**CHALLENGING THE LACK OF REPRESENTATION IN MAINSTREAM MEDIA
THROUGH THE ESTABLISHMENT OF INCLUSIVE DIGITAL SPACES**

By

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CHALLENGING THE LACK OF REPRESENTATION IN MAINSTREAM MEDIA THROUGH THE ESTABLISHMENT OF INCLUSIVE DIGITAL SPACES

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ABSTRACT

Media representations of marginalized people are a growing concern given the state of the current social climate. The origin of intolerance stems from a lack of exposure and knowledge and as a result, marginalized groups struggle to maintain adequate space and representation in mainstream media. This reflects a lack of inclusivity, diversity and safe spaces. Establishing inclusive digital environments that promote the equality of peoples rather than perpetuating stereotypes is a vital way to achieving visibility and growth among marginalized and underrepresented people. INFLUENCE Magazine is a digital publication that is committed to equality, representation and opportunity. By providing a safe space for marginalized and underrepresented sectors of society to express every aspect of their identity, art and lived experiences, INFLUENCE Magazine fosters a positive environment for artists and individuals to freely express themselves.

Acknowledgements

I would like to show sincere gratitude to my supervisor, Dr. Matthew Wells, for the support and guidance he has provided during this process. I am grateful to have been mentored by someone who cares deeply about my success and the impact that this project has generated. Matt - your passion for technology and its impact is clearly evident in your demeanor and it was an honour being taught by you.

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To my fellow classmates - I do not have the words to convey the absolute gratitude I have for experiencing this past year with you. We have gone through incredible challenges, and have become a family in the process. As I reflect on the work we have accomplished and the memories we have made, I am filled with pride and sincere joy. I look forward to our futures and the opportunity to stay connected.

Finally, my best friend, Mawadda. We have been attached at the hip for almost ten years and as the years go by, I often wonder how two people can have such a strong bond. Thank you for the endless support you have shown me, especially throughout this past year. My life would not be the same without your friendship.

Dedication

This project is dedicated to my parents, May and Feraydoon, and siblings, Gloria, Maxwell and Alexander. The way my parents have raised me and championed my goals have been instrumental to my success. To my parents, anything is possible with hard work, passion and determination. My siblings are an extension of the support my parents have provided. Thank you for believing in the work I do and the impact I strive to generate. I love you all very much.

Second, I dedicate this project to my uncle, Ramin Zibaei, and the Baha'is of Iran who are barred from attaining a higher education on the basis of their religious beliefs. For decades, Baha'is have been systematically persecuted as a matter of government policy. The constant threat of raids, arrests and imprisonment is a daily reality for them and my uncle, having served a sentence, experienced this discrimination in its purest form. I'm proud to come from a long line of people who stand up for what is right and fair, who are passionate about their beliefs and are unwavering in their dedication to a cause. This project is for them.

Lastly, this is dedicated to every person who strives for visibility and equality. It is for the people who live in fear of being misrepresented, misgendered and misunderstood. It is for all PoC who have fought so bravely to have their cultures and identity accepted. I hope that with this project, people feel encouraged to express themselves and the value they can bring to society.

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Introduction

The origins of intolerance stem from avoidance and a lack of exposure (Council of Europe, 2017). Over time, marginalized groups have struggled to maintain adequate space in mainstream media and have often been misrepresented and cast aside; an occurrence that can be described as “chronic” (Wilson & Chock, 2012). By understanding the current state of the social climate that exists in Western culture, I answered the following question: How can marginalized and underrepresented people feel validated and included in mainstream culture through digital media? The definition of mainstream is the “principle, dominant course, tendency, or trend” (cite dictionary). Concepts and topics covered in mainstream media are widely accepted as the norm and seldomly include people or cultures that do not follow the dominant discourse. The underrepresentation of genders and ethnic minorities, “can lead to the perpetuation of racist or sexist stereotypes and myths about marginalized groups...due to bias or lack of experience with that group” (Erigha, 2015). There is a need to increase representation for the sake of social cohesion; I argue that this can be pushed to a greater audience through digital media. This project is my approach to solving this question in order to bridge the growing gap between underrepresented groups and mainstream media.

To truly provide equity within digital media for underrepresented groups, the answer is both to create separate media outlets specifically for them and to create incentives for existing media to include them. The establishment of INFLUENCE Magazine met the goal of the former, while still encouraging the latter by forming a community of like-minded individuals.

INFLUENCE Magazine is a digital publication that is committed to equality, representation and opportunity by providing a safe space for marginalized and underrepresented sectors of society to express every aspect of their identity, art and lived experiences. A safe space

is an environment in which an individual can exist freely without fear of discrimination, harassment or any other physical or emotional harm (Amenabar, 2016). Within the context of this digital publication, a safe space is one that encourages the diversity of marginalized people and experiences as well as one that has no tolerance for disrespect and harassment committed against said populations.

In the magazine, eighty percent of content is based on submissions; with only one issue released to date, submissions were from people across Ontario and New York (established via content sharing and reposts on Instagram). The other twenty percent are interviews that the INFLUENCE team has conducted with unique organizations and people in Toronto who we feel strive to make a difference in their community, with a special focus on marginalized groups. This includes SPICYWTR, an NGO dedicated to South Asian art and community building, [domain], a Toronto clothing brand committed to inclusivity and Noomi Shop, a fashion label that strives to represent Middle Eastern culture in the Canadian marketplace. All of these establishments were started by Canadian individuals who chose to turn their passion into small businesses that positively impact an aspect of a marginalized community.

Representation of minorities in media has changed throughout the years, however the most stereotypical portrayal is commonly negative (Tisdell, 2007). For example, young African American men positioned as gangsters and thieves or Middle Easterners viewed as terrorists. INFLUENCE Magazine allows these individuals to re-brand themselves to society, going against the grain of the stereotypes portrayed about them. The exclusion of certain groups from the media is a way to silence them; to not accept and validate their identities and their existence in society, which has detrimental effects. These effects are referred to Elfriede Fursich as “symbolic annihilation” (2010).

This paper will discuss the progression of INFLUENCE Magazine, existing gaps and solutions, and the impact and value of this project in relation to the greater theme of representation in mainstream media and lastly, the feedback it has gotten from the community.

Intention

The intention behind establishing INFLUENCE is to foster a space of representation and validity for marginalized and underrepresented people. Mainstream media and conventional cultural channels promote a formulaic idea of what could be considered as the norm with respect to gender, identity and experiences. Establishing a digital space through a magazine and its related social media outlets promotes the awareness that safe spaces for these individuals are required in order to foster inclusivity. Equally important, a magazine is a channel to tell stories through the digital arts in order to promote diversity and equality. Every submission, whether written or visual, provides a canvas for disenfranchised artists to safely share their lived experience. Utilizing digital media and digital art to express this is a major theme of this project as well.

It is important for the overall feel of the INFLUENCE brand to implement values that both contributors and viewers can understand upon associating with the publication. Inclusivity is the primary value. Being mindful to the diversity of our readership and audience is incredibly important to INFLUENCE'S brand consciousness. We encourage members of marginalized and underrepresented communities to become actively involved in the publication, and all of our methods of engagement. This includes, regardless of socioeconomic class or status, those who identify within the LGBTQ+ spectrum, Person of Colour (PoC), and individuals living with disabilities. All video content will be appropriately transcribed and/or subtitled for those that are deaf or hard of hearing by the INFLUENCE team. For those with visual impairments or colour blindness, INFLUENCE will soon have a method of increasing text size and colour representations on the home site (Thomson, 2016). All community events will be wheelchair and service/assistance accessible (Thomson, 2016). Before corresponding with any individual whether through social media, email, phone, or in-person, it is essential that members of the INFLUENCE

team ask what gender pronouns they prefer us to use. In any case where pronouns cannot or are preferred not to be shared to a member of the team, INFLUENCE staff will use gender neutral pronouns (they/them). This policy ensures a safe space for all and creates an atmosphere of unwavering inclusivity and tolerance. This is only one example of the measures that will be taken to foster a positive and safe digital space.

The second value is togetherness and community encouragement. Supporting the community and understanding that there is no competition, but rather community building through positive encouragement is vital to the culture we aim to cultivate within INFLUENCE as well as the idea that we are all working toward a common goal of respect and equality within society. INFLUENCE hosts content covering community events that highlight any and all marginalized experiences directly from the lens of individual within their own cultures. This can include anything from culturally specific gatherings, religious holidays and celebrations, to times of remembrance and reflection — and anything in between. Further, INFLUENCE prides itself on having culturally sensitive teams of creatives directly covering and reporting local events for future issues.

Accreditation is the third pillar of the magazine's values. Absolutely all published written, visual, and auditory content must be the artist(s) own intellectual property, credited using full names, social media handles and applicable websites. All individuals (i.e., models, photographers, stylists, editors, etc.) must be credited at the time of submission. As artists ourselves, it is incredibly important that any and all work is respected and treated with utmost integrity upon submission to INFLUENCE. Failing to provide recognition is both a disservice to our creatives and to the quality of our publication. Further, no improperly or uncredited content (purposeful or otherwise) will be published.

Lastly, mindful engagement. INFLUENCE recognizes that as the world changes, the way we interact with our world and those of it must be actively committed to adaptivity and inclusivity. Essential to this is the understanding that all of us are human and may make mistakes or errors in judgement when it comes to the sensitivity of content, regardless of format or location (i.e., web content, social media, email contact and issue content). In any case of this, INFLUENCE will aptly issue any contextually necessary apologies, and will remove the content and potentially the creatives responsible, dependent on each case's severity and intention. We also openly and warmly welcome suggestions and feedback from the communities we hope to be a platform for at any time. Any of our represented artists or featured creatives may also have any personal details or their full identity kept completely anonymous at their request. Those who submit their work to INFLUENCE will fully be protected by our team in any case of potential identity-based violence or harm. An example of this could include a contributor who writes an experience on being transsexual or not a traditional gender norm but is not out to friends or family; or someone who belongs to a targeted religious group who wishes to have personal details altered or removed in the event of backlash.

