

# FUTURE WORLDINGS

**SATURDAY, IMAGINING DECOLONIAL  
SEPTEMBER FUTURES**

**28**

**9 AM - 7 PM**

Reliance Theatre  
Emily Carr University  
520 E 1st Ave, Vancouver  
(Hybrid - Onsite & via Zoom)

✦ Alejandra  
Gaviria-Serna

✦ Bongji Dhlomo

✦ Daina Warren

✦ David Ng

✦ Karen Tam

✦ Lebogang Mogul  
Mabusela

✦ Lisa Baldissera

✦ Mimi Gellman

✦ Nura Ali

✦ Pat Vera

✦ Pebofatso Mokoena

✦ Randy Lee Cutler

✦ Sikho Siyotula

✦ Sun Forest

✦ Sven Christian

✦ Usha Seejarim

✦ Wezile Harmans

✦ Xwalacktun

## CONFERENCE

Co-produced by the Aboriginal Gathering Place and the Jake Kerr Faculty of Graduate Studies at Emily Carr University of Art + Design and Griffin Art Projects, in collaboration with the Transformative Memory International Network / Institute for Gender, Race, Sexuality and Social Justice, University of British Columbia

The *Future Worldings* conference takes place on the unceded, traditional and ancestral territories of the x<sup>w</sup>məθkwə'yəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations, who have been the stewards of these lands and waters for millennia. We are grateful to live, work, learn and create together within these sacred spaces and alongside each Nation's continuing stewardship of their territories.

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# INTRODUCTION

Organized by the Aboriginal Gathering Place + Jake Kerr Faculty of Graduate Studies and Research at Emily Carr University, UBC Institute for Gender, Race, Sexuality and Social Justice, and Griffin Art Projects, the **Future Worldings** Conference considers approaches to shared “worldmaking,” employing a collective and collaborative methodology that arises from the contributions of partners, presenters and audience members. The **Future Worldings** conference provides a forum to work alongside and with one another to articulate and reflect on our shared relations to the unfolding concerns of thinking through decolonial futures together. **Future Worldings** also considers how it may be possible to retain the specificities of site, body, history, access and cultural understandings in order to “world” together.

Common to South Africa and Canada are histories of colonial occupation, separatist policies that purposefully isolated and even eradicated Indigenous people, institutional racism and ongoing marginalization. Despite attempts at land restitution and the implementation of truth and reconciliation commissions in both countries, the scars of respective historical traumas surface in different ways. Consciously and subconsciously, independently and collectively, the artists gathered at the conference have been expressing different levels of a decolonized future in overt and subtle ways.

The **Future Worldings** conference considers several questions: What are the conditions for creating the world? How do we imagine ways of creating a cosmology? What forms of language/terms/collection of understanding might this encompass? Connecting the works of the participating artists is the centrality of the body within their work—as a site of cultural space and of knowing and receiving the world. The conference further includes themes that have emerged within the practices of the artists, who are featured in two international residencies and a related exhibition, **Future Worldings**, held at Griffin Art Projects (September 28-December 15, 2024). These themes include notions of language, writing practices and the materiality of visual language, all of which operate both viscerally and within semiotics, using text as image and material as texture.

We look forward to sharing this day with you!

**Lisa Baldissera**  
Director  
Griffin Art Projects

**Randy Lee Cutler**  
Professor and Associate Dean,  
MFA program  
Jake Kerr Faculty of Graduate Studies  
and Research  
Emily Carr University

**Daina Warren**  
Executive Director  
Indigenous Initiatives +  
Aboriginal Gathering Place  
Emily Carr University



Image Courtesy of Daniel Stompie Selibe

## DANIEL STOMPIE SELIBE

Daniel Stompie Selibe (born in 1974 in Soweto, South Africa) is a multidisciplinary artist living and working in Johannesburg, South Africa. His art education includes programs at Artist Proof Studios, Dobsonville Manu Technical College, Technikon Witwatersrand and Dorkay

House. He also trained as an art therapist at the Art Therapy Centre in Johannesburg. Selibe has had four solo exhibitions at Berman Contemporary in Johannesburg. He has participated in numerous group exhibitions in Johannesburg, Cape Town, London and Berlin. His artworks can be found in collections in South Africa and abroad, including in Dubai, Singapore, Miami and London.

Selibe is also a multi-talented musician, playing a wide range of Indigenous instruments. His visual art and musical practices are one and the same thing, heavily

informing and influencing each other. Fearlessly improvising and experimenting with colour, texture and rhythm, as well as with the conflicts and tensions that are integral to the experience of being alive in today's world, Selibe creates “tapestries” inhabited by the emotional landscape of inquiry, trauma, resilience, connection and beauty. Travelling along the unexpected and unplanned paths of visual improvisation, he awakens and invigorates the viewer by delving into the darkness, light and vibrations of our souls.

<https://davidkrutprojects.com/artists/169/stompie-selibe>

# CONFERENCE SCHEDULE

## 9:00AM–9:15AM

### Introductions + Welcome

With Xwalactun (See bio on page 12) + Daniel Stompie Selibe.

## 9:15AM–10:30AM

### Panel 1: Distance and Proximity (Via Zoom)

Panel 1: Distance and Proximity (Via Zoom)

Presenters: Sven Christian + Bong'i Dhlomo. Moderated by Sikho Siyotula. Co-organized by *Future Worldings* curator Usha Seejarim and guest panelists.

## 10:30AM–10:45 AM

### Coffee Break

## 10:45AM–12:00PM

### Panel 2: Navigating Turtle Island

Presenters: Mimi Gellman + Pat Vera. Moderated by Daina Warren.

Organized by the Aboriginal Gathering Place + Jake Kerr Faculty of Graduate Studies, Emily Carr University.

## 12:00PM–1:30PM

### Lunch Break

## 1:30PM–2:45PM

### Panel 3: Weaving, Dancing and Activating Memories (Hybrid — In-Person & Via Zoom)

Presenters: Alejandra Gaviria-Serna + David Ng. Moderated by Randy Lee Cutler.

Organized by the Transformative Memory International Network / Institute for Gender, Race, Sexuality and Social Justice, University of British Columbia

## 2:45PM–3:00PM

### Coffee Break

## 3:00PM–4:15PM

### Panel 4: Future Worldings Artist + Curator Roundtable

With Nura Ali, Sun Forest, Wezile Harmans, Lebogang Mogul Mabusela, Pebofatso Mokoena and Xwalactun. Moderated by exhibition curators Lisa Baldissera, Usha Seejarim and Karen Tam. Organized by Griffin Art Projects.

## 4:30 - 4:45 PM

### Closing Remarks with Future Worldings Conference co-producers

## 5:00PM–7:00PM

### Reception + Performances

Hosted by the Aboriginal Gathering Place (Located on Lvl 2, C2290).

