

*Proud Deviants and Queer Multiples*

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of Fine Arts in CRITICISM AND CURATORIAL PRACTICE.

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## Acknowledgements

### Land Acknowledgements

This research was conducted in T'karonto<sup>1</sup> on the traditional territory of the Anishinabek, Haudenosaunee, Huron-Wendat, and Mississaugas of the Credit First Nations, which is governed by the Dish With One Spoon Wampum Belt Covenant preceding colonial treaties on this land.

I am a settler-Canadian who considers T'karonto my familial home. I was born there and both my grandfathers came to T'karonto (from Bari, Italy and Foote's Bay, Ontario) in the 1950s seeking work and a new life. Returning to the city in my early 20s shattered the idealized image of a progressive and welcoming place as my eyes were opened to the foundation of racism and white supremacy on which T'karonto was built. Researching T'karonto's queer history unveiled many of the harmful colonial systems put in place by British, French, and Canadian forces that continue to cause violence towards Indigenous folks and across communities racialized and marginalized by so-called "Canada".

The exhibition *Proud Deviants and Queer Multiples* is presented in Hamilton on Treaty 3 territory which is the land of the Haudenosaunee and Anishinabek First Nations and is also governed by the Dish With One Spoon Wampum Belt Covenant which pre-dates colonial treaties. As an uninvited guest on this land, I hope to learn about local histories of colonization and contribute to the current movements seeking to uphold the Dish With One Spoon Wampum Belt Covenant so future generations can thrive on this land.

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<sup>1</sup> a Mohawk word meaning "There are trees standing in the water" (Taiaiaiko'n Historical Preservation Society)

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## Abstract

Queers living in the urban centre of Toronto have a strong history of resistance and deviant practices that skirt social norms in presenting and disseminating queer knowledge and art. These practices include the self-publication of zines, newspapers, posters, wearables, and art objects made as multiples. These materials, unlike popular mass media, are presented by and for queer audiences allowing for more nuanced, complicated, and affective understandings of the city's queer communities. Using an object-based approach grounded in Sara Ahmed's *Queer Phenomenology*, I present queer multiples as guideposts for understanding the inherited queer history of Toronto and its influence upon contemporary artists. For *Proud Deviants and Queer Multiples*, I curated an exhibit comprised of a multi-generational slate of queer artists, multiples and Toronto's queer history by showing works from my collection. In tandem with the multiples, I have juxtaposed queer archival materials such as scans of the covers of publications like *The Body Politic* and *gendertrash*, as well as the map of the Toronto Purchase. The combination of multiples and archives chart moments of tension and jubilation for queers living within the heteronormative colonial and institutional frameworks of Toronto. By using an artist-curator methodology, this exhibition creates the opportunity to consider the past, present and future of queer art-making in Toronto.

## Curatorial Essay

### *Proud Deviants and Queer Multiples*

Curated by Rebecca Casalino

The queer subject within straight culture hence deviates and is made socially deviant.

— Ahmed, Sara.<sup>2</sup>

Queer multiples are works made by queer artists; their work, whether it is explicitly queer in subject or not, serves to disseminate queer art and knowledge. These multiples act as touchstones for peer groups, political actions, and the ever-changing vocabulary of queer aesthetics. The ability to buy, trade and collect multiples allows them to be shared using social, and commercial networks to connect artists and art lovers across communities. My personal collection of contemporary queer multiples, presented in *Proud Deviants and Queer Multiples*, allows me to invest directly in queer artists' practices, as a fellow artist and as a curator. Collecting also gives me the opportunity to sit with the work longer as it occupies my home or is worn on my body, my understanding of the work changes and grows. Feminist scholar Sara Ahmed writes that “[r]ather than thinking about the question of inheritance in terms of nature versus nurture, or biology versus culture, we would be thinking in terms of contingency or contact (touch); things are shaped by their proximity to other things, whereby this proximity itself is inherited in the sense that it is the condition of our arrival into the world”.<sup>3</sup> Young queers inherit the political and

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<sup>2</sup> Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, (London: Duke University Press, 2006), 21.

<sup>3</sup> Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 124.

social climates of their elders and are responsible for learning about their communities' lineages. Queers learn this not through biological familial knowledge transfer but by drawing their queer community close. This occurs through space making, community building and knowledge sharing which comes through proximity to other queer bodies or objects. Queer history is inherited through material based knowledge within multiples, artists objects and ephemera found in public archives and personal collections. The accessibility of multiples brings queer objects into proximity, which in turn brings queer artists and queer community in-line with audiences. For me personally, multiples connect me to new communities through markets and fairs, and allow me to maintain these lines of connection through trading and gifting amongst fellow artists and collectors. I present these connections and my community with this exhibition.

Artists who create multiples shatter the illusion of the singular, genius creator and expensive art objects in favour of smaller, more affordable, and easily recreated multiples. This mode of making ranges in media including but not exclusive to wearables, prints, zines, and comics. Besides these items, my thesis exhibition, *Proud Deviants and Queer Multiples*, also features t-shirts, earrings, patches, and pins, as well as artists' objects created in multiples such as ceramics and postcards. My research, and this exhibition, work to inform and engage with queer people about the importance of sustained queer resistance through the presentation of queer multiples within the framework of Toronto's history.

### **Deviant Multiples**

Multiples allow art objects to enter personal spheres that create the opportunity to truly absorb artists' aesthetics, and knowledge conveyed. The ability to share, trade, and sell multiples within community allows queer people to carry queer art through their daily lives. These lines of exchange create the opportunity for more connections to form as evidenced when Ahmed writes:

“[w]e follow the line that is followed by others: the repetition of the act of following makes the line disappear from view as the point from which ‘we’ emerge”.<sup>4</sup> By gathering Toronto’s queer history I am able to see patterns in artistic practice that continue from lines of community and as Ahmed states a ‘we’ begins to form. My research points to sustained deviating practices established by previous queer generations as lines followed by contemporary artists. Protest is one of these lines, as queers continue to strive for local and international rights and freedoms which fosters queer aesthetics marked by disarming language, flashy wearables and the celebration of queer deviancy. Multiple making can be traced as a line maintained by the practices of publishing newspapers, magazines, and zines through queer collectives or artist-run spaces.

In the art world to be queer is *still* niche as “queer exhibitions are quite rare...and in many nations they are still contentious” as outlined in the writing of queer curators Jonathan Katz and Anne Söll.<sup>5</sup> Presenting queer multiples within the exhibition *Proud Deviants and Queer Multiples* allows for the historic and aesthetic context to be present for audiences and deviates from the heteropatriarchal norms of classic white cube exhibitions. The othering of queer works into its own homogenous category limits the range of works included; often excluding low-brow or DIY works in favour of more ‘polished’ presentable pieces. American queer activist and academic Jonathan Katz argues that “[c]overt censorship, namely the restrictive palette through which nearly every large museum in the US adjudicates artwork, interpretive texts, and ideas, is the real enemy”,<sup>6</sup> which deems what is aesthetically, socially and politically acceptable or unacceptable. Multiple making becomes doubly deviant when practiced by queers as they apply

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<sup>4</sup> Ahmed, *Queer Phenomenology: Orient, Objects, Others*, 15.

<sup>5</sup> Jonathan Katz and Anne Söll, “Editorial: Queer Exhibitions/Queer Curating,” *On Curating* (Issue 37, May 2018), 2.

<sup>6</sup> Jonathan D. Katz, “Queer Curating and Covert Censorship,” *On Curating* (Issue 37, May 2018), 33.



histories, knowledge and aesthetics that would otherwise be formally censored or casually dismissed.

Queer bodies and knowledge are offensive to the heteronormative colonial traditions of Canada and have been historically censored or contained through police and state action. Multiples offer a DIY, low-brow, low-cost aesthetic that is inherently queer, as it deviates from established social and aesthetic norms, and is an accessible technique for thriving within a hetero-dominated space. This practice can be found in Toronto in the 1990s employed by artists Xantra Phillipa MacKay<sup>7</sup> and Mirha-Soleil Ross<sup>8</sup> who produced the zine *gendertrash*. MacKay opens the first issue in 1993 with her poem *welcome*:

welcome gender queers

to the world of gender trash

our gender world

where we can give voice

to our concerns in/around/about gender<sup>9</sup>

She highlights the importance of a genderqueer publication made by and for genderqueer voices. *Proud Deviants and Queer Multiples* engages with queer people and invested allies about the importance of sustained queer resistance through the presentation of queer multiples within the framework of Toronto's history.

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<sup>7</sup> "Artist: Xantra MacKay." Vtape. Last Accessed January 30th, 2021. <https://www.vtape.org/artist?ai=798>

<sup>8</sup> "Mirha-Soleil Ross." Media Queer. Last Accessed March 19th, 2021. <http://www.mediaqueer.ca/artist/mirha-soleil-ross>

<sup>9</sup> Xantra Phillipa. "welcome," *gendertrash from hell*, (genderpress, 1993, issue 1, vol 1), 3-5.

## Queer Multiples

In *Proud Deviants and Queer Multiples*, I have chosen multiples that promote or present deviancy, reference Toronto's queer history or employ queer aesthetics to convey knowledge. Queer Jewish American writer Susan Sontag writes about camp saying, "[b]ehind the 'straight' public sense in which something can be taken, one has found a private zany experience of a thing"<sup>10</sup> [emphasis added]. This coded visual, verbal and aesthetic language is how I understand queer knowledge to be transferred within public space. I know that these objects can be ridiculous or absurd, but that is their intended function, to draw attention and cause a scene. The power lies in other queers and allies spotting your attire, or artwork and the possibility of an exchange of understanding that follows.