I came to find these values based on my personal lived experiences and those of my peers. Through informal conversation and knowledge sharing, I came to understand the social challenges of my peers, while recognizing my own as a woman of colour. This formed the basis of the aforementioned values and inspired me to establish them for this publication in order to cultivate a progressive and positive space for everyone involved.

Existing Gaps

A “zine” is most commonly defined as an online or offline magazine publication that is produced on a small scale through individual publishing efforts, sometimes consisting of reproduced (but credited) work as well as original work (Issuu, 2017). Zines are commonly created to “add often unheard voices into the mix” rather than making a large profit (AGO, 2008). A zine is a trend in popular culture that has seen relevance not just with photographers and creators on a local level but also among famous musicians who aim to market their work to a larger fanbase by producing a publication with more content than an album artwork or cover would convey. For example, when Frank Ocean released his sophomore album *Blonde* in 2015, he released a limited print publication named *Boys Don’t Cry*; in this publication, he included photos and interviews that supported his album. The magazines were never reproduced and he distributed them on a “gone when gone” policy - fans lined up for hours in front of a SoHo pop-up shop on the day of release in order to try to get a free copy. Another example is the queer-focused zine “Fear Brown Queers” that consists of art from QTIPOC (an acronym used to describe queer, transgender and intersex PoC). These are experiences and content that is not widely publicized in mainstream publications like *Vogue* or *Rolling Stone*; this zine allows queer culture to be visible and accessible in the market.

Over the past 5 years, by understanding the contemporary Instagram-driven photography and art-sharing culture, INFLUENCE Magazine has been able to understand that zines have become extremely popular both in terms of demand and supply. Whether it acts as a passion project or its intention lies in being a ground-breaking new form of dialogue with a community, zines have created the potential for an accessible space where any artist can have the platform to produce and share their experiences. They are an important source for communities with respect to independent publishing. Big publishing houses publish based on mainstream appeal. However, not everyone

operates under a mainstream mindset. A trans individual is not mainstream due to the way that media portrays cis women and men and the “normalcy” that follows with that (“cis” derived from “cisgender” meaning that a person’s gender and identity corresponds with the sex they were born with) (Blank, 2014). Individual publishing allows the otherwise unheard - women, minorities, LGBTQ+ - to voice their political and/or artistic views as well as their lived experiences.

In terms of how the production of zines has become so accessible, domain names and hosting sites have free and low-cost options that encourage the legitimacy of these publications. Additionally, as millennials gain more knowledge of technology in this digital age, people are becoming both professionally and self-taught with the software needed to support the production process. The appeal of zines is a great force in how we look at the publication of art. The Pew Research Centre is a think-tank based in Washington DC that conducts various surveys including the impact of technology on the arts. The survey showed that fifty percent of people strongly agreed that the internet has “increased engagement in the arts by providing a public platform through which more people can share their work” (Thomson, Purcell & Rainie, 2013). Since the distribution of art is so heavily influenced by technology, it comes as no surprise that creators tend to favour a digital distribution; digital media supports accessibility and culture sharing. Although zines are largely digital due to cost however, I would argue that the appeal for holding a physical copy of something you have either created or that you support is far more precious to a consumer than to only be able to access a digital copy; tangible goods provide aesthetic pleasure (Weinswig, 2017).

Regardless of the preference of how a zine is distributed, INFLUENCE Magazine holds a significant place within this space. Over the last few years, Western culture has seen a shift in the way the topics of gender, sexual orientation and race are discussed and internalized. Although this

shift is dependent on perspective, the existence of such topics in the social dialogue has increased. This is a topic that has many questions and answers and oftentimes, people who do not identify in this community are left confused and unable to accept a different reality. Creating resources that support and educate marginalized communities as well as make them feel valued and safe encourages a dialogue of acceptance and understanding. Whether advocating for non-mainstream music, youth, women, PoC or LGBTQ+ communities, zines do an efficient job in touching on subjects that are not talked about in mainstream magazines such as Time, Vogue, Cosmo or Rolling Stone. Media - no matter the format or channel - “affects people’s beliefs and ideas about groups both similar to and very different from themselves based on race, class, gender, religion, marital status and sexual orientation.” (Tisdell, 2007). These channels of digital media can work to reinforce stereotypes or change them; INFLUENCE aims to affect this change.

A significant example of a lack of representation in mainstream media is in regards to Vogue Magazine. The September Issue of Vogue is regarded as the most iconic issue, as it represents the change from Spring/Summer to Fall/Winter while establishing the trends for the rest of the year. For the September 2018 issue featuring Beyonce Knowles-Carter on the cover, Vogue Editor-in-Chief, Anna Wintour, gave Beyonce full artistic control. For the first time in the publications’ 126-year history, they hired an African American photographer, as per Beyonce’s creative control (Salter, 2018). It took Vogue 126 years to give an African American artist the opportunity to shoot a cover, which seems surprising given the increase in diversity Vogue and other Conde Nast publications have shown in its casting system over recent years. This is an example of how representation is not only important in what we directly see, but also plays an important role behind the curtain with respect to creating cultural cross-pollination.

Value

As much as mainstream media commonly asserts a narrow idea of gender and identity, different forms of media also challenge these ideals and stereotypes by portraying experiences that are not from the dominant cultural group (Tisdell, 2007). The existence of these forms of media, no matter how widespread, are highly sufficient in challenging the status quo; INFLUENCE Magazine has done an efficient job at creating a platform to challenge what is typically seen in traditional magazine outlets with minimal resources. The target audience is highly receptive to this dialogue, as “millennials, regardless of race, are more likely than members of previous generations to watch and even seek out media by or about people from racial/ethnic groups different than their own” (Erigha, 2015).

This type of publication also gives people visibility because it can show them that their reality is not the only version that exists and the issues and challenges they face are shared; tackling the idea of representation in mainstream media by establishing an inclusive digital space also does well in establishing a community among these people. Mainstream media also asserts a gendered compulsory role meaning that they portray an ideal life that a certain gender should carry out (for example, woman who gets married, has kids and stays home to care for the children). Inserting a different dialogue of gender roles through this publication asserts a new idea of how people live and expands the understanding that marginalized groups can lead drastically different but equally valuable lives.

A publication is a valuable source of education about the cultural differences present in society. In schools, students are taught critical media literacy while being encouraged to consider what they see and hear in the media. This avenue of learning has proven to teach students about how to critically analyze racist, sexist or homophobic texts, asserting that “media texts, more than parents, or even schools, increasingly teach about race and racism” (Gainer, 2010). In the

same way that schools try to encourage critical media literacy and diversity of thought through that, INFLUENCE explores the politics of representation and agency over marginalized bodies while working toward building a productive dialogue.

In terms of where digital media and technology fits into addressing this issue, there is evidence to suggest that the internet and technology can “undermine traditional repressive systems of representation by adding new outlets for representation” (Fursich, 2010). This is exactly the route I have taken with INFLUENCE Magazine, as I have understood the value of using digital media and technology to curate a space of inclusivity and acceptance for marginalized and underrepresented individuals.

Reception

The feedback on this project thus far has been incredible, and more importantly, a sobering testament to the need for such an inclusive publication. With over seventeen hundred online views since the July 4 release, INFLUENCE has had a memorable start within the community. The launch party that was held on July 7, 2018 was packed and artists who had submitted their work, and they spoke about their intention behind the pieces submitted. It was a fantastic opportunity for the INFLUENCE community to form and support local artists.

In terms of print, over \$350 has been raised from pre-orders toward the print issues that will be distributed by the end of the summer. The feedback from the community and other initiatives was so positive that INFLUENCE is in the process of hosting a women's empowerment event in September, in partnership with a number of other Toronto and Mississauga-based organizations, artists and publications. The second issue release date is set for October 5 and the submission inbox is already full; it is evident that the theme of this project resonated with the community and they are excited to continue their support in future issues.

Conclusion

Adequate representation in mainstream media is an ongoing issue that contributes to intolerance toward marginalized and underrepresented groups. By using digital media and technology, I created an inclusive digital space in the form of a magazine that is accepting of a diverse set of art and experiences. INFLUENCE Magazine recognizes the existing gap that is present in mainstream media and strives to change the social landscape by allowing underrepresented and marginalized individuals to share their art, experiences and identity to a greater audience without fear of misrepresentation or physical and/or emotional violence. INFLUENCE Magazine is categorized as a zine - an independent published work that falls within the category of offering niche and unconventional topics that are not covered in mainstream media. This zine consists of a majority of submissions and a number of featured interviews, all of which are sourced from members of the community who belong to religious, cultural, ethnic or gender minorities. The measurable impact of the project thus far has showcased the need for the cultural dialogue being created by the magazine. More broadly, the enthusiasm with which a community of artists, thinkers and activists has formed is a significant step forward towards the much-needed inclusivity and equity in digital media.

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COVER PHOTO SHOT BY
NYASIA SYLVESTER

I T O V I E S S I

INFLUENCE

THE JUNE COLLECTIVE

M A G A Z I N E

COLLECTIVE THE JUNE

for the best viewing experience...

