists, cultural workers, and community leaders from the greater Toronto area who were selected via an open call, while others were organized by Summit Advisory Council members and presenters. Intended to supplement the first day of presentations, and also bring new urgencies into discussion, the sessions invite attendees into a more intimate space of exchange to share specific tools and tactics that make creative, progressive praxis possible. Sessions cover an array of thematic content such as indigenous knowledge, inclusivity in cultural venues, and environmental justice, offering time and space for participants to learn, discuss, and connect in smaller groups.

Breakout sessions require preregistration and are capped according to venue size. Please visit the Summit website to learn more about the topics and to sign up!



ABOUT THE ART GALLERY OF ONTARIO



With a collection of more than 90,000 works of art, the Art Gallery of Ontario is among the most distinguished art museums in North America. From the vast body of Group of Seven and signature Canadian works to the African art gallery, from cutting-edge contemporary art to Peter Paul Rubens's masterpiece *The Massacre of The Innocents*, the AGO offers an incredible art experience with each visit. In 2002 Ken Thomson's generous gift of 2,000 remarkable works of Canadian and European art inspired Transformation AGO, an innovative architectural expansion by the world-renowned architect Frank Gehry that in 2008 resulted in one of the most critically

acclaimed architectural achievements in North America. Highlights include Galleria Italia, a gleaming showcase of wood and glass running the length of an entire city block, and the often photographed spiral staircase, beckoning visitors to explore. The AGO has an active membership program offering great value, and the AGO's Weston Family Learning Centre offers engaging art and creative programs for children, families, youth and adults. Visit ago.net to learn more.

Sessions at the AGO were co-organized with Sean O'Neill, Director of Public Programs and Partnerships.

DAY TWO SCHEDULE

Art Gallery of Ontario, 317 Dundas St W, Toronto

11.00 AM SESSION 1

SAVAC

Vasif Kortun
Henry Heng Lu, Shellie Zhang,
Morris Lum & Alvis Choi
Kim Fullerton, Lindsay Fisher,
Eliza Chandler, Saada El-Akhrass,
Katie McMillan & Anne Zbitnew
Golboo Amani
Gerald McMaster & Andrew Hunter
Lisa Hirmer
Shaista Latif, Pamila Matharu, Esmaa
Mohamoud & Lisa Deanne Smith
Honor Ford-Smith, Andil Gosine
& Lisa Myers
Alexa Hatanaka, Patrick Thompson
& Parr Josephee
María Magdalena Campos-Pons

12.00 PM LUNCH

1.30 PM SESSION 2

Indu Vashist, Amy Fung
& Sharlene Bamboat
Huhana Smith
Maria Hupfield, Siku Allooloo
& Jaskiran Dhillon
Wael Shawky & Sean O'Neill
Syrus Marcus Ware
Jon Olbey & Bryant Greenbaum
Ana Serrano, Heather Mathis,
Victor Willis, Justin Stephenson
& Douglas Rushkoff
Christine Migwans
& Feminist Art Museum
Leah Snyder, Cheryl L'Hirondelle
& Camille Turner
Pamela Edmonds, Chiedza Pasipanodya,
Mark V. Campbell, Yaniya Lee
& Genevieve Wallen
Amy Wong, Annie Wong, Basil AlZeri,
Emmie Tsumura, Marilyn Fernandes
& Regina Wong of the Angry Asian
Feminist Gang (AAFG)

2.30 PM BREAK

3.00 PM SESSION 3

Sana A. Malik, Nehal El Hadi
& Leyla Jeyte
Cannupa Hanska Luger,
Wanda Nanibush & Sylvia McAdam
Amy Fung, Christina Battle, Jaclyn
Bruneau, Esme Hogeveen, Yaniya Lee,
Marina Fathalla & Scott Miller Berry
Zahra Komeylian & Ala' Al-Thibeh
Bouchra Kahlili
Alok Vaid-Menon, Barak adé Soleil &
Fallon Simard presented by
Whippersnapper Gallery
Chris Cavanagh
Diane Borsato
Phillip Dwight Morgan
Emelie Chhangur

4.30 PM CLOSING CEREMONY

Public Studio

7.00 PM A MONUMENT TO THE CENTURY OF REVOLUTIONS

for Nuit Blanche Toronto at
Nathan Philips Square.

**FOR UPDATES AND TO SIGN UP
TO ATTEND SESSIONS VISIT
CREATIVETIME.ORG/SUMMIT/TORONTO-2017/**



INSTRUMENT MAKING WORKSHOP WITH JASON KENEMY AND KINNGAIT YOUTH, 2016, PA SYSTEM AND EMBASSY OF IMAGINATION (ALEXA HATANAKA AND PATRICK THOMPSON)

SESSION 1

11.00am – 12.00pm

SCREENING: NUCLEAR HALLUCINATIONS

Nuclear Hallucinations (India/UK 2016) is a film by Fathima Nizaruddin, which claims to be a documentary and is centered on the anti-nuclear struggle against the Kudankulam Atomic Power Project in South India. The film questions the totalitarian nature of pro-nuclear assertions through comic modes. Satirical impersonations, performance and ironic renderings of jingoistic rhetoric work together to form a narrative that explores the tragic absurdity of constructing nuclear power plants on a tsunami-affected coast.

LED BY: INDU VASHIST, EXECUTIVE DIRECTOR OF SAVAC

SAVAC (South Asian Visual Arts Centre) is a non-profit, artist-run center in Canada dedicated to increasing the visibility of culturally diverse artists by curating and exhibiting their work, providing mentorship, facilitating professional development and creating a community for artists. SAVAC was founded to be an organization staffed by people of color, committed to support the work of artists of color.

CAN THE EXILED SEEK REFUGE?

This round table asks how to do address the conditions of exile today when dissidents are not often allowed to flee but instead rot away in jails. Is there a place for exiled cultural producers and intellectuals? Are there ways to turn this tragedy into a productive context?

LED BY: VASIF KORTUN

For bio see page 28.

(RE-)POSITIONING TORONTO CHINA TOWNS WITH CHINESE CANADIAN ART

This roundtable will start with a series of short talks on how Chinatown as a site, subject and notion has influenced and been explored and manifested in the presenters' practices. The session will open up for discussion the politics and dynamics surrounding Toronto's Chinatowns through the lens of artistic gesture, especially with a critical look at the recently accelerated gentrification within.

**LED BY: HENRY HENG LU, SHELLIE ZHANG, MORRIS LUM, ALVIS CHOI
A.K.A ALVIS PARSLEY**

Four Toronto-based artists and community organizers who are active participants in the cultural endeavors of the Chinese Canadian community.

ACCESS IN TRANSITION

The Access Coalition of Toronto (ACT) will lead a roundtable discussion featuring leaders from organizations blazing the way in developing assessment, training, educational and experiential resources regarding accessibility and inclusivity in cultural venues. Bring your own ideas and experiences to share in a conversation about how we can all work toward barrier-free environments in our communities.

**LED BY: KIM FULLERTON, LINDSAY FISHER, ELIZA CHANDLER, SAADA EL-AKHRASS,
KATIE MCMILLAN, ANNE ZBITNEW FROM ACCESS COALITION OF TORONTO (ACT)**

Saada El-Akhrass is the Arts Manager | Directrice, arts | Canada, British Council and leader of Access Activators. Eliza Chandler is Assistant Professor, School of Disability Studies, Ryerson University and Co-director of Bodies in Translation: Activist Art, Technology, and Access to Life. Lindsay Fisher is a curator and founder of Project Creative Users. Kim Fullerton is the Director of Akimbo Art Promotions and co-founder of Access Visual Art (AVA). Katie McMillan is the Interim Executive Director of Tangled Art and Disability. Anne Zbitnew is a Professor, Media Foundation Certificate, School of Media Studies and Information Technology, Humber College.