Featuring music and performance with Pebofatso Mokoena and See Monsters (Bracken Hanuse Corlett + Dean Hunt)

# DISTANCE AND PROXIMITY

Co-organized by *Future Worldings* curator Usha Seejarim and guest panelists

In two structured presentations and moderated discussion, South African-based curators Bongzi Dhlomo and Sven Christian, facilitated by moderator Sikho Siyotula, address essential aspects of absence, thinking and bearing witness, while also considering intergenerational histories of apartheid South Africa and beyond.

Christian will focus on two artworks—*Personal Accounts* by Gabrielle Goliath and *One final act of love* by Tumelo Mtimkhulu—where absences or silences (that which is not there) become instrumental in thinking about what it means to bear witness or to sit with the pain of others. Central here is the question of proximity and distance to the bereaved, particularly when thinking about a given work's anticipated audiences. Bongzi Dhlomo will discuss the process of developing the *Bongzi Dhlomo Collection* at Javett Art Center at the University of Pretoria. The collection is intended to honour the work of Black artists practising under apartheid, who were largely absent in museum collections, and is a testimony to the lived experiences of these artists during the period between 1960 and 1990. At the same time, Dhlomo will talk about the need to bring in a younger person who did not live through this period, thereby introducing a certain distance that she thought necessary to the account.



Image Courtesy of Sven Christian

## SVEN CHRISTIAN

Sven Christian is a writer, editor, and curator. In early 2022, he was appointed curator of NIROX Sculpture Park and the Villa-Legodi Centre for Sculpture. Recent exhibitions include *Relief*, held in collaboration with Griffin Art Projects, Canada (2024), *Lines of Sight* (2024); *Layers: Rock Art Across Space and Time* (2022–3); *Bruce Murray Arnott: Into the Megatext* (2023); *Sea: A Boiling Vessel* (2023);

*Walter Oltmann: In Time* (2023); *A QuietFocus* (2022–3); and *Noria Mabasa: Shaping Dreams* (2022). He completed an MA in Contemporary Curatorial Practices at the University of the Witwatersrand (2020), and holds a Bachelor of Fine Art from Rhodes University (2011). Sven is also the editor of *FORM Journal*, published by the Villa-Legodi Centre for Sculpture and the University of Johannesburg Press, Ashraf Jamal's *Strange Cargo: Essays on Art* (2022), co-editor of *Bruce Murray Arnott: Into the Megatext* (2023); Coral Bijoux's *Dreams as R-evolution* (2020); and William Kentridge's *Why Should I Hesitate: Putting Drawings to Work* (2019). Between 2017 and 2018 Sven was an Assistant Curator at Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA). His writing has been published by Routledge, *OnCurating*, *The Garage Journal*, *Ellipses: Journal of Creative Research*, and *The Thinker*, amongst others.



Image Courtesy of Bongki Dhlomo

## BONGKI (BONGIWE) DHLOMO

Dr. Bongki Dhlomo graduated in Fine Art at Rorke's Drift Art and Craft Centre in 1979, with a focus on printmaking. She has played a pivotal role in the development of art in South Africa as an artist and cultural activist. Most recently she was awarded the prestigious National Order of Ikhamanga (Silver).

As a founding director of the Africus Institute for Contemporary Art, Dhlomo was involved in the administration and direction of the first and second Johannesburg Biennales.

In 1998, she established Izipho Zethu Zezobuciko Arts Consultancy, working with clients like the Constitutional Court of South Africa, Steve Biko Centre in King William's Town and the MTN Art Collection.

Dhlomo has served on many advisory bodies, including for Johannesburg Art Gallery, and was appointed by the Minister of Arts and Culture to serve as board member for the Iziko South African National Gallery.

An esteemed curator, her projects include the seminal photographic exhibition commemorating 100 years of the 1913 Land Act, exhibited at Iziko South African National Gallery and at Wits Art Museum in 2013, and *Yakhal'inkomo*, displaying over 100 artworks by Black artists and resulting in the book *Mihloti ya Ntsako: Journeys with the Bongki Dhlomo Collection*.

<https://sharjahart.org/sharjah-art-foundation/people/dhlomo-mautloa-bongiwe>



Image Courtesy of Sikho Siyotula

## SIKHO SIYOTULA

Dr. Sikho Siyotula (born in 1989, in Johannesburg, South Africa), earned a Fine Arts degree from the University of Pretoria in 2011. Since then she has travelled extensively for her artistic and academic pursuits. Currently a research associate at the University of Pretoria, Siyotula has also been a research fellow at the University of Potsdam in Germany and is an alumna of the Research Training Group Minor Cosmopolitanisms, supported by the German Research Foundation. In 2023, she received a joint doctorate from the University of Potsdam in Germany and the University of Pretoria in South Africa. Her work is strongly influenced by her background as a visual artist and her research interests in practices of blackness in contemporary visual arts and intercultural relations. She is particularly interested in the creation of visual images in the digital age and their impact on reshaping cultural narratives.

# NAVIGATING TURTLE ISLAND

Organized and presented by the Aboriginal Gathering Place + Jake Kerr Faculty of Graduate Studies, Emily Carr University

This panel discussion focuses on Indigenous theoretical strategies that are supported by Emily Carr University of Art + Design faculty members Mimi Gellman and Pat Vera. The artist/academic pair use their traditional cultural practices, originating from within their Indigenous backgrounds, to enrich their work at ECU. They engage in multi-disciplinary art practices that explore First Nations art histories, Indigenous cosmological studies, spirituality, ceremonial work, Native medicine and various worldviews in their research, both within the classroom and beyond. The discussion will be moderated by Daina Warren.

PAT VERA

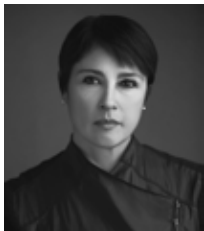


Image Courtesy of Pat Vera

Pat Vera (she, they) is a Latinx queer Paraguayan Guarani mestiza architect, designer, researcher and educator with extensive multidisciplinary professional practice in South America and Canada. Her work stands at the intersection

of systems thinking, service design and climate action, embodying a commitment to promote sustainable and inclusive futures. Her current research is supported by the Social Sciences and Humanities Research Council of Canada and focuses on the incorporation of Indigenous Practice Research as a decolonial practice, introducing new and re-emergent technologies and the application of systems thinking in design to address ecological and social challenges.

Vera holds a Master in Interdisciplinary Design from

Emily Carr University and is currently a PhD candidate in Design and Social Context at RMIT University in collaboration with Parsons School of Design in New York City. She teaches courses in design and critical studies at Emily Carr University in Vancouver, BC, and is very honoured to be the recent recipient of the Ian Wallace award for Teaching Excellence 2023, awarded by Emily Carr University in April 2024. She has recent book chapters and articles with Cornell University Press, Bloomsbury Plc and Interactions.

## Pat Vera: Ko ara pyahu: Language as land in a plurality of meanings

I am a Latinx queer coloured Guarani mestiza, living and working in Turtle Island, navigating the western landscapes of the Global North. I have racialized lived experiences that make me understand the complexities of our current social, natural and human ecologies embedded in a modern-colonial paradigm.