PLEASE VIEW IN LANDSCAPE
MODE

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ISSUE I VOLUME I

playlist

Welcome to The June Collective! First and foremost, we want to thank you for putting your faith into us, and into this publication as a whole. It really means more than you will ever know.

We believe one of the best ways to connect with one another is through music, so we've decided to give you folks a curation of the songs that have been on heavy rotation for both of us over the time that we spent crafting and perfecting this issue.

All of these songs can soundtrack just about anything you desire — but personally, we recommend pressing play and flipping through the contents of this issue. We hope that these songs draw out of you the same inspiration and excitement for this project that they did for us.

If you're an upcoming artist and would like to see your music in one of our issue playlists, we'd love to hear from you! You can get in touch via any of our social channels, or feel free to just send us an email directly. We can't wait to expand this creative community to represent every single one of you.

Love always,
The Influence Team

on the low - **tove styrke**

no exit - **tennis**

down 4 whatever - **kingdom, sza**

summer friends - **chance the rapper**

pine & ginger - **amindi k. frost**

something foreign - **sir, schoolboy q**

the weekend [funk wav remix] - **sza, calvin harris**

you're the one - **kaytranada**

wishing it was you - **k. flay**

feel it still [lido remix] - **portugal, the man**

sweet - **brockhampton**

LETTERS FROM THE EDITORS

Hi friends!

I'm totally unsure how to start this letter. This is due to a few things, but, in part, is in fear of misrepresentation of the complete and utter gratitude and humility I feel at the chance I've gotten to create this publication. I am in awe at the fact that the artists within the pages of this issue have put enough faith and trust into Emi and I as creatives to gift us their work and their invaluable time to make something this incredible. Without them, this magazine wouldn't be anything. But I'm getting ahead of myself. Let's start with the basics.

My name is Norelle, and I'm the co-founder and Creative Director of Influence Magazine. Even just typing out that title makes it so much more real than I ever thought possible. Influence started as a backburner project in my first year of University. Emi was one of the first people that I met in school that shared my core beliefs and fundamentally inspired me as a person; in fact, the day that I met her I told myself that this was someone I needed to keep in my life for a long time. This publication stemmed first out of a friendship and a genuine partnership between two likeminded individuals with a passion for equity and equality. I think with that driving this, the sky is truly the limit.

And so, with all of that being said, I would like to welcome you to the first ever issue, The June Collective. Almost a year in the making. In the months spent crafting this issue, I have learned so much about art, life, myself, and the incredible artists that exist with me in this wonderfully

What's poppin!

My name is Emi and I'm the co-founder and art director of Influence Magazine, a publication dedicated to the inclusivity of ideas, identities, art and experiences. Norelle and I have worked tirelessly during these past few months to finalize this project and we are excited and proud to present our first issue - The June Collective - to you. As we go along, I'm sure the way we do things will adapt to our growing knowledge of this industry but we are thankful to have created a platform to express our passions and those of the incredible individuals who are in these pages.

From the beginning, we wanted to create a safe space where people could express themselves without watering down any aspect of their identity or culture. We find it important to provide marginalized and underrepresented people an opportunity to use our publication as

Overall, this publication is about expression. It's about experiences and differences; impact and allyship. It's about finding parts of yourself in these pages and relating to something in its purest form. We all hail from different places, like different things and act in different ways. Sometimes we can't explain the way we are other than to say "that's just who I am"; being cognizant of the fact that our differences don't need an explanation is important in how we embrace them. We are who we are, without apology. We can't control how the media paints us and how the world will then see us - but we can try - and this publication is hopefully a start.

For many reasons, this means the world to me. It has given me hope and it would not be possible without you; thank you for believing in us and the change we strive to generate in our community. I encourage you to take the time to read the words and look at the people in these pages. Hopefully you will, like me, be inspired and influenced in some way by what you

A FILM DIRECTED BY ALEXANDRA TSE

UNDRESSED

STILLS FROM "UNDRESSED" (2019)

A DOCUMENTARY EXPLORING CONSENT ISSUES IN THE WORLD OF DRAG FROM THE PERSPECTIVE OF THREE TORONTO-BASED DRAG QUEENS.

cast

ALLYSIN CHAYNES

PUNK DRAG PERFORMER IN TORONTO

MANGHOE LASSI

TORONTO'S FAVOURITE DESI DRAG

POPPEA VICTORIA

AN INDO-CARIBBEAN QUEEN CURRENTLY
COMPLETING HER PH.D ON QUEER
DIASPORIC SOCA/CARNIVAL SPACES

crew

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PRODUCER:

Alessandra Sconza

DIRECTOR OF PHOTOGRAPHY:

Matt Knarr

ASSISTANT CAMERA:

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WATCH

WATCH NOW:
UNDRESSED

LAURA HUDSPITH

STILL FROM "ON THE TABLE" (2017)

ARTIST STATEMENT

The uncanny valley hypothesis describes the moment when our perception shifts from kitsch to grotesque as the distinction between simulation and reality dissipates. The theory simultaneously indicates our fascination with simulation and simulacra as well as our necessity for categorization.

By simulating reality or positing possible near futures, my work operates within the territory of the uncanny valley, creating the space to negotiate authenticity and artifice. Factory-made replicas and cast objects convey a set of connotations which build to create new/additive meaning in series. In this way, benign objects take on a seriousness unfamiliar to kitsch and work to articulate political ideas.

Whether used performatively or cast in peculiar materials, my work plays upon associations inherent in commonplace objects and explores authenticity and the allure of simulation through the ersatz mirror. With an interest in merging civic conviction with artistic intent, curious arrangements and seductive visuals give way to inquiry of an equally personal and political nature, both provocative and antidotal.

Working predominantly in sculpture, installation and video performance, my work highlights the space where human nature and culture contradict. Of particular interest to me is the effect of culture on perceived [im]mobility within the structures that order our day-to-day experience. Either through the vulgarity of satire or by sobering sincerity, my work engages with these constructs by highlighting their effect on agency.

TL;

14

IS AN ONGOING BODY OF WORK, EXHIBITED IN ITS FIRST ITERATION AT PROJECT GALLERY IN 2017. WHILE THE ACRONYM STANDS FOR WHAT USED TO BE AN EDITOR'S NOTE, 'TL;DR' HAS PROLIFERATED ONLINE, PLAGUING SOCIAL MEDIA PLATFORMS WITH DIVISIVE RHETORIC. THE CHEEKY ACRONYM APPEARS TO BE WIDELY USED AS A RIGHT-WING POLITICAL TOOL USED AS A MEANS TO DISMISS OR SHUT DOWN A CONVERSATION WITH ANOTHER USER (OFTEN A MORE LEFTIST PERSON) WHOSE OPINIONS OR VALUES DIFFER. THE IMAGES YOU WILL SEE ARE PHOTOGRAPHIC STILLS TAKEN FROM THE EXHIBITION'S NAMESAKE PIECE, A 08:00 MINUTE VIDEO BASED ON A PASSAGE FROM ALICE MONRO'S NOVEL, "LIVES OF GIRLS AND WOMEN."

Upon discovering her own incongruous memory of a passage written by Alice Munro in *Lives of Girls and Women*, where the young protagonist misunderstands the gravity of a gruesome truth and instead envisions an implausible alt-reality, Hudspith staged and filmed her own elaborated version of this illogical error. In her tableaux, a woman lays on a cold marble tabletop amidst a feast. The figure is at once hyper-sexualized and neutered, her body revealed underneath a clear plastic dress so tight as to flatten her curves. Fruit begins to rot, pink milk sours, a glass of black liquid is overturned. What's left reveals its synthetic nature – a silicone aspic, plastic fruit, pink rubber tarts – and the woman in the dress remains breathing lightly.

The artist is interested in the effects of cultural trends on the way people understand the world's workings and their agency within it. In particular, Hudspith contemplates the effects of individualist culture on radicalization and the growing divide between socio-political ideologies. Using a feminist lens through which to examine this divide, TL;DR creates a picture of contemporary communication caught in between cause and effect, dialogue and the echo chamber, life and death, gender and equity, and naivete versus the explicit.

Lighting & videography
by Tamara Léger

[WATCH](#)

LOREM IPSUM

This particular cornucopia installation recalls the structure of shrine and combines the tone, subject(s) and mechanisms of past works, with a collection of popular tropes seen in 2017/18 contemporary art: astroturf, vinyl surfacing, neon, mirror, chains, mundane objects, precarious leanings, hardware, industrial materials, gradients, ombres, potted plants, tropical foliage, lush fruits, nautical objects, casino symbols, Greco-Roman statuary, etc. This extensive index of objects, often removed so far from context as to appear haphazardly placed or perhaps plucked from the Instagram garden are here arranged to show an aptitude for its language, the installation forms a venn diagram where contemporary art and pop/party culture closely overlap. Contemporary art object, artist, dealer and tastemaker are each greeted with an abundance of their pleasure, and equally met with its own absurdity. Gallery white wine teeters on the edge of a cinder block, spilling "Guilty Men" frivolity onto the scene. Similarly, an outstretched arm emerges from the wall to white-wine-water a plastic plant. Backed by a pixelated

HUDSPITH ON "LOREM IPSUM" (2018)

PEACH'S PEACHES

16 Titled from its namesake sculptural piece, Peach's Peaches, examines the idiom that work to detach woman from agency. No sooner than leftist ideals created the sexually liberated woman, the very notion had been co-opted and reshaped by capitalist industry into marketable sex appeal. The work depicts this precarious position between exterior expectation and interior modes of expression, or, the nebulousness of obtaining authentic autonomy. 'She's a real Georgia peach!' Playing on the decades old phrase that posits woman as juicy object ripe for the picking, as well as its iconic contemporary use as a digital symbol connoting the same, hands adorned with red fingernails hold, touch, and consider a peach, and seem to

WATCH

CREDITS :

Lighting & videography
by Tamara Léger
website / instagram

A silent video made to be screened in a busy space, [Peach's Peaches] running time is 00:09:59.
This piece was created for and first screened at Katzman Contemporary for their event, DRIVE-IN, summer 2017.

