

THE GENDER CONSPI RACY

AGB
ART GALLERY of BURLINGTON

GENDER EDUCATION GUIDE

Helpful terms, answers to common questions, and more.



Cover Image
Adrian Stimson
Shaman Exterminator Sunrise #2, 2005/2018
Courtesy of Paul Petro Contemporary Art

INTRODUCTION

**"THE ONLY THING YOU
NEED TO DO IS BELIEVE
PEOPLE WHEN THEY SHARE
THEIR TRUTH WITH YOU,
AND NEVER ASSUME THAT
YOU KNOW SOMEONE
BETTER THAN THEY KNOW
THEMSELVES!"**

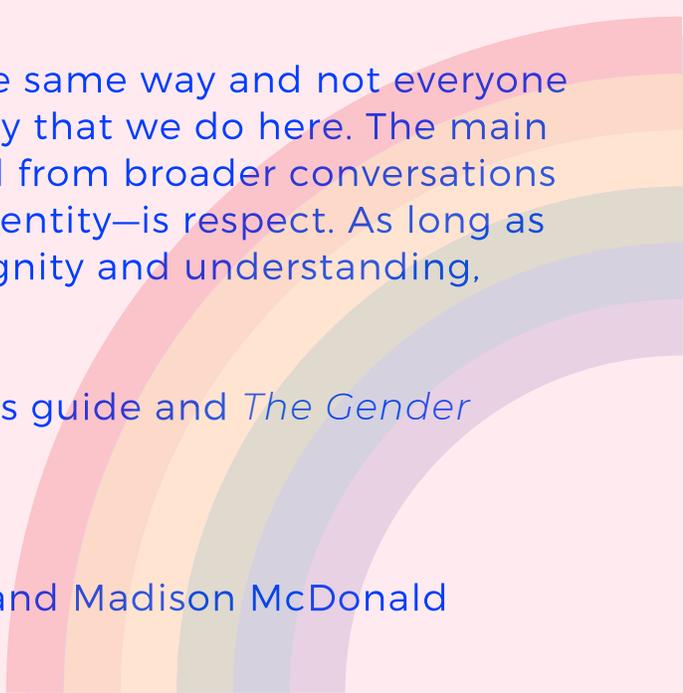
**-SAM DYLAN FINCH, TRANSGENDER
BLOGGER AND ADVOCATE**

Welcome to *The Gender Conspiracy*! This exhibition depicts and discusses themes of gender, sexuality, and identity—what you're holding is an educational guide to support your understanding of the content. This guide can help you with vocabulary, common questions, and basic information about gender and sexuality so that you enjoy the exhibition with some fundamentals in mind. Language is important, but it's okay to make mistakes. Reading through the terms and info here is a great place to start.

Not everyone uses terms in the same way and not everyone will define words the same way that we do here. The main takeaway from this guide—and from broader conversations about gender, sexuality and identity—is respect. As long as you're treating people with dignity and understanding, you're on the right track.

So with that in mind, enjoy this guide and *The Gender Conspiracy*!

Gender Inclusion Consultants:
Hannah Barrie, Fiona Gordon and Madison McDonald



TERMS

Sex: The classification of a person as male, female, or intersex. Sex is assigned at birth based on external anatomy (genitalia).

Transgender (or trans): Someone whose gender identity is different from their sex assigned at birth. Some trans people may identify with the term transsexual, but transgender is the most commonly used term.

Transitioning: The process(es) a trans person goes through to affirm their gender identity to themselves and others. Different kinds of transition include social (i.e. coming out as trans to loved ones and/or other people in one's life; changing one's name, pronouns and/or the way one dresses), emotional (i.e. accepting oneself as a trans person, embracing and exploring one's gender identity), and medical (i.e. taking hormones, undergoing surgeries to physically alter the body).

QUESTIONS

What's the difference between sex and gender?

Sex is a classification based on external anatomy, whereas gender is an internal, innate identity. Sex is commonly believed to be an objective or scientific fact, but in actuality both sex and gender have socially constructed meanings.