I recognize that these landscapes in the Global North and the Global South, have the tacit knowledge of a multiplicity of Indigenous cosmologies that have sustained life for millennia by listening and acknowledging the language of the land. By sharing with you my own Guarani cosmology, I want us to embrace in kinship through distant cosmologies that reach out to each other in their numinous proximity, where temporality means that we are here and will be again in a time that starts where it ends. My Guarani language transcends from its orality to a space of two souls: the soul of the body, *ã*; and the soul of the spirit, *ñe*, which means language, sound with sense. Human sense is imbricated with the notion of human spirituality in a world where words live a plurality of multiple meanings. From that plurality, we follow the embodied languages, sounds and knowledge that make us walk this journey in company.

Guarani mestiza Vanessa Machado argues in *Hospicing Modernity: Facing Humanity's Wrongs and the Implications for Social Activism* (2021), "Within modernity, we are conditioned to want to cover everything with a heavy blanket of fixed meanings, to index reality in language, to word the world." She continues, saying that Māori philosopher Carl Mika suggests that instead of "wording the world," when language manifests as an entity it "worlds the world," and this opens other possibilities for experiencing existence within the world.

Therefore, I argue that if we start listening to the language of our lands that speak the words of our Sy Guazu, our mother earth, "futuring" and "worlding" our world is possible. And as Indigenous leader Ayrtton Krenak says in *Ideas to Postpone the End of the World* (2020), then "we can have more stories to tell and postpone the demise of our world."





Photo credit: Perrin Grauer

Dr. Mimi Gellman is a visual artist and educator of Anishinaabe/Métis and Jewish heritage. Mimi's interdisciplinary work in architectural glass, drawing, painting and conceptual installation explores

phenomenology and technologies of intuition through an embodied practice of walking and mapping and through works and installations that point to the animacy and agency of objects. Her cosmological orientation (her Anishinaabe/Métis worldview and the language that expresses it) predisposes her to be open to the reality of the spirit and life of objects and their ability to communicate across diverse thresholds. She continues to exhibit internationally, with recent exhibitions in France, Germany and Tokyo, and

was included in the seminal exhibition *On Line / Drawing Through the Twentieth Century* at the Museum of Modern Art in New York City. Mimi completed her PhD in Cultural Studies, entitled "Between the Dreamtime and the GPS/The Metaphysics of Indigenous Mapping," which is now being adapted into a book with University of Manitoba Press. Her commissioned work can be found in the collections of Price-Waterhouse, Kraft/General Foods Corp, the Toronto Transit Commission and Rogers Stadium, among others.

### Looking Back into the Future/ Indigenous Modes of Engagement

We have arrived at a critical moment in the history of our world, a time of philosophical and political polarization, a time when deep reflection and a radical mobilization of creative resilience is needed. As an Indigenous artist and educator of Anishinaabe/ Métis and Jewish heritage, my worldviews are based on the values of community collectivity, material sustainability and the enactment of extravagant kindness. Through the lens of the Braiding Sweetgrass Gathering Circle, a recent intergenerational and intersectional initiative at Emily Carr University, this presentation will focus on the imminent readiness and improvisational modes of engagement of Indigenous cultures and the ways that one can move towards cultural resurgence, the resisting of colonial violence, and the reclamation of our ways of being. I will speak via the protocols of Bimaadiziwin, an Anishinaabe word loosely translated as living the good life and Biskaabiiyaang, "never leaving any part of yourself behind." Bimaadiziwin talks about the interrelationships between all things. This includes balancing one's relationships with the surrounding environment, the more-than-human beings, and the inner physical, emotional, intellectual, and spiritual needs of the human condition. Biskaabiiyaang describes the experience of having been on a long journey, then reaching the point of returning home, returning to ourselves.



Image Courtesy of Daina Warren

Daina Warren is an artist and a contemporary curator whose interest in Indigenous artists is at the forefront of her practice. She is a member of the Montana Akamihk Cree Nation in Maskwacis (Bear Hills), Alberta, and holds a BFA from Emily Carr University and a Master's degree from UBC.

Warren has served as curator and/or administrator at grunt gallery in Vancouver, BC; National Gallery of Canada in Ottawa, Ontario; Urban Shaman Contemporary Aboriginal Art in Winnipeg, Manitoba; and the Institute of American Indian Arts Research Center for Contemporary Native American Arts in Santa Fe, New Mexico. She is currently executive director of Indigenous Initiatives at Emily Carr University of Art and Design and heads the Aboriginal Gathering Place at ECU.

In 2015, Warren was selected as one of six Indigenous women curators for the

Canada Council delegation to participate in the International First Nations Curators Exchange in Australia (2015), New Zealand (2016) and Canada (2017). In 2018, she won the Hnatyshyn Foundation Award for Curatorial Excellence. In 2020, she participated in the 22nd Biennale of Sydney, NIRIN, on invitation from Australia Council for the Arts' Visiting International Curators program. In 2022, Daina received the Manitoba Arts Award of Distinction in recognition of the highest level of artistic excellence and contribution to the development of the arts in Manitoba.

## WEAVING, DANCING AND ACTIVATING MEMORIES

**Organized by the Transformative Memory International Network  
/ Institute for Gender, Race, Sexuality and Social Justice,  
University of British Columbia**

Memory is often understood as a linear temporal progression, a succession of events, which conceptualizes memory as something in the past. Exploring memory work as a creative force that brings together reflections from complex temporalities, and multiple and intertwined experiences, this presentation reflects on the potential for collaborative art practices and memory to generate symbolic and collective engagements for questioning, contesting and reimagining memory/futurities about mass violence as a way of collective action.

In this presentation we think through questions and considerations raised when developing a decolonial curatorial approach for a travelling exhibition on memory issues in contexts where there have been histories of political and structural violence. This proposal for a travelling exhibit emerged from a series of exchanges and collaborations that the Transformative Memory International Network has been producing in Uganda, Ireland, Canada, Indonesia and Colombia. These gatherings and partnerships invited artists, activists and scholars to share and learn about memory work in different spaces. This produced a series of multidisciplinary artworks, which have included songs, videos, posters, installations, performances and tapestries. The Transformative Memory travelling exhibit is based on this body of artworks, and it has been envisioned as a device to enable conversation, reflection and critical engagement on themes of memory and “reconciliation” in contexts of prolonged violence, such as dictatorships, war, genocide, chattel slavery and settler colonialism.

Some core questions emerged when considering how to curate this collection of artworks from different global latitudes, which would, in turn, travel into different spaces and contexts to facilitate local dialogues toward collective action. Through which ethical lenses, principles and practices can we choose, organize, include and exclude art/memory pieces? How can we make use of the form of an art exhibition—which has a history of maintaining and reproducing colonial violence—to do transformative memory work?