A LETTER ON CUPS, CRAYONS & THE STRUGGLE FOR A RACIAL AWAKENING

I don't want to start these ideas off with some cushion of Canadian sentiment where the sensitive can rest their delusions. I won't pander to the moderate majorities in their belief that my being part of this nation somehow necessitates a fervent appreciation of its supposed values and freedoms. It's time to spill the tea on Canadian inaction in the face of a growing divide. While the struggles of all the oppressed within these borders disturb me and embolden my resolve to speak, I can only write about what I have experienced and understand.

Canadian political discourse is changing. Our active legitimizing of previously veiled and coded forms of racism, sexism, and generalized phobia in recent months signals a shift in the political climate. Essentially, we've regressed to the point of fighting for the right to be terrible to each other. Canadians on the left seem surprised that these thoughts could even exist in the minds of their fellow comrades and yet, I know this is not some new phenomenon spurred by a Trumpist political shift. This shift has emerged from within. Beyond our supposed compact theories and origin stories, the truth remains; Canada is founded on a set of complex and often alienating principles that contradict the foundational elements of what we believe to be Canadian in the present.

I'm getting ahead of myself. Let's start at the beginning.

It's time to spill the tea on Canadian inaction in the face of a growing divide.

BY AN ESSAY
B E M N E T D E B E B E

DOMINIC GABRIEL SHOT BY NORELLE BLADON

It's clear that from an uncomfortably young age, children are exposed to the alleged principles of the nation. Equality, diversity, and multiculturalism are woven into conversations surrounding the state and ingrained is the principle that nowhere else in the world can these values be found and delivered upon. Alongside those ideas, children grow and are left to perceive the world through what lens they were given.

Engineered discussions on identity occur later, framed in the context of an imagined societal mosaic and national norms. Our near extermination of Indigenous peoples; our documented history of enslaving Africans; our tax on the lives of Asians; and various other crimes are presented as tame relative to our neighbors down south. This approach to our history has allowed us to coast on by, unscathed for our mistreatment of those who struggled and continue to struggle to maintain their rights.

Regardless, the general populace seems to buy in and truly believe that Canada is beyond reproach. It bolsters its sense of purity by citing national narratives. Our endless repetition of this vein of history cites a genuine lack of understanding and perspective into why our current situation is

This reality takes time to craft and adopt. However, once entrenched, it is a force against the very real circumstances facing those left out of the narrative. Why else has this nation not undergone the reckoning it deserves for its past and present crimes? Brilliantly, the state appears to have muted the people into believing it has no crimes to atone for.

Afua Cooper said it best: "black history in Canada has less to do with black history and more with white pride." Why else would Canada highlight the underground railroad as opposed to the nations' own foray into slave holdings?

I remember drinking up the broth of Canadian idealism as a child. I clearly recall our first encounter; stewed in the ideas of plurality and inauthentic displays of multiculturalism, it felt old and contrived. And beneath the warming effects of the drink were notes that for years have gone willfully unnoticed: erasure, extirpation. And the damage of such a lie can be seen in the lives of so many on the fringes. I remember in kindergarten, my classmates and I, innocent, set out to draw self-portraits in crayon. Being fair in complexion as a child I reached for a colour similar to that of my white classmates. As I began drawing, a little girl seemed confused by my choice and called out my apparent mistake: "that's not yours, that's mine. Here, this is your colour." And she placed a black crayon in front of me as she took the peach out of my grasp.

That was the day I realized I was different. It signaled the beginning of my grappling with identity. Comical as it is to recall, the moment has never left me. A recognition of what is theirs and ours and the demarcation of lines

As years passed, the crayon evolved to more concrete divisions. I rejected my nappy hair, my skin, I hated my voice, the smell of my culture and home, my food, my dress. I was made to feel different and exotic. From exclusions on the playground to invitations that got lost in the mail for elementary school birthdays, I realized I was not like the other children. But there was no one I felt I could follow. No one who was like me in both appearance and emotion. I was stuck in a constant rotation of white teachers, white classmates, white crossing guards, white preachers, white grocers, and white neighbors. I was raised to be kind and good to all and yet, I was greeted with suspicion. I'd find myself

"I think a general feeling for people of colour in this country can be summarized in a single word: exhaustion.

I think a general feeling for people of colour in this country can be summarized in a single word: exhaustion. It's exhausting to juggle your identity along with how others perceive you and how you want to be perceived. Some of us are stronger than others and being perfectly honest, I was not strong. I embraced the alleged mosaic crafted in my adolescence and believed in its power and I became a token. It allowed me to weave through blanched echelons of influence. I let go of my questions and anger. When encountered with comments of how "white" I acted, I wore it as a badge of honour. I drank deep from the cup and pacified my feelings and awareness. Sadly, I can say that for many years this strategy worked. In rejecting myself and adopting bland and lukewarm attitudes alone with the realization that I was not towards race, I earned the respect of a white. I moderate that I had no meant to be. Appeasement gave way to understanding of who I was. I had no the rage, no shame, and shame to consciousness. I was drugged by the dream that I could be equal if I could just get as close to being white as possible.

I'm generally surprised when I meet white Canadians that are aware of the circumstances facing people of colour and actively trying to change them. The education system wasn't built to encourage this. In fact, it actively seeks to subvert it. My years in academia definitely proved that.

Twenty years in various classrooms and only one person of colour as a teacher can highlight that fact. And that's why I'm not surprised to see so many young men flock to figures like Jordan Peterson; it fits the narrative and just

After I finished my schooling, I remember realizing the confined cages I had engineered for myself and the external pressures I had become sadly, accustomed to. I packed my things and knew I needed to escape. I bought a ticket to Ethiopia and hid for a year, bouncing around and seeing my parents' homeland. For the first time in my life, I blended in. I wasn't the "other." Ethiopia is not without its problems but it will always be a place that I look back fondly on as a refuge.

Coming back to Canada was rough, tough, and dirty. I recall standing in line at a store and dropping my wallet. A man behind me motioned to the ground. As I bent down to pick up my debit card and money, a white woman two lines over loudly asked "Are you sure those cards are all yours?" I paused, and thought to myself "this again." I hadn't experienced racism in a year and in my initial reencounter, it hit me like a ton of bricks. Standing up for yourself takes practice and she made me realize that I hadn't been doing my due diligence. I never wanted to feel like that again. I recognized my running away to Ethiopia was simply another form of hiding from race and my ever-constant encounters with the subject.

I choose to sit in my blackness and embrace it for all it imparts. I want to love myself in a way I was never taught. This love can be diabolical and was

I choose to
sit in my
blackness
and
embrace it
for all

It's an ongoing discussion in my head. I can't shake it. But watching my fellow Canadians react to the blatant entrance of right white wing politics in political discourse with shock or surprise is becoming old. People of colour have been dealing with this and will continue to deal with this until the disentanglement of whiteness and the Canadian state occurs. Frankly, it doesn't matter what colour sits in Ottawa be it blue, red, orange or green. For people of colour, this country has a habit of actively subverting their perspectives on the sole basis that it just doesn't feel "Canadian". I used to drink deep from the cup and I believed it worked. I mean, if you want to live like how this country lives, coasting and unaware, by all means, I won't stop you mid-chug. But if you recognize the ever-increasing gap between what we

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The Mag is an outlet for SPICYWTR to highlight the importance of context in respect to South Asian experiences. It includes a wide variety of content; anything from a Yeezy album review to graphic art illustrations to a piece on women's empowerment. It spans from the vulnerability of personal experiences to popular culture and

I WANTED TO ADDRESS REPRESENTATION FOR A MOMENT; WHAT CHALLENGES DO YOU THINK ARE PRESENT FOR SOUTH-ASIAN CREATIVES IN THIS INDUSTRY?

I think it's a mix of everything—appreciation, exposure, support, and the lack of resources, with resources being the main issue. From what I've seen, some artists don't have the knowledge or tools on how to get their work out there to an audience or know how to get grants or putting their work in galleries, for example.

Do you think the resource section to address these goals?

We're currently working on it. Our future goal is to provide a space that contains the resources for creatives to prosper; this not only includes providing educational support and tutorials such as workshops, but also tools, such as equipment, which many upcoming artists may not necessarily have access to or be able to afford. We also want to share experiences through galleries, installations, screenings, etc., that display work from artists at all stages of their careers (from amateurs to

“RESILIENCE IS TAUGHT FROM THE PERSONAL STRUGGLES OF WHAT OUR PARENTS HAVE BEEN THROUGH, AND FROM GROWING UP AS A PERSON OF COLOUR.

BASED ON WHAT I KNOW ABOUT SOUTH ASIAN CONFLICT AND DIFFERENT FORMS OF SOUTH ASIAN ARTISTIC EXPRESSION, MY MIND OFTEN COMES TO THE WORD RESILIENCE. THERE ARE HISTORICAL AND CURRENT EVENTS THAT HAVE CHALLENGED THE SOCIAL, ECONOMIC, AND POLITICAL NORM, AND I THINK IT'S EASY TO PERCEIVE THEM AS A SETBACK. REGARDLESS, THE WAY SOUTH ASIAN PEOPLE PROMOTE THEIR ART AND EXPERIENCES IS SO POSITIVE AND PRODUCTIVE TO THE GREATER DIALOGUE. I ALWAYS THINK BACK TO THE FIRST TIME I READ RUPY KAU'S MILK & HONEY, AND HOW A FEW POEMS TALKED ABOUT NEGATIVE SEXUAL EXPERIENCES THAT CAN LEAVE PEOPLE BROKEN AND TRIGGERED. EVEN THEN, THE WAY KAUR WROTE IT WAS GRACEFUL. WHAT ARE YOUR THOUGHTS ON THIS TOPIC?