Entering queer spaces flamboyance is often encouraged, through outfits, promotional materials and decor. Queer men are allowed to embrace femininity and celebrate camp culture through gaudy shades of pink, over-the-top fashion statements, and Broadway karaoke tunes. Cary Leibowitz and Nothing Else Press's *Librarian Fashion Show* postcard invites viewers to a series of monthly fashion shows the last Wednesday of every month of 2015 in a wobbly casual font in all caps. This work is presented alongside Jonah Strub's *Kinky Birds* (2020) earrings referencing the artist's love of Broadway in a wearable pair of sculptures. These works are aesthetically connected through their pink, 'handmade' presentation and as objects connected to feminine performance like fashion shows and *Kinky Boots*. Leibowitz's work has highly influenced the emerging generation of queer Jewish men, including Strub, who uses humour and bright colour in their practices.

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<sup>10</sup> Susan Sontag, "Notes on 'Camp'," *Sontag: Essays of the 1960s & 70s*, Ed. David Rieff (New York: The Library of America, 2013), 264.

Humour is key within queer aesthetics, and self-deprecating humour comes with its own queer positionality. Walter Scott's print *Everything is an art space in Berlin* (2018) is presented on a low wooden platform. The comic panel silkscreen by Scott from his book *Wendy* (2014) features a quaint cafe where two artists meet up, the title of the piece is the final punchline of their exchange which dismisses art spaces in Berlin but also jabs at the position of a "Canadian" artist. Displayed on the same platform are three of Philip Ocampo's postcards *I wish you were here* (2021), an updated iteration of *Souvenir Sculpture Berlin* (2017), which plays with the idea of Berlin as a chic destination for rich queers looking to party. Ocampo uses over-the-top imagery, such as a disco ball standing in for the sun, to poke fun at Canadian queers jet-setting lifestyle showcased through their public personas even in the age of COVID19. These artworks use dry humour to let viewers in on the joke of the pretentious Berlin-Toronto art connection. The colonial binary framework of the centre-periphery is presented as a subject to be meme-ed and disseminated to dissolve constructed hierarchies from the fluid queer perspective.

Resistance against colonial frameworks is in queer culture's best interest as transphobia and homophobia are imported European values, enforced on this land by state violence.<sup>11</sup> Queer protest art, created by settler and Indigenous artists, works to untangle queer optics from the nationalistic neoliberal frameworks.<sup>12</sup> FASTWÜRMS' *Pentagram Patch* (2018) and Chief Lady Bird and Temper Tantrum's *Landback* (2020) patch are installed alongside a printed copy of the map documenting the Toronto Purchase as a marker of the colonial origins of heteronormative

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<sup>11</sup> @TIFF\_NET, "'Progress is a really weird word for Indigenous people because progress is very colonial... homophobia and transphobia was a concept forced upon us. So I don't think so much about moving forward as finding things from history that were lost and bringing them back.'" —@leZbusrider," Twitter, November 12th, 2019, Last Accessed January 30th, 2021, [https://twitter.com/TIFF\\_NET/status/1194433925411753984](https://twitter.com/TIFF_NET/status/1194433925411753984).

<sup>12</sup> Elizabeth Harney and Ruth B. Phillips, "Introduction: Inside Modernity," *Mapping Modernisms* (Duke University Press, 2019), 4.

policies.<sup>13</sup> FASTWÜRMS' as well as Chief Lady Bird and Temper Tantrum's patches both deal with this colonial past and the impacts on contemporary settlers and Indigenous folks as a modern pressing issue.

Queer spaces are integrated into the framework of Toronto, as people seek and declare public space to gather and create. Claudia Slogar Rick and Jessica Price Eisner's *Rock Pin* (2018) was created collaboratively with picnic-goers at Hanlan's Point and is paired with a printed scan of an image from *Guerrilla* magazine from 1971 of a gay picnic at the same beach organized by the Toronto Gay Action and the Community Homophile Association.<sup>14</sup> This connection between queers gathering at Hanlan's Point in the early 1970s and art-making in the late 2010s provides an intergenerational context of space making for queer people in Toronto.<sup>15</sup>

Cross-disciplinary collaboration within the queer community fosters new modes of making and connects queers across mediums. Hanging within the gallery is Fernando-Francisco Granados and Fan Wu's semi-transparent print *SUCKING THROUGH THE AGES* (2019) commissioned by the artist-run space Hearth. Hearth is run by four emerging curators, including Philip Ocampo, whose work is also included in *Proud Deviants and Queer Multiples*. *SUCKING THROUGH THE AGES* is part of Hearth's City Water broadside series "that changes with the seasons, featuring artist-writer pairs in collaboration"<sup>16</sup> in a community building cross-disciplinary approach. *SUCKING THROUGH THE AGES* hangs from the ceiling allowing light from the gallery window to pass through, emphasizing its material ethereal quality. The artwork

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<sup>13</sup> Eric Zhelka, "Toronto Purchase / Treaty 13 1805 & 2010," Toronto Island History, January 20th, 2020, Last Accessed January 30th, 2021, <https://tihp.torontoisland.org/toronto-purchase-treaty-13-1805-2010/Introduction>.

<sup>14</sup> Samira Mohyeddin and Erica Lenti, "Reflections on Pride's Political History," Torontoist, June 28th 2015, Last Accessed January 30th 2021, <https://torontoist.com/2015/06/reflections-on-prides-political-history/>.

<sup>15</sup> Sarah E.K. Smith, *General Idea: Life and Work* (Toronto: Art Canada Institute, 2016), 51.

<sup>16</sup> "Multiples," Hearth, Last Accessed 30th 2021, <http://hearthgarage.com/pages/cityw.html>.

presents as poetic, while allowing space for queer desire and sexuality as viewers read Wu's poetry.

Ceramics made in multiples present the opportunity for blurring preconceived notions of high and low art. Arezu Salamzadeh's *Pink Glazed Ceramic Drumstick Necklace* (2017) presents a smooth bubble gum pink glazed art object hung from a long gold chain to be worn as a campy accessory. Sontag writes about camp as "a relish for the exaggeration of sexual characteristics and personality mannerisms,"<sup>17</sup> which is highlighted by Salamzadeh's not-so-subtle reference to her love of food in the creation of this wearable. Liza Konovalov employs pop-culture and hybrid creatures to queer her ceramics practice as presented with the work *Untitled Björk Swan Dress* (2020). She uses the language of kitsch, camp and queer maximalism to create "gleeful overabundance"<sup>18</sup> for viewers of her work.

The archives of Canadian art are filled with elite white men.<sup>19</sup> By presenting racialized and feminine bodies, artists can actively disrupt the canon and carve out new space for community. Racquel Rowe enacts and documents queer deviancy through her bodily practice. For her *Body Scans (Postcard)* (2019), Rowe presents her butt pressed against the glass of a photocopier. Her skin merges with the dark background to create a beautiful Baroque-esque composition as deep shadows are created by the scanner's shallow depth of field. This postcard was installed by Rowe as a takeaway during her open studio at the University of Guelph in 2019 and refers to her larger performance practice where she often performs nude.

Queer protest and pride can also come in the form of emotional softness and vulnerability. As shown in Sheri Odsen Nault's on-going project *Melancholy Queers Club*, they

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<sup>17</sup> Sontag, *Sontag: Essays of the 1960s & 70s*, 262.

<sup>18</sup> "Biography," Big Stinky Lizard LLC, Last Accessed January 29th, 2021, <https://www.bigstinkylizard.llc/about>.

<sup>19</sup> Deanna Bowen and Maya Wilson-Sanchez, "A Centenary of Influence," *Canadian Art: Influence* (Spring 2020, Vol 37, No 1), 70.

create t-shirts for people to wear on their bodies moving through the world declaring their queerness and melancholia. Hazel Meyer utilizes the same loose illustrative semi-autobiographical approach in her work *No Theory No Cry* (2018), which utilizes colloquial language to explore the inaccessibility of theory and the emotional aspects of being deviant within the institutional context. This type of melancholic humour draws from queer aesthetics of low-brow and text-based media.

Queer tattoo artists have been fundamental to my understanding of community building and the possibilities of exchange created by visual art. Sai Meloche is a self-taught artist practicing in poetry, digital collage, photography and tattooing. Her imagery draws from 1990s pop-culture and queer skater girl aesthetics. For *Proud Deviants and Queer Multiples I* commissioned a flash sheet of her work to cite her as a mentor within the Toronto queer community.

Material, oral, and community histories have been key to researching Toronto's queer history. Sarah Liss writes about the work of de-homogenizing the public image of queer people in her community history of queer artist and activist Will Munro. The range of queer identities sometimes becomes distilled — in the media and within the subculture itself — to an inane dichotomy between 'good gays,' who strive for socially permissible forms of equity, and 'bad gays,' who cling to the bacchanian practices left over from the disco era. The reality, which Will knew, is that there are way more than two, or even fifty, shades of gay.<sup>20</sup> The rejection of fixed binaries, and the resulting fluidity, is the essence of queer aesthetics which seeks to defy definition through shifting meanings and positionality. The word *queer* itself works to expand definitions and terminology surrounding sexuality and gender. The exhibition *Proud Deviants*

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<sup>20</sup> Sarah Liss, *Army of Lovers* (Toronto: Coach House Books, 2013), 9.

