

interlude

January 17 - March 1, 2020

'caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.' -audre lorde

jamilah malika abu-bakare
Anique Jordan
Pamila Matharu
Adee Roberson
Alize Zorlutuna

Curated by Safia Siad



We are gathered here to take our time.

interlude brings together works that meditate on the concept of rest and the necessary spaces carved out for pause and preservation. When moving through grief, capitalism, intergenerational trauma, and daily existence, how can we support each other in re-shaping our time? How can we remember our dreams? thinking around a yearning for deep reflection and ease, the exhibition brings these breathing spaces into focus.

These Times, from Anique Jordan's *Ban' yuh belly* series confronts grief and loss in the Black community due to systemic racism and anti-Blackness. It is a tender and heartfelt representation of the moment the body surrenders to its mourning.

jamilah malikah abu-bakare's auntie homage weaves together nostalgia, Black memory, and archive as resistance. Topsy-turvy dolls have a history of being subversive, playful, and a way of expressing the complexities of race relations during and after slavery. The artist's memories of comfort underscores the intimacy in hand made objects. The doll sits upon a burlap sheet where an excerpt from a poem written by abu-bakare is hand-stitched with synthetic hair weave.

Pamila Matharu's baithak offers space for rest, care, and revolution. *dear amrita: rest for resistance* makes a deliberate place for intimate friendship, kinship, and comradeship to blossom through dialogue. A gift to Amrita Sher-Gil, an overlooked pioneer of modern Indian art, Matharu's sculptural work makes way for ancestral offerings to come through via repose and conversation.

When you rest, you are finally able to grieve. Adee Roberson's sculptural video installation come on home is an ode to the past and the future. From large Atlantic waves crashing by the site of the notorious 'door of no return' in Ghana, to the waters of Lake Ontario, two time travelling spirits seek to connect these waters by meditating across these routes that have brought death, pain, joy, and relaxation.

Alize Zorlutuna carved *take time to mourn / make time to resist* directly into the walls of the gallery and filled the scar with sumac berries. The sumac plant serves as an intimate connection between the artists' homeland and this land which she currently resides. It is a reflection on grief as a non-linear process and allowing softness in hard places.

The works presented in this exhibition seek to suspend time and take up space, offering refuge as well as quiet resistance to the outside world.

-Safia Siad, 2020

'what could have happened if we were allowed the space to rest? what dreams and innovations could have been produced? how can we capture what was lost?' -

@thenapministry



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Photo credits: Yuula Benivolski

Anique Jordan is an artist, writer and curator who looks to answer the question of possibility in everything she creates. As an artist, Jordan works in photography, sculpture and performance often employing the theory of hauntology to challenge historical or dominant narratives and creating, what she calls, impossible images. Jordan has lectured on her artistic and community engaged curatorial practice as a 2017 Canada Seminar speaker at Harvard University and in numerous institutions across the Americas. In 2017 she co-curated the exhibition *Every. Now. Then: Reframing Nationhood* at the Art Gallery of Ontario. As an artist, she has exhibited in galleries such as Art Gallery of Ontario, Art Gallery of York University (AGYU), Art Gallery of Guelph, Doris McCarthy Gallery, the Wedge Collection, Art Gallery of Windsor, Gallery 44, and Y+ Contemporary. She has received numerous awards, grants and fellowships and in 2017 was awarded the Toronto Arts Foundation Emerging Artist of the Year award. Jordan completed a residency at the University of the West Indies (Trinidad and Tobago), was the 2018-19 Artist-in-Residence at Osgoode Hall Law School and the most recent recipient of the Hnatyshyn Emerging Artist award. Her work appears in public and private collections nationally.

jamilah malika abu-bakare is a transdisciplinary artist and writer who recently earned her MFA from the School of the Art Institute of Chicago (2019). she works text in sound, video and textile, has exhibited work in Guelph, Vancouver, Toronto, Peterborough, and Burlington and recently published with Black Power Naps (Siestas Negras.)

Pamila Matharu is an immigrant-settler of South Asian descent, born in Birmingham, UK, based in Tkaronto. She is an interdisciplinary artist, educator, and cultural producer who works in installation art, social practice and lens-based strategies.

Adee Roberson was born in West Palm Beach, Florida in 1981. Her work weaves sonic and familial archives, with landscape, technicolor, rhythm, form, and spirit. She has exhibited and performed at numerous venues including, Portland Institute of Contemporary Art, Yerba Buena Center for the Arts, Antenna Gallery, Project Row Houses, Palm Springs Art Museum, Human Resources, Charlie James Gallery, Contemporary Art Center New Orleans, MOCA Los Angeles, and Art Gallery of Windsor, Ontario. She is based in Los Angeles, California.

Alize Zorlutuna is a Turkish-Canadian interdisciplinary artist, curator, and writer who employs a diverse range of media in her practice. Working with installation, video, performance, and material culture, she investigates identity, settler colonial relationships to land, culture, and history, relationships with the more-than-human, institutional critique, and solidarity. Drawing on archival as well as practice-based research, the body and its sensorial capacities are central to her work.

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