

NEW MONUMENTS

Digital Companion





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The Invitation

Born out of 2020, *New Monuments* invites you to hold space and consider how current day subjugation of people of colour is actually part of a longstanding tradition of historical subjugation in Canadian history. The effects of intergenerational racism is not removed from present day society and illustrates how monuments have not only held in reverence but preserved this abuse.

We begin our journey with the original keepers of the land and their first encounters with colonizers. We continue through the waves of arrivals, forced and otherwise; with immigrants who've turned pain to peace and despair to dignity.

A unified, collective action towards a greater humanity that is invested in protecting the environment and one another; this journey into Canadian history told through dance, lays bare the true cost of colonialism while holding space for erased voices; becoming a tool for advocacy, education, validation and by honouring these untold truths; create an opening for healing.

We also acknowledge and hold space for those experiences that are not mirrored in

the film. We encourage you to see this as an opening to your education as there are many more histories about diverse cultures involving subjugation that is not readily taught or known. Our intention is to explore the themes unearthed through the lens of the year 2020 moving into present day times. From the world-wide outrage following the police murder of George Floyd, xenophobia and racism towards Asian and South Asian communities, a long standing reckoning of Indigenous genocide and erasure.

New Monument moves from the past to present, ending in a boundless future that is yet to be written; as art often mirrors reality our hope is to contribute to a new world where the earth is revered, community is centred and colonial ideologies including practices of racism, oppression and subjugation cease to exist.

We ask you to view our film as a contribution to humanity for *New Monuments* is a movement and not about you or I but rather, us.

– Umbereen Inayet,
Julien Christian Lutz,
Karen Chapman
& Tanisha Scott



Red Sky Performance. Falciony Patino Cruz;
Joey Arrigo; Katie Couchie; Kristin DeAmorim.
Photo: Jeremy Mimmagh



Self Care

Take care of yourself. Breathing exercises and meditation can help.

Box Breathing

This simple breath exercise is easy to learn. It goes like this:

Exhale to a count of four.

Hold your lungs empty for a four count.

Inhale to a count of four.

Hold air in your lungs for a count of four.

Exhale and begin the pattern again.

Need more?



[From Candice Nicole Hargons, PhD:](#)

[A 17-minute Black Lives Matter Meditation for Healing Racial Trauma](#)

Historical Timeline

Key dates in colonial history and resistance

1455 – Pope Nicholas V grants King Alfonso of Portugal a monopoly of trade with Africa authorizing the enslavement of local people

1493 – Pope Alexander VI allows European conquerors to proclaim a land discovered in the name of a Christian European monarch as theirs (Doctrine of Discovery)

1604 – The first recorded Black enslaved person in New France, Olivier Le Jeune

1500

1550

1600

1628 – The first recorded African, Mathieu Da Costa, arrives in Canada

1689-1713 – At least 145 Indigenous enslaved persons and 13 African enslaved persons are brought to French Canada

1650

1700

1760 – Article 47 of the Articles of Capitulation extends slavery under the French regime to the British

1750

1764 – Canada's first race riot: white workers attack free Blacks over job competition in Shelburne, NS

1788 – British fur trader, Captain John Meares, arrives at Nootka Sound on Vancouver Island with 50 Chinese artisans who help build a trading post

1793 – Upper Canada bans the importation of African enslaved persons with the Act to Limit Slavery. Lower Canada never abolished the slave trade
– Slavery is limited by the Upper Canada Slavery Abolition Act, passed by Lieutenant Governor James Graves Simcoe

1800 – Chief Justice James Monk limits slavery in Lower Canada through a court decision to not return a runaway enslaved person

1800

1805 – The Toronto Purchase Treaty #13. The Crown purchases 250,830 acres of land for 10 shillings while the Mississaugas reserve for themselves the right to exclusively fish on Etobicoke Creek

1807 – The slave trade is abolished throughout the British Empire making it illegal to buy or sell human beings and ending much of the transatlantic trade

1834 – Slavery is abolished throughout the British Empire under the Slavery Abolition Act

1850 – The Common Schools Act legalizes segregation in schools in Ontario

1850

1877 – Manzo Nagano, the first Japanese person to come to Canada, settles in Victoria, BC

– The Fugitive Slave Act of 1850 in the US required enslaved persons be returned to their 'owners' even if they were in a free state, leading to thousands of freedom-seekers to take refuge in Canada