*and Queer Multiples* presents a range of multiples created by queer artists from across the spectrum to underscore the multifaceted nature of queerness and queer aesthetics.

### Proud Queers

Queer artist-run spaces like Art Metropole, founded by the gay artists' collective General Idea, are community hubs for queer artists and allies to gather, grow and challenge establish norms together. Art Metropole describes itself as “a not-for-profit organisation with a focus on the production, dissemination and contextualization of artist-initiated publication in any media, especially those formats and practices predisposed to *sharing and circulation*”<sup>21</sup> [emphasis added], which continues to sell the work of queer artists. I purchased Hazel Meyer’s *No Theory No Cry Poster* at Art Metropole’s table at Edition/2 and Walter Scott’s *Wendy’s Revenge* (2016) at their former location within Toronto’s Museum of Contemporary Art (MOCA). During the first wave of the COVID-19 pandemic, I picked up Philip Ocampo’s *Souvenir Sculpture Berlin* from outside Art Metropole’s office while wearing a mask. In these uncertain times, queer people have been unmoored from bars, pubs, libraries and coffee shops with even Art Metropole lacking a physical space at this moment. Queer people have lost so much in the on-going AIDS and COVID19 pandemics as a marginalized and hyper-medicalized communities that span the globe. Living in the archives of my queer peers and elders during this time of isolation has brought me closer to my community in new ways, even in this time of distance. I am forever grateful to the members of General Idea for creating Art Metropole and collecting the work of their friends, so I can share in their sorrow, passions and desires.

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<sup>21</sup> “About,” Art Metropole, Last Accessed February 28th, 2021, <https://artmetropole.com/about>.

My collection of multiples allows me to absorb knowledge otherwise undocumented by mainstream Canadian arts channels. The historical and social value of these artworks is obvious to community members like myself who are directly invested in their creation and distribution, but to outsiders such works are more likely to be dismissed or even censored. Searching Toronto's history for queer multiples and their makers unearthed a continuous cycle of state violence and queer making within community. In the creation of this exhibition's queer timeline I considered Two-Spirit film-maker Thirza Cuthand's words:

Progress is a really weird word for Indigenous people because progress is very colonial...homophobia and transphobia was a concept forced upon us. So I don't think so much about moving forward as finding things from our history that were lost and bringing them back.<sup>22</sup>

The emphasis on recovering an erased past in Cuthand's comments resonates as I retrace the stories of Toronto I was told as a child; leading me to the murder of Emanuel Jaques.<sup>23</sup> My father is a first-generation Italian immigrant raised in Oshawa (an hour east of Toronto) who heard about the murder of Emanuel, a Portuguese shoe-shining boy about his age with the same name, and the outpouring of protest from the Portuguese and European immigrant communities against the Toronto's queer community and sex workers. This deeply affected his understanding of Toronto and he continued to tell the story to myself and my siblings and point to the spot where Emanuel had shined shoes whenever we visited Yonge and Dundas Square. During my time in

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<sup>22</sup> @TIFF\_NET, Twitter.

<sup>23</sup> Laura Fraser, "Murder of Emanuel Jaques changed the face of Yonge St and Toronto," CBC News: Toronto, June 22nd, 2017, Last Accessed February 19th, 2021. <https://www.cbc.ca/news/canada/toronto/emanuel-jaques-yonge-street-sex-work-1.4172511>.



Toronto as a young adult, I learned more about Emanuel's death and the connection to the Bathhouse Raids of 1981, as well as the fallout for the queer community and sex workers downtown.<sup>24</sup> The recurrence of institutional and state violence directed towards queer folks can be traced to moments of panic within mainstream Canada, from the RCMP's role in the Red Scare<sup>25</sup> to the continued vilification of trans women.<sup>26</sup> It is through the continued creation of queer artists and the uncensored sharing of knowledge and art that I learn new stories about my community's past and deviant strategies to sustain our lives.

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<sup>24</sup> Daniel Ross, "When Sex Dominated Yonge St.," *Spacing: The City Hall Issue* (Fall 2014), 26-27.

<sup>25</sup> "Queer Canadian History Timeline - Pre-Colonization to Present," *Canadian Centre for Gender and Sexual Diversity*, 2018, 3.

<sup>26</sup> "Meghan Murphy: Canadian feminist's trans talk sparks uproar," BBC, October 30th, 2019, Last Accessed February 25th, 2021, <https://www.bbc.com/news/world-us-canada-50214341>.

## Support Paper

### I. *Proud Deviants and Queer Multiples in Context*

Queer artists have been participating in multiple making long before it was accepted by the conventional art world as a valid art making practice, as it is a form of self-publication accessible to deviant queers who exist outside of mainstream norms. Swedish curator Patrik Steorn argues that “[c]amp and queer sensibilities have historically been produced in order to shape alternative communities in times and places where homosexuality was *legally or socially forbidden*”<sup>27</sup> [emphasis added], creating the conditions for a deviant, underground, do-it-yourself (DIY) aesthetic. Through self-publication, artist multiples enable emerging or marginalized queer artists to create and disseminate work that deviates from governmental and commercial norms. *Proud Deviants and Queer Multiples* presents contemporary queer multiples and maps their connections with past practices that have created a foundation for queer art-making in Toronto. Grounded in my personal collection of multiples, *Proud Deviants and Queer Multiples* provides historic weight and context through the presentation of a queer timeline created during my research into Toronto’s history through a revisionist and material-based approach.

#### i. **Queer Lineage of Artists, Aesthetics and Protest**

Toronto’s queer history is evoked by artists' objects and multiples within public and personal archives and contemporary art practices. Art Metropole was officially founded in 1974 by General Idea, a collective of gay men based in Toronto whose artistic practices included multiple making, collecting, and archiving.<sup>28</sup> General Idea functioned under the group’s title “to obscure

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<sup>27</sup> Patrik Steorn, “Curating Queer Heritage: Queer Knowledge and Museum Practice,” *Creator: The Museum Journal* (Vol 55, No 3, July 2012), 363.

<sup>28</sup> “About,” Art Metropole.

discrete identities within the group, challenging the myth of the individual artist as genius.”<sup>29</sup> Multiples also work to conceptually distance makers from the myth of the singular genius-produced art object and allows for the exchange of art and knowledge across peer groups from within the queer community. Each artist-run project or space acts as a hub for disseminating queer art. Art Metropole and *FILE* magazine, founded by General Idea in the early 1970s, were two spaces for queer artists to show their work without fear of censorship, as it was run by artists within the community.<sup>30</sup> These formats present an alternative form of dissemination outside of the confines of mainstream publications; they allow for uncensored queer interests to be featured. The mass-produced pulpy nature of *FILE* and similar artist-run publications, like *The Body Politic*, or *gendertrash*, highlight the punk DIY aesthetic of the queer community, which continues today. Contemporary multiples are frequently sold at art markets or fairs, within galleries or shops, as well as online through social media or artists’ websites. Buying art and collecting ephemera acts as a research practice grounded in community.

Art Metropole’s past is shaped by the homophobic politics of Toronto’s Yonge St. during the 1970s. General Idea’s studio and Art Metropole were once located at 241 Yonge St. (south of Toronto’s Gay Village) along the so-called “Sin Strip”<sup>31</sup> where many gay bathhouses were based. On August 1, 1977, a young boy and Portuguese immigrant named Emanuel Jaques was found dead at 245 Yonge St. and blame quickly fell to the queer community.<sup>32</sup> The police targeted bathhouses and sex workers in attempt to ‘clean up’ Yonge St. while gay men continued to be stigmatized as pedophiles.<sup>33</sup> General Idea moved their location to Simcoe St. in 1977

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<sup>29</sup> Smith, *General Idea: Life and Work*. 7.

<sup>30</sup> Ibid.

<sup>31</sup> Ross, *Spacing: The City Hall Issue*. 24-27.

<sup>32</sup> Fraser, *CBC News: Toronto*.

<sup>33</sup> Ibid.

during a mass migration of queer spaces due to this increased police presence. The police escalated their tactics and raided the offices of the monthly gay magazine *The Body Politic* at 24 Duncan St.<sup>34</sup> (just a short walk from Art Metropole's former location on Yonge St.) on December 30, 1977<sup>35</sup> after the publication of member Gerald Hannon's article "Boys loving men loving boys."<sup>36</sup> In January 1979, members of General Idea participated in a demonstration against the censorship of *The Body Politic* one year after charges were laid against collective members and General Idea contributed their performance *Anatomy of Censorship* to the event.<sup>37</sup> This pattern of police escalation and queer protest reached a breaking point the night of February 5, 1981<sup>38</sup> when more than three-hundred men were arrested in bathhouse raids carried out by Toronto Police under "Operation Soap."<sup>39</sup> Jorge Zontal, a member of General Idea, was one of the men arrested in the raids.<sup>40</sup> The necessity of political resistance and art-making continues as artists maintain queer practices within the city and are subject to the political and social whims of the mainstream: which can fuel or subdue violent state action.

## II. Methodology

Oral and community histories exist in material-based practices stored in personal and public archives. My two areas of research, queer theory and queer multiples, are joined under a curatorial umbrella which allows me to research queer curation, histories of multiple-making and

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<sup>34</sup> Year Zero One, "The Body Politic: 1978," Queerstory, Last Accessed December 30th, 2020, <https://www.queerstory.ca/project/thebodypolitic78/>.

<sup>35</sup> Brenda Crossman, "Censor, Resist, Repeat: A History of Censorship of Gay and Lesbian Sexual Representation in Canada," *Duke Journal of Gender Law and Policy* (Vol 21:45. 2013), 52.