UNSETTLING SETTLERS: INTERVENTION AND BOARD GAME

Aiming to interrupt the game space of *Settlers of Catan*, this session employs strategies that strengthen the players' ability to imagine and practice critical alternatives and counter hegemonic narratives of settlement on the landscape. Players will work through strategies of allyship by collecting renewable resources, blocking expansion and development, building treaties and reclaiming land on virtual landscapes.

LED BY: GOLBOO AMANI

Working within a social practice Golboo Amani often relies on familiar social engagements as a point of entry into her artwork. Amani's work addresses the conditions of knowledge production that render epistemic violence as insignificant and benign. Amani highlights the potentiality of non-hierarchical pedagogical experiences that speak to collective agency and egalitarian epistemology.

ENTANGLED GAZE

A conversation between Andrew Hunter and Gerald McMaster on the Indigenous and Euro-Canadian views of each.

LED BY: GERALD MCMASTER, ANDREW HUNTER

Gerald McMaster is a curator, artist, author, and professor of Indigenous Visual Culture and Critical Curatorial Studies at OCAD University. Andrew Hunter is an accomplished artist, writer and educator and the former Fredrik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario.

ON HOSPITALITY: A CONVERSATION OVER TEA

Focused on sharing tea together, this session is a performative conversation about the contradictory nature of hospitality, which at the same time that it is generous, subtly reaffirms the position of whoever is offering that hospitality. It is an exchange premised on the host being in control, something that has the potential to be productive as well as problematic.

LED BY: LISA HIRMER

Lisa Hirmer is an interdisciplinary artist whose practice spans visual media, social practice, performance and art-based forms of research. Her work is focused on exploring the public life of ideas and disrupting barriers that prevent change within human ecologies.

THE BIAS BULL-EYES: WORKSHOPPING OPPRESSION AWARENESS

The workshop leads attendees through anti-oppression exercises to explore personal values, responsibility, group consensus based on evidence rather than bias, oppression awareness and ethics in relation to publicly funded art institutions.

LED BY: SHAISTA LATIF, PAMILA MATHARU, ESMMA MOHAMOUD, LISA DEANNE SMITH

Members of the Bias Bulls-Eye team participate in Toronto's cultural community and actively seek to address multiple equity and inclusion issues through systemic change.

OUTSIDE THE SILOS: ART PRACTICES AS ENVIRONMENTAL JUSTICE

Three practicing artists working in the academy but outside fine arts departments and art schools share their experiences and create a roundtable conversation about the advantages, challenges and ambivalences of working in, across and especially outside institutional silos.

LED BY: HONOR FORD-SMITH, ANDIL GOSINE, LISA MYERS

Full-time faculty members in Cultural and Artistic Practices at the Faculty of Environmental Studies, York University, Ford-Smith, Gosine and Myers are also practicing artists in visual arts and performance. They have individually produced various scholarly and creative works, and have exhibited at galleries and museums internationally.

COLLABORATION, YOUTH AND CONNECTION: DRAWING AND TOUR

This facilitated drawing game will be between participants and youth in Kinngait (Cape Dorset, Nunavut) using the Connected North Teleconference system. Facilitators will also lead a discussion while touring their installation *Towards Something New and Beautiful + Future Snowmachines in Kinngait*, which is part of *Every. Now. Then: Reframing Nationhood* at the Art Gallery of Ontario.

LED BY: ALEXA HATANAKA, PATRICK THOMPSON (PA SYSTEM, EMBASSY OF IMAGINATION)

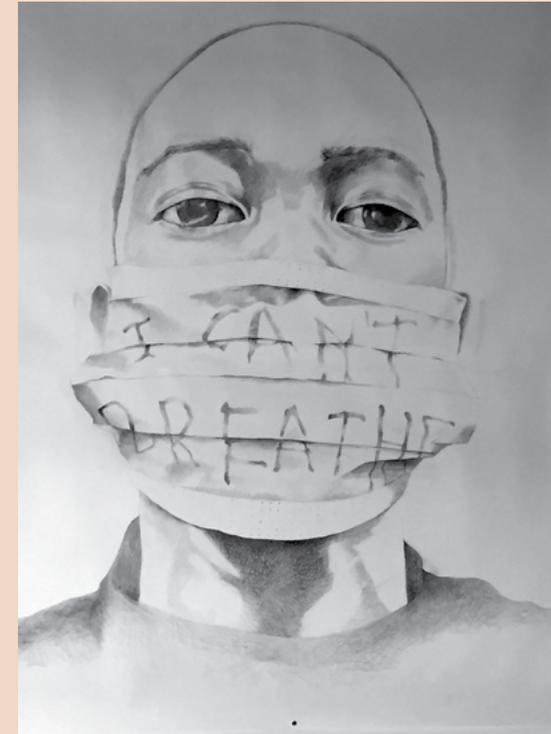
PA System (Alexa Hatanaka and Patrick Thompson) create collaborative and socially engaged projects in the high Arctic, including their ongoing project with Inuit youth in the remote community of Kinngait (Cape Dorset, Nunavut) called Embassy of Imagination (Parr Josephee). Embassy of Imagination engages Kinngait youth in contemporary art practice, including public murals in Canada's urban centers.

CULTURAL RESISTANCE

María Magdalena Campos-Pons' work reconstructs the history of survival of the Cuban culture, religion, and its people. In this round table discussion participants will explore narratives of cultural resistance, while raising topical issues of artistic labor, collaboration, and working with local contexts in the framework of global art events.

LED BY: MARÍA MAGDALENA CAMPOS-PONS

For bio see page 26.



US 2 FOR ERIC, 2016 – 17, SYRUS MARUCS WARE

SESSION 2

1.30pm – 2.30pm

UNPROGRAMMABILITY: A DISCUSSION ON THE ETHICS AND AESTHETICS OF WORKING OUT OF CONTEXT

Using the film screening of *Nuclear Hallucinations* as a foundation for the conversation, Indu Vashist converses with Amy Fung and Sharlene Bamboat about the politics, aesthetics and ethics of what makes a work programmable. Facilitators will navigate the challenges of curating works outside their original contexts, speaking to ideas of censorship, translation and accessibility.

LED BY: INDU VASHIST, AMY FUNG, SHARLENE BAMBOAT

Indu Vashist is the Executive Director of SAVAC (South Asian Visual Arts Centre), a non-profit, artist-run center in Canada dedicated to increasing the visibility of culturally diverse artists. Amy Fung is a writer, researcher and curator currently based in Toronto, with a specialization in criticism, poetics, and the moving image. Sharlene Bamboat is a multidisciplinary artist working predominantly in moving image installation. She has exhibited internationally at Les Complices* (Zurich), the Images Festival (Toronto), the Art Gallery of Windsor (Ontario), and Vasakh Film Festival (Lahore).

MATAURANGA MAORI, ART, DESIGN AND SCIENCE: EXHIBITIONS AS TOOLS FOR ADDRESSING CLIMATE CHANGE IMPACTS

This session is an opportunity for attendees to discuss Huhana Smith's research in major environmental projects. Since 1995 she has been involved with her *iwi* and *hapū* in collaborative, multidisciplinary, kaupapa Māori and action-research projects, which investigate freshwater decline into the marine for Māori water/coastal lands and related biodiversity. More recently, her research addresses climate change concerns for the coastal Horowhenua to Kāpiti regions. Art and design's visual systems are used to supplement mātauranga Māori methods and science. When combined in exhibitions as research techniques, they expand how solutions might integrate complex issues to make those solutions more accessible for local communities.

LED BY: HUHANA SMITH

For bio see page 18.