– Harriet Tubman took her first trip to guide a family in their journey to freedom, using her connections in the Underground Railroad

1885 – The Chinese Immigration Act mandates a \$50 head tax on every Chinese person seeking entry into Canada
– The Electoral Franchise Act makes immigrants of Chinese descent ineligible to vote in federal elections
– The potlatch ban is passed by the Canadian government

1881-1888 – Over 17,000 Chinese immigrants arrived in Canada to build the Canadian Pacific Railway and maintain it. Over 5,000 die from the danger and fatigue of the work

1886 – In order for an Indigenous person to leave their reserve, they must have a pass signed by the Indian agent

1894 – The residential school system is mandated; funded by the Canadian government's Department of Indian Affairs and administered by Christian churches

1900s – Under PM Wilfrid Laurier, Black immigration is restricted in Canada
– Chinese head tax is raised to \$100

1900

1903 – Chinese head tax raised to \$500

1907 – The Vancouver anti-Asian riots occur over 2 days

1908 – The Immigration Act is amended to include a "continuous journey regulation" prohibiting any immigrant who did not come to Canada by continuous journey.

1910 – Under new Immigrant Act all Asian immigrants, with the exception of the Japanese and Chinese, must have \$200 with them when disembarking in Canada.

1914 – The *Komagata Maru* sails from Hong Kong arriving in Vancouver, with mostly Sikhs from Punjab, India, challenging the continuous journey regulation. The *Komagata Maru* is denied docking.

1920 – The Dominion Elections Act removes federal voting rights from individuals denied provincial voting rights due to race
– West Indian immigrants arrive in Canada in large numbers

1923 – Parliament passes the Chinese Immigration Act largely restricting all Chinese immigration to Canada. Fewer than 50 Chinese immigrants were allowed to come to Canada, including Adrienne Clarkson's family.

1930s – Restrictive legislation in some cities inhibits Canadians of Chinese descent from investing in properties outside of Chinatown areas.

1946 – Viola Desmond is arrested for refusing to leave her seat in a Nova Scotia theatre

1941 – Canadians of Japanese descent are forcibly removed from Canada's West Coast by the War Measures Act

1947 – The continuous journey regulation is repealed.

1950

1951 – The potlatch ban is lifted

1964-1970 – The Nova Scotia town of Africville is razed to the ground and its residents forcefully evicted

1965 – The last segregated school in Merlin, ON is closed

1975 – The gravesite of 72 children is uncovered in Battleford, SK

1967 – Canada's immigration policy is changed to the points system

1983 – The last segregated school in Canada is closed in Guysborough, NS

1988 – Canadian government apologizes and offers compensation for wrongful incarceration and seizure of property during WWII to Canadians of Japanese descent.

1992 – Torontonians march on Yonge Street to protest Rodney King beatings

1992-1994 – The bodies of 161 children are uncovered in Fort Providence, NWT

1995 – The pass system is removed from the Indian Act

1996 – The last residential school located in Saskatchewan is closed

1999 – Adrienne Clarkson is the first visible minority, refugee, and first Chinese Canadian head of state in Canada

2000

2006 – The Indian Residential Schools Settlement Agreement (IRSSA) recognizes the damage inflicted by the residential schools and establishes a \$1.9-billion compensation package for all former residential students – the largest class action settlement in Canadian history.
– Canadian government apologizes to Canadians of Chinese descent who paid the head tax.

2005 – Michaëlle Jean is appointed first Black head of state in Canada

2008 – PM Stephen Harper issues a public apology acknowledging Canada's role in the Residential Schools system.
– Truth and Reconciliation Commission of the IRRSA is organized by parties of the IRRSA

2009 – The Africentric Alternative Elementary School is opened in Toronto

2010 – The Nova Scotia government apologizes to Viola Desmond
– Canada agrees to pay \$145 million to the Mississauga for lands
– The Nova Scotia government apologizes for Africville

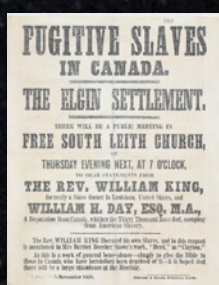
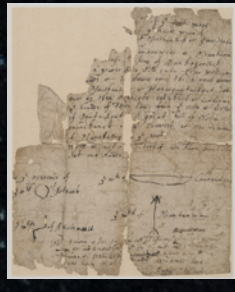
2014 – Black Lives Matter TO is founded

2016 – The Canadian government makes a formal apology for the *Komagata Maru* incident

2018-2019 – The gravesites of 35 children are uncovered in Muskowekwan First Nation, SK

2020 – BLM-TO holds an art demonstration painting and stenciling three racist statues in pink as part of a call to defund the police and dismantle monuments. Three protestors are arrested.