<sup>36</sup> Gerald Hannon, "The Year of the Children," *The Body Politic* (Toronto: Pink Triangle Press, Dec 1977- Jan 1978), 29-33.

<sup>37</sup> Smith, *General Idea: Life and Work*, 51.

<sup>38</sup> *Ibid.*

<sup>39</sup> "Queer Canadian History Timeline - Pre-Colonization to Present." *Canadian Centre for Gender and Sexual Diversity*. 2018. 5.

<sup>40</sup> Smith, *General Idea: Life and Work*, 51.

the role of the artist/curator. I focus on my surrounding community by considering queer multiples, queer artists, and the historical context of Toronto. During this period of research I read queer theory focused on object-based knowledge, explored the digital archives of artist-run projects, and attended community gatherings to gain a fuller understanding of Toronto's queer community and the history of multiple making as a resistant practice. Physically being within the community has been a large part of my research. Attending markets, fairs and pop-ups where artists' multiples are sold like Edition Toronto, the Toronto Art Bookfair, and Canzine exposed me to more queer artists also invested in multiple making. Being in conversation with my peers like Strub, and Rick allowed me to gain further insight into the conceptual alignment of multiple making and queer art practices. Purchasing work in person, online through Instagram, or artists' websites became a method of directly investing in artists' practices. Also allowing me to sit with their work and consider it daily as a part of my home, or worn on my body.

When choosing works from my collection of queer artists multiples I pondered which artists impacted my understanding of queer community, aesthetics and deviant practices. I also worked to include a diverse range of perspectives from different sexualities and gender identities to display a variety of artists within Toronto's queer community. The inclusion of trans, non-binary and Two-Spirit artists<sup>41</sup> is key to my queer curatorial practice as a cis member of the queer community deeply disturbed by the trans-exclusionary rhetoric of Canadian feminists.<sup>42</sup> The whiteness of the Toronto queer community has also been an on-going issue<sup>43</sup> with Black, Indigenous and racialized queers bearing the brunt of the violence enacted by community

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<sup>41</sup> Jenny Irene Miller, "Why we must create space to celebrate the resilience of sexuality and gender-diverse relations," *Canadian Art: Spacetime* (Spring 2019, 36:1), 65-69.

<sup>42</sup> "Meghan Murphy: Canadian feminist's trans talk sparks uproar." *BBC*.

<sup>43</sup> Ryan Adamson, "Complicating Queer Space in Toronto: How the Development of Toronto's LGBTQ2I Spaces Fits within Homonormative and Homonationalist Scripts," Supervised by Catriona Sandilands, Faculty of Environmental Studies (Toronto: York University Toronto, November 29th, 2017).

members and government institutions.<sup>44</sup> Including work created by racialized queer folks within this exhibition works to disrupt norms of white curators presenting white artists in a pattern of structural white supremacy. Building trust with the artists exhibited, especially the racialized emerging artists, is key in my position as a curator and I continue to maintain a dialogue with artists in the community to hold myself accountable.

Queer artists have historically played many roles in the community including the creation and preservation of queer archives. Queer artists act as collectors, archivists and organizers, for example, artist David Buchan contributed his archives to the Art Metropole fonds after his death due to AIDS/HIV related illness and they remain in the National Gallery today as a resource. Through LGBTQ2+ online platforms dedicated to documenting queer work, like Canadian Broadcasting Corporation's (CBC) *Super Queeros*<sup>45</sup> or the collective Year Zero One's (YZO) *Queerstory*<sup>46</sup>, I was able to learn more about artists' sexuality and identity within the queer community. Part of my methodology is only naming queer artists after confirming they had publicly self-identified through their website, press or formal literature around their work, like awards, biographies, or curatorial statements. Using the internet archives of the CBC and The ArQuives (formerly the Canadian Gay Liberation Movement Archives), I was able to get a fuller understanding of Canada's queer history through archival footage, images and audio. Viewing these primary sources as documentation of these events, from CBC footage of protests to PDFs of *gendertrash*'s zines I was able to understand how queer bodies moved through the city from the 1960s onwards.

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<sup>44</sup> Justin Ling, *Missing From the Village* (McClelland & Stewart. 2020).

<sup>45</sup> "Super Queeros," CBC Arts, Last Accessed February 1st, 2021, <https://www.cbc.ca/artsprojects/superqueeros/>

<sup>46</sup> Year Zero One, Queerstory, Last Accessed February 1st, 2021, <https://www.queerstory.ca/>.

Multiple making is an object-based practice that employs DIY methods, is traditionally low cost and allows for circulation of knowledge. My research is object-based, grounded in Sara Ahmed's *Queer Phenomenology*, in which she writes "[b]odies inhabit space by how they reach for objects, just as objects in turn extend what we can reach".<sup>47</sup> Multiples extend artists' reach and allow audiences to create lines of connection to queer community. The artists' objects I collect are a map of my research and connections to different queer communities and spaces.

My research acts as a queer return to history, to pay homage to mentors lost in the on-going AIDS epidemic and to undercut the trap of 'newness' or 'trendiness' surrounding queer art unmoored from its historical context. I spent time within the Mirha-Soleil Ross fonds (which included scans of *gendertrash* co-founded by Ross) in the ArQuives sifting through her button collection, which document protests, clubs, causes, concerns and trends within the queer community. These buttons and zines are made to publicly disseminate queer knowledge and aesthetics and continue to be methods of queer pride and protest. During this period of research, I attended many community gatherings, marches and protests to learn directly from community leaders as at these events. This absorption of oral histories was a key part of incorporating community and lived experience into the gallery, which I consider to be a method of queer curation.

### **III. Literature Review**

#### **i. Fluxus Roots**

Multiple making within artistic practices has roots in Fluxus traditions. Led by Lithuanian artist George Maciunas, Fluxus is an international movement that began in New York in the 1960s.<sup>48</sup>

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<sup>47</sup> Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 110.

<sup>48</sup> "Fluxus." Tate. Last Accessed February 18th, 2021, <https://www.tate.org.uk/art/art-terms/f/fluxus>

The practice follows the avant-gard traditions of Dada using mundane or found objects to create art rejecting ‘high culture’<sup>49</sup> associated with art making practices.<sup>50</sup> Fluxus methods were employed in the Flux Shop built by Maciunas and fellow Fluxus artist Ay-O in 1964 which sold artist multiples at relatively low prices, creating a more accessible venue for buying art.<sup>51</sup> Fluxus utopian socialist ideologies drove the mode of production and was facilitated by spaces like Flux Hall, creating a blueprint for an artist-run space dedicated to selling artists multiples. Within the context of Toronto artist-run centres are key figures in the support, production, circulation and collection of art forms across mediums acting as community hubs as discussed by Philip Monk and Dot Tuer in their research.

The accessible pricing of multiples allows art lovers to invest in artists of their choice creating a democratic system for sharing work.<sup>52</sup> The shareable and collectable nature of multiples create opportunities for community building through personal collections shared privately through domestic spheres. The history and theory of multiples shareability is outlined in Dave Dymant and Gregory Elgstrand’s text aptly titled *One for Me and One to Share: Artists Multiples and Editions* but does not directly address artists’ queerness or sexuality. Queer collections of artists multiple and ephemera tend to enter the public when gifted or donated to community archives, such as David Buchan’s contributions to Art Metropole’s collection<sup>53</sup>, or Mirha-Soleil Ross finds in the ArQuives.<sup>54</sup>

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<sup>49</sup> Paul Wood, “Avant-Gardism Resumed,” *Conceptual Art* (New York: Delano Greenidge Editions, 2002), 22.

<sup>50</sup> Ibid, 25-26.

<sup>51</sup> Midori Yoshimoto, “Fluxus Nexus: Fluxus in New York and Japan,” *Between New York and Tokyo: Fluxus and Graphic Scores, Post: Notes on Modern and Contemporary Art Around the Globe*, MOMA, July 9th, 2013, Last accessed February 18th, 2021, <https://post.moma.org/fluxus-nexus-fluxus-in-new-york-and-japan/>.

<sup>52</sup> Dave Dymant, and Gregory Elgstrand, “Introduction,” *The Artists’ Multiple: a Contribution to the Debate on Democratization of Art*, Ed. Dave Dymant and Gregory Elgstrand (YYZ, Toronto: 2012), 11.

<sup>53</sup> “David Buchan fonds, Art Metropole Collection: Finding Aid,” *National Gallery of Canada, 1950-1994*, Last Accessed January 31st, 2021, <https://www.gallery.ca/library/ngc002.html#a16>.

<sup>54</sup> “Mirha-Soleil Ross Fonds,” *The ArQuives*, Last Accessed February 21st, 2021, <https://collections.arquives.ca/en/list?q=setName%3A%22Mirha-Soleil%20Ross%20fonds%22&p=1&ps=20>.



## ii. Object-Based Theory

The multiples produced by queer people in my collection have always acted as visual touchstones for queer knowledge and history. Ahmed's *Queer Phenomenology* lays the framework for an understanding of these art objects orienting devices that guide queer people in establishing identity and community.<sup>55</sup> Franz Fanon's *Black Skins White Masks* is quoted in Ahmed's text as oriented towards the objects around him, the matches in his desk and the weight he feels while in proximity to the white man watching him.<sup>56</sup> His "movements are not made out of habit, but out of implicit knowledge"<sup>57</sup> of his position at the desk but also his orientation as a Black man. Ahmed uses language of orientation and line to define queerness, as well as racial and gender-based Otherness, as "out of line" versus the straight subject who is "in-line".<sup>58</sup> These lines direct subjects towards objects or create distance making objects out of reach. Queer multiples act as orientation devices produced by peers and community members to situate the queer subject within the contemporary moment. Multiples give access to knowledge otherwise out of reach for queer people isolated within heteronormative society. Queer multiples bring viewers "out of line" and direct them towards queer possibilities.