Image Courtesy of David Ng

## DAVID NG

David Ng is a queer, feminist media artist and co-artistic director of Love Intersections, an arts collective made up of queer people of colour. His current artistic practices grapple with queer, racialized and diasporic identity and how intersectional identities can be expressed through media arts. His interests include imagining new possibilities of how queer racialized artists can use their practice to transform communities. His work has also recently included coordinating the Cultivating Kin project, which is an initiative to decolonize the Canadian art system by putting Indigenous arts practices at the centre, through the leadership of Indigenous artists supported by artists of colour. Ng has been a filmmaker for 23 years. Recently, through Love Intersections, he has produced over 15 short films, which have screened internationally at over 60 film festivals. He is a PhD candidate at the University of British Columbia.



Image Courtesy of Alejandra Gaviria-Serna

## ALEJANDRA GAVIRIA-SERNA

Alejandra Gaviria-Serna explores the intersections of activism, art, scholarship, and policy, particularly concerning society's rights to truth and memory amidst the Colombian conflict. During the last 25 years, in her academic, professional and activist dimensions, she has participated in various projects, including campaigns and pedagogical programs about conflict, human rights, and historical memory public policies, curatorship and production of museum exhibitions, visual and artistic projects and grassroots truth-telling initiatives.

She is a founder and member of the Colombian Movement H.I.J.O.S (Daughters and Sons

for Identity and Justice against Forgetting and Silence), as well as MOVICE (Movement of Victims of State Crimes), a coalition comprising 200 organizations dedicated to advocating for the rights of victims in Colombia. As the Coordinator of Artistic, Communicative, and Cultural Actions, Alejandra played a vital role in shaping discourse and action at the Memory, Peace, and Reconciliation Center of Bogotá, a pioneering governmental institution focused on memory. She was the political advocacy advisor to the Colombian Network of Places of Memory, overseeing 24 grassroots memorial sites dedicated to upholding the right to memory throughout Colombia. Alejandra also contributed significantly to the Colombian Truth Commission. She is pursuing a Ph.D. at the Institute for Gender, Race, Sexuality, and Social Justice at UBC. Her research project seeks to explore how grassroots initiatives that work creatively and artistically with memory produce shared knowledge and contribute to social comprehension, enabling processes of social reconstruction in diverse instances of mass violence and their aftermath.



Image Courtesy of Randy Lee Cutler

## RANDY LEE CUTLER

Dr. Randy Lee Cutler is an interdisciplinary artist and writer. Her practice takes the form of walks, performance, collage, printed matter, sound installation and creative/critical writing that weave together themes of materiality and intuition. Working with a range of artistic strategies, she is invested in how science fiction and science fact highlight an emergent understanding of lived experience. She has produced numerous hybrid projects that engage with conversation, place-making and science to connect with audiences in diverse ways. Her work has shown nationally and internationally, including *Spring Art Show 2024* on Salt Spring Island, British Columbia; *Into Nature Biennale 2023*, Drenthe, Netherlands; *Wil Aballe Art Projects 2021* in Vancouver, BC; and the *Sydney Biennale, NIRIN, 2020*, in Australia. Cutler is a professor and associate dean of the MFA program at Emily Carr University, on the unceded Coast Salish territories of the Musqueam, Squamish and Tsleil-Waututh peoples.

[randyleecutler.com/](http://randyleecutler.com/)

# FUTURE WORLDINGS CURATOR AND ARTIST ROUNDTABLE

Organized by Griffin Art Projects



Image Courtesy of Usha Seejarim

**USHA  
SEEJARIM**

Usha Seejarim (Independent curator and artist, Johannesburg) is a conceptual and socially engaged artist who uses found and common objects to communicate complex and simple ideas about the domestic position of women. The rhythms in her work create sculptures that hold a strong presence of tears and protrusions bringing forth the domestic sphere of our experiences. Seejarim holds an MFA from the University of The Witwatersrand (2008) and a B-Tech Degree in Fine Art (1999) from the University of Johannesburg. Seejarim is also a qualified laughter coach. She has completed a number of public art commissions, including the official portrait for Nelson Mandela's funeral in Qunu; Walter Sisulu Square in Kliptown; MTN's and Eskom's head office; and the South African Chancery in Addis Ababa. She has had numerous solo shows and exhibited on various local and international platforms, including The Red Hour at Dak'Art, the Ostrale and Beijing Biennales and 1:54 London. Her work is represented in numerous private and public art collections, including Kunstraum and Galila's P.O.C in Belgium; Fondazione Fiera Milan, Italy; South African Foundation for Contemporary Art, France/SA; and Iziko National Gallery, South Africa.



Image Courtesy of Lisa Baldissera

**LISA  
BALDISSERA**

Dr. Lisa Baldissera (Director, Griffin Art Projects) has worked in curatorial roles in public art galleries in Western Canada since 1999, including curator of Contemporary Art at the Art Gallery of Greater Victoria (1999-2009), senior curator at Contemporary Calgary (2014-16) and chief curator at the Mendel Art Gallery in Saskatoon (2012-14). She has produced more than 70 exhibitions of local, Canadian and international artists. She holds MFAs in Creative Writing (UBC) and Art (University of Saskatchewan) and a PhD from Goldsmiths College, University of London. Baldissera has served on contemporary art juries across Canada and internationally, including for the Alvin Balkind Curator's Prize (Doris and Jack Shadbolt Foundation), Canada Council for the Arts, Saskatchewan Arts Board, Royal Bank of Canada Canadian Painting Competition, the Hnatyshyn Foundation Visual Arts Awards, the Sobey Art Award, British Columbia Arts Council, Prix Pierre-Prince-de-Monaco jury and as a guest of the British Arts Council outreach program. She lives and works on the unceded territories of the Sechelt peoples and, at Griffin, on the unceded territories of the Squamish and Tsleil-Waututh peoples.



Image Courtesy of Karen Tam

**KAREN TAM**

Dr. Karen Tam (Adjunct Curator, Griffin Art Projects) is an artist and curator whose research focuses on the various forms of constructions and imaginations of cultures and communities realized through her installation work, in which she recreates spaces of Chinese restaurants, karaoke lounges, opium dens, curio shops and other sites of cultural encounters. Since 2000 she has exhibited her work and participated in residencies in North America, Europe and China, including at the Frankfurter Kunstverein (Germany), Musée d'art contemporain de Montréal (Canada) and He Xiangning Art Museum (China). She was the winner of the 2021 Giverny Capital Prize awarded by the Fondation Giverny pour l'art contemporain, a finalist for the Prix Louis-Comtois from the Contemporary Art Galleries Association and the Ville de Montréal in 2017, a finalist for the Prix en art actuel from the Musée national des beaux-arts de Québec in 2016, and longlisted for the Sobey Art Award in 2016 and 2010. Tam lives and works in Montreal. She holds an MFA in Sculpture from the School of the Art Institute of Chicago and a PhD in Cultural Studies from Goldsmiths College, University of London.

Gathering together the six artists featured in the *Future Worldings* Exhibition and Residency at Griffin Art Projects, this panel reflects on their artistic practices to respond to and reflect on the day's conference discussions. Together the artists provide their insights on possible methodologies for considering the process of "worlding" together. Moderated by Lisa Baldissera, Usha Seejarim and Karen Tam, *Future Worldings* exhibition curators.