IN CONVERSATION: BECOMING AN ACCOMPLICE

Co-conspirators Siku Allooloo and Jaskiran Dhillon with Maria Hupfield will talk about the motivations behind the commissioned project *In Conversation: Becoming an Accomplice* curated by Hupfield for *Life on Neebahgeezis; A Luminous Engagement, Many Possible Futures*, Nuit Blanche 2017 City of Toronto. Allooloo and Dhillon will talk about what it means to act in awakened solidarity with Indigenous peoples — a step toward becoming a politicized accomplice — as opposed to the term ally which often projects the illusion of change, while simultaneously reproducing colonial power dynamics of the status quo.

LED BY: MARIA HUPFIELD, SIKU ALLOOLOO, JASKIRAN DHILLON

Allooloo is Inuit/Taino, a writer, environmental activist and community organizer from Denendeh, Northwest Territories. Dhillon is a first-generation academic and advocate who grew up on Treaty Six Cree/Metis Territory in Saskatchewan and a Professor of Global Studies and Anthropology, the New School New York. Her book *Prairie Rising: Indigenous Youth, Decolonization and the Politics of Intervention* (2017), is published by University of Toronto Press. Maria Hupfield is a guest curator for Nuit Blanche Toronto 2017. She is a member of the Anishinaabe Nation from Wasauksing First Nation, Ontario, and lives in Brooklyn.

CABARET CRUSADES

Wael Shawky uses a range of media to produce work that explores issues of history, religion, culture and the effects of globalization on today's society. We will view and discuss together key parts of Shawky's ambitious film trilogy *Cabaret Crusades*, in which he focuses on the complex historical and sociopolitical narratives surrounding the Christian Holy Wars. Shawky engages with history, including interpretations of history, as raw material. 'History and theatre are caught up in each other...the cabaret is a stage for history, as a performance. But for me, as someone who does not believe in any single version of history, this uncertainty is of fundamental importance'.

LED BY: WAEL SHAWKY, SEAN O'NEILL

Sean O'Neill is the Director, Public Programs & Cultural Partnerships at the Art Gallery of Ontario. At the AGO, Sean leads the development and implementation of talks, screenings, performances, concerts, artist residencies and special events for adult, youth and family audiences. He also oversees special projects and major partnerships between the AGO and other cultural organizations. He was the founding programmer of AGO First Thursdays and led the development of Creative Minds, a bi-annual series of events co-presented by the AGO, Massey Hall, CBC and Banff Centre for Arts and Creativity. He also is the host of the CBC's art-focused primetime television show *Crash Gallery*.

For Wael Shawky's bio see page 23.

BEHIND THE SCENES OF THE ACTIVIST PORTRAIT SERIES

Drawing on Syrus Marcus Ware's *Activist Portrait Series*, this discussion will go behind the scenes, featuring a conversation with the activists depicted in the artist's work *Baby, don't worry, you know that we got you*, currently on display at the Art Gallery of Ontario. Ware uses large-format portraiture as a means to render invisible lives visible, featuring trans activists, political heroes and people with disabilities, to celebrate activist culture and lives. The session will discuss recent uprisings, life in the movement for black lives and supporting Indigenous resurgence.

LED BY: SYRUS MARCUS WARE

For bio see page 22.

CARDED: AN ILLUSTRATED JOURNEY INTO THE POLICE DISCIPLINE SYSTEM IN TORONTO

This session reviews the problem of police racial profiling (or "carding") in Toronto while also explaining the legal structures available to citizens to complain about this problem. The performance uses original illustrations by Jon Olbey, who recorded his year long journey learning about Toronto's police disciplinary system, using the medium of comics. Also, insights from Bryant Greenbaum, a human rights lawyer, and university professor, are included in the presentation as he accompanied Jon, helping him navigate the confusing legal terrain of police oversight while also having discussions with him on the effectiveness of the Toronto police oversight system in which police are charged with "policing" themselves.

LED BY: JON OLBAY & BRYANT GREENBAUM

Jon Olbey is a visual artist and a graduate of the Ontario College of Art and Design. His ancestral routes can be traced to the oldest African-Canadian communities in Canada. Dr. Bryant Greenbaum is a Toronto human rights lawyer and university professor at Ryerson University in Toronto. Previously he was the Director of Legal Services at the African Canadian Legal Clinic in Toronto, and the Director of the Integrated Justice Cluster at the South African Department of National Treasury in Tshwane/Pretoria.

A WORKSHOP: AN ACTIVIST, LIBRARIAN AND VIRTUAL REALITY CREATOR ALL WALK INTO A BAR...

How can citizens and communities take hold of their own political futures and design, build and share sustainable post-capitalist solutions for a more equitable and inclusive life? Members of the CFC Media Lab and the Toronto Public Library will host an interactive salon on how an arts-and-culture nonprofit and a public agency can use virtual reality (VR) and interactive art applications to work with artists, activists, citizens and local communities in order to create demand and share solutions for equitable living.

LED BY: ANA SERRANO, HEATHER MATHIS, VICTOR WILLIS, JUSTIN STEPHENSON, DOUGLAS RUSHKOFF

Workshop facilitators are from CFC Media Lab and the Toronto Public Library, representing an interdisciplinary group of passionate, engaged folks clamoring for post-capitalist solutions one evocative art project at a time.

WHY INDIGENOUS KNOWLEDGE MATTERS: CREATING NEW MORAL FABRICS IN SETTLER COLONIAL SOCIETIES

Christine Migwans will discuss Indigenous epistemological resurgence with particular focus on attuning senses to the land and spirits, and treaties between people and non-humans (animals, plant life, land, water, air, etc.) while walking through Trinity Bellwoods Park. Overarching themes include Indigenous space and time vs. colonial “modernity”. This session has been developed through an ongoing conversation between Christine Migwans, Xenia Benivolski and Su-Ying Lee. This conversation invites the public to take part in the Feminist Art Museum’s research and development.

LED BY: CHRISTINE MIGWANS AND PRESENTED BY THE FEMINIST ART MUSEUM

The Feminist Art Museum (FAM) secures space for women (women-identified and gender non-binary people) in contemporary art. Currently in development, FAM is conceived of by curators Xenia Benivolski and Su-Ying Lee. Guest speaker Christine Migwans is an Anishinaabe defender of Indigenous rights.

WALKING THE TALK: IS REAL CHANGE POSSIBLE OR DO WORDS GET IN THE WAY?

In conversation with Cheryl L'Hirondelle and Camille Turner, Leah Snyder will facilitate a dialogue around the language we have come to use. Post Idle No More and the Truth and Reconciliation Commission words like *decolonization*, *(re)conciliation*, and *sovereignty* as well as *indigenization*, *apology* and *treaty* have become more familiar. Are they passive rhetoric solidifying the status quo, or can they be culturally transformative? Together we will explore what these words look like when we translate them into an active force for change. When we walk the talk, what can the future imaginary look like?

LED BY: LEAH SNYDER, CHERYL L'HIRONDELLE, CAMILLE TURNER

Leah Snyder is a digital designer whose work centers on art as social practice and arts advocacy with a focus on new media activism, national narratives in a digital era, and developing communities in cyberspace. Cheryl L'Hirondelle and Camille Turner are artists/curators who activate spaces, both inside and outside the gallery, challenging historical erasure. They share an interest in the “mapping of public memory” and recently collaborated for Landmarks 2017 with their performance Freedom Tours that centered Indigenous and Afrodiasporic world views at Ontario’s Thousand Islands National Park and Rouge National Urban Park.

WE CURATE, WE CRITIQUE: STRATEGIES OF ANTI-BLACK RESISTANCE

Too easily within a Western context, works of art are accessed and celebrated in relation to market forces, often obscuring the very real ways in which art for some communities does more than accumulate monetary value. In this panel the We Curate, We Critique collective explores, analyzes, problematizes and presents strategies around the innovative ways in which Black Canadian artists engage in creative acts of survival in the art world and beyond.