## iii. Print Culture

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<sup>55</sup> Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 25-63.

<sup>56</sup> Ibid, 109.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid, 66.

Understanding nationalism and colonialism as a process of othering begins with Benedict Anderson. In a nation like Canada with the arts still governed by the Massey Commission (A Royal Commission on National Development in the Arts, Letters and Sciences), which published a series of reports from 1949-1951 to build an understanding of the Canadian arts, it is not surprising that the arts continue to be part of a structure of white supremacy.<sup>59</sup> Zainub Verjee describes the final Massey Report as an “out-of-date document premised on elitist, Eurocentric, 19th-century notions of culture but that, in the strangest and most distressing manner, continues to define Canadian society”.<sup>60</sup> Reading Anderson’s theory of ‘print-capitalism’ and through the complications applied by Arjun Appadurai with of “the issue of constructed ethnicities”<sup>61</sup> illuminates print media’s method of othering those who do not fit within the imagined national identity. Print culture “was accelerated by the technology transfers and accelerations of late eighteenth and nineteenth centuries, which created *complex colonial orders* centred on European capitals and spread throughout the non-European world”<sup>62</sup> [emphasis added] thus importing European heteronormative ‘family’ values. Appadurai discusses this within the context of Said’s *Orientalism* and international migration writing “the work of cultural reproduction in new settings is profoundly complicated by the politics of representing a family as ‘normal’ (particularly for the young) to neighbors and peers in the new setting”.<sup>63</sup> The emergence of small presses run by queer artists, sparked by the accessibility of printing (or reproducing) technology

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<sup>59</sup> “The Massey Report,” *Canada. Royal Commission on National Development in the Arts, Letters, and Sciences, Report* (Ottawa: King's Printer, 1951), Last Accessed March 4th, 2021, <https://www.collectionscanada.gc.ca/2/5/h5-400-e.html/>

<sup>60</sup> Zainub Verjee, “The Great Canadian Amnesia,” *Canadian Art*, June 20th, 2018, Last Accessed March 4th, 2021, <https://canadianart.ca/essays/massey-report-the-great-canadian-amnesia/>.

<sup>61</sup> Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy,” *The Post-Colonial Studies Reader* (New York: Routledge, 1995 [Reprint from *Public Culture*. 2, 2, Spring 1990]), 325.

<sup>62</sup> *Ibid.*

<sup>63</sup> Appadurai, *The Post-Colonial Studies Reader*. 335.

in the late 1900s<sup>64</sup>, further de-centres large Canadian presses built on the foundations of European print culture with roots in homophobic scriptural and political writings. Zine culture is the underground press which helps construct and present identities that exist outside the mainstream, creating a sense of community for people historically excluded and stigmatized by print culture.

Zine culture is key to understanding the underground, feminist and queer roots of multiple making. Communication through zine-making, buying and trading allowed participants to swap ideas without fear of censorship. In the 1990s “riotgrrrl and zine culture ... sustained the feminist conviction that going public with your feelings can make a difference both to how you feel and to the state of the world”<sup>65</sup> giving weight to the power of affect in art making as outlined in the writings of Ann Cvetkovich in relation to queer and feminist practices.<sup>66</sup> The do-it-yourself approach to zine making and publication plays a major role in establishing multiple making and artist led self-publication as methods to undercut or skirt norms.

#### **iv. Queer as Niche**

Queer multiples have not been heavily researched in their own right, often appearing in writing about General Idea in passing but rarely as a dedicated chapter or subject matter. Queerness often is considered niche or taboo within curatorial and art historical circles as outlined in writing by Steorn’s research and lived experience<sup>67</sup> as well as queer theorist Jennifer Doyle’s

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<sup>64</sup> Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” *Illuminations*, Ed. Hannah Arendt, Translated by Harry Zohn from the 1935 essay (Schocken Books, New York: 1969), 3.

<sup>65</sup> Ann Cvetkovich, “The Utopia of Ordinary Habit.” *Depression: A Public Feeling* (Duke University Press: 2012), 161.

<sup>66</sup> Cvetkovich, Ann. “Processing Killjoy’s Kastle,” *Inside Killjoy’s Kastle*, Ed. Allyson Mitchell and Cait McKinney, (Art Gallery of York University, Toronto: 2019), 123-136.

<sup>67</sup> Steorn, *Creator: The Museum Journal*.

analysis of the perception of Andy Warhol's work and the erasure of his sexuality.<sup>68</sup> In researching the queer multiple excerpts from texts covering queer artists overall practices such as Sarah Liss's community history of Will Munro's life and Sarah E.K Smith's text on the life and work of General Idea aided my understanding of how queer artists approached their practices in relation to their sexuality and connection to queer community. Even in the contemporary moment post sexual revolution Söll and Katz agree that "queer exhibitions are quite rare [...] and in many nations they are still contentious"<sup>69</sup> which allow for the further censorship and marginalization of queer artists. Detroit based pleasure activist adrienne maree brown frames<sup>70</sup> Audrey Lorde's "Uses of the Erotic" highlighting sexuality and the erotic as centres of power for women (and I would argue for queer folks as well) as alternatives in favour of sexual liberation and love that work to unlearn European-American traditions that stifle sexuality.<sup>71</sup>

#### IV. Exhibition Review

Multiples appear in contemporary exhibition spaces frequently as takeaways, or behind gallery attendants' desks for sale. These objects are treasured by multiple makers and aficionados but otherwise exist, critically and curatorially, under the radar within a Canadian arts context. When multiples do appear thoughtfully installed within an exhibition, gallery or pop-up event, new techniques and approaches are applied so the audience understands the multiple as part of the curated whole, not as a separate entity or afterthought. Queer multiples, often campy low-brow

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<sup>68</sup> Jennifer Doyle, "Queer Wallpaper," *A Companion to Contemporary Art since 1945*, Ed. Amelia Jones (Blackwell: Malden. 2006), 343-355.

<sup>69</sup> Katz, *On Curating*, 3.

<sup>70</sup> adrienne maree brown, "The Legacy of 'Uses of the Erotic': A Conversation with Cara Page," *Pleasure Activism*, (AK Press, Chico: 2019), 37-52.

<sup>71</sup> Audrey Lorde, "Uses of the Erotic," *Pleasure Activism*, adrienne maree brown, Reprinted from Berkshire Conference on the History of Women, Mount Holyoke College: 1978, (AK Press, Chico: 2019), 33.

and DIY, fall into a more marginalized category and methods of queer curation, like interpersonal relationship building through collaboration or consultation, or special attention to material and installation, must be applied to avoid tokenization. *Eleventh Ave Expo* (2019) was a weekend-long sale of artists multiples curated by young emerging curators in a DIY fashion in Regina and presented artists objects in both a commercial and exhibition style. This hybrid approach influences my own curatorial methods in presenting artists' multiples. *More Than Two (Let It Make Itself)* (2013-2014) was a formal exhibition presented at the Power Plant in Toronto presented by artist Micah Lexier. Lexier's multiple making practice and position within the Toronto arts community allows this show to be an example of community mapping through an object based approach. Both of these exhibitions presented multiples in innovative ways, removing them from behind the gallery desk and placing them in front of the viewer.

It is rare to find artists' multiples presented as the focus of an exhibition outside the work of Felix Gonzalez-Torres or Andy Warhol, and even then the work is considered more in the realms of sculpture or print-making. Micah Lexier is a Toronto-based artist, collector and curator. Lexier's work is affective as "[a] gay man maturing in the age of AIDS, the artist's consciousness of life's fragility belies the testimony of statistics".<sup>72</sup> His work is highly collaborative, intergenerational and community-based, which is a model of queer curation I follow for *Proud Deviants and Queer Multiples*. *More Than Two (Let It Make Itself)* displayed objects in rows of vitrines which include "over 200 recently created artworks and objects by 101 artists/duos/collectives in and around Toronto. [...] Lexier presents his take on the wide-ranging,

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<sup>72</sup> Janice Seline, "Micah Lexier," *The Canadian Art Encyclopedia*, March 6th, 2011, Last Accessed December 26th, 2020, [https://www.thecanadianencyclopedia.ca/en/article/micah-lexier#:~:text=Micah%20Lexier-.Micah%20Lexier%2C%20artist%20\(b%20at%20Winnipeg%2013%20Nov%201960\).of%20Fine%20Art%20in%201984.&text=A%20gay%20man%20maturing%20in,belies%20the%20testimony%20of%20statistics.https://www.thecanadianencyclopedia.ca/en/article/micah-lexier#:~:text=Micah%20Lexier-.Micah%20Lexier%2C%20artist%20\(b%20at%20Winnipeg%2013%20Nov%201960\).of%20Fine%20Art%20in%201984.&text=A%20gay%20man%20maturing%20in,belies%20the%20testimony%20of%20statistics](https://www.thecanadianencyclopedia.ca/en/article/micah-lexier#:~:text=Micah%20Lexier-.Micah%20Lexier%2C%20artist%20(b%20at%20Winnipeg%2013%20Nov%201960).of%20Fine%20Art%20in%201984.&text=A%20gay%20man%20maturing%20in,belies%20the%20testimony%20of%20statistics.https://www.thecanadianencyclopedia.ca/en/article/micah-lexier#:~:text=Micah%20Lexier-.Micah%20Lexier%2C%20artist%20(b%20at%20Winnipeg%2013%20Nov%201960).of%20Fine%20Art%20in%201984.&text=A%20gay%20man%20maturing%20in,belies%20the%20testimony%20of%20statistics).

multi-generational portrait of a robust Toronto art community”.<sup>73</sup> His small scale object-based approach is key to understanding how to install many multiples within the same space and still present a cohesive exhibition. Lexier’s inclusion of multiples made with everyday objects blurs the lines between found objects, artists' objects, and multiples, allowing for the further destabilization of the singular genius object. Lexier, being a multiple maker himself, carefully arranged the objects allowing space for each individual piece, while remaining aesthetically and thematically in conversation. These artworks were not stacked and crowded like commercial vitrines at the cash register, but were curated cabinets of curiosity populated by local makers and community members.