Image Courtesy of Lebogang Mogul Mabusela

## LEBOGANG MOGUL MABUSELA

Lebogang Mogul Mabusela (born in Mabopane) is a self-proclaimed Zinequeen and Monotypebabe currently practising in Pretoria. In 2019 she graduated with a BA in Fine Arts from the Wits School of Arts, where she was awarded the Standard Bank Fine Arts Prize. Mabusela has participated in a number of group exhibitions in South Africa, including Cape Town Art Fair, The Latitudes Art Fair and David Krut Projects. Internationally, she has shown in Lagos, Nigeria, at Frieze London and in Paris, at Gallery Esperance. In 2019, Mabusela was a Top 50 Design Indaba Emerging Creative. Her first solo exhibition in 2022, titled *Ukwatile?* presented a body of work about language, catcalling and voyeurism at Stevenson Gallery, in Johannesburg, as part of their STAGE program for unrepresented artists. Currently she runs a printmaking program called The Monotypebabe Curatorial. Mabusela's residency participations include The Young Womxn Studio Bursary at Bag Factory, the Blvck Block Online Residency and the Salzburger-Kunstverein in Austria. In 2024 she was shortlisted for the Norval Sovereign African Art Prize and showed work at the Norval Foundation in Cape Town. In 2024, *iVumVum*, her second solo exhibition, took place in Johannesburg at the Bag Factory Artists' Studios.

[lebogangmogul.wordpress.com/](http://lebogangmogul.wordpress.com/)



Image Courtesy of Nura Ali

## NURA ALI

Nura Ali is a visual artist, writer and curator, living and working in Calgary, Alberta. She received a BFA in Visual Art from Emily Carr University of Art and Design, a BA in English Literature, Art History and Italian from the University of Leicester and a BA in History from Goldsmiths College, University of London. Her wide-ranging practice investigates the linguistic and cognitive scaffolding underpinning the ways in which we create meaning. Ali has shown her work across Canada and internationally, has received numerous awards and grants—most recently from the Canada Council for the Arts, The Arts Canada Institute, Calgary Arts Development and the Rozsa Foundation—and has taken part in various national and international residencies. When she is not curled up with a book or pottering around her garden, Ali is dreaming up ways to dismantle oppressive structures. For this reason, she became one of the founding members of the Vancouver Artists Labour Union, a unionized workers cooperative whose mission is to transform labour practices in the arts sector and create fair, equitable and sustainable working conditions for artists and cultural workers.



Image Courtesy of Pebofatso Mokoena

## PEBOFATSO MOKOENA

Pebofatso Mokoena (born in 1993 in Alberton, South Africa) holds a BA Honours in Fine Art (distinction) from Witwatersrand University and is completing a Master of Arts in Fine Arts, also at Wits University. In 2014, he completed his NDip (Visual Art) at the University of Johannesburg (UJ). Mokoena taught drawing and presentation at UJ's Faculty of Art, Design and Architecture between 2018 and 2021. Emerging from early practice in printmaking, Mokoena's painting practice is compositionally underscored by precise mark making and division of space that enquires into conceptual-visual politics and explores relations between social-politics, family life and aesthetic philosophy.

# FUTURE WORLDINGS CURATOR AND ARTIST ROUNDTABLE



Photo Credit: David Conklin

## SUN FOREST

Sun Forest is a first-generation Korean Canadian artist whose work is informed by a lifetime of movement through the United States, Canada and South Korea. Working across sculptural materials, video, performance, and new media, Sun's projects center on the psychic violence of cultural assimilation and natural-

ization through migration, and the complexities of citizenship and national identity. Within the frameworks of her evolving practice, Sun's current projects focus on racial violence and social inequity, as well as our collective capacity to enact resilience and propose new orientations within our bodies and ecologies. Sun is the recipient of funding from American Craft Council, College Art Association, British Columbia Arts Council, Canada Council for the Arts, and Social Sciences and Humanities Research Council. Sun has participated in numerous residencies, including Banff, Belkin Art Gallery, Quantum Matter Institute, Diasporic

Futurisms, Griffin Art Projects, Centrum Foundations and the Arctic Circle. Sun holds a BSA in Animal Science from the University of Saskatchewan, a BFA from the University of British Columbia and an MFA from the School of Art, Media, and Technology at Parsons. Sun currently works in the practice-based PhD in the Contemporary Arts program at Simon Fraser University, located on the stolen, unceded and occupied ancestral and traditional lands of the Coast Salish Peoples, including the territories of the x̱məθkwəy̱əm, Skwxwú7mesh, and Səlilwətaʔ/Selilwitulh Nations.



Photo Credit: Jonathan Kope

## WEZILE HARMANS

Wezile Harmans (born in 1990 in Port Elizabeth, South Africa) is a visual art practitioner whose interdisciplinary practice encompasses performance, video, installation and mixed-media works as a tool for social change. His work confronts prejudices and advocates against social inequality, creating a platform

for critical self-reflexivity within unwelcoming spaces. Harmans' work is influenced by how things have come to existence, as well as motivations behind certain movements, reactions, human behaviours and mostly how these become symbols. In his practice, he uses the theory of defamiliarization as an alternative way to create further conversations.

Harmans' works have been exhibited widely, including at LSE Firoz Lalji Centre for Africa (London), The Centre for the Less Good Idea (Johannesburg), and Hub Artivism and University of York (CAHR) (UK). His work has been acquired by Nelson

Mandela Metropolitan Art Museum, ArtbankSA National Museum of South Africa in Bloemfontein, and Brainlab Culture Program Munich. Accolades include the 2022 Best Visual Art Award in Creative Collection by the National Institute for Humanities and Social Sciences, Prince Claus Fund Building Beyond 2022 Award, and 2019 David Koloane Award. Based in Cape Town, Harmans has an upcoming residency in Dakar, Senegal, hosted by BlackRock-Senegal.

[www.wezileharmans.com/](http://www.wezileharmans.com/)



Photo Credit: Brian Dennehy

## XWALACKTUN

Dr. Xwalacktun (born in Squamish, BC) is a renowned Master Carver of Coast Salish ancestry, from the Squamish and 'Namgis. His remarkable career extends over forty years, and he has worked in numerous forms, including sculpture, metal, jewelry, glass, drawing and printmaking. His many public artworks include more than 30 poles that have been presented to Scotland as a symbol of friendship with Canada, a 31-foot pole to honour Hereditary Chiefs at the Squamish Lil'wat Cultural Centre, a 30-foot conference room panel at West Vancouver Community Centre, the chancellor's maces for Capilano University and Emily Carr University, and a welcome carving at West Vancouver Secondary School. His extensive design work includes the 2012 Senior Olympics torch, medals and banners for the Nordic World Cup Winter Games in 2008 and 2009, elaborate snowboards for the First Nations Snowboard team, Vancouver 2010 Olympic wear and the 2010 Olympic Bid box. He is a recipient of the Order of British Columbia and the Queen Elizabeth II Diamond Jubilee Medal, received an honorary Doctor of Letters from Emily Carr University of Art + Design, and received the 2022 Community Award for Arts and Culture from West Vancouver.