How should I refer to someone if I'm unsure about their gender identity?

The most important thing to keep in mind is not to assume someone's gender identity—it's okay to be unsure! When in doubt, you can ask someone what their preferred pronouns are or use gender-neutral pronouns (such as they/them or ze/zir). One easy way to do this is to provide your own when introducing yourself: I'm _____ and my pronouns are _____.

"TERMS ARE FLUID, CHANGING MEANINGS OVER TIME, AND USED DIFFERENTLY BY DIFFERENT COMMUNITIES ... WHEN IN DOUBT, IT'S BEST TO ASK WHAT TERM(S) A PERSON PREFERS."

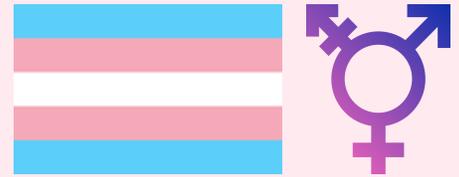
-"GENDER IDENTITIES GLOSSARY", OUR BODIES, OURSELVES

DID YOU KNOW?

Medical transition may be the most well-known part of transition, but many trans people cannot or do not want to undergo these kinds of medical procedures. Whether or not someone medically transitions does not determine who they are.



Above
Manghoe Lassi, *Untitled*, 2019
Photo credit: Hamzah Amin
Courtesy of the artist



Above: Transgender flag
Transgender symbol

Cisgender (or cis): Someone whose gender identity aligns with their sex assigned at birth.

Gender: A personal identity related to masculinity, femininity, both, neither, or somewhere in between. Gender is frequently assumed, usually on the basis of sex assigned at birth.

Gender identity: The gender an individual feels most closely aligned with.

Intersex: Someone whose biology falls outside of what is typically considered male or female, or involves a combination of the two.

DID YOU KNOW?

Sex is medically regulated in many Western countries, including Canada. This means that so-called corrective surgeries are often performed on intersex infants even when there is no medically necessary reason to do so.

Misgendering: Referring to someone in ways that do not match their gender identity, whether intentionally or by mistake. Some examples of misgendering include 'deadnaming' (using a person's pre-transition name) and using incorrect pronouns.

Gender expression: How an individual outwardly expresses their gender identity, often through clothing, mannerisms, chosen names, and physical appearance.

Gender binary: The classification of gender as two distinct, opposite, and rigid expressions of masculinity and femininity.

Non-binary: Someone whose gender identity is neither distinctly man or woman. They may identify their gender as somewhere between man and woman or define it entirely separate from these terms. Other related terms for identities outside of the gender binary include genderqueer, agender, and genderfluid.

Genderfluid: A non-binary identity characterized by shifts in gender identity and/or expression. A genderfluid person may fluctuate between genders or express multiple genders at the same time.

LGBTQI2S: An acronym used to represent a broad array of identities such as, but not limited to, lesbian, gay, bisexual, transgender, queer, questioning, intersex, and Two Spirit. Sometimes there is a "+" included after this acronym, representing other queer identities such as pansexual and asexual.



Above
Kama La Mackerel
*Breaking the Promise of Tropical
Emptiness: Trans Subjectivity in
the Postcard*, 2019.
Photo credit: Nedine Moonsamy
Courtesy of the artist

DIDN'T 'QUEER' USED TO MEAN SOMETHING ELSE?

'Queer' has historically been used as a derogatory term. Though some members of the LGBTQI2S community still find the term insulting or uncomfortable, for many it has been reclaimed and embraced as an umbrella term for LGBTQI2S identities.

Sexual orientation: Who someone is sexually and/or romantically attracted to.

Queer: Used as an umbrella term for LGBTQI2S identities as well as for individuals who wish to reject specific labels regarding sexual/romantic orientation or gender.

Lesbian: A woman who is sexually and/or romantically attracted to women.

Gay: A man who is sexually and/or romantically attracted to men. Can also be used as a broad term for queer identities; some women define themselves as gay rather than lesbian.