Emerging young curators are constantly breaking establishment rules of display in favour of more experimental and DIY approaches. Kenneth J. Kwan Kit Lau is a Mississauga-based artist and organizer who has led many of the guerrilla exhibitions, such as an intervention at The Toronto Reference Library where artists contributed books, bookmarks, posters, sculptures, and performances unsanctioned by the library. This sense of play, collaboration, and deviancy is a conceptual strategy practiced by many queer artists and allies. He often collaborates with Regina-based queer artist Nic Wilson who is a multiple maker and writer who has published a number of books. Wilson is a co-founder and co-organizer of *Eleventh Ave Expo* along with Lau and Toronto-based artist Simon Fuh. *Eleventh Ave Expo* was “a weekend-long exhibition and sale of artist multiples, printed matter, ephemera and artists’ books”<sup>74</sup> featuring the work of many

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<sup>73</sup> Micah Lexier, *Micah Lexier: More Than Two (Let It Make Itself)*, The Power Plant, Toronto: 2013. Last Accessed February 26th, 2021, [https://www.thepowerplant.org/Shop/Publications/Publications-by-The-Power-Plant/More-Than-Two-\(Let-It-Make-Itself\).aspx](https://www.thepowerplant.org/Shop/Publications/Publications-by-The-Power-Plant/More-Than-Two-(Let-It-Make-Itself).aspx)

<sup>74</sup> “Eleventh Avenue Expo August 16th-18th,” BlackFlash, August 12th, 2019, Last Accessed January 31st, 2021, <https://blackflash.ca/2019/08/12/eleventh-avenue-expo-august-16th-18th/>

publicly self-identified queer artists including myself, Nic Wilson, Claudia Slogar Rick, and Jessica Price Eisner.

*Eleventh Ave Expo* employed the careful presentation of artists' objects and multiples. DIY shelves made of masonite and concrete cinder blocks, as well as simple book displays made of wood, held individual multiples throughout the space. Each work was documented and labelled just as formal artworks are within galleries or institutions. Applying these methods to a space selling artists multiples, ephemera and other low-brow mediums allows these objects to enter into a new space for further consideration. These multiples were treated equally in their aesthetic presentation to elevate them to artist objecthood, which is in line with the installation tradition of gay American artist Keith Haring's Pop Shop, in New York, which treats the 'shop' as an all-encompassing art installation rather than a strictly commercial or retail space.<sup>75</sup> The 'gift shop' style of display is common when exiting large exhibitions or institutions and leans towards a more capitalist approach to display rather than treating each object (even those that exist in multiples or editions) as its own experience. *Eleventh Avenue Expo* built a more minimalist and considered approach to engaging with multiples and their display. Clothing hung as individual pieces from hangers along the walls. Low platforms displayed a range of art objects. Tables held artists' objects curated aesthetically and laid out with room to breathe. This is the opposite of an approach often used by queer maximalists like FASTWÜRMS and Cary Leibowitz. The installation of *Eleventh Ave Expo* was more in line with Micah Lexier's minimalist and conceptual based curatorial and making practice and is a strategy applied within *Proud Deviants and Queer Multiples*.

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<sup>75</sup> "Pop Shop," *The Keith Haring Foundation*, Last Accessed January 1st, 2021, <https://pop-shop.com/pages/keith-haring-pop-shop-history>

*Proud Deviants and Queer Multiples* pays specific attention to multiples as art objects within the context of an exhibition. My installation is not contained within vitrines like *More Than Two (Let It Make Itself)* but presents a community-based approach in line with Micah Lexier's curatorial strategy. The interpersonal connections between artists present objects in aesthetic and thematic conversation, as these artists exist within the same circles. *Proud Deviants and Queer Multiples* is not a commercial venture like *Eleventh Ave Expo* but instead focuses on the artist multiple as a conceptual powerhouse, which includes the accessibility of commercial items, and deviants method of making employed by queer artists.

## V. Installation

*Proud Deviants and Queer Multiples* presents contemporary artists' multiples alongside archival materials and a timeline informed by my research of Toronto's queer history. I employ queer curatorial strategies drawing from my own collection of artists' multiples and include my personal perspective of Toronto's queer history to provide a map of my understanding of local queer aesthetics and politics. The multiples are installed with archival material that gives context to their origins and the references being made by knowledgeable queer artists. The queer timeline of Toronto gives historic and political weight to art objects traditionally considered to be low-brow or shallow. Inkjet-printed stickers form a broken line along the lower third of the gallery wall. Each sticker has an individual date and event along a chronological timeline that wraps around the gallery walls.

In his text *Chromophobia*, David Batchelor outlines the bias of the gallery's white cube writing: "in the West, since Antiquity, colour has been systematically marginalized... colour is made out to be the property of some 'foreign' body — usually the feminine, the oriental, the



primitive, the infantile, *the vulgar, the queer or the pathological*”<sup>76</sup> [emphasis added]. For this exhibition I work with bright saturated blue wall colour to create more intensity and energy within the gallery, and to activate the colours of the displayed artworks by creating contrast. “Queer is not all rainbow colours and pink”<sup>77</sup> as argued by curator Isabel Hufschmidt who points to the history of queer struggle as the backbone of queer studies.<sup>78</sup> I work to contrast the queer timeline presented, which outlines the history queer struggle in Toronto, with a continuous colour block of blue that wraps around the lower half of the gallery in reference to Niigaanigichigami,<sup>79</sup> also known as Gichi-zaaga’igan<sup>80</sup> or Lake Ontario.<sup>81</sup> When in Toronto I used the lake as a southern reference and now living in Hamilton, it has become a northern landmark. Blue symbolizes the urban connection to the lake and its importance as a freshwater source.

Queer aesthetics are employed through the use of DIY installation strategies of found or cheap materials such as plywood and bricks used to create an elevated platform, and homemade stickers as exhibition labels for the queer timeline. One long wood plank running as a shelf along a gallery wall presents both multiples and archival material in conversation. The shared space of the single shelf avoids the crowded commercial display while still engaging with contemporary practices of selling multiples. A raised plywood platform is used as a pseudo-stage for artworks.

Multiples hang from the ceiling and walls to allow for more variety of installation and engagement of the artworks. The semi-transparent print *SUCKING THROUGH THE AGES* hangs from the ceiling with an industrial metal chain allowing audiences to walk around a two-

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<sup>76</sup> David Bachelor, “Chromophobia.” *Chromophobia*, (Reaktion Books Ltd.: London, 2000), 22.

<sup>77</sup> Isabel Hufschmidt, “The Queer Institutional, Or How to Inspire Queer Curating,” *On Curating*, (Issue 37, May 2018), 30.

<sup>78</sup> Hufschmidt, *On Curating*, 30.

<sup>79</sup> Anishinaabemowin (Ojibwe) meaning ‘Leading Sea’ in English

<sup>80</sup> Anishinaabemowin (Ojibwe) meaning ‘Big Lake’ in English

<sup>81</sup> “The Great Lakes in Ojibwe,” *The Decolonial Atlas*, Translated by Charles Lippert, December 1st, 2014, Last Accessed March 1st, 2021, <https://decolonialatlas.wordpress.com/2014/12/01/the-great-lakes-in-ojibwe/>.

dimensional multiple and view both sides of the artwork. Wearables are displayed so artworks, like jewellery, can dangle allowing audiences to observe how the object can move when worn. The variation of installation allows audiences to interact with each multiple in unique ways that allow for further consideration than if all were presented flat against the gallery way.

## VI. Conclusion

*Proud Deviants and Queer Multiples* is presented to expose audiences to a range of queer artists' multiples within the political, social, and historical context of queer multiple making within Toronto. My research in re-tracing Toronto's queer history and connections to multiple making has solidified my understanding of the continued traditions of deviancy through self-publication and queer space making through art. As a young queer isolated from community in the suburbs of Oshawa, I learned about queer history in adulthood through the teachings of queers and allies in a university setting and then later through oral histories and storytelling while attending queer gatherings. It is through the queer archive and the preserved memories of queer elders I am able to access deviant histories and making strategies otherwise ignored within mainstream art histories and theory. In presenting *Proud Deviants and Queer Multiples* I aim to illuminate sustained patterns of deviancy and resistance by Toronto's queer communities and encourage queers to learn about their inherited lineages.