# RECEPTION AND PERFORMANCES

Hosted by the Aboriginal Gathering Place

Join See Monsters (Bracken Hanuse Corlett + Dean Hunt) and Pebofatso Mokoena (see bio on page 12) for a curated reception featuring food by Head Chef Heat Laliberte of Friendship Catering (<https://vafcs.org/friendship-catering>)



Image Courtesy of See Monsters

## SEE MONSTERS

The See Monsters are Dean Hunt (DJ/Production) and Bracken Hanuse Corlett (Live/Visuals). They have been performing across Turtle Island since 2011, initially as members of Skookum Sound System and now as an audio-visual duo. Their performances are a fusion of Northwest Coast bass, remix, moving light and collaged image. They are known to transform the spaces they work in, moving fluidly from art gallery to community space to dance floor.

Dean has been DJing and producing music for 20+ years. He digs into the realms of bass music with a heavy Northwest Coast influence. He practises full-time as a contemporary artist working within the Heiltsuk traditions of painting and carving. Bracken comes from the Wuikinuxv and Klahoose Nations and works in a variety of media including digital design, painting and sculpture. He has also recently been creating stories and illustrations for 2D and 3D animation.

## PEBOFATSO MOKOENA

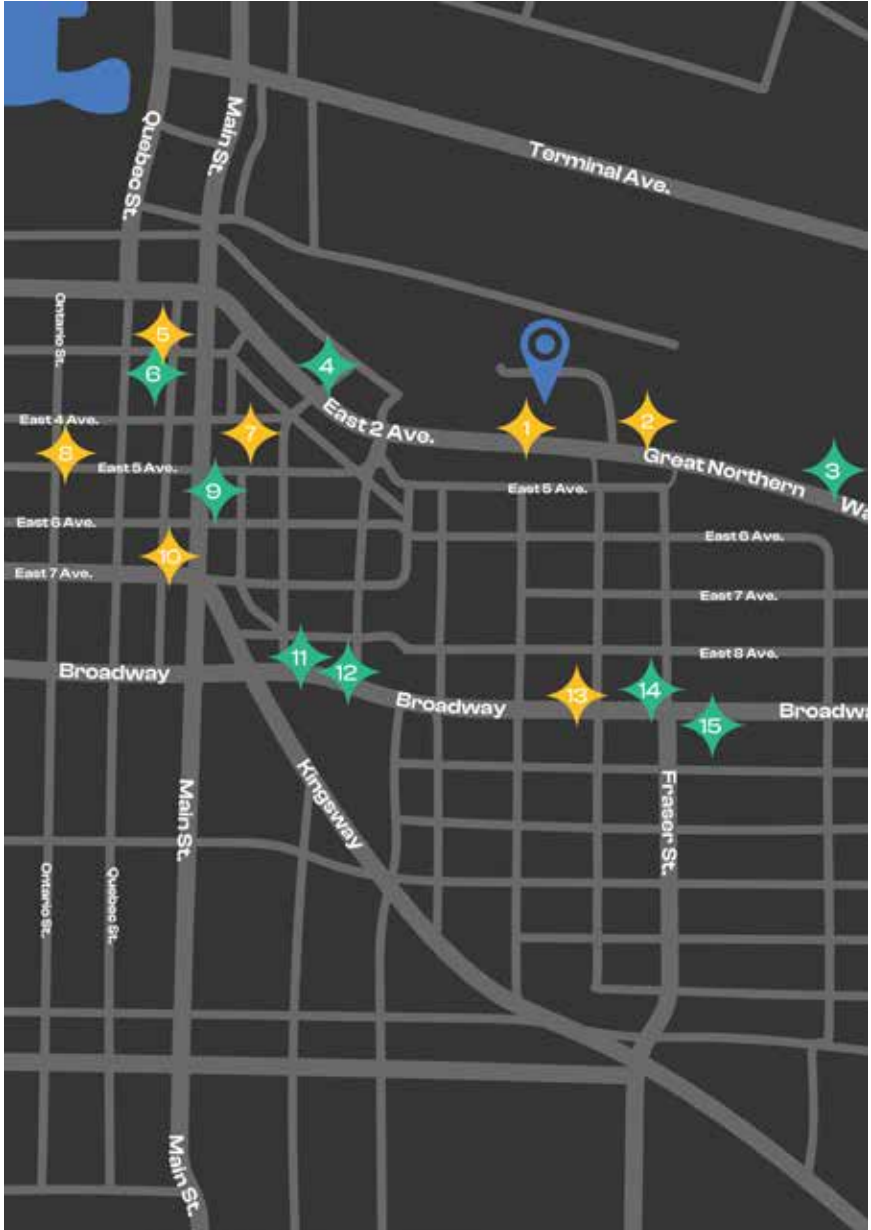
Join Pebofatso Mokoena for a session of sonic sharing re-presenting music from the 1980s and 1990s played in South Africa. Mokoena notes, “Ko’spotong is a SeSotho + township vernacular term that translates to ‘the spot.’ Ko’spotong is a call to gather, where members of the community at street level commune, share stories and dance together. It is also the place where music, silence, noise and the sonic intermingle. Ko’spotong is a public register where sonic modalities become psychological vehicles that transform 80s and 90s Pop/RnB lyrics into literatures, every Sunday. The Sunday Playlist functions as a decolonial option that traverses subterranean grammars of colonial urban planning. People are the spot, the spot is in the music, and the music is the people.”