Bisexual: Someone who is attracted to more than one gender.

Pansexual: Someone whose sexual and/or romantic attractions to others is not informed by sex or gender.

Asexual: Someone who experiences little or no sexual attraction.

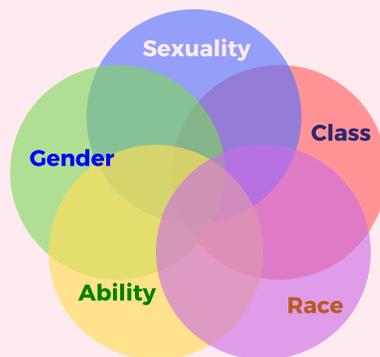
Straight (or heterosexual): A man who is attracted to women or a woman who is attracted to men.



Two Spirit: This term refers broadly to Indigenous people who were born with masculine and feminine spirits in one body, but means different things to different people and communities. Sometimes abbreviated to 2S, Two Spirit can signify a gender identity, a sexual orientation, a spiritual identity, or a combination of these.

Intersectionality: Commonly used to describe how different parts of a person's identity (such as race, ability, gender, class, sexual orientation, etc.) intersect to create a unique experience.

Right
A diagram depicting intersectionality, or how different parts of one person's identity can overlap or intersect in order to create a different experience of the world.



Where does the word "intersectionality" come from?

While the above definition can be helpful to consider the ways that power structures affect people differently, it has been taken up in a more generalized way than its original purpose.

The term "intersectionality" was coined in 1989 by critical race scholar Kimberly Crenshaw as a framework for understanding how power operates when different identities intersect. Using legal cases as examples, Crenshaw demonstrates a narrow view of discrimination within the court system, which treated forms of oppression as singular issues rather than overlapping ones. For example, courts would address discrimination against Black women as resulting from either racism or sexism, rather than considering the ways that both created a unique experience of oppression.

Right
Michèle Pearson Clarke
The Animal Seems to Be Moving: Woods 1, July 20, 2018, 2018.
Courtesy of the artist

DID YOU KNOW?

Two Spirit is used to distinguish the variety of Indigenous concepts of gender and sexual diversity as separate from the European gender binary, which was imposed on Indigenous nations as a part of colonization.

There are other culture-specific identities outside of the European gender binary. One example is **Hijra**, a legally-recognized third gender specific to the Indian subcontinent.

WHAT DOES RACE HAVE TO DO WITH LGBTQI2S ISSUES?

Someone's racial identity affects their experience of sexuality or gender and vice versa. Identities overlap and combine to create different experiences. For example, police violence, discrimination, and brutality disproportionately affect Black communities, so one of the Black Lives Matter (BLMTO) demands at Toronto Pride was to remove police floats from Pride marches and parades. BLMTO protests at Pride also put a spotlight on a longtime critique of the contemporary gay rights movement: that the movement has increasingly lost sight of its founding by Black trans women and prioritizes instead the experiences of white, cis gay men. This founding refers to the 1969 Stonewall Riots in New York City, widely considered to be the start of the LGBTQI2S liberation movement, which was led by Black trans women.



THANKS FOR READING!

Scan the QR code to the right for an online version of this guide and additional resources about gender and sexuality.



GENDER CONSULTANT BIOS

Hannah Barrie (she/her) is a master's student in the Gender Studies and Feminist Research program at McMaster University. Her current research explores feminist transformative justice models with a focus on sexualized violence, arguing for sustainable community approaches to harm that work from a feminist/queer/anti-racist framework rather than greater criminalization. Previously, Hannah's research examined the performances of autobiographical storytelling by queer, trans, and gender non-conforming artists. Hannah completed a Combined Honours BA in Gender and Women's Studies and Sociology at the University of King's College/Dalhousie University in 2017. She lives and studies in Hamilton, Ontario.