## List of Works

Jessica Price Eisner and Claudia Slogar Rick

*Rock Pin* (2018), grey rock, silver pin and clasp

FASTWÜRMS

*Pentagram Patch* (2018), embroidered patch on denim

Francisco-Fernando Granados and Fan Wu

*SUCKING THROUGH THE AGES* (2020), colour digital print on translucent material

Liza Konovalov

*Untitled Björk Swan Dress* (2020), glazed ceramic

Cary Leibowitz and Nothing Else Press

*Librarian Fashion Show*, colour printed postcard

Chief Lady Bird and Temper Tantrum

*Landback* (2020), embroidered iron on patch

Hazel Meyer

*No Theory, No Cry* (2018), silkscreen on paper

Sai Meloche

*Flash Sheet* (2021), colour inkjet on cardstock

Philip Ocampo

*I wish you were here* (2021), coloured printed postcard, reproduction of painting

Sheri Osden Nault

*Melancholy Queers Club* (2020), small cotton t-shirt

Racquel Rowe

*Body Scans (Postcard)* (2019), photocolour printed postcard

Arezu Salamzadeh

*Pink Glazed Ceramic Drumstick Necklace* (2017), glazed ceramic, gold chain and clasp

Walter Scott

*Everything is an art space in Berlin* (2018), silkscreen on paper

Jonah Strub

*Kinky Birds* (2020), painted clay, earring findings

### **Exhibiting Artists' Biographies**

**Jessica Price Eisner** is a Toronto-based artist and musician. Her practice uses found objects and imagery to create witty, often melancholic works across disciplines. She often collaborates with her partner Claudia Slogar Rick to create interdisciplinary works including multiples, sculpture, and installation.

**FASTWÜRMS** was formed in 1979 and is the cultural project, trademark, and shared authorship of Kim Kozzi and Dai Skuse. Their artwork is characterized by a determined DIY sensibility, Witch Nation identity politics, and a keen allegiance towards working class, queer alliance, and artist collaborations. They are represented by Paul Petro Contemporary and work as a teaching duo at the University of Guelph instructing studio art.

**Francisco-Fernando Granados** is a Guatemalan-born Toronto-based artist. Granados's work draws from his traditional training as well as well as experiences in in queer, refugee, and artist-run contexts to create drawings, installations, performances, and digital artworks. In his practice incorporates readymade objects and artists' books.

**Liza Konovalov** is an emerging Toronto-based multidisciplinary artist working with ceramics, collage, sculpture, assemblage and found objects. She is aesthetically driven by kitsch and camp

maximalist practices as a rejection of the white cube. Liza creates ceramics, prints and collages in multiples.

**Chief Lady Bird** is a visual artist from Mnjikaning Rama First Nation, previously based in Toronto. Through her art practice, she looks to traditional and historical pasts to help her navigate her Anishinaabe identity and advocate for Indigenous representation as an integral aspect of Canada's national identity. Chief Lady Bird creates prints using digital painting, photography and methods of collage.

**Cary Leibowitz**, also known as CandyAss, is an artist working in painting, sculpture, installation and multiples. Leibowitz uses mundane objects like teddy bears, frisbees, and postcards combined with witty text, Jewish cultural references, and self-deprecating gay humour to invite viewers to laugh with him.

**Hazel Meyer** is an artist living in Vancouver, on the unceded territory of the x<sup>w</sup>məθkwəyəm (Musqueam), Skwxwú7mesh (Squamish) and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations, whose work recovers the queer aesthetics, politics, and bodies often effaced within histories of infrastructure, athletics and illness.

**Sai Meloche** has been a practicing tattoo artist since 2017. She has been a guest tattooer at Tapestry Collective's former studio and is currently an independent tattooer. Her artistic practice involves poetry, collage, photography, digital painting and tattoo. Meloche is influenced by American traditional and blackwork style imagery in her contemporary tattoo and drawing practices.

**Philip Leonard Ocampo** is a queer Filipino artist and arts facilitator based in T'karonto, Canada. Ocampo's multidisciplinary practice primarily involves sculpture, installation, and public programming. He is currently the Programming Coordinator at Xpace Cultural Centre and

is one of the founding co-directors of the artist-run space Hearth which commissions multiples in the form of prints, publications and posters.

**Sheri Osden Nault** is an artist, activist, and writer based in T'karonto. They are Nehiyaw and Red River Michif of the Charette and Belanger families, with Saulteaux and Assiniboine ancestry. Their work in sculpture, community projects, performance, Indigenous tattoo revival, zines, and writing is grounded in Indigenous, queer, and feminist world views.

**Claudia Slogar Rick** is an emerging interdisciplinary artist based in Toronto and a founding member of the DIY artist-run project the plumb. Their practice involves drawing, sculpture, performance and the internet using the aesthetics of necessity and efficiency. Rick frequently uses found or thrifted materials to create multiples and sculptures with their partner Jessica Price Eisner.

**Racquel Rowe** is a Black, queer, femme interdisciplinary artist from the island of Barbados living in Canada. The notion of compulsory visibility and subverting dominant ideologies, is essential to Rowe's practice. As a Black artist engaging in critical conversations around race, culture and gender, has furthered her own ability to understand and break away from colonial representations.

**Arezu Salamzadeh** is a Mississauga-based artist. Their work spans from performance and installation to video, bookmaking, painting, and more. Her work touches on themes of hospitality, cultural identity, love, and loneliness through a language of entertainment, humour, and play.

**Walter Scott** is a Kahnawake-born contemporary artist, currently based in Montreal and Toronto. Scott's interdisciplinary practice includes drawing, writing, video, performance, and

sculpture. Through his work, Scott explores contemporary questions of representation, cultural production, popular culture, and narrative construction.

**Jonah Strub** is a painter, sculptor, performance artist, and ceramicist based out of Toronto. His artwork employs the aesthetics of camp, kitsch, musical theatre, Yiddish humour, and drag. Strub creates wearable art in the form of oversized campy earrings.

**Fan Wu** is a poet and writer born in Baoding, China currently based in Toronto. His practice moves between activating language's capacities and exploring language's beyond. His practice includes hosting critical reading and creative writing workshops at Toronto art centres including Art Metropole and Mercer Union.

### **Artistic Collaborators**

**Nothing Else Press** is co-founded by artists Dave Dymont and Roula Partheniou, formerly based in Toronto, now living and working in Sackville. The Nothing Else Press publishes artists' books, multiples and editions. Nothing Else Press produced the exhibited postcard with Cary Leibowitz's work on the front.

**Temper Tantrum** is a queer feminist curated multi-vendor online marketplace with a creative temper, throwing tantrums along the way and always looking to evolve. Temper Tantrum's Caitlynn Fairbarns and Carly Whitmore produced Chief Lady Bird's exhibited iron-on patch.



## Queer History Timeline

“Progress is a really weird word for Indigenous people because progress is very colonial...homophobia and transphobia was a concept forced upon us. So I don’t think so much about moving forward as finding things from our history that were lost and bringing them back.”

-Thirza Cuthand (@TIFF\_NET)

### Timeline (1805-2019)

1805 Toronto Purchase, Treaty 13<sup>82</sup>

1950s-1960s the Red Scare, RCMP<sup>83</sup> and FBI<sup>84</sup> monitor known homosexuals<sup>85</sup>

1959 homosexuality is a declared a psychiatric problem<sup>86</sup>

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<sup>82</sup> Zhelka, Toronto Island History.

<sup>83</sup> Royal Canadian Military Police

<sup>84</sup> Federal Bureau of Investigation

<sup>85</sup> “Queer Canadian History Timeline - Pre-Colonization to Present,” *Canadian Centre for Gender and Sexual Diversity*, 2018, 3.

<sup>86</sup> “Homosexuality: a psychiatric ‘problem’ in 1959.” CBC Television: Cenus. October 16th, 1959, <https://www.cbc.ca/archives/entry/homosexuality-a-psychiatric-problem-in-1959>.

1967 Supreme Court sends Everette George Klipper to jail “indefinitely” for being gay<sup>87</sup>

1969 decriminalization of homosexuality<sup>88</sup>

1969 General Idea met<sup>89</sup>

1971 *The Body Politic*, Gladday Bookstore (and what later became The ArQuives) at 4 Kensington<sup>90</sup>

“a loose organization of individuals, based at 4 Kensington Avenue, who were interested in challenging capitalism’s ‘specialization of roles and its homophobic sexism.’” (Tuer 58)

1971 first issue of *The Body Politic*<sup>91</sup>

1972 first issue of *FILE*<sup>92</sup>

1973 homosexuality removed from DSM<sup>93 94</sup>

1973 Art Metropole opened at 241 Yonge St, founded by General Idea<sup>95</sup>

1973 The ArQuives (formerly the Canadian Gay Liberation Movement Archives) is founded by members of *The Body Politic*<sup>96</sup>

1974 The Brunswick Four sing “I Enjoy Being a Dyke” and are arrested<sup>97</sup>

1977 August 1st, Emanuel Jaques found dead at 245 Yonge St.<sup>98</sup>

1977 General Idea moves to Simcoe Street<sup>99</sup>

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<sup>87</sup> “Jailed for homosexuality,” CBC Radio: The World at Six, November 7th, 1967, Last Accessed March 19th, 2021, <https://www.cbc.ca/archives/entry/jailed-for-homosexuality>.

<sup>88</sup> Canadian Centre for Gender and Sexual Diversity, 3.

<sup>89</sup> Smith, *General Idea: Life and Work*, 4.

<sup>90</sup> YZO (Year Zero One), “The Incubator,” Vimeo. <https://vimeo.com/96093592>

<sup>91</sup> Canadian Centre for Gender and Sexual Diversity, 4.