I think that resilience is taught from the personal struggles of what our parents have been through and from growing up as a person of colour. Tamil people from Sri Lanka, for example, who have had to deal with the war back home, carry a big weight that still follows them today. Even subjects like mental health and sexual assault - it's not really discussed in the South Asian community and for people to write about it is big.

For the mag, we have open submissions. People can submit any work and it doesn't need to be South-Asian-centric content as long as you identify as South Asian. You can write about whatever you want but we just want to see more representation. There aren't a lot of publications or opportunities where people can just submit work so we're mindful of that. We've also struggled with the volume of submissions because we've found people may not want to openly share their experiences for a number of reasons and that's why we've added an anonymous feature.

For SPICYWTR - to be THE space to represent South Asian art of all mediums. Just seeing one artist flourish and prosper and make it is a fulfilling reward. The arts in general are underrepresented so the

"SANTRASA PT. II" BY ILINA BHATIA (NEW YORK CITY, USA)

"SPACE MAN" BY ABHILASH BADDHA (PUNE, INDIA)

"VARMAS ORANGE" BY VINSIA MAHARAJAH (TORONTO, CANADA)

"STRONGER THAN YOU THINK" BY MAHOOR JAMAL (PESHAWAR, PAKISTAN)

AT-HOME FOREIGNER: JAMAICA

As someone whose background is Jamaican but has lived in Canada their whole life, grappling with my own identity has been a struggle. However, having the opportunity to visit Jamaica as a young adult and experiencing “home” for the first time was a rewarding experience. I decided to use photography as an outlet to capture my raw personal experience. This body of work seeks to explore the feeling of belonging while simultaneously feeling like an outsider. To push the feeling of being an “outsider”, I used analog and disposable cameras to inherent the grittiness of film and emphasize the aesthetic of my raw first-hand experience. “At Home: Foreigner” is the first part of an ongoing series of visiting the places in which I am from and trying to capture the juxtaposition of what it’s like experiencing these places that represent “home” for the first time.

BY KARICE MITCHELL

POOL

HOPPERS

Pool Hoppers is a series I've been working on for three years. During the summer months in Toronto, young people can be found breaking into one of the many public, outdoor, swimming pools late in the night. I go over the fence first as a participant, shedding my clothes and jumping into the pool as fast as I can. After I've climatized, I pull out my camera and start photographing the individuals with their permission. Sometimes we're in the pools for hours, sometimes only for ten minutes before the police show up and kick everyone out. I find it interesting that over the last decade pool

MIKE

MORRIS

Mike Morris is a Canadian photographer based out of Toronto. His interest is in photographing fringe narratives/people within the city. His practice is entirely done on film using his medium format Rolleiflex

INSTAGRAM / WEBSITE

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SHOT BY CATHERINE EBORA
@CATEBORA
@OFFMYCELLULARPHONE

Indigenous Peoples' laws govern their waters and work in an ongoing partnership with other Canadian laws.

We no longer have battles over water.

The animus and interconnectedness of all things on earth are fundamental principles that we understand and rely on as we engage in respectful relationships with all beings.

All ecosystems are healthy and support the full expression of Indigenous land and water rights.

Keeping treaty promises is a high and sacred honour that Canadian governments consistently fulfill.

Noomi Shop

BRINGING THE MIDDLE EAST TO CANADA

shot + written by emi zibaei

SOCIAL

LOCATION

toronto, canada

PRONOUNS

she/her

— NOOMI SHOP is a Canadian clothing brand founded by Nadia Rassoul. Nadia's upbringing spans across a number of different countries in the Middle East and Europe and when she settled in Toronto, ON for university, she longed for the parts of her life that made home feel like home. Noomi Shop then came alive, with its designs taking form in colourful and fun ways. I briefly talked with Nadia about the inspiration behind her brand and her perspective as a female first-time entrepreneur

WAS THERE A CERTAIN EVENT OR MOMENT IN YOUR LIFE THAT MADE YOU REALIZE YOU NEEDED TO START THIS BRAND, OR WAS THIS ALWAYS SOMETHING YOU WANTED TO DO?

The need to start this brand was something that increased progressively as years passed by. I left the Middle East and came to Toronto to pursue my Bachelors degree. Although Toronto is now my home, a big part of me longed to be surrounded by that exotic, unique, colorful and vibrant culture. So I began researching different ways to customize my own clothing and accessories online. I noticed myself enjoying this process and more importantly, the outcome! That's when the idea sparked - why don't I start a Middle Eastern brand? I didn't think that it was a feasible option, given the high risk that goes into it, along with the time and resources. Things changed as I got closer to completing my undergraduate degree and the idea didn't become so alien. My Masters degree is what gave me that final push of encouragement that I needed because I got inspired by peers and professors. Following that, I spent several months talking to graphic designers, suppliers, manufacturers and different clothing companies. I would attend so many fashion and digital conferences as well. It's now been several business owners who's helped me and who doesn't regret starting what I did. I have noticed it warms my heart and I'm so excited for what's ahead on this journey.

Initially, when creating Noomi, I aimed to reach women first. Although my brand welcomes every race, sex, age and nationality - that was my initial intention. Because of this, I was uncertain how it would play out with men. Would they criticize my brand? Would I get some sort of backlash for focusing on females only? I was pleasantly surprised to see the amount of men that supported and bought my products. The amount of emails I would get asking to launch more unisex products were incredible! I even had some men who contacted me asking to participate in the Brand Ambassador Program and wanting to join the Noomi community. It was such a happy outcome and really motivated me to listen to my customers and strategize how I can achieve these goals. This shows that when men and women support each other, the outcome becomes beautiful.

Noomi

REUNION

A SHORT STORY
BY ERIKA LOUGHRAN

When she got caught wearing her Aunt Callah's panties at the tender age of seven, Renee's mother, Holly, beat her ass red and told her to throw the offensive lingerie in the trash. Renee hid it in the loose floorboard in the closet while she listened to her mother rip into Callah for hanging her delicates to dry from the rafters in the cellar.

If only Callah knew Renee was still wearing women's undergarments. Online, Renee's profile reveals her six-foot-two-inch frame, but the jaws of her first-time clients always drop when she greets them at the door. In-calls only. It's never worth the Uber ride to anywhere but Popeye's.

January is slow season, on account of the closeted husbands going broke after the holiday rush. Renee works out a budget to cover her rent and her wifi, but she fears falling short on grocery money by month's end. She has been saving for her boob job for three years now and on Valentine's Day, she's booking the appointment. There is no need for a re-assignment job. The secret under her skirt is a bonus.

By the time she was twelve, Renee had to shave every morning and her late afternoon shadow bristled against the scarf she wore to ward off the east coast wind. Catcalls rang in her ears every day after school, usually followed by sharp rocks hurled at the back of her head. She retaliated once, and has a scar above her left eyebrow as evidence.

There was only one person in the world who would never hurt Renee.

Back then, she was a he, and everyone called him Jim Paul. Towering over the rest of the students in seventh grade, nobody dared to outright mess with Jim Paul for fear of his stepfather's heavy hand. Though he had no memory of his biological father, who died on Christmas Eve when Jim Paul was a nameless newborn, Jim Paul never called his stepfather anything but Joe. And Joe was fine with that. He hadn't entered Jim Paul's life until middle-age, and already had children of his own. He still feels over-protective of his no-need-for-protection step-son-turned-daughter, even though he and Holly had called it quits before Renee's transition.

Renee is searching for her lilac lipstick. The plum is too dark and she wants to look young and bright for this returning customer. She hasn't worked all week, and she needs to pay her phone bill before they cut her off. Hidden beneath a pile of knee-highs and nylons, the lilac lipstick surfaces and applies a frosty sheen to her puckered lips. A row of wigs sits along a low shelf on styrofoam busts, offering a wide selection of coifs. Renee selects the raven black bob and tucks her damp locks under the netting.

Renee feels her otherness most acutely when she is with her family. They never tire of telling her how her bravado does her no favours, her loud voice and grand gestures calling more attention to her presence than is already inevitable. But Renee is tired of apologizing for taking up space. She had kept her identity hidden

Illustration by Miranda Crabtree

When the phone rings, Renee resists the urge to decline the familiar number, anticipating her mother's plea for a pack of cigarettes. As much as she regrets bringing Holly to Toronto with her, Renee counts her blessings, knowing she is saving herself the ride back down east every time her mother is in crisis.

"Hi mom," Renee singsongs, lighting up a fresh cigarette. "Not yet. Don't worry, he'll be here shortly." She flicks the ash into a nearby can and nods. "Yeah, I have half a pack left here for you." She waits. "I have no idea, mom. You'll have to ask him yourself." Rolling her eyes, Renee switches to the other ear. "It's fine, mom, my client won't be here until midnight, ok?"

After hanging up, Renee glances at her reflection in the small, oval mirror on her dressing table. It was last year's birthday present from her half-sister, Lydia, currently not on speaking terms with either Renee or Holly. Although feathers had certainly been ruffled at Lydia's wedding reception, Renee knows she will come around eventually. She always does.

Pleased with her appearance, she blots her lips and adjusts the hem of her kilt.