2021 – The bodies of 200 children are uncovered in Kamloops, BC
– Bodies of 104 children are uncovered in Brandon, MB
– Bodies of 751 children are uncovered in Marieval, SK
– Bodies of 182 children are uncovered in Cranbrook/Ktunaxa First Nation
– Bodies of 160 children are uncovered in Kuper Island/Penelakut Island, BC



Future Thinking: Artist Responses to *New Monuments*

Three community-engaged artists respond to *New Monuments* in three commissioned interviews sharing their research, work, and lived experience of the subject matter of the film.



Photo: Alaska B

Ange Loft is an interdisciplinary performing artist and initiator from Kahnawake Kanienkehaka Territory, working in Toronto. She is an ardent collaborator, consultant, facilitator and mentor working in storyweaving, arts based research, wearable sculpture and Haudenosaunee history.



Photo: Marc Bernhard

Annie Wong is a writer, community organiser, and multidisciplinary artist working in performance and installation. Conceptually diverse and centred on collaboration, her current work explores diasporic hauntologies through Chinese ancestral workshop practices. Wong has presented at the Toronto Biennale of Art, Open Source Gallery, and The New Gallery, and has been awarded residencies with the AGO, the Power Plant, and the Banff Centre. Her literary works can be found in *Koffler.Digital*, *The Shanghai Literary Review*, *C Magazine*, *Canadian Art*, and *MICE Magazine*. She is currently the Curator of Programming and Public Engagement at Gallery TPW.



Photo: BSAM Canada

The Black Speculative Arts Movement (BSAM) Canada started as an artist collective in 2016. Currently, BSAM Canada operates as a cultural arts non-profit organization led by multi-hyphenate queer activist, Queen Kukoyi, and performance artist and scholar, Nico Taylor. It is the northern branch of the global movement. BSAM Canada seeks to empower, elevate, and evolve outlets of representation for artists of the Afrodiaspora (including Black African, Afro-Caribbean and Afro-Indigenous descendent people) who push imaginative boundaries, thereby contributing to broader and more vivid visual language of Blackness within arts education and the arts industries.



Photo: Sandy Dufton

Fiona Raye Clarke is an award-winning Trinidadian-Canadian screenwriter and community-engaged artist. Her co-created short film, *Intersecting* screened at the CaribbeanTales International Film Festival and the Queer National Arts Festival. She was the winner of the CineFAM Short Film Challenge and a top ten finalist for the Magee TV Diverse Screenwriters Award. Her co-created kids animated series, *MIXED UP*, was a recipient of the CBC/Radio-Canada and Canada Council for the Arts Creation Accelerator and is currently in development.

The following interviews have been edited and condensed.
Read the full interviews online at: www.canadianstage.com/cs-grid-blog/read



Jumbles Theatre's community performance troupe in the *Talking Treaties* Spectacle, 2018. Photo: Mark Fawcett

Beyond a Static Vision of the Past

An Interview with Ange Loft

Fiona: Could you talk about that first meeting depicted in *New Monuments*, when settlers came to the shoreline?

Ange: To start, Indigenous Sign Language would have been at play in the early phases of contact. In a pre-contact time you'd be traveling really far distances to manage trade between nations. That meant we had to have a shared, symbol-based language to communicate. There are videos available from this [Oneida Sign Language YouTube channel](#) where I was learning about symbols for the concept of territory and ways to ask "what's your clan?" You would ask these questions to find your kin, to make sure that you were safe, and be part of a long history of relationships.

When we first met with European people, they noticed shared signs and hand gestures, up and down the whole coast all the way down into Florida, even down into the Caribbean. So movement to accompany our meaning was always a part of the way we welcomed people into the area.

FRC: Can you talk a little bit about the symbol of the eagle in the piece?

AL: Sure. There's a network of meeting locations around Toronto, that would have been places of Council, where we'd keep up our agreements between our nations. For example, the narrows at Lake Simcoe, north of the city, there would have been a council fire there, because it would have had those famous fishing weirs. Another council location is right on the Credit River, where the Mississaugas used to live. One of their main clans is the eagle, who in Anishnaabe clan-based governance structures is sometimes the external communicator—the people that negotiate with other people, other nations. The role of that eagle is to watch over our agreements, and to act swiftly if anything challenges the peace between us.