Courtesy of Pebofatso Mokoena and Naadira Patel



# HOSPITALITY: LOCAL LUNCH OPTIONS



## LEGEND



Emily Carr University



Coffee & Sandwiches



Savoury Restaurants



**1. Nemesis Coffee GNW**

**- 1 Min Walk**

555 Great Northern Way,  
Vancouver, BC

**2. Kafka's Coffee Roasting  
and Bakery**

**- 2 Min Walk**

577 Great Northern Way,  
Vancouver, BC

**3. Steve's Poké Bar**

**- 7 Min Walk**

891 Great Northern Way,  
Vancouver, BC

**4. Vancouver Soup  
Company Cafe**

**- 10 Min Walk**

292 E 1st Ave,  
Vancouver, BC

**5. Swiss Bakery**

**- 14 Min Walk**

143 E 3rd Ave,  
Vancouver, BC

**6. Nuba Cafe and Catering**

**- 15 Min Walk**

146 E 3rd Ave,  
Vancouver, BC

**7. Kranky Cafe**

**- 11 Min Walk**

228 E 4th Ave,  
Vancouver, BC

**8. Purebread Bakery  
+ Coffee**

**- 15 Min Walk**

5 E 5th Ave,  
Vancouver, BC

**9. Zarak by Afghan Kitchen**

**- 12 Min Walk**

2102 Main St,  
Vancouver, BC

**10. Steamworks Mount  
Pleasant**

**- 15 Min Walk**

2275 Main St,  
Vancouver, BC

**11. AJ's Brooklyn Pizza Joint**

**- 16 Min Walk**

325 E Broadway,  
Vancouver, BC

**12. Sushiyama**

**- 14 Min Walk**

371 E Broadway,  
Vancouver, BC

**13. L'Atelier Patisserie**

**- 14 Min Walk**

599 E Broadway,  
Vancouver, BC

**14. Ba Le Deli & Bakery  
(Broadway)**

**- 12 Min Walk**

691 E Broadway,  
Vancouver, BC

**15. Fassil Restaurant**

**- 13 Min Walk**

736 E Broadway,  
Vancouver, BC



# CONFERENCE CO-PRODUCERS AND COLLABORATOR

## **Aboriginal Gathering Place, Emily Carr University**

Emily Carr's Aboriginal Gathering Place (AGP) hosts students and contemporary artists, and informs curriculum and community. It is a centre that reflects the cultural characteristics of our Aboriginal students, community and traditions. The AGP allows our Aboriginal students to develop and strengthen their identities in a supportive, safe environment. We foster learning experiences and are committed to providing the necessary support to Aboriginal students to ensure their academic success. Our interdisciplinary Aboriginal curriculum encompasses both the traditional and contemporary artistic expressions of Aboriginal Peoples and is a valuable resource for students to access and explore traditional materials and methods. Workshops include studio practice, art history, critical theory and industrial application.

## **Jake Kerr Faculty of Graduate Studies**

The Jake Kerr Faculty of Graduate Studies offers interdisciplinary programs in design, media and visual arts, as well as unique research opportunities, attracting exceptional students from around the world. Founded in 1925, Emily Carr University is a world leader in art, media and design. Merging studio practice, research and critical theory in an interdisciplinary and collaborative environment, ECU encourages experimentation at the intersections of art, design, media and technology. It is ranked as the top university in Canada for art and design, and 24th in the world. ECU has more than 1,800 students enrolled in graduate and undergraduate programs, with thousands more taking workshops, certificate programs and individual courses. Faculty, staff and alumni are internationally recognized as award-winning creators and thought leaders whose work consistently advances the resilience and potential of both cultural sectors and the economy.

## **Griffin Art Projects**

Griffin Art Projects (GRIFFIN) is a non-profit art residency and gallery located in North Vancouver, BC. GRIFFIN was established in 2015 by Brigitte and Henning Freybe, who began collecting art in the early 1970s. GRIFFIN is a non-collecting institution that has quickly become a vibrant contributor to the North Vancouver cultural landscape and visual art practices in the region through its exhibitions, residency, and public programs. The residency program is devoted to supporting artists in the production of new work. Its exhibition program supports the creation of new research on contemporary Canadian and international art, artists and art collections from around the world. GRIFFIN considers the methodologies, thematics and narratives that shape and direct visual culture, creative work and collecting practices. In addition, GRIFFIN supports and develops solo and group projects and thematic exhibitions of works, collaborating with established cultural producers, guest curators, artists, writers and art educators, nationally and locally, to produce exhibitions, public programs and publications on contemporary art in the region.

## **IN COLLABORATION WITH Transformative Memory International Network / Institute for Gender, Race, Sexuality and Social Justice, University of British Columbia**

The Institute for Gender, Race, Sexuality and Social Justice (GRSJ) at the University of British Columbia offers undergraduate, master's and PhD programs committed to ensuring critical advances in knowledge, democratic communities and equity in scholarship, research and teaching. Located on the traditional, ancestral, and unceded territory of the x̱w̱məθkʷəy̱əm (Musqueam) people, we are a community of faculty members, practitioners, students, research and support staff engaged in innovative theoretical and empirical work that advances and enriches current knowledge and critical dialogue about culture, politics and public policy in local, global and transnational contexts. The institute's research centres on diversity, equality, gender, racialization, sexuality, community, representations, and interconnections.

The Transformative Memory International Network is composed of a diverse, interdisciplinary group of artists, scholars (faculty and students) and practitioners who have worked together locally, regionally and globally for the past decade. Collaborators work with community-based memory workers affected by long histories of war, genocide, displacement and dispossession.

Our commitment to social justice is expressed in our recognition of different ways of knowing (cognitive justice) and the incorporation in research and artistic creation of Indigenous, Black and Southern knowledges, research protocols and praxis.

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The *Future Worldings* Reading Group was a gathering of project partners, artists and presenters who shared and read diverse texts together. Meeting on two separate occasions in July and August 2024, the group shared readings that had influenced their approaches to “worlding” and shaped their considerations of the specific political, artistic and philosophical conditions at the sites of their research. Their annotated list is shared here with conference participants and audience members.

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# THE FUTURE WORLDINGS PROJECT

**Future Worldings Exhibition + Residencies | Curated by Lisa Baldissera, Usha Seejarim and Karen Tam**  
**Exhibition Dates: September 28 to December 15, 2024 | Located at Griffin Art Projects: 1174 Welch St. North**

Common to South Africa and Canada are histories of colonial occupation, separatist policies that purposefully isolated and even eradicated Indigenous people, institutional racism and ongoing marginalization. Despite attempts at land restitution and the implementation of truth and reconciliation commissions in both countries, the scars of respective historical trauma surface in different ways.

Curated by Lisa Baldissera, Usha Seejarim and Karen Tam, *Future Worldings* brings Canadian artists Nura Ali (based in Calgary, on the lands of the Blackfoot Confederacy, Tsuut'ina, Iyâxe Nakoda Nations and Métis Nation Region 3), Sun Forest and Xwalacktun (both residing on the territories of the xʷmæθkwəy̓əm [Musqueam], Skwxwú7mesh [Squamish] and Selilwataʔ/Selilwitulh [Tsleil'Waututh] Nations) together with Johannesburg-based South African artists Pebofatso Mokoena, Lebogang Mogul Mabusela and Wezile Harmans to consider approaches of collective and collaborative "worldmaking." The project concerns itself with how it may be possible to "world" collectively while retaining the specificities of site, body, history, access and cultural understandings.

In 2021, Griffin Art Projects introduced the six artists in *Future Worldings* to one another in a two-month digital residency during the height of the COVID-19 pandemic. Formal and informal online meetings developed a discursive space in which to share practices from their relative positions across the world as they worked alongside and with one another to articulate and reflect on their relation to the unfolding concerns of thinking through de-colonial futures together.

In 2024, the *Future Worldings* project continued when the artists and curators gathered in person for the first time, engaging in international cultural exchanges through three diverse residency programs in Canada and South Africa at NIROX (Krugersdorp, South Africa), Similkameen Artist Residency (SAR) (Keremeos, BC) and Griffin Art Projects.