There is a sharp rap on the door. Renee heaves herself up from the swivel chair and walks barefoot to the dark entrance. She prepares herself for the shock she expects to both cause and receive.

Clarence is standing in the doorway, all hair and limbs. Their time apart since their teenage years has not diminished his boyish good looks. Clarence blinks once, then pulls Renee into a bear hug, his slight frame disappearing into her bulky form.

"Renee," he purrs, the new moniker

Renee pulls away so her childhood friend is at arm's length. She squints as her eyes fill, grabbing Clarence's shoulder with one hand.

"You're late," she accuses, her voice thick in her throat.

"Don't you remember? I'm a wizard." Clarence's words catch on the edges. "So 'a wizard is never late. He arrives precisely when he means to', right?"

Renee, for once, is speechless, apprehension ebbing from her face. "Here, I brought you something." Clarence hands her a bright red plastic bag. "Size ten, right?" Renee peers inside the bag, then pulls its contents out: a pair of black, thigh-high, patent leather, platform stiletto boots.

Trembling slightly, she places them on the parquet flooring and pulls them on, one by one. Now standing almost a foot taller than Clarence, Renee turns a slow circle, her plaid kilt barely kissing the tops of the beautiful footwear.

"Hot." Clarence eyes Renee's crisp white button-down shirt, the sleeves rolled to her elbows.

"Yeah. Pretty sure these will pay for themselves tonight. The guy I'm expecting is super into role-play." Renee glances at Clarence. "What do I owe you?"

Clarence grins. "Consider it a gift. To commemorate your..." he pauses

Renee grins back.

"Mom is on her way over.

She has called me no less than 23 times, asking if you're here yet."

"She still with John?"

"Nope."

"Lydia coming?"

"Nope." Renee turns to face Clarence.

"Mom was asking if you knew she was in town."

Clarence looks away. "I knew."

Renee shrugs.

"I figured." She takes a drag from her cigarette. "She got married, you know? And have I got a story for you..." She brushes past him, tapping the end of her cigarette into the kitchen sink as she passes.

Clarence sighs and settles onto

C O - D E P N D E N C Y

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A SERIES DEPICTING
DEPENDENCY
& IMBALANCE IN
RELATIONSHIPS

PHOTOGRAPHY / STYLING

Sarah Bauman
website / instagram

MODELS

Kat Khan
website / instagram

Kelsey Palijan
instagram

mutual
համընդհանուր

POETRY BY
KRISTINA BAREŠIĆ

SISTERHOOD

I am a woman of
seasons
I blossom
to burn
and I change
slowly
effortlessly
I fall in love
and then I freeze
only to melt
again and again
pregnant with
possibilities
bursting with life
as the spring sun
wakes me from my
slumber

MOON MAGIC

MUTUAL MUSINGS

80

KRISTINA BAREŠIĆ

what a meeting it was
when I encountered my love
a reunion of sorts as I gazed up above
hypnotized
as I watched this sphere of perfection
how could I have lost touch with this veil of
affection?
taken for granted but never quite known
that pearl that so nourished me
had my same glow
mysterious, omniscient,
the flow glazed my barricade
while cleansing my sins,
as if they had never been made

locked upon you
because I know full well,
that you're just passing through
blankets of seafoam
glide over my thighs
pockets of air imploding, without one single cry
and just as I reach them, they melt away shy
I grasp the wet sand and merge into darkness
while bathing in balance
as the moon fills my starkness
finally realizing what I had been missing
the light permeates my skin,
like when our souls are kissing

and you think,
I didn't conform to your notions
of cleavage and bras
because I want you to sexualize
my freedom?
MY FREEDOM
IS FOR ME

how does it make you
feel
when you see
my words
blossoming
through the blood
that your wounds left behind
METABOLIZING
YOU

confusion is never as perplexing as we
make it
we blame it
as to not sink into the reality we already
know
in our bones
we think
we think we think
and forget to feel
what our hearts are screaming to us
loud and clear
and here you still are
succumbing to fear
YOURSELF,
A FISH.

MUTUAL MUSINGS

81

KRISTINA BAREŠIĆ

RADICAL LOVE

My garden grows
 Rogue
 It holds everyone
 And nurtures everything
 It welcomes the rats and rodents
 And feeds the birds and the bees
 It celebrates the tulips
 Just as it does the weeds
 The winds blow
 And who arrives in my garden

Is rarely by invitation
 And much like each flower's
 unexpected bloom
 You showed up one day
 Uninvited
 But welcomed, just the same
 Sometimes neighbours will complain
 They don't understand my heart
 And say that my garden needs to be
 maintained
 That my branches need to be trimmed
 before they trespass
 Causing their perfectly primed vines to
 stick
 and to stray
 I smile at them
 and dare to say
 that my heart, much like my garden
 Is open
 And open

INFINITE

you are a riddle
 for the more sweetness
 I feel
 the more pain looms
 why won't you
 let me taste you

MUTUAL MUSINGS

you are like a landlord
 living inside my head
 collecting rent from my heart
 while I treat it like a shed
 storing your insecurities
 and all your dirty beds
 knowing I'd accept every part of you
 instead
 'You are like a muse' - she says.
 I'm amused
 as denial drips from her lips
 like an ice cream cone in the middle of
 summer
 I'm melting
 faster and faster
 she caged my demons and set my soul on
 fire
 and apparently
 I, inspire.
 Creative energy flowing through my chest
 and all I wish I could do with her
 is rest

With a flick of my hair I suppress every
 emotion
 Dismiss all danger
 Red flags sing to me
 like sirens
 at sea
 Captivating me
 intoxicated by your pain
 Drunk off your detachment
 It calls me like a carcass calls the vulture
 Intuitively
 Only I
 reverse the death you impose
 upon yourself
 I feed life back to your broken soul
 Until you can fly away from me
 As I disintegrate
 In service
 And in solitude
 UNTITLED

GIFTS
OF
GRIEF

Death comes early
 To teach you to live
 To teach you
 That mediocracy is not enough
 To show you
 That you are strong through
 sensitivity
 Your soul does not long for
 seclusion
 Drown in joy
 I want you
 To be so overwhelmed with joy

SYMBIOSIS

indulge in the delicacy
 that is your life
 feeling her
 every crevice, nook and well
 and as you return from the
 darkness
 did you even notice
 the sweetness dripping from your
 chin?
 that is how to live
 unapologetically whole

RIVERS
AND
ROADS

your words
 and your eyes
 don't tell the same story
 your heart yells at me
 yells and yells
 until my chest melts into your hands
 seeping through your fingers
 as you mourn the loss you asked for
 tell me the truth
 before you melt into yourself
 and drift down the river
 that baptized us

virtus

/vir,tūs/

noun. *classical*

1. manliness, manhood, virility
2. courage, resoluteness

A SERIES BY ARIEL POMERANTZ

With virtue we illuminate what it means to be a man in today's day and age. Our society tells men how to be men without allowing them to explore what masculinity means to them. We're all too familiar with what happens when men are forced to be something they are not, and our culture is drowning in toxic masculinity. But it's also beginning to recognize and even uplift unconventional expressions of maleness. Virtus is an examination into an individual's perspective of what manhood means to them.

MODEL: Andrew Jones
STYLIST: Cloe Doherty
ASSISTANT: Karan Sodavaram

“

ANDREW JONES ON "VIRTUS"

Manhood for me, is a journey. Navigating life and learning from your surroundings. Figuring out what you believe in and stand for, and doing it.

Manhood for me is the way you carry yourself, setting an example for what you want to see in the world. I think manhood is failing and being able to understand why and not making the same mistakes as past generations.

We need to think about manhood differently, not in a set of roles that are concrete but more of your dignity, values, and being able to articulate how you feel. I think one of the biggest issues from this idea we have of manhood is, boys/men do not know how to articulate how they feel in an effective way and major consequences come from that i.e rape culture, domestic violence, "sliding in DM's" etc.

I think that if we allow people, not just men, to experiment with different roles in life, our country and the world will be better off.

rtus virtus virtus virtus virtus virtus virtus virtus virtus virtus virtus virtus virtus virtus

Photographer:
Ariel Pomerantz
instagram / portfolio

Assistant:
Karan Sodavaram
instagram

Model:
Andrew Jones
instagram

Stylist:
Cloe Doherty
instagram

INTERVIEW

LYNN BANKS has been working in the Toronto music industry for almost ten years. She's experienced the good and the bad that comes with navigating an industry that, through lived experience, has proven challenging as a gay woman. Lynn opens up with Influence about the positive and negative aspects of what she's been

breaking

STRIVING FOR INCLUSIVITY
IN THE MUSIC INDUSTRY

by emi
zibaei

LOCATION
N

PRONOUN
S

CONTACT
@lynnbanks

CONTENT WARNING:
YOUR SAFETY AND COMFORT MATTERS.
THIS INTERVIEW INCLUDES MENTIONS OF
RAPE AND SEXUAL HARRASMENT.

CONSIDERING THE VARIETY OF THINGS
YOU DO, WHAT IS YOUR OFFICIAL JOB

I wear many hats, but to explain it to people so they understand I usually say I went from Music Manager to Music Executive, and serial entrepreneur. I'm also a business partner of a luxury streetwear collection "C'est La Vie Brand".

WHEN AND HOW DID YOU GET INTO THE
MUSIC INDUSTRY?

I got into the industry when I moved to Toronto 8 years ago. I didn't know how to get my foot in the door so I started by creating a blog, The One Woman Show. I just started posting all of these artists and events that I liked and attended.