<sup>92</sup> Smith, Sarah E.K. *General Idea: Significance and Critical Issues*, Last Accessed Sept 17th, 2020, <https://aci-iac.ca/art-books/general-idea/biography>.

<sup>93</sup> “About Us,” *The ArQuives*, Last Accessed March 19th, 2021, <https://arquives.ca/about>.

<sup>94</sup> Canadian Centre for Gender and Sexual Diversity. 4.

<sup>95</sup> Smith, *General Idea: Significance and Critical Issues*.

<sup>96</sup> “About Us,” *The ArQuives*, Last Accessed March 19th, 2021, <https://arquives.ca/about>.

<sup>97</sup> Canadian Centre for Gender and Sexual Diversity. 4.

<sup>98</sup> Fraser, CBC.

<sup>99</sup> Smith, *General Idea: Significance and Critical Issues*.

1977 October, 36 out of 40 sex shops on Yonge St. close<sup>100</sup>

1977 ‘Men loving boys loving men’ by Gerald Hannon published in *The Body Politic*<sup>101</sup>

1977 December 30th, Office of *The Body Politic* raided by police<sup>102</sup>

1978 January 5th, *The Body Politic* “were charged under sections 159 and 164 of the Criminal Code with ‘possession of obscene material for distribution’ and ‘use of the mails or the purpose of transmitting indecent, immoral or scurrilous materials’”<sup>103 104</sup>

1978 Buddies in Bad Times is founded<sup>105</sup>

1979 January, public demonstrations against censorship in support of *The Body Politic*  
members of General Idea participated<sup>106</sup>

1979 UTS Freedom Rally<sup>107</sup>

1981 February 5th, Operation Soap is carried out by Toronto Police<sup>108</sup>

over 300 men were arrested in the Bathhouse Raids

Jorge Zontal, member of General Idea, arrested

1981 February 6th, Bathhouse Riots<sup>109</sup>

Young and Wellsely to 52 Division

1981 February 20th, another protest held against raids<sup>110</sup>

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<sup>100</sup> Ross, *Spacing: The City Hall Issue*, 27.

<sup>101</sup> Liss, *Army of Lovers*, 13.

<sup>102</sup> Crossman, “Censor, Resist, Repeat: A History of Censorship of Gay and Lesbian Sexual Representation in Canada,” 52.

<sup>103</sup> Crossman, “Censor, Resist, Repeat: A History of Censorship of Gay and Lesbian Sexual Representation in Canada,” 52.

<sup>104</sup> Liss, *Army of Lovers*, 13.

<sup>105</sup> “Queer Canadian History Timeline - Pre-Colonization to Present,” 5.

<sup>106</sup> Smith, *General Idea: Significance and Critical Issues*.

<sup>107</sup> YZO (Year Zero One), “UTS Freedom of the Press Rally: 1979,” Last Accessed March 19th, 2021, <https://vimeo.com/96114278>.

<sup>108</sup> “Queer Canadian History Timeline - Pre-Colonization to Present,” 5.

<sup>109</sup> Gerald Hannon, “Gerald Hannon Remembers the Toronto Bathhouse Riots,” *Xtra*, July 9th, 2019, Last Accessed December 20th, 2020, <https://www.dailyxtra.com/gerald-hannon-remembers-the-toronto-bathhouse-riots-157312>.

<sup>110</sup> Ibid.

1981 March 6th, Gay Freedom Rally at St Lawrence Market<sup>111</sup>

1981 June 16th, more bathhouse raids by police<sup>112</sup>

1981 June 20th, peaceful protest followed violence encounters with queer bashers and a delayed, and violent police response<sup>113</sup>

police bring down Tim McCaskell, member of *The Body Politic*, six stitches were needed for the gash on his head

Ken Popert, member of *The Body Politic*, injured in hit and run

1982 May, *The Body Politic* offices raided, again<sup>114</sup>

1982 May 12, *The Body Politic* “were charged with publishing obscene material, this time for an article about fisting entitled ‘Lust with a Very Proper Stranger’”.<sup>115</sup>

1985 Health Canada introduces blood ban on gay and bisexual men, as well as straight trans women<sup>116</sup>

1985 *The Body Politic* is acquitted on all charges and seized archival materials are returned<sup>117</sup>

1988 AIDS Action Now! formed<sup>118</sup>

1989 last issue of *FILE*<sup>119</sup>

1990 WHO removes homosexuality as a mental disorder<sup>120</sup>

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<sup>111</sup> Ibid.

<sup>112</sup> Ibid.

<sup>113</sup> Ibid.

<sup>114</sup> Crossman, “Censor, Resist, Repeat: A History of Censorship of Gay and Lesbian Sexual Representation in Canada,” 53.

<sup>115</sup> Ibid.

<sup>116</sup> Crossman, “Censor, Resist, Repeat: A History of Censorship of Gay and Lesbian Sexual Representation in Canada,” 53.

<sup>117</sup> Gerald Hannon, “The Body Politic: 1978,” Queerstory, YZO, Toronto, Last Accessed January 30th, 2021, <https://www.queerstory.ca/project/thebodypolitic78/>.

<sup>118</sup> “Queer Canadian History Timeline - Pre-Colonization to Present.” 6.

<sup>119</sup> Smith, *General Idea: Life and Work*. 15.

<sup>120</sup> “Queer Canadian History Timeline - Pre-Colonization to Present.” 6.

1990 Two-Spirit formally introduced at intertribal Native American/First Nations Gay and Lesbian Conference in Winnipeg<sup>121</sup>

1993 Jorge Zontal illness manifests<sup>122</sup>

1994 February 3, Jorge Zontal dies of AIDS related illness<sup>123</sup>

1994 June 5, Felix Partz dies of AIDS related illness<sup>124</sup>

1997 Will Munro's underwear controversy<sup>125</sup>

1998 sexual orientation added to Canadian Charter<sup>126</sup>

1998 Blockorama founded<sup>127</sup>

2000 January Vazaleen launches by Will Munro<sup>128</sup>

2000 Pussy Palace Raid<sup>129</sup>

2005 proposal to add gender identity to Canadian Charter rejected<sup>130</sup>

2005 'same-sex' marriage legalized<sup>131</sup>

2006 International AIDS Conference held in Toronto<sup>132</sup>

2008 Health Canada bans gay men from donating organs<sup>133</sup>

2009 first Trans March, not endorsed by Pride Toronto<sup>134</sup>

2012 Toby's Law<sup>135</sup>

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<sup>121</sup> Ibid.

<sup>122</sup> Smith, *General Idea: Life and Work*. 15.

<sup>123</sup> Ibid, 16.

<sup>124</sup> Ibid.

<sup>125</sup> Liss, *Army of Lovers*, 13.

<sup>126</sup> "Queer Canadian History Timeline - Pre-Colonization to Present," 6.

<sup>127</sup> Ibid.

<sup>128</sup> Liss, *Army of Lovers*, 8.

<sup>129</sup> "Queer Canadian History Timeline - Pre-Colonization to Present," 7.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

<sup>132</sup> YZO (Year Zero One), "Dundas Square," Vimeo. <https://vimeo.com/96116807?from=outro-embed>

<sup>133</sup> "Queer Canadian History Timeline - Pre-Colonization to Present," 7.

<sup>134</sup> Ibid.

<sup>135</sup> Ibid.

2013 Gender Dysphoria added to DSM replacing dated language<sup>136</sup>

2014 World Pride in Toronto<sup>137</sup>

2015 conversion therapy banned in Ontario<sup>138</sup>

2016 Toronto Police chief regrets bathhouse raids<sup>139</sup>

2016 Black Lives Matter Toronto Pride sit-in

2016 Health Cards without gender markers

2017 Gender marker X

2017 Gender Identity and expression added to Human Rights

2017 Justin Trudeau apologizes on behalf of RCMP

2018 January serial killer Bruce McArthur arrested<sup>140</sup>

2018 documents show Toronto police surveilling activists in Black Lives Matter<sup>141</sup>

2019 October 29th, protest against transphobia outside Toronto Public Library, Palmerston Branch

group of protesters locked inside library by police, held until shortly after the building closed<sup>142</sup>

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<sup>136</sup> Ibid. 8.

<sup>137</sup> “Queer Canadian History Timeline - Pre-Colonization to Present,” 8.

<sup>138</sup> Ibid.

<sup>139</sup> Patty Winsta and Robin Levinson King, “Toronto police regret 1981 bathhouse raids, says chief,” *Toronto Star*. June 22nd, 2016, Last Accessed December 20th, 2020, <https://www.thestar.com/news/gta/2016/06/22/toronto-police-regret-1981-bathhouse-raid-says-chief.html>.

<sup>140</sup> CBC Radio, “Why Bruce McArthur’s Guilty Plea Isn’t the End of the Story,” CBC: Uncover, March 27th, 2019, Last Accessed December 20th, 2020, <https://www.cbc.ca/radio/uncover/why-bruce-mcarthur-s-guilty-plea-isn-t-the-end-of-the-story-1.5051744>.

<sup>141</sup> Stephen Davis, “Police monitored Black Live Matter protestors in 2016, documents show,” CBC News: Toronto, May 3rd, 2018, Last Accessed December 20th, 2020, <https://www.cbc.ca/news/canada/toronto/police-monitored-black-lives-matter-toronto-protesters-in-2016-documents-show-1.4645628>.

<sup>142</sup> Rebecca Casalino, Witnessed October 29th, 2019.

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