LED BY: PAMELA EDMONDS, CHIEDZA PASIPANODYA, MARK V. CAMPBELL, YANIYA LEE, GENEVIEVE WALLEN

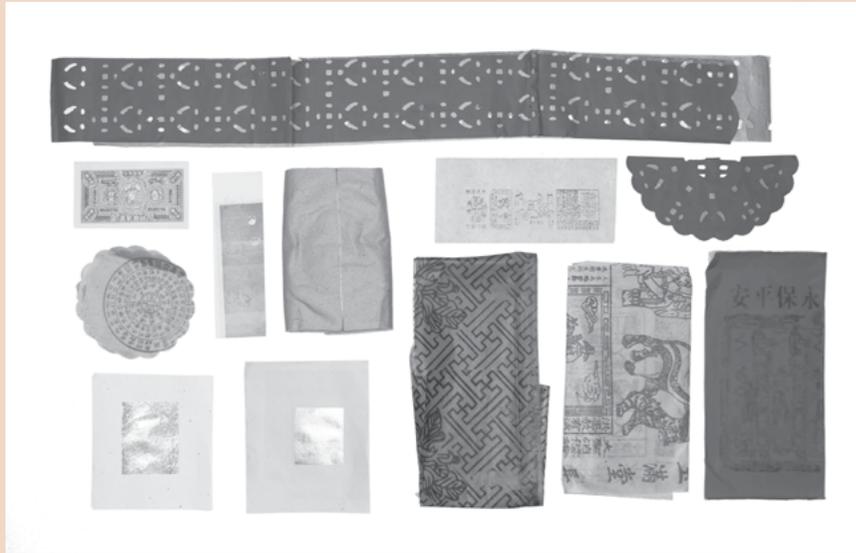
We Curate, We Critique is an arts collective invested in expanding the ways in which creative work by Black Canadians is engaged, promoted and supported. As such, the collective fosters collaborative projects and creates peer mentorships to make art and critical writing from a Black Canadian perspective a sustainable possibility.

ANGRY ASIAN FEMINIST GANG: BRING SOUP LOVE

The AAFG will host a healing soup workshop and roundtable discussion. The collaborative making of a medicinal bone broth called *Sei Mei Tong* becomes a way to share sacred knowledge as well as create metaphors for ways of finding safety, support, and healing and nurturing Diaspora communities within the arts.

LED BY: AMY WONG, ANNIE WONG, BASIL ALZERI, EMMIE TSUMURA, MARILYN FERNANDES, REGINA WONG OF THE ANGRY ASIAN FEMINIST GANG (AAFG)

The Angry Asian Feminist Gang is an amorphous group of self-identifying Asian feminists with an interest in art and cultural production. The group’s mission is to create a network of Asian feminists dedicated to working collaboratively, making space and developing dialogue centered on Asian feminist concerns. AAFG aims to develop an inclusive practice in which members can productively build up alternative cultural landscapes.



ANNIE WONG, 2017

SESSION 3

3.00pm – 4.00pm

REIMAGINING LIBERATION: WOMEN OF COLOR AND REFLECTIVE STORYTELLING

How have Women of Color reclaimed storytelling formats to evoke questions of identity and belonging? This session will explore “the production of presence,” which is defined as “the creation, management and distribution of content and stories that center on the marginalized individual and reflect the being-in-the-world of marginalized groups in deliberately authentic and representative ways.” These accounts provide alternative retellings and imaginings of everyday lived experiences, counter dominant narratives and allow WOC to portray their realities in new ways.

LED BY: SANA A. MALIK, NEHAL EL HADI, LEYLA JEYTE FROM THIS IS WORLDTOWN

This Is Worldtown is a digital hub featuring the first-person expression of women of color, globally, across storytelling mediums. The platform shares stories directly from those who are building, making art, sharing their pain and their truth. This Is Worldtown launched a successful series of panel events with prominent women of color media makers shaping new media realities in Toronto and beyond.

CREATIVE REVOLUTIONS, CREATING HOMELANDS

Art and creativity are fast becoming the root and centre of Indigenous social movements for sovereignty as well as water and land protection. This panel of artists and land/water protectors asks: How are these creative actions like posters, installations, performances, and the round dance forming new social movements for Indigenous Peoples? Why is creativity at the heart of our homelands? What vision do artists and creative actions give to our future?

LED BY: CANNUPA HANSKA LUGER, WANDA NANIBUSH, SYLVIA MCADAM

For bios see pages 24, 18, 31.

GHOST INTIMACIES: MICE MAGAZINE ISSUE 3 LAUNCH AND READING

What are the techniques, ritual practices and hauntologies for unsilencing the ghosts and critiquing the ways racism, ableism, patriarchy, transphobia and homophobia alienate us from their and our stories? Please join the MICE Magazine Collective in reading and discussing together the newly released Issue 03: Ghost Intimacies.

LED BY: AMY FUNG, CHRISTINA BATTLE, JACLYN BRUNEAU, ESMÉ HOGEVEEN, YANIYA LEE, MARINA FATHALLA, SCOTT MILLER BERRY

MICE [Moving Image Culture Etc.] Magazine is an online periodical devoted to critical writing and artists' projects about and within moving-image culture. It is published twice annually in Toronto and has an international focus. Members of MICE Magazine (4:3 Collective) are Amy Fung, Christina Battle, Scott Miller Berry, Jaclyn Bruneau, Jesse Cumming, Ben Donoghue, Esmé Hogeveen, Marina Fathalla and Yaniya Lee.

ART AS RESISTANCE: BRIDGING ARTS AND ANTI-OPPRESSIVE PRACTICE

The objective of this workshop is to share and build effective arts and social justice tools for artists and art educators working with underserved communities. The workshop will discuss the forms of systemic oppression that profoundly impact marginalized youth within the greater Toronto area, and some arts directives that can be used to engage in critical dialogue. The group will be invited to participate in an activity on cultivating allyship from an anti-oppressive practice lens.

LED BY: ZAHRA KOMEYLIAN, ALA' AL-THIBEH

Zahra Komeylian is an Iranian-Canadian Muslim ceramics artist, educator and social justice advocate. She is the founder and program lead of Project ArtPowerment, a grassroots arts program for marginalized youth in North Etobicoke. Ala' Al-Thibeh is a facilitator and co-curator for the project. She is also the founder and a project coordinator of Illuminate Arts KW, a Muslim women-based arts project of the Coalition of Muslim Women of KW.

THE REVOLUTIONARY FORCE OF THE PAST

In this roundtable, Bouchra Khalili will lead a discussion based on her recent work which reactivates forgotten stories of the history of the liberation of North Africa, the Middle-East, and their diaspora.

LED BY: BOUCHRA KAHLILI

For bio see page 18.

FACE VALUE: A CONVERSATION ON THE AESTHETICS OF BELIEVABILITY

What does aesthetics have to do with legibility? What goes into being believed? What are the material benefits of being believable? Join Alok Vaid-Menon, Fallon Simard and Barak adé Soleil in conversation with Whippersnapper Gallery's Director of Programming Joshua Vettivelu as they explore some of the ways power is bestowed, upheld and named through aesthetic legibility.

LED BY: ALOK VAID-MENON, FALLON SIMARD AND BARAK ADÉ SOLEIL IN CONVERSATION WITH WHIPPERSNAPPER GALLERY'S DIRECTOR OF PROGRAMMING, JOSHUA VETTIVELU

Fallon Simard is an Anishinabe artist and filmmaker from Couchiching First Nation, in Treaty #3 Territory. They are a gender non-conforming interdisciplinary artist whose work looks at the intersections of land, extraction, mental health and state violence perpetrated on to Indigenous bodies within a context of colonialism. Barak adé Soleil has charted an expansive career as an artist, independent curator, and consultant, cultivating contemporary art within community. Internationally noted and award-winning, his work draws on traditions of the African diaspora, queerness, postmodernism and disability aesthetics. Barak is currently the Artistic Director of Tangled Art + Disability in Toronto. Alok Vaid-Menon is a trans performance artist with a lot of feelings. Their poetic challenge to the gender binary has been internationally renowned.