During his five-week residency in South Africa, Xwalacktun visited key Johannesburg sites, including the Constitution Hill Prison and Courthouse, the Credo Mutuwa Cultural Village and the site of Latitudes Art Fair. He met with students from the printmaking centre Artist Proof Studio, with renowned sculptor and conceptual artist Willem Boschof and with eminent South African artist William Kentridge, among other local artists, curators, academics

and gallerists. Facilitated by artist Collen Maswanganyi, Xwalacktun also toured the Limpopo region, where he met with Master Carvers Johannes Maswanganyi and Dr Noria Mabasa. At NIROX, Xwalacktun participated in a ten-day woodcarving workshop titled "Carving X Two" alongside artists Dada Khanyisa, Collen Maswanganyi, Johan Moolman, Simon Moshapo Junior, John Nkhoma, Usen Obot and Ben Tuge. This workshop culminated in the exhibition *Relief*, presented at the Villa-Legodi Centre for Sculpture from June 29 to September 2, 2024. *Relief* was produced in partnership with the Kromdraai Impact Hub, NIROX and the Villa-Legodi Centre for Sculpture.

At SAR and Griffin Art Projects, all six artists took part in a series of cultural exchanges and events, including a visit to En'owkin Centre; Cultural Protocols and Learning on the Land in the Similkameen with Anona Kampe; a visit to kl cpalk stím Hatchery, a salmon restoration project led by the Syilx people; a Decolonization Tour at UBC; and curator-hosted visits to the Museum of Anthropology and the Museum of Vancouver, as well as engagements at other local organizations. Emily Carr University hosted *Future Worldings* artist visits, presentations and workshops.

These events culminate in the *Future Worldings* exhibition, which features new and recent works completed since the 2021 digital residency project and additional works from the artists' studios and collections, including painting, drawing, sculpture, installation and performance. The artists consider the questions stated in the curatorial thesis for the *Future Worldings* project: What are the conditions for creating the world? How do we imagine ways of creating a cosmology? What forms of language/terms/collection of understanding might this encompass? Connecting the works of all the artists is the centrality of the body as a site of cultural space and of knowing and receiving the world. The artists' diversity of material practices include levels of performance, public acts of making with the body (marking/using the body), as well as exhibition-based demonstrations, ceremony and events that activate the work beyond visual perception. Works also include an invitation to participate within the space, where the viewer/participant is integral to the work.

The exhibition, along with the conference, digital and in-person public programs, workshops, residencies and performances, articulates the artists' experiences and the work that has ensued over the past three years.

# FALL PROGRAMS

## SEPTEMBER

**Sunday, September 15—12:00PM–5:00PM**  
**Open Studios with Future Worldings Artists**  
**In Person:** Griffin Art Projects Residency  
Studios and Griffin Art Projects, 1180 Welch Street + 1174 Welch Street, North Vancouver

Explore Open Studios with the Future Worldings artists, featuring three South African artists—Lebogang Mogul Mabusela, Pebofatso Mokoena and Wezile Harmans—and three Canadian artists—Nura Ali, Sun Forest and Xwalacktun—as part of the Future Worldings residency at Griffin Art Projects.

**Thursday, September 19—6:00PM–8:00PM**  
**Opening Reception for Emily Car University's MFA 2024 State of Practice**  
**In Person:** Emily Car University, 520 East 1st Avenue, Vancouver

**Friday, September 27—6:00PM–8:00PM**  
**Future Worldings Opening Reception**  
**In Person:** Griffin Art Projects, 1174 Welch Street, North Vancouver

Join us for the opening reception and tour of Future Worldings, curated by Lisa Baldissera, Usha Seejarim and Karen Tam, featuring Canadian artists Nura Ali, Sun Forest and Xwalacktun, and South African artists Lebogang Mogul Mabusela, Pebofatso Mokoena and Wezile Harmans. Future Worldings considers approaches of collective and collaborative “worldmaking” and follows a 2021 digital residency that took place online and remotely during the COVID-19 pandemic.

**Saturday, September 28—9:00AM–5:00PM**  
**Future Worldings Conference**

**Monday, September 30—1:00PM–2:00PM**  
**Orange Shirt Day Event**  
**Via Zoom | With Griffin Art Projects**

Join us for a pre-recorded Zoom talk featuring Sven Christian, Usha Seejarim and Xwalacktun, discussing Xwalacktun's residency at NIROX as part of the *Future Worldings* Residency Exchange

## OCTOBER

**Sunday, October 6—1:00PM–2:00PM**  
**Live from the Studio with Curator-in-Residence Melissa Feldman Via Zoom | With Griffin Art Projects**

Join us for a discussion with Curator-in-Residence Melissa Feldman as she touches on her independent curatorial work, as well as her research into humour and artistic practices during her residency at Griffin.

**Sunday, October 20—11:00AM–12:15PM**  
**Conversations on Collection with Lucy McGarry, Co-Founder of RMB Latitudes Art Fair, Johannesburg, South Africa Via Zoom | With Griffin Art Projects**

The RMB Latitudes Art Fair launched in May 2023 with a mission to “create a transformed, collaborative and uniquely African art ecosystem.” The fair attracted over 9,000 visitors to its second iteration in 2024. McGarry will discuss how the fair has evolved and how it contributes to the collecting ecology in Johannesburg and South Africa.

**Sunday, October 27—1:00PM–4:00PM and Sunday, December 8—1:00PM–4:00PM**  
**Bio) Material Futures Workshops with Future Worldings Artist Sun Forest**  
**In Person:** Griffin Art Projects, 1174 Welch Street, North Vancouver

A two-part workshop engaging with biomaterials as a fluid, complex space of radical possibility and imagination.

## NOVEMBER

**Friday, November 1**  
**Inuit Film Festival | Aboriginal Gathering Place In Person:** Reliance Theatre, Emily Carr University, 520 East 1st Avenue, Vancouver  
In celebration of International Inuit Day, the Aboriginal Gathering Place will be hosting the Inuit Film Festival and look forward to sharing the lineup of artists and performers soon.

**Sunday, November 10—1:00PM–2:15PM**  
**Live from the Studio with ECU Fellowship Award Winner Faria Firoz and North Shore Studio Award Winners Karl Mata Hipol and Khim Mata Hipol Via Zoom | With Griffin Art Projects**

Join us for an artist talk with Faria Firoz, Karl Mata Hipol and Khim Mata Hipol as they expand on the works created during their residencies at Griffin Art Projects.

**Sunday, November 23—12:00PM–5:00PM**  
**Open Studios with ECU Fellowship Award Winner Faria Firoz and North Shore Studio Award Winners Karl Mata Hipol and Khim Mata Hipol**

**In Person:** Griffin Art Projects Residency Studios, 1180 Welch Street, North Vancouver

Open Studios with Faria Firoz, Karl Mata Hipol and Khim Mata Hipol as they invite the public to experience the works they have created during their residencies at Griffin Art Projects.



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*Future Worldings* is produced in partnership with the Aboriginal Gathering Place, Artist Proof Studios, Bag Factory, Contemporary Art Society Vancouver, the Jake Kerr Faculty of Graduate Studies at Emily Carr University of Art + Design, NIROX Foundation, Similkameen Artist Residency and Transformative Memory International Network / Institute for Gender, Race, Sexuality and Social Justice, University of British Columbia.



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