Fiona Gordon (she/her) is a master's student in the Gender Studies and Feminist Research (GSFR) program at McMaster University. Her areas of interest include: feminist disability/Mad studies, with particular focus on autism and the intersection of neurodivergence and LGBTQ+ identities; continental philosophy and ethics; ableism, homophobia, transphobia, racism and misogyny in the horror and thriller genres; anti-capitalism and the ethics of care. Her current research project is designing an undergraduate feminist disability studies course. When not up to her ears in academic reading, she enjoys Seinfeld and cuddling her cat.

Madison McDonald (she/her) is a master's student in Gender Studies and Feminist Research at McMaster University. Her research interests include backlash, theories of system-justification, and ideological discourse. Madison is currently researching antifeminist women and their unique relation to extreme-right politics. Outside of her scholarly work, Madison enjoys running and reading mystery novels in close proximity to dogs.

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

CASSILS is a visual artist working in live performance, film, sound, sculpture and photography. Cassils has achieved international recognition for a rigorous engagement with the body as a form of social sculpture. Drawing on conceptualism, feminism, body art, and gay male aesthetics, Cassils forges a series of powerfully trained bodies for different performative purposes. It is with sweat, blood, and sinew that Cassils constructs a visual critique around ideologies and histories.

Recent Solo exhibitions include Perth Museum of Contemporary Art, Perth, Australia; The Station Museum of Contemporary Art, Houston, TX; Ronald Feldman Fine Arts, New York, NY; Bemis Center for Contemporary Art, Omaha, NE; Pennsylvania Academy of Fine Arts, Philadelphia, PA; MU Eindhoven, Netherlands; and Trinity Square Video, Toronto, Canada. Cassils's work has been featured as key art for blockbuster group exhibitions at MASS MoCA, North Adams, MA; Museum of Contemporary Art Tucson, AZ; Oakland Museum of California, CA; Kunstpalais, Erlangen, Germany; MUCEM, Marseille, France; Deutsches Historisches Museum and the Schwules Museum, Berlin, Germany; MUCA Roma, Mexico City, Mexico; Yerba Buena Center for the Arts, San Francisco, CA; Los Angeles Contemporary Exhibitions, Los Angeles, CA; Utah Museum of Contemporary Art, Salt Lake City, UT; and Museo de Arte y Diseño Contemporáneo, San José, Costa Rica. Cassils's performances have been featured at The Broad, Los Angeles, CA; The National Theatre, London, UK; ANTI Contemporary Performance Festival, Kuopio, Finland; Wiener Festwochen, Vienna, Austria; Dark Mofo, MONA, Hobart, Tasmania; and Queer Zagreb, Zagreb, Croatia. Cassils's films have premiered at Sundance International Film Festival, Park City, UT; OUTFest, Los Angeles, CA; Institute for Contemporary Art, London, UK; Museu da Imagem e do Som, São Paulo, Brazil; International Film Festival Rotterdam, The Netherlands; M+, at West Kowloon, Hong Kong, China; and Outsider Festival, Austin, TX for Early Career Retrospective: Cassils. Cassils is the recipient of the USA Artist Fellowship, Guggenheim Fellowship, the inaugural ANTI Festival International Prize for Live Art, California Community Foundation Grant, Creative Capital Award, and Visual Artist Fellowship from the Canada Council of the Arts. Cassils's work has been featured in The New York Times, Wired, The Guardian, Art Forum, and academic journals such as Performance Research, TDR: The Drama Review, TSQ: Transgender Studies Quarterly, QED: A Journal in GLBTQ Worldmaking, Places Journal, and October. Cassils was the subject of the monograph Cassils, published by MU Eindhoven in 2015; and is the subject of a forthcoming monograph published by The Station Museum of Contemporary Art. They are represented by Ronald Feldman Gallery, NYC. cassils.net