NEGOTIATING HOME IN CRISIS TIMES: A COLLECTIVE 'ZINE DIALOGUE

This workshop will focus on producing a collective 'zine. Sharing knowledge and experiences of home, participants can focus on individual production or paired/team production to produce one or more pages that will be assembled at the conclusion of the session.

LED BY: CHRIS CAVANAGH

Chris Cavanagh has been a social justice activist for more than forty years. As a storyteller, popular educator, and community artist, he makes 'zines and teaches graduate classes at the Faculty of Environmental Studies at York University.

CLOUD PARTY

Toronto artist, professor and amateur naturalist Diane Borsato will lead a practical workshop to develop skills at identifying clouds and other atmospheric effects in the museum. Discarding official art historical narratives presented, Borsato will guide participants through the Canadian galleries on the second floor of the AGO to discuss cloud types, their supplementary features, and other optical environmental phenomena. While we consider works of painting and sculpture, we will also address other aspects of the museum environment, from the humidifiers to the skylights. Questions such as Why are there no rainy days in the Canadian galleries? and others will be discussed. Field guides for cloud identification and the weather will be provided for participants.

LED BY: DIANE BORSATO

Diane Borsato is an award-winning Toronto-based artist who has worked with amateur naturalists, students and other artists in public projects in Canada and internationally. She teaches advanced studio art courses in performance, video and social practices at the University of Guelph.

IN OUR OWN WORDS: REVISITING THE BLACK LEXICON THROUGH POETRY

In this session, participants will read, analyze and discuss poems written by Black Canadians over the last fifty years. The poems are taken from a wide-range of positionalities and experiences, and have been selected to help cultivate a fuller understanding of Black identity in Canada. The facilitator will provide participants with important contextual information, and support regarding the poem and/or poet. The primary focus of the session is to critically reflect upon the ways the poems push us toward a richer view of Blackness.

LED BY: PHILLIP DWIGHT MORGAN

Phillip Dwight Morgan is a first-generation Canadian writer of Jamaican heritage. His poetry and short essays have appeared in *Briarpatch* and *Spacing* magazines as well as *macleans.ca*, *cbc.ca*, and *rabble.ca*. His poem "Free Trade Agreement" was runner-up for best poem in *Briarpatch Magazine's* 2016 Writing from the Margins contest and his poem "Shades of America" received honorable mention for the 2016 Blodwyn Memorial Prize. Phillip's current project, "Portraits in Black Face," is being written under the guidance of Moez Surani through the Diaspora Dialogues Mentoring Program, with the support of the Toronto Arts Council.

RASTA PASTA

On this ambulatory journey into the heart of Toronto's Kensington Market we ask: what might performatively constitute the creation of mixed-raced aesthetics? We consider what "elemental" methodologies, frameworks, processes, protocols, ethics and empathies might inform this practice. Then we will feast on the evidentiary trace of Toronto's mixed cultural heritage at the street-style, storefront, Jamaican-Italian restaurant Rasta Pasta. We posit that the recipe of art making must change if we are to engage in new traditions that give rise to symbols, solidarities, and cultural manifestations that are that are not singularly sought but collectively contaminated.

LED BY: EMELIE CHHANGUR

Emelie Chhangur is a first-generation, mixed-raced Torontonion (Guyanese/British) dedicated to fostering the future aesthetics of Toronto through long-term participatory projects that bring individuals and groups with no (perceived) natural affinity together into meaningful relation. Her projects appropriate existing dramaturgical formats — i.e., civic ceremonies or street processions — recasting the characters not usually found at the civic heart of her city. During her tenure as curator, Chhangur has transformed the Art Gallery of York University (AGYU) into a socially responsive and civically minded gallery through a practice she calls "IN REACH."



CLOSING CEREMONY: PUBLIC STUDIO

4.30pm

In unison we declare that nature be afforded the same rights as people. We demand the end to extraction and colonial destruction, to war and displacement driven by economic greed. We demand this day that the earth be recentered together with people, we demand that the Canadian government include the Rights of Nature into the Charter of Rights and Freedoms. We say this, we chant this, and we demand our future together. The revolution is coming.

At the end of the day the artists Hiba Abdallah and Ange Loft will lead a Public Studio performance of choral voices declaring the Rights of Nature. Creative Time Summit attendees are invited to participate

Hiba Abdallah is an artist and organizer exploring the convergence of art and civic engagement through participatory exhibitions and temporary public interventions. Borrowing from dialogic, collaborative, and design strategies, her work explores the complexities of locality and civic agency as forms of social engagement.

Ange Loft is the Associate Artistic Director of Jumblies Theatre, a multidisciplinary artist from Kahnawake Mohawk Territory. An ardent collaborator, arts advocate and amateur historian, she facilitates in interdisciplinary creation, outdoor performance, arts-based research and community art design. She is also a Juno- and Polaris-nominated vocalist with YAMANTAKA//SONIC TITAN.,

The closing ceremony will include a traditional Haida song and prayer led by **Terri-Lynn Williams-Davidson**, a vocalist and well-known lawyer representing the Haida Nation in the area of aboriginal-environmental law.

A MONUMENT TO THE CENTURY OF REVOLUTIONS

September 30 to October 1, 2017

7.00pm – 7.00am

NATHAN PHILLIPS SQUARE
100 QUEEN ST W, TORONTO

The Summit coincides with *A Monument to 100 Years of Revolution*, a work by renowned Russian collective Chto Delat, curated by Creative Time Artistic Director Nato Thompson, and designed by famed architect Yury Avvakumov (Moscow) for Nuit Blanche Toronto. The immersive installation is a living monument, consisting of an array of containers producing a small village and housing works from Chto Delat and local artist activist groups reflecting on the history and future of revolution. With individual and collective actions on Nathan Phillips Square and stage, City Hall will transform into a veritable mass-shipped revolution that unpacks into a world.

CONTAINER DESCRIPTIONS

1 A MONUMENT TO THE CENTURY OF REVOLUTIONS, GREAT OCTOBER SOCIALIST REVOLUTION, RUSSIA 1917, 2017

This container tells the history of the Russian Revolution, which erupted in the middle of the brutal First World War as an anti war movement.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEJNIKOV
— SAINT PETERSBURG, RUSSIA

2 VILLAGE PRINT SHOP



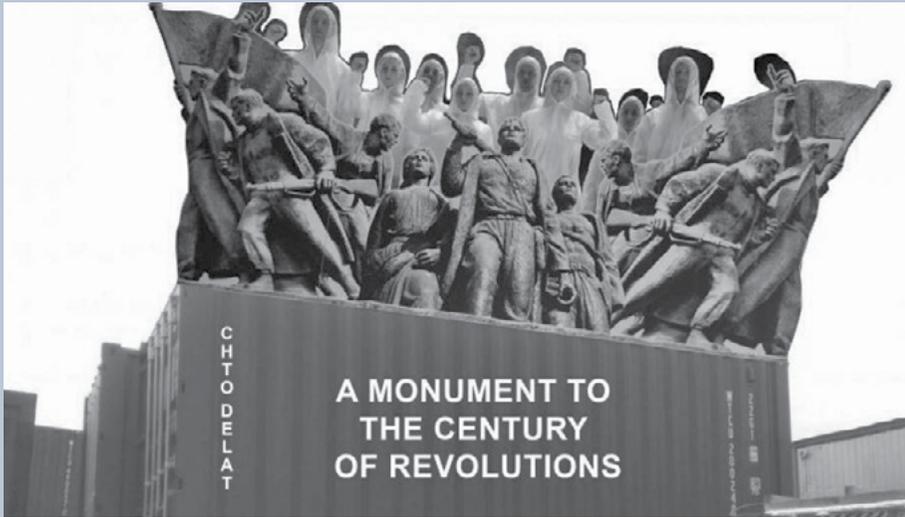
This temporary community print shop engages with the public to print materials for various participating artist activists and organizations. This project is an active print and distribution hub to disseminate the voices of the revolution.