Eventually, it became this easy, reciprocal, relationship where artists would start guest listing me to their shows for free. People thought I was a media outlet and it quickly turned into a promotional blog for Toronto artists. From there I would meet artists and they would ask me to be their manager which, at the time, I didn't know much about. I started working with an artist who was well connected and I learned how to handle new and different aspects of this business such as grant writing, sync/licensing, royalties, etc.

I took that knowledge and applied it to the artists and producers I managed and

WHAT HAS YOUR EXPERIENCE BEEN
LIKE IN THE INDUSTRY SO FAR? HOW DO
YOU FEEL ABOUT THE CURRENT
RELATIONSHIP BETWEEN SEXUAL
ORIENTATION AND THE ENVIRONMENT
YOU WORK IN?

This whole entertainment industry is very much a "boys club" and even then, from my experience, the gay males have more of a one-up than gay females because women are very sexualized in this industry.

When you're gay, you can't be sexualized in the same way than if you're straight, but an off-balance power dynamic still exists. Sometimes it creates weird boundaries and spaces; in my experience, men try to dominate me a lot. I still haven't quite figured it out but I think it's because I'm a lesbian and since I can't be sexualized to them, I'm automatically competition or something like that. It's very present, you can feel it and a lot of people notice it. Sometimes when I'm around my male business partners, their girlfriends will be weird too with me because I'm a girl in the "boys club" even though I'm gay. Overall, I have a hard time relating to anybody. I can't relate to the guys because I'm not a dude but I do relate to them because I was raised by a single dad so I know boys. And then I don't really identify with straight women too much because (from my experience) they think I'm hitting on them or something weird like that. It's always an off-medium. Don't get me wrong, I have tons of amazing straight female and male friends, but it is a tricky game to play in this industry. It's sometimes frustrating because there are so many layers; it's like the onion effect. I look like this stereotypical privileged white woman but we all have a story. I come from Newfoundland so I'm proudly cultured; I come from the woods, I came from nothing - cereal was eaten with canned milk and water. I was raised learning about different religions and cultures, as my nan is Baha'i and I've travelled quite a bit. So I explain and prove that layer, and peel it off and now you have my sexual orientation layer. All of the different mediums I have to go through with people becomes difficult at times.

IT SOUNDS LIKE A CONSTANT JOURNEY
OF HAVING TO PROVE YOURSELF. ONCE
YOU PEEL BACK A LAYER, YOU'RE MET
WITH ANOTHER ONE THAT YOU HAVE TO

CONT.

HAVE YOU HAD MOMENTS WHEN YOU WANTED TO THROW IN THE TOWEL DUE TO THESE EXPERIENCES?

So many times. I struggle with being a little stoic, and I have a hard time expressing and sharing my experiences. I am slowly learning to talk about this, but the #MeToo campaign is a very real thing to me.

A couple years ago, myself and an artist I manage almost stepped away from this industry for good. One of the band members we worked with had raped my girlfriend at the time. It was a horrible experience and it completely destroyed us all in different ways, because we had been close to this person and traveled with them. It hit me in so many different ways. I'm a gay woman, so I can't just fight him. There's so many things I wish I could do to resolve it but I couldn't.

Nothing would ever make it go away. It happened...

I was really close to quitting and [was] sadly suicidal, but we turned it around and had this moment of realization that if every woman who had experienced something like this just quit, we would all be so far behind in justice, and none of us women would be on the top.

There are so many female celebrities speaking out about what has happened to them and it's inspiring more women to overcome, grow, and have justice served to them in both present situations and in the future. We used [what

HOW HAVE YOU DEVELOPED METHODS OF SELF-CARE?

I think it's important to have some sort of basic healthy structure that works for you. I find myself getting in dark places if I don't write up all the things on my mind in my to-do booklet, or if I don't workout. I get really worked up because sometimes I go from hour long meetings to a

Taking care of my physical health - eating well, working out - is key for me staying golden. I'm big on personal development too; in order for you to be at the top of your game your mind needs to be [too]. I can say that therapy has helped me develop my mind and keep it healthy.

Figuring out what works for you on a day-to-day basis is important; knowing when to tap out, knowing when to drink water, knowing when not to drink alcohol etc. You have to create safe and healthy boundaries and take care of your mind and body but do it in a way that's truly suited for you.

It's so
important
for
women to
identify
their core
strengths,
support
each
other, and
build
back

10

[domain].esc

Toronto-based brand [domain].esc uses urban and quasi-urban Canadian environments as a blueprint for design. Experimenting with sport utility, natural elements, rigid architecture and soft textiles, [domain]. is a visual fusion of city and terrain. Inclusivity, innovation, and vibrancy weaves its way beautifully through

D

Five piece design team consisting of Camille Sinclair-Hogg, Blake Harris, Elisa Gentile, Zehna Odwar, and Caitie Daisy are the minds behind the innovative new brand [domain].esc. Working tirelessly to develop a vibrant yet functional menswear collection, each member had an extensive hand in the pattern drafting

M

A

N

CAMILLE SINCLAIR-HOGG

As Textile Manager and Art Director, Camille heads correct application and brand-specific technique of screen printing and textile development used in construction details and core signature [domain]. pieces throughout the line. As patterns are a consistent aesthetic component of our brand, textile management is an essential role required to continue to be at the forefront of technical fabric innovations. Camille will also be essential in threading technical and visual details to affirm cohesive brand identity. She will oversee moodboards, visuals, art execution associated with the brand,

BLAKE HARRIS

As the Brand Manager, Blake is tasked with the success of [domain].s brand identity. He plans, develops, and directs marketing efforts in order to optimize performance of the .esc, the brand's latest collection. Blake builds branding and marketing strategies in accordance with the core customer and secondary customer profiles. He manages marketing mix decisions and is well-informed concerning new trends and product development. As the Brand and Marketing Manager, Blake works closely with Zehna, the Advertising Executive, in order to analyze and translate the latest customer data

ELISA GENTILE

As Production Manager, Elisa is tasked with overseeing all sewing aspects for [domain]. In following standards approved by the brand, she ensures quality control and collection cohesion regarding construction details. She resolves issues and complications associated with garment production. Elisa works closely with Technical Designer, Catie, to ensure technicals are consistent with final products and with Textile Manager and Art Director, Camille, to apply uniform line and brand aesthetics and construction finishing.

costs. She tracks all expenditures and costs associated with the production and final roll-out of brand and line. As all members share financial responsibility, she is tasked with ensuring that costs are fair and manageable

ZEHNA ODWAR

As brand stylist, Zehna is tasked with the creative decisions associated with initial brand and line roll-out. She will plan and work with her team to procure the necessary elements needed for artistic cohesion. She select colours and styles in order to ensure final garments will later function as a collective aesthetic vision on models for final lookbook, runway show, and trade show. Zehna also functions as Advertising Executive, producing advertising concepts related to final roll-out. She procures and creates advertising materials for the .esc line. Blending her stylist and advertising role, and with critical input from her team, she will

As Operations Manager, Caitie was responsible for the company's everyday organization and cohesive vision. She oversees all steps of the design and production process, facilitating communication between members regarding brand matters. This includes recording meeting minutes, weekly agendas, and goals as they arise.

Caitie also oversees detail-oriented technical design decisions during the technical and pattern production process. She has kept a meticulous record of brand technical and fit standards and maintains brand consistency.

C

S

Photographer:
Keara Irwin

Stylist:
Zehna Odwar

Models:
Ayaz Virani
Steven Foster
Blake Harris
Eric Dalby
Brian I

112

SERIES
BY TURNER WILSON

Photographer:
Turner Wilson

Model:
Charlotte Dirk
ICON Model Mgmt

B Y P S E U D O N
 Y M H Y P S E U D
 O N Y M S U M M
 E R B Y P S E U D
 O N Y M T O R O
 N T O B Y T O P S
 E U D O N Y M T
 H R I F T I N G B
 Y P S E U D O N Y
 M B Y P S E U D O
 N Y M T O R O N T
 O B Y P S E U D O

A
 C O N V E R S
 A T I O N

A B O U T

F A S H I O N

R A C E

A N D
 B L A C K

I N F L U E N
 C E

*by emi
zibaei*

BY PSEUDONYM is a concept-based
 thrift store founded by Summer Ellis.
 Her brand is a unique take on the
 thrifting business, as her collections
 and pop-up spaces are curated with a
 unique idea/concept in mind.
 Operating out of her home, she has
 over 500 pieces that she not only
 sells but rents out to creatives for
 various purposes. I sat down to talk to
 Summer about the Toronto thrifting
 environment and what it means to be
 a person of colour navigating through
 the media.

One thing that I love is the fact that the people that are modeling
 your clothes are diverse - you clearly have representation. It's an
 obvious answer but I want to hear it in your words. Why is it
 important for you to have representation within your brand?

I am marginalized. All the axis of my identity are that of
 marginalization. I'm a woman, I'm Black. It's important to represent
 these people. It's what I want to see, it's what people who I talk to or
 hang out with want to see as well. I have the platform to create my
 own work so this is what I'm going to create. I want people to feel
 welcome. I want it to be a representation of what's actually
 happening and what we actually see and not just something that's
 very generic. I love fashion and obviously there's so many elements
 of it but with casting, there's a huge issue.

Growing up, did you ever look at ads and ask, "Where am I?"

You know what, when I looked at ads, I don't think I was ever looking
 for myself. It's this interesting thing when you're a PoC, you're so
 used to not seeing yourself represented but you find a way to relate.
 You can watch a movie and be like "hey there are no people who
 look like me in this movie or even have a similar experience to me
 but I can still relate to them". You're constantly going into character
 and after a while you don't look for yourself in these things. I like
 fashion because of the clothing. Of course I notice that those people
 didn't look like me but it was something that I just learned how to
 adapt to. If I was always looking for myself to be represented, I

As a woman of colour, I can definitely relate to that mindset. It's almost like an emotional survival mode where you're like "I need to take something from what I'm seeing, what can I take?"