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

Michèle Pearson Clarke is a Trinidad-born artist who works in photography, film, video and installation. Using archival, performative and process-oriented strategies, her work explores the personal and political possibilities afforded by considering experiences of emotions related to longing and loss. Her work has been featured in exhibitions and screenings at the Art Gallery of Nova Scotia (2019), LagosPhoto Festival (2018), Gallery 44 Centre for Contemporary Art (2018), Le Musée des beaux-arts de Montréal (2018), ltd los angeles (2018), Museum of Contemporary Art Chicago (2016) and Ryerson Image Centre (2015). Based in Toronto, Clarke holds an MSW from the University of Toronto, and she received her MFA from Ryerson University in 2015. From 2016-2017, Clarke was artist-in-residence at Gallery 44, and she was the EDA Artist-in-Residence in the Department of Arts, Culture and Media at the University of Toronto Scarborough for the 2018 winter semester. Clarke's writing has been published in *Canadian Art*, *Transition Magazine* and *Momus*, and in 2018, she was a speaker at the eighth TEDxPortofSpain. Clarke is currently a contract lecturer in the Documentary Media Studies program at Ryerson University, and she is a recipient of the Toronto Friends of the Visual Arts 2019 Finalist Artist Prize. Most recently, she has been appointed to serve a three-year term as the second Photo Laureate for the City of Toronto.

Dayna Danger is a visual artist, organizer and drummer. Danger was raised in Treaty 1 territory, homeland of the Metis, or so called Winnipeg. They are currently based in occupied Tio:Tiake/Moonyang, or so called Montreal. Danger holds an MFA in Photography from Concordia University. Through utilizing the processes of photography, sculpture, performance and video, Danger creates works and environments that question the line between empowerment and objectification by claiming the space with their larger-than-life works. Ongoing works exploring BDSM and beaded leather fetish masks negotiate the complicated dynamics of sexuality, gender and power in a consensual and feminist manner. As a visual artist, activist, and drummer, their focus remains on Indigenous and Metis visual and erotic sovereignty and uplifting 2SQ, trans and gender non-conforming kin. Danger has exhibited their work nationally and internationally in such venues as Art gallery of Alberta, Edmonton AB; Urban Shaman, Winnipeg, MB; Warren G Flowers Art Gallery, Montreal; dc3 Projects, Edmonton; Roundhouse, Vancouver; Art Mur, Berlin; and the New Mexico Museum of Art, Santa Fe. Danger has participated in residencies at the Banff Centre for the Arts and at Plug In Institute of Contemporary Art. Danger currently serves as a board member of the Aboriginal Curatorial Collective (ACC/CCA). Danger is an Artist in Residence through Initiatives for Indigenous Futures at AbTeC.

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

Raven Davis is a multidisciplinary artist, curator, human rights speaker, community facilitator and educator from the Anishinaabek Nation, Treaty Four in Manitoba, Canada. Davis was born and raised in Tkaronto, Toronto, Ontario. A parent of three sons, Davis' work blends narratives of colonization, race, gender, disability, sexuality, Two-Spirit identity and the Anishinaabemowin language and culture into a variety of contemporary art forms.

Jah Grey began his career in 2014, as a self-taught photographic artist primarily focused on portraiture. His photographs focus on the relationship between body and space, showcasing the struggle between the idealized norm versus the desired embodiment. His work is inspired by shared experiences of vulnerability. His subjects are typically black men who do not fit nor have a desire to fit the label of hyper-masculinity imposed upon them. Jah skillfully uses the power of his photographic images to share the deep and meaningful stories behind his subjects and actively remains unafraid to expand himself as an artist. Jah is on a dedicated journey to transparency by living his truth, and depicting it through photography, video installations, and sculptures.

Jah's work acts to educate and encourage society to unlearn the teachings that separate us, to advocate for a more fluid and diverse world. Systems of oppression have been created to ensure that certain folks who are not considered the 'norm' continue to be the most unwanted, undesired, and unprotected of the races. By focusing on challenging these concepts, his photos bravely remind all of us of the similarities we share, despite our differences. Jah Grey's work encourages us all to live out loud and not feel silenced or shamed around our bodies but feel able to express ourselves in any way we choose.

Jah Grey's photographs have been shown in Los Angeles, New York City, and across Ontario - including in the AGO - and he has showcased/collaborated with community galleries/organizations in Toronto such as the FreeSpace sponsored by Canon Canada and The Project Gallery, in Los Angeles, the LAMBDA LITFEST and in New York City, the art exhibition **Radical Love** with the Ford Foundation. Jah Grey's photographs consistently remain rooted in the struggle for social justice. His innovative style of photography redefines the social norms of gender, race, and sexuality and poignantly pushes against the constructs others place on our bodies and personal identities.

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

Samra Habib is a writer, photographer, and activist. She is the founder of Just Me and Allah: A Queer Muslim Project. Her work has been exhibited at the International Center of Photography in New York, CONTACT Photography Festival, Victoria and Albert Museum in London and SOMArts in San Francisco. Her first book, *We Have Always Been Here*, was published by Penguin Random House this past spring.

Chase Joynt is a moving-image artist and writer whose films have won awards internationally – Bangalore, Ecuador, Seattle, and Toronto. His latest film, *Framing Agnes*, premiered at the 2019 Tribeca Film Festival. Joynt's first book *You Only Live Twice* (co-authored with Mike Hoolboom) was a 2017 Lambda Literary Award Finalist and named one of the best books of the year by *The Globe and Mail* and CBC. His second book, *Conceptualizing Agnes* (co-authored with Kristen Schilt), is under contract with Duke University Press. Joynt holds a PhD in Cinema and Media Studies from York University and is a Banting Postdoctoral Fellow at the University of Chicago. With projects supported by the Canada Council for the Arts and the Andrew W. Mellon Foundation, Chase's work is distributed by the Canadian Broadcasting Corporation (CBC), the Canadian Filmmakers Distribution Centre and VTape.

Kama La Mackerel is a multi-disciplinary artist, writer, educator and cultural mediator who hails from Mauritius and now lives in Montréal. Their work is grounded in the exploration of justice, love, healing, decoloniality, and self- and collective-empowerment. Kama's artistic practice spans across textile, visual, digital, poetic and performative work, and is at once narrative and theoretical, at once personal and political. A firm believer that aesthetic practices have the power to build resilience, to heal, and to act as forms of resistance to the status quo, Kama articulates an anticolonial praxis through cultural production. Kama has presented their work in festivals, galleries, theatres, community settings, cultural spaces and educational institutions across Canada and internationally in New York, Amsterdam, Paris, London and Berlin, amongst others. Their new lyrical dance one-woman show, *ZOM-FAM*, will be premiering in Montreal in April 2020.

Kyle Lasky is a photographer and designer in Brooklyn, NY. They are interested in contributing to a living archive of the queer experience. Their photographic work centers around trans* and lesbian/post-lesbian identities.

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

Syrus Marcus Ware is a Vanier Scholar, visual artist, activist, curator and educator. Syrus uses painting, installation and performance to explore social justice frameworks and black activist culture. His work has been shown widely, including in a solo show at Grunt Gallery, Vancouver (2068:Touch Change) and in group shows at the Art Gallery of Ontario, the University of Lethbridge Art Gallery, Art Gallery of York University, the Art Gallery of Windsor and as part of the curated content at Nuit Blanche 2017 (The Stolen People; Wont Back Down). His performance works have been part of festivals across Canada, including at Crippling The Stage (Harbourfront Centre, 2016, 2019), Complex Social Change (University of Lethbridge Art Gallery, 2015) and Decolonizing and Decriminalizing Trans Genres (University of Winnipeg, 2015).

He is part of the PDA (Performance Disability Art) Collective and co-programmed Crip Your World: An Intergalactic Queer/POC Sick and Disabled Extravaganza as part of Mayworks 2014. Syrus' recent curatorial projects include That's So Gay (Gladstone Hotel, 2016-2019), Re:Purpose (Robert McLaughlin Gallery, 2014) and The Church Street Mural Project (Church-Wellesley Village, 2013). Syrus is also co-curator of The Cycle, a two-year disability arts performance initiative of the National Arts Centre.

Syrus is a core-team member of Black Lives Matter- Toronto. Syrus is a co-curator of Blackness Yes!/Blockorama. Syrus has won several awards, including the TD Diversity Award in 2017. Syrus was voted "Best Queer Activist" by NOW Magazine (2005) and was awarded the Steinert and Ferreiro Award (2012). Syrus is a PhD candidate at York University in the Faculty of Environmental Studies.

Humza A. Mian aka **Manghoe Lassi** is a queer Canadian-Pakistani who currently resides in the GTA. He is a Registered Veterinary Technician who works in the downtown core, and a drag queen who has made a big splash on social media over the last two years. The focus of his drag is to bring awareness to the existence of queer Desi folk and breaking the chains of toxic masculinity that hold so many queer Desis back from expressing themselves. With the help of brands run primarily by PoC, Humza has branched into the world of commercial makeup artistry and is currently focusing on representing brands that encourage diversity and inclusion. His most current drag looks can be seen on his Instagram page (@_humzer) and are heavily influenced by his cultural background.

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

Kent Monkman, born in Canada in 1965, is a Cree artist who is widely known for his provocative interventions into Western European and American art history. He explores themes of colonization, sexuality, loss, and resilience—the complexities of historic and contemporary Indigenous experiences—across a variety of mediums, including painting, film/video, performance, and installation. Monkman's gender-fluid alter ego Miss Chief Eagle Testickle often appears in his work as a time-traveling, shape-shifting, supernatural being who reverses the colonial gaze to challenge received notions of history and Indigenous peoples.

With Miss Chief at center stage, Monkman has created site-specific performances at the Royal Ontario Museum, the Smithsonian's National Museum of the American Indian, Compton Verney, and the Denver Art Museum. His painting and installation works have been exhibited at numerous institutions including the Musée des Beaux-Arts, Montréal; the Musée d'art contemporain de Montréal; the Art Gallery of Ontario; the National Gallery of Canada; the Des Moines Art Centre; Crystal Bridges Museum of American Art; Witte de With Centre for Contemporary Art; the Musée d'art contemporain de Rochechouart, France; the Musée d'Art Contemporain du Val-de-Marne, France; Maison Rouge, Paris; and the Palais de Tokyo, Paris. Monkman's second nationally touring solo exhibition, **Shame and Prejudice: A Story of Resilience**, will visit nine museums across Canada until 2020. In 2019, Kent accepted a commission from the Metropolitan Museum of Art in New York City to produce two large-scale works to hang in the museum's Great Hall.

Monkman's award-winning short film and video works have been screened at various international festivals including the 2007 and 2008 Berlinale and the 2007 and 2015 Toronto International Film Festival. Many of his media works are made with his longtime collaborator, Gisèle Gordon. Monkman has been awarded the Indspire Award (2014), the Hnatyshyn Foundation Visual Arts Award (2014), the Bonham Centre Award (2017), an honorary doctorate degree from OCAD University (2017), and the Premier's Award for Excellence in the Arts (2017).

Wynne Neilly is a Canadian, queer and trans identified visual artist and photographer who is currently working out of Toronto. Since graduating from the BFA Photography program at Ryerson University School of Image Arts, Wynne's work has been exhibited and published globally. His photography has gained recognition from the Magenta Foundation, Scotiabank's New Generation Photography Award, Aperture Magazine, The Huffington Post, Refinery 29, as well as other print and web-based media outlets.

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

Wynne's imagery focuses on portraiture and editorial style work, using its personal nature to reflect the development of queer identity and the complexities of human gender expression. His work seeks to authentically normalize the queer/trans body and experience.

Adrian Stimson is a member of the Siksika (Blackfoot) Nation in southern Alberta, Canada. Adrian has a BFA with distinction from the Alberta College of Art and Design and MFA from the University of Saskatchewan. He considers himself an interdisciplinary artist and exhibits nationally and internationally.

His paintings are varied yet his use of black and white monochromatic paintings that depict bison in imagined landscapes are well known; they are melancholic, memorializing, and sometimes whimsical; they evoke ideas of cultural fragility, resilience and nostalgia. The British Museum recently acquired two paintings for their North American Indigenous collection.

His performance art looks at identity construction, specifically the hybridization of the Indian, the cowboy, the shaman and Two Spirit being. Buffalo Boy and The Shaman Exterminator are two reoccurring personas. He is also known for putting his body under stress: in White Shame Re-worked, he pierced his chest 7 times, recreating a performance originally done by Ahasiw-Muskegon Iskew; he crawled across the desert in 110 degree heat for What about the Red Man? for Burning Man's The Green Man; and he recently dug a TRENCH in a five-day durational performance sunrise to sunset.

His installation work primarily examines the residential school experience; he attended three residential schools in his life. He has used the material culture from Old Sun Residential School on his Nation to create works that speak to genocide, loss, and resilience.

His sculptural work includes: Spirit of Alliance, a public sculpture in Saskatoon; the Bison Sentinel healing gardens of the First Nations University of Canada; and Inii Bison Heart, Bronze Bison, to be unveiled in the fall of 2019 in Calgary.

His video work includes As Above So Below, created for With Secrecy and Despatch, Campbelltown Arts Centre, NSW Australia 2016. In this work, he uses drone cameras to create a 2-channel video played cinematically on the gallery wall, which spoke to colonial genocide through massacres on traditional lands. This work also includes many short videos of Buffalo Boy and the Shaman Exterminator.

THE GENDER CONSPIRACY ARTIST BIOGRAPHIES

*He was a participant in the Canadian Forces Artist Program, which sent him to Afghanistan in 2010. The two exhibitions from this experience, **Holding our Breath**, and **Terms of Engagement** toured across Canada.*

Adrian was awarded the Governor General Award for Visual and Media Arts in 2018 and the REVEAL Indigenous Arts Award – Hnatyshyn Foundation in 2017. He was awarded the Blackfoot Visual Arts Award in 2009, the Alberta Centennial Medal in 2005, and the Queen Elizabeth II Golden Jubilee Medal in 2003.

Jocelyn Reynolds is an artist working with the still image. What and how we see is an integral part of her practice. Interested in the way documentation confers importance on a subject, she extends visibility to the often overlooked. Jocelyn creates moments of quiet as active resistance to the noise of our restless, hyper-connected world. Her work is an ongoing exploration of the psychology of place.

Vivek Shraya is an artist whose body of work crosses the boundaries of music, literature, visual art, and film. Her best-selling new book, **I'm Afraid of Men**, was heralded by *Vanity Fair* as "cultural rocket fuel," and her album with *Queer Songbook Orchestra*, **Part-Time Woman**, was included in CBC's list of Best Canadian Albums of 2017. She is one half of the music duo *Too Attached* and the founder of the publishing imprint *VS. Books*.

A *Polaris Music Prize* nominee and four-time *Lambda Literary Award* finalist, **Vivek** was a 2016 *Pride Toronto Grand Marshal*, was featured on *The Globe and Mail's Best Dressed* list, and has received honours from *The Writers' Trust of Canada* and *The Publishing Triangle*. She is currently a director on the board of the *Tegan and Sara Foundation* and an Assistant Professor of Creative Writing at the University of Calgary.

Tanja-Tiziana is an artist and professional photographer based in Toronto. Their work aims to explore and create a growing archive of the margins. Via both studio portraiture and reportage, **Tanja** pushes the discourse of pluralistic identities and creates space for lesser-known histories to be told. Their photography has been published internationally and was recently awarded two silver medals by Canada's National Magazine Awards. **Tanja's** most recent book, **Buzzing Lights: The Fading Neon Landscape of North America**, was published in September 2016. They are currently producing an independent art zine at Doublecrossed.ca

We acknowledge that the land where we are located is part of the ancient Dish With One Spoon Treaty and also the Brant Tract Purchase, Treaty No. 3 3/4 of 1795, 1797 and 2010, and we are grateful to the Mississaugas of the New Credit First Nation and the Six Nations of the Grand River for sharing this territory with us.