JUSTSEEDS ARTISTS' COOPERATIVE — TORONTO, CANADA

3 YUGOSLAV PARTISAN ANTI-FASCIST STRUGGLE AND THE NON-ALIGNED MOVEMENT

The imagery used in this container display reflects a rich culture of memorials to the victims of the war in Yugoslavia and contains historical slogans of the partisan struggle.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEJNIKOV
— SAINT PETERSBURG, RUSSIA



Now is a time to reflect. One hundred years ago the Bolshevik Revolution came crashing through Petrograd with a promise of communism. The call for distributed equality woke up the peasant class and overthrew the tsarists of Russia. This battle cry would come to haunt, inspire and mobilize revolution since, and yet the specter of communism, at this point in global history, feels ever so faint; a cobweb in a maelstrom.

The artwork by the Russian collective Chto Delat, consists of an array of shipping containers producing a small village; a veritable mass-shipped revolution that unpacks into a world. The work, designed by the famed architect Yuri Avvakumova, takes its cue from El Lissitzky's *Beat the Whites with the Red Wedge* (1920).

Roughly half of the containers will take on a different moment in revolutionary history, ranging from the Mexican Revolution, Yugoslavia and China to May '68, Cuba, and to Zapatista. The other half will house local artist activist groups touching on issues that address Indigenous peoples, migrant workers, sex workers rights, queer activism, revolutions dedicated to African diaspora, and much more. In doing so, this living, breathing monument brings into the world a social space that informs and complicates the narrative and history of global justice.

— Nato Thompson

4 GERMAN REVOLUTION OF 1918-19

This container is inspired by the electrifying impact of the Bolshevik Revolution and the experience of the horrors of the First World War, when the German working class rebelled.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEYNIKOV
— SAINT PETERSBURG, RUSSIA

5 POSTCAPITALIST PROPAGANDA



Postcapitalist Propaganda is an interactive advertising campaign, using animation, printed matter and live performance. It's about a future in which postcapitalism is hegemonic and capitalism is resistant.

TOUGH GUY MOUNTAIN — TORONTO, CANADA

6 TORONTO THROUGH SOUND

Toronto Through Sound is a 10-minute soundscape that explores Toronto's rich immigrant and Indigenous history over the last 50 years, with a focus on the present and a glance into the possible future.

LAL — TORONTO, CANADA

7 COSMIC MELANIN: ENTER THE LOOP

An 88 Days of Fortune showcase unlike any other. A continued celebration of our eighth year anniversary, Cosmic Melanin: Enter The Loop will be a full 12 hours of music, performance and visual art. A glance into a future of what can be. Featuring some of the city's best and brightest artists and musicians.

88 DAYS OF FORTUNE — TORONTO, CANADA

8 COLOR REVOLUTIONS

In this container audiences will learn about the Color Revolutions, notable for the important role of non-governmental organizations (NGOs), often sponsored by the CIA or other US-based organizations.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEYNIKOV
— SAINT PETERSBURG, RUSSIA

9 MONUMENT TO (IM)MOBILIZATION



Monument to (Im)mobilization sees migrants in struggle as revolutionaries. It is a 1:1 scale installation of a maximum security immigration detention cell accompanied by audio/textual artifacts of migrants in revolutionary moments in recent history.

TINGS CHAK — TORONTO, CANADA

10 THE VIMINAL SPACE

The Viminal Space explores the social and legal framing of sex workers as victims and criminals simultaneously: victims if they do not agree to be criminalized and criminals if they don't agree to be victimized.

OPERATION SNATCH — TORONTO, CANADA

11 HOW WE RISE FROM OUR STRUGGLES

The RISE container represents the distance between the heart and the mind. Explore the struggles created by oppression, and the disconnect in the harmony of the mind and the heart. Vulnerability is the platform for human existence.

RISE EDUTAINMENT — TORONTO, CANADA

12 1968 THROUGH CONTINENTS (PARIS, OAKLAND, AND ELSEWHERE)

This container highlights the importance of the 1968 global protests, which occurred fifty years after the first socialist revolutions, when the new movements of the poor, oppressed and excluded rose up as a global tsunami.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEYNIKOV
— SAINT PETERSBURG, RUSSIA

13 PERESTROIKA IN THE USSR AND 1989

In this container, audiences will learn about Perestroika, a political movement for reform within the Communist Party of the Soviet Union from the 1980s to 1991, widely associated with Soviet leader Mikhail Gorbachev and his glasnost (meaning “openness”) reform policy.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEYNIKOV
— SAINT PETERSBURG, RUSSIA

14 THE STOLEN PEOPLE

The Stolen People transports the public 100 years into the future—to a post-apocalyptic bunker holding great secrets. By day, a workstation for the proletariat, by night, home to an underground alliance.

SYRUS MARCUS WARE , MELISSE WATSON — TORONTO, CANADA

15 MEXICAN REVOLUTION 1917 ZAPATISTAS ARMY OF NATIONAL LIBERATION UPRISING 1994

The subject of this container is the Mexican revolution of the masses, led by insurgent peasants Pancho Villa and Emiliano Zapata, which ushered in, among many things, the Mexican muralist movement.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEYNIKOV
— SAINT PETERSBURG, RUSSIA

16 THE REMATRIATION OF REVOLUTION FEATURING RED SLAM

Bring your Medicine. Bring your Message. Engage with us; through HipHop Warriorism; exploring the interconnectivity of intention on this land and our capacity to awaken resilience.

RED SLAM — TORONTO, CANADA

17 CHINA REVOLUTION AND THE “THE LITTLE RED BOOK” OF REVOLUTIONS

This container foregrounds the Chinese Communist Revolution, which started in 1945 and led to the establishment of the People’s Republic of China on October 1, 1949.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEYNIKOV
— SAINT PETERSBURG, RUSSIA

18 MORE OR LESS



A collaboration between the artists, Carole Condé and Karl Beveridge, and members of the Ontario Coalition Against Poverty (OCAP). The project addresses issues of poverty and the history of resistance by the dispossessed in Toronto.

CAROLE CONDÉ, KARL BEVERIDGE, ONTARIO COALITION AGAINST POVERTY (OCAP)
— TORONTO, CANADA

19 CUBAN REVOLUTION, 1959. PATRIA O MUERTE

In this container, the Cuban Revolution’s profound cultural impact is highlighted, especially its role in creating new possibilities for anti-colonial struggles around the world.