This area is contentious: there are good things here that people want and the newcomers wanted. We knew there would be trouble, and that's why we have places to keep talking through our challenges.

It's the job of the eagle—to keep those conversations going. In the reading of the Eternal Council Fire Belt, sometimes called the Yellowhead belt, there's an eagle who is perched on top of a tall tree, and when they feel that tree shaking that means the unity of us all coming together and choosing to meet up regularly has been disrupted; something's disrupted the dish. There are processes for how we're supposed to deal with each other and come to one mind around a topic. There are land based markers and iconography, visuals that go along with the agreements. These are not physical, permanent monuments, they have to be kept standing through memory and continued acts of coming together. I just wonder: is the purpose of the one and done European style of monument making to create unity or to permanently rewrite, toward a certain vision of history?

FRC: Could you talk a little bit about the Toronto purchase?

AL: It's a long and complicated story that's been told lots of different ways and it connects up three things that I see happening in *New Monuments*: gifts, rum, and murder.

The **gifts** were promised to keep coming from the British in the Treaty of Niagara. It was remembered in an oral relating of the 24 Nations belt to be a promise from the British to provide physical goods...

“my children this is my canoe floating on the other side of the water. It shall never be exhausted but always full of the necessities of life for you, my children, as long as the world shall last... I will open my hand as it were and you will find yourself supplied with plenty.”

So there's this promise that's given by the British, when you guys are in trouble, we'll help you out: you're hungry, we'll give you some food.

So, coming back to the Toronto purchase, all native nations in the area are really used to getting gifts on a regular basis, as promised at Niagara. At one point, a delivery of these ongoing gifts are considered payment for a huge portion of land, improperly surveyed between the rivers at Toronto. The “payment” includes 96 gallons of rum.

Rum was produced in the northern British colonies of the day, before they became American colonies. Food and animals would be processed into dry goods in the north, then sent down to the Caribbean to feed enslaved folks living in the Caribbean, who would cut sugarcane. The sugarcane would be processed into molasses, then the molasses would be sent to the northern colonies and made into rum. Then these colonies would use that rum to give as gifts to Native people around here. Then the native people would sign treaties. It's a lot easier to get a signature when somebody is drinking. The rum just kept flowing.

So in 1796, the British go and try to survey the lands they want to claim. They never complete the survey, because there is a difference in understanding between the Three Chiefs who are there and the surveyor. Somehow, this document gets the Dodem (Clan) signatures



Description: Kitsuné Soleil at the Humber River, Still from *By These Presents: 'Purchasing' Toronto*, 2019. Credit: Jumblies Theatre & Arts.

from the three chiefs, signed on three separate pieces of paper and glued onto the original survey document. We don't know if they signed that survey or if they just signed on a random piece of paper. The incomplete survey goes into a file in Britain and it lives there for almost 10 years. And throughout that time nobody knows that the survey of Toronto was actually not really complete.

The native people thought of the rivers as natural boundaries between their territories, and the British people were imposing these invisible straight lines as borders. The Mississaugas thought that they would be able to continue to traverse through the area and hunt as they needed. They would be able to keep using some of the fishing locations that they'd always had along all the flats of the rivers in and around Toronto. These start changing really quickly—fences go up; chunks of these lands are parceled off to farmers, before they actually finished the survey. Eventually, the British noticed none of this was official, but didn't make that information public.

Now for the **murder**. There's a very popular story in Toronto about Wabakinine, and many versions of it exist. Wabakinine, his sister and his wife were hanging out with some soldiers at the St. Lawrence Market, apparently they have a few drinks, and they go down to the Toronto Island area, and the soldiers pursue them because they are trying to pick up Wabakinine's sister. She refuses their advances. At some point the sister is attacked by a soldier and Wabakinine comes running out of his tent to protect her along with his wife. Wabakinine gets killed in this tussle between him and the soldier, and then later on his wife dies of injuries, also from that fight. Wabakinine was one of the main chiefs for the Mississaugas, and one who "signed" the survey document.

All three chiefs who were said to have signed with their dodem marks, died between the first survey and the confirmation in 1805. So by the time the Mississaugas arrive to the confirmation they say:

"All the chiefs who sold the land you speak of are dead and gone... we cannot absolutely tell what our old people did before, except but what we see on the plans now produced. And what we have been told."

So the British get them to sign away a massive chunk of land, which goes all the way up to Newmarket, almost touching up to Lake Simcoe. So it's a massive land grab. So after the purchase, this whole region around Lake Ontario was now clear for British people to move into. And then very soon after that, all of that gets parceled out to other farmers and other people. Then the Mississaugas feel the pressure of how many settlers are flooding into the area.

Later on, in 2010, the Mississaugas won their land claim settlement. There was a cap on how much money the federal government was willing to part with, it used to be \$150 million. But what the federal government did was deduct all of the lawyers fees going back to the 1800s from the final settlement figure. And all of the expenses for all of those gifts, including the 96 gallons of rum—that was all tallied up and deducted from the settlement price, so they got it kicked down \$5 million. And if you think about that in relation to houses in Toronto, that's not a lot of houses, you know, it's like a couple houses in Newmarket. So Canada's still fighting native people on a regular basis, paying for both sides of the legal battle sometimes. Like, the government is paying to legislate us out of the way with our own money.

Burned in Memory

An Interview with Annie Wong

Fiona: To start, what is your relationship to arrival? How did your family arrive here on this land?

Annie: My parents arrived in the early '80s as refugees during the Vietnam War. The story of their departure, which was a rupture of the later years of their youth, continues to live with them and has affected their entire time being here. So, it's almost as if they're always still arriving.

I was born here. I had a good conversation last night with a friend about how diverse the Chinese diaspora is. It's often misunderstood as one monolithic community, but it's made up of different influxes of Chinese immigrants of different socio-economic backgrounds. In *New Monuments*, the community being represented are the first Chinese settlers. I sometimes see the danger in framing that history, or rather framing the erasure of that history as an injustice of omitting the Chinese in the narrative of nation building. For some reason, some Chinese people are upset that the railway workers are not equally commemorated as pioneers the way white settlers are. I feel that really misses the point of the real injustice of racist exploitation as part of the colonial project. If we understand the story of the railway worker as entwined with the process of colonization, then we can see our desire for justice is also entwined with decolonial justice.

FRC: Do you feel that history of colonialism, of being thought of as a source of labor, being exploited, even until now—do you feel that impact?

AW: Yeah, definitely. I feel there's always this sort of import of non-white bodies to fill a

specific type of cheap labor, and the history of exploitation from the railway workers continues today. My parents, even though they arrived under the Humanitarian Act and were sponsored by a church group, their labor was exploited as refugees. My mother worked in a sweatshop garment factory most of her working years and my father was a maintenance worker his entire life. They were underpaid and overworked.

Yet despite their turmoil, their story as Chinese immigrants gets lost in the model minority myth, which claims that hard work alone will uplift you to white status.



to my past and future ancestors, 2019. Photo: Stefan Hagen

The exploitation of their labor encompassed their entire life. I remember my mother bringing home piecemeal work from the factory to meet the quota, or else we would not have enough money for the week. My siblings and I would help my mom finish the work after school instead of doing our homework. That was my childhood all the way up to late adolescence until the garment industry evaporated in Toronto and went overseas. When they arrived, my parents were still youth. My mother was a kindergarten teacher and my father wanted to be a watchmaker. They had hopes and the potential, but their entire lives were spent withdrawing those dreams for the better lives of their children. I am grateful for the sacrifices they made but also burdened by the guilt of that cost.

FRC: How did it feel to do that work as a child in your body? How did your parents' work affect their bodies? Particularly since this is a dance piece, and there was a very specific intention of embodying this ancestral work, rather than narrating it.

AW: When I was a child, the sensation I remember is the sound of the industrial sewing machine that we had to have in the house, and its vibration that I could feel through the floor and hear late into the night. I remember my fingers callousing and the cramps from sitting on the floor for hours a day. There was hardship to the body. I have the image of my mother's bent back burned in my memory. I can still see it when I look at her.

FRC: One scene in *New Monuments* references the escape through the Underground Railroad. For me, it was an interesting moment of—other than them dancing beautifully—story-telling. It's kind of like watching ancestors, ghosts.

“A ghost is a nameless ancestor. I think my work is about working with the nameless ancestor I carry with me, who lives in the shadow, whose identity I know but don't really know, whose names I don't know how to speak.”

AW: For me, my relationship with my ancestors is mostly in shadows. I can't pretend to reclaim and know who they are. Reclaiming