Exactly. You're so used to not seeing yourself represented that you know how to identify.

Are there any trends whether past or present, that you feel were taken from Black culture and are now put into disrespectful or commercialized concepts?

Yeah, I think so many things are taken from Hip-Hop culture or just Black living. Besides specific trends like durags and baggy jeans, I think the way that Black people take agency over their bodies and saying "I'm going to love my body, I'm going to pose like this, I'm going to wear this because I don't care". I think that's a mentality that Black people created. It's not "I'm doing it because I associate with social groups, I'm just wearing it because I like it". I feel like that confidence has definitely been inspired by Black living.

I can 100% see that, especially on social media. When I first started following The Shade Room, that's when my awareness about the influences of Black culture really came alive. Especially coming from a perspective where I'm a PoC but I'm not Black - so someone in my position has to find the influences, I don't just naturally know them.

Exactly, and I think the way in which we speak and live - that Black living where people just love taking photos of us doing stuff and it's like, "hey I'm just being Black". This is how we communicate, this is how we express ourselves, it's how we live. And everyone is so intrigued by it cus no one ever had access or acknowledged it as something really cool and different. All of a sudden we honour dark skin Black girls with big hoops and hair in cultural hairstyles. Everybody thinks it's so cool now. I remember being in middle school wearing Jordans - I had every pair of Jordans because those were a thing. And I'd get asked like "oh why do you have so many sneakers. why can't you just wear converse like everybody else" and now all of

If I could think of one celebrity off the top of my head who I feel has been productive to the Black community, it's Solange. Is there anyone else you feel has contributed to the productive and positive dialogue surrounding Black culture?

I would say Issa Rae for sure. And sometimes it's not a conversation, because I think with Black people having a platform, sometimes it's about them having agency over their own way in which they choose to be political. If you don't want to constantly talk about the politics and your identity, then I understand.

Or even Shonda Rhimes; people like that who have so much power and influence.

Exactly, just be powerful, just do your thing. She's doing it, she's created a show for Black women, showing Black people be Black. Knowing that we can be intersectional; we can speak how we speak but we can also have degrees and do yoga but also go to the club - you can do everything. We're just multifaceted people. We're monolithic, we're not just one way to be. So I think that's really great.

Which I feel says a lot about the current state of race relations because the fact that we have to even think or defend something like "oh we don't just do this but we also can do this" - it says a lot about how we perceive each other.

It's something you always deal with. Even with me, in my family I'm the "weird" one and very "othered" - not in a bad way. They're always intrigued by it; always asking me questions like "what are you watching" and I'll be watching a fashion documentary and they're like "oh you like this stuff?". It's so good to say, yeah we can be other things. When you're represented as one thing, you think you have to be that one way. I think of myself growing up and I was so complex. It's hard because I've always been like this, my interests have always been the same. When I was in middle school - really weird. High school - super weird. When I went to university I was like "hmm who am I" but honestly you take it

From my basic knowledge of thrifting, Value Village is a really popular place to go but do you go there? What other places do you go to?

I just go to thrift stores in Toronto, any thrift stores

So not the huge brand names?

Nope, a lot of vintage stores here specialize in finding luxury designer pieces but I wanted the price point to be accessible. So how I started doing this was I went to Carleton University in Ottawa and I was always thrifting, my friend Ashley and I, and everyone was always like "where do you guys get your clothes from! We love your outfit". We had to sell some of our stuff because we're from Toronto and we were going back home for the summer and we're like, "this is a lot of stuff" so we had a sale out of our dorm room and that's how it started. In 20 minutes we made a couple hundred dollars so then we started doing that here in Brampton out of my backyard. People in Brampton were coming and buying and then in 2015 I finally decided to get an actual space and build some racks, have a theme, promote it and see how it goes. We weren't even using Instagram, we were using FB event groups. So really small and something that we just did. The process was very organic.

That's great, when things happen naturally it usually turns out so good. It's not like "let's see how much money we get" but rather "let's just see where this goes"

Exactly, we were like, let's see where this goes and people liked it. And I remember the first time I did one in Downtown Toronto, I was like oh this is kinda scary. I was in Ottawa for three years so I didn't really have a connection to the city; it was a bigger audience and a risk because I was renting a space. Before, I was doing it out of my dorm room or backyard where there's no risk. So now I had to make sure I was actually profitable and the mindset going in had to have business sense. My background is

Is it mostly designer pieces that people want to rent out?

Not really, they just want to get random pieces. There's only one primary place in Toronto that everybody goes to rent their clothing from, it's a costume store in the East End but sometimes people want other options. That's a whole other market that hasn't really been tapped into. People are doing vintage stores now and there's so much competition so I'm like maybe I can do the rental but I still want to do e-commerce. I definitely enjoy curating the pieces, styling them, photographing them and having that cohesive collection. So I still want to do that but I want to do it in a different way where I'm not constantly doing e-commerce. E-commerce is challenging in a sense that you need to constantly photograph on a weekly basis, you need to be buying, uploading. It doesn't stop because as you fulfil orders you need to replenish.

Right, especially since it's a side hustle - it can become hard.

Yes and I'm like I can't dedicate all my time to it so how can I still do this with 20 hours a week and ensure that people are still engaged and interested.

How do you stay up to date with trends? Do you have someone whether its a musician, fashion designer, model, activist etc. who influences the drive behind your work?

In terms of inspirations, I would just say art and everyday things are my inspiration. I like to go back to the basics and keep everything I do simple from how I dress to how I approach things. Everything I'm wearing is thrifted right now so just keeping it really simple. I'm inspired by designers like Margiela, who does a lot of upcycling and a lot of creating something new from something old such as turning a pair of jeans inside out or turning a comforter into a coat. So those things right there are really using the minimum of what you have to try to create something. That's how I try to approach my buying and styling. I would say for editorials, you definitely wanna make it look a bit more interesting and exciting so I would definitely [take that approach]. For the pieces I buy, that's what I always try to refer back to. I look at a lot of archival designers

So it's not just current designers and trends?

For this editorial, I wanted to show a mix of vintage and modern pieces.

I noticed that a lot of the clothing is deconstructed. I know your style, do you also pick up a pair of scissors and alter the clothing?

Yeah, you wanna make things interesting.

How do you know what to cut?

Honestly, you just go for it. If it doesn't work, it cost a couple dollars anyway - not a huge loss. But normally, I'll see a silhouette that I like that I've seen in fashion but it's not represented in the thrift store because you don't always find what you want in a thrift store, it's a scavenger hunt. I'm like "this is close to it, if I can do this, I can make it look like this". Pseudonym has a brand called "Refined" and there's another one called "Repurposed". Refined is for people who like to thrift but are looking for high quality pieces. So you want your wool, silk, you want your clothing that has longevity. Some people look for really quality clothing. For Repurposed, I work in tandem with my friend Sydney, she goes to George Brown and does fashion design so she's really great at alterations and executing, and I have the ideas. So I'll take some pieces to her and be like "I like these pieces but I think it will sell/people will like it if we change this about it, so can you do this technique or cut here" I'll show it to her and show her my references she'll go ahead and execute it.

12 I love that. So I notice you also shot some of the photos on the IG page, what do you shoot with? Digital? Film?

I do primarily film. I do it myself sometimes, other times I'll get an actual photographer, I've usually worked with friends. One of my friends from middle school, Jason, he shot photos for me for quite a while. I've worked with Michelle, she shot an editorial for me, so I've worked with different photographers all time time.

Shifting the gears for the last question; If you could tell your 15 year-old self a piece of advice what would that be?

I would say...don't feel bad about what you haven't done. Don't feel bad about the little things that you haven't accomplished. Tomorrow is a new day, just do it. It's never too late to start. There's times where I'll have a day where I have multiple plans and I don't do anything and then I feel really bad but then I'm like no, I'll try again tomorrow. That's one of them. I'd also say to just utilize your resources, know you have them. Those are things I would tell myself then and I tell myself now too. Don't be afraid to execute and try, and keep it simple. That's my motto - keep it simple. An overall way I live my life is working smart not hard. Think about what you're going to do and the most efficient way to do it. I want to do a lot of things, how can I do them all with X amount of time and X amount of resources?

It's a battle of quality over quantity

Yeah, like work really smart and be smart about what you're doing

PAGE 103 / TOP
RIGHT
model: khyra galloway
photographer: jordan
mill

PAGE 104 / BOTTOM
MIDDLE
model: nasib
photographer: rene
ashby

PAGE 105 / TOP
RIGHT
model: aaliyah
reynolds
photographer: lain

PAGE 105 / BOTTOM
RIGHT
model: kazh
photographer:
summer ellis

PAGE 106 / TOP TO
BOTTOM
model: khyra galloway
photographer: jordan
mill

model: nasib

LOCATIO
N

PRONOUN
S

CONTACT
@summer.ellis
@bypseudonym

"CLAY BAKED BATHER"

"CLEMENTINE"

ARTIST

miranda crabtree

Miranda Crabtree is a Toronto-based artist who studied Interdisciplinary Fine Art at NSCAD U. Her figurative work makes use of installation, painting, and printed matter to describe rich, fantastical narratives. Taking cues from landscape, Crabtree recently returned from a residency at Listastofan Art Space in Reykjavik, Iceland. Her most recent Risograph prints are inspired by this

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INSTAGRAM

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