DMITRY VILENSKY, TSAPLYA OLGA EGOROVA, NIKOLAY OLEYNIKOV
— SAINT PETERSBURG, RUSSIA

20 LUKUMI DUB OPERA: 150 YEARS BEFORE & AFTER

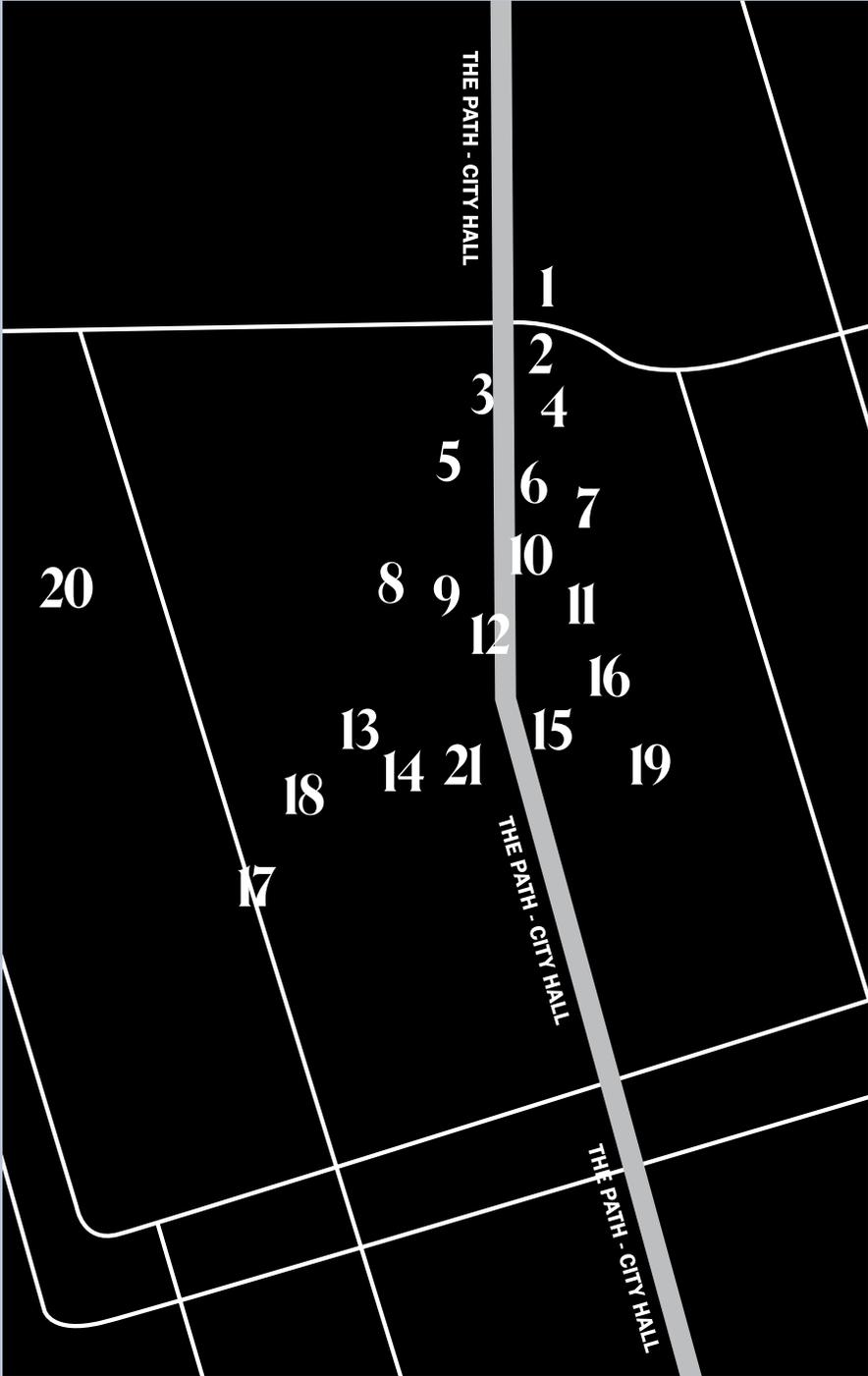
Lukumi Dub Opera by d’bi.young anitafrika is an Afro-futurist performance art piece that explores a fictitious environmental fallout from a nuclear disaster, set in Ontario. It casts an eye 150 years into the past and 150 years into the future.

D’BI.YOUNG ANITAFRIKA , THE WATAH THEATRE — TORONTO, CANADA

21 DOMESTICATE ME

“Domesticate Me” re-tells the story of the capabilities of women, by focusing on the importance of domestic labor and reimagining them in a visual language not often portrayed by mass media and society.

ASHLEY MACKENZIE-BARNES, MERNA — TORONTO, CANADA



SCREENING SITES

Every year, Creative Time streams the Summit to thousands of remote viewers via Livestream. Since 2011 a global network of over 150 organizations, universities, and cultural institutions have hosted screenings of the Summit everywhere from São Paulo to Kathmandu!

FACT (Foundation for Art and Creative Technology)
 Pontificia Universidade Católica
 Aferro Gallery
 Clark House Initiative
 Eastside Projects
 NYU-Steinhardt, Department of Art and Art Professions
 Spike Island
 University of Liberal Arts (ULAB)
 Siena Art Institute
 LevArt
 Filip Zezovski Lind
 Public Space One
 Jefferson School African American Heritage Center
 Kunsthalle Wien
 21c Museum Hotel Louisville
 Streaming Museum
 Third Space Galway
 Brownsville Museum of Fine Arts
 Somerset House
 The Society of Mind Studies, Institute of Chung-Ang Philosophical Studies, Chung-Ang University
 Casa Tres Patios (C3P)
 Maryland Institute College of Art (MICA)
 ThalieLAB, Thalie Art Foundation
 Marfa Live Arts
 Winchester School of Art, University of Southampton
 ROG, co-produced with Modri Kot and the Museum of Contemporary Arts of Montevideo (MACMO)

Liverpool, UK
São Paulo, Brazil
Newark, USA
Mumbai, India
Birmingham, UK
New York, USA
Bristol, UK
Dhaka, Bangladesh
Siena, Italy
Levanger, Norway
Malmö, Sweden
Iowa City, USA
Charlottesville, USA
Vienna, Austria
Louisville, USA
New York, USA
Galway, Ireland
Brownsville, USA
London, UK
Seoul, Republic of Korea

Medellín, Colombia
Baltimore, USA
Ixelles, Belgium
Marfa, USA
Winchester, UK
Ljubljana, Slovenia



ADVISORY COUNCIL

The 2017 Creative Time Summit Advisory Council is composed of academics, educators, artists, activists, and community leaders whose work speaks directly to the themes of decolonial practices, social and climate justice movements, aboriginal rights movements, and socially engaged and contemporary aboriginal art practices. Council members provided focused feedback and input to the Summit team on matters including, areas and methods of research, community outreach and engagement, and program formats. Furthermore, council members contributed their experience and skills to speak to the intersection of visual art and activism within Canada's cultural sector.

The 2017 Creative Time Summit Advisory Council is comprised of:

Umbereen Inayet, artistic producer of public art exhibitions and monumental projects, Nuit Blanche Toronto

Luis Jacob, multimedia artist, curator and professor of Fine Arts, Vermont College of Fine Arts, Montpelier

Naomi Johnson, artistic director of Woodland Cultural Centre, Brantford

Anique Jordan, artist, educator, activist, and executive director of Whippersnapper Gallery, Toronto

Dr. Gerald McMaster, curator, artist, author, and professor of Indigenous Visual Culture and Critical Curatorial Studies, OCAD University, Toronto

Sean O'Neill, director of public programs and partnerships at the Art Gallery of Ontario, Toronto

Julia Paoli, director of exhibitions and programs at Mercer Union, Toronto

Indu Vashist, executive director of South Asian Visual Arts Centre, Toronto

Syrus Marcus Ware, Vanier Scholar, a visual artist, community activist, researcher, youth-advocate, and educator

ABOUT CREATIVE TIME

Creative Time, the New York-based public arts non-profit, is committed to working with artists on the dialogues, debates, and dreams of our time. Creative Time presents the most innovative art in the public realm, providing new platforms to amplify artists' voices, including the Creative Time Summit, an international conference convening at the intersection of art and social justice.

Since 1974, Creative Time has produced more than 350 groundbreaking public art projects that ignite the imagination, explore ideas that shape society, and engage millions of people around the globe. Since its inception, the non-profit organization has been at the forefront of socially engaged public art, seeking to convert the power of artists' ideas into works that inspire and challenge the public. Creative Time projects stimulate dialogue on timely issues, and initiate a dynamic experience between artists, sites, and audiences.

For more information on Creative Time and its projects, visit www.creativetime.org

ABOUT THE CREATIVE TIME SUMMIT

The Creative Time Summit is an annual convening for thinkers, dreamers, and doers working at the intersection of art and politics. Functioning as a roving platform, the Summit brings together artists, activists, and other thought leaders engaging with today's most pressing issues. Presenting a critical range of perspectives, the Summit provides strategies for social change in local and global contexts.

Launched in New York City in 2009, the Creative Time Summit was the first major international platform for socially engaged art, and has since grown to encompass an expanded field — featuring a range of multidisciplinary practices from music to policy making. To date, the Summit has hosted over 8,000 live attendees and hundreds of luminaries on its stage, including legendary art critic Lucy Lippard, Academy Award-winning filmmaker Laura Poitras, MacArthur “Genius” award winning contemporary artist Carrie Mae Weems, #BlackLivesMatter co-founder Alicia Garza, and President of Afghanistan Ashraf Ghani. Just as significantly, the Summit is also a forum for emerging artists and thinkers to debut ideas and projects.

In an effort to reach new audiences and explore issues within a global context, in 2014, Creative Time began partnering with institutions beyond NYC, taking the Summit to cities around the world including Stockholm, Venice, Washington, DC, and now, Toronto. Local attendees are invited to propose panels, roundtables, and workshops through an open call, and Summit events highlight each city's unique aesthetic and social spaces. In its travels outside of New York, the Summit aims to foster meaningful connections among a growing global community while also highlighting locally driven programming. The Summit also meets tens of thousands of attendees in their hometowns through Livestream, as well as through more than 100 satellite screening sites that host live events in cities from Dhaka to São Paulo.

BOARD

Philip Aarons / Waris Ahluwalia / Steven Alden / Jill Brienza / Francesca Campbell
Joanne Leonhardt Cassullo / Suzanne Cochran (Chair) / Sofia Hernández Chong Cuy
Marie Douglas / Dana Farouki / Heather Farrer / Cristina Grajales / Michael Gruenglas
Pablo Helguera / Stephanie Ingrassia / Stephen Kramarsky / Sarah Lewis / Patrick Li
Vik Muniz / Jon Neidich / Shirin Neshat / Trevor Paglen / Maura Pally / Renee Rockefeller
Victoria Rogers / Elizabeth Sorensen / Melissa Schiff Soros / Robert Stilin / Ellen Taubman
Felicia Taylor / Bradley Tusk / Jed Walentas / Amanda Weil / Lily Johnson White

PRODUCERS COUNCIL

Ekaterini Delphine Erato Balodimas / Ivana Berendika / Maria Brito / Molly Epstein (Co-Chair)
Julia Fowler / Francesca Hecht / Fern Moufarrige / Suchi Reddy / Liz Sadeghi / Eileen Caulfield Schwab
Pensiri Scott (Co-Chair) / Marcio Souza / Axel Stawski

AMBASSADORS

Desiree Almodovar / Julia Arnhold / Paul Arnhold / Mallory Blair / Claudia Cellini
Alexandra Chemla / Lauren Cochran (Co-Chair) / Carlton DeWoody / Mandie Erickson
Jesse Finkelstein / Charles Gepp / Alessandra Henderson / Catherine Henry / Colleen Leth
Artur Melentin / Charlie Nucci / Tomoko Ogura / Nic Rad / Andres Santo Domingo
Daniel Spelman / Justin Stanwix (Co-Chair) / Cara Thomas / Marcus Vinicius Ribeiro
Margaret Wang (Co-Chair) / Blake Weinberg

STAFF

Alyssa Nitchun / Nato Thompson / Carolina Alvarez-Mathies / Corina L. Apostol / Ashley R. Artis
Teal Baskerville / Eric Bees / Ashley Chavis / Panny Chayapumh / Jean Cooney / Kat Fry
Eduardo Gomez / Natsha L. Logan / César Martínez / Marisa Mazria Katz / Matthew C. McCardwell
Alex McClure / Elvira Dyangani Ose / Cynthia Pringle / RJ Rushmore / Sally Szwed / Alex Winters

WITH GRATITUDE

The Creative Time Summit is the leading conference devoted to exploring the intersection of art and social justice.

SUMMIT TEAM

Nato Thompson, Artistic Director
Sally Szwed, Director, Creative Time Summit
Teal Baskerville, Summit Coordinator
Karin Shankar, Mellon Summit Fellow
Corina L. Apostol, Mellon Editorial Fellow
Alex Winters, Summit Assistant
Ben Bromley, Visuals Manager

SUMMIT INTERNS

Sacha Reed Pfeufer
Thando Mlambo
Kearra Gopee
Molly Lieberman
Lewam Dejen
Sofía Benitez

LEADERSHIP

The Creative Time Summit: *Of Homelands and Revolution* is made possible by the Trust for Mutual Understanding, Partners in Art, Blum Media International and the Blum Family Foundation.



Additional support is generously provided by The British Council Canada, Kickstarter, OCAD University, and the Royal Norwegian Consulate General Ottawa.

Media support is provided by Global Voices and the Musagetes Foundation.

Major Creative Time programming support for 2017 has been provided by:



**LAMBENT
FOUNDATION**

TOBY D. LEWIS DONOR
ADVISED FUND OF THE
JEWISH FEDERATION OF
CLEVELAND

**The Andy Warhol Foundation
for the Visual Arts**

THANK YOU FROM ALYSSA NITCHUN



Summit partners — The Power Plant and The Art Gallery of Ontario — as well as our generous Summit supporters, the Trust for Mutual Understanding, Partners in Art, Blum Media International and the Blum Family Foundation, as well as The British Council Canada, Kickstarter, OCAD University, the Royal Norwegian Consulate General Ottawa, Ford Foundation, Lambent Foundation, Toby Devan Lewis, and The Andy Warhol Foundation for the Visual Arts.

None of this would be possible without the hard work, determination, and leadership of our Summit team and the larger Creative Time staff that supports everything we bring to life.

I look forward to spending the next two days together, learning, sharing, and making a collective impact on this moment.

As Acting Executive Director of Creative Time, it's my pleasure to host you all at this year's Creative Time Summit: *Of Homelands and Revolution*. Over the past nine years the Creative Time Summit has brought together more than 500 presenters from about 45 countries with nearly 10,000 participants from around the world. We dug into the Curriculum in Venice and Bed Stuy, explored questions of nationalism and migration in Stockholm, and just last year at the height of U.S. election frenzy we convened in Washington D.C. to strategize on how to occupy the future in the midst of deep uncertainty. Now, as we gather in Toronto, for *On Homelands and Revolution*, these twin notions of home and change could not be more palpably resonant.

For over 40 years, Creative Time has worked with artists to contribute to the dialogues, debates, and dreams of our times. We do this by providing platforms that amplify artists' ideas and voices — pushing the boundaries of what art is and can be — through large public art commissions like Pedro Reyes' *Doomocracy*, an immersive house of (political) horrors and Kara Walker's *A Subtlety* at the Domino Sugar Factory; through collaborative exhibitions like *Funk, God, Jazz and Medicine: Black Radical Brooklyn*; and of course, through the Creative Time Summit, now the leading annual gathering for thinkers dreamers and doers working at the intersection of art and politics.

I'd like to express our deepest gratitude to our



FORDFOUNDATION

**LAMBENT
FOUNDATION**

TOBY D. LEWIS DONOR
ADVISED FUND OF THE
JEWISH FEDERATION OF
CLEVELAND

**The Andy Warhol Foundation
for the Visual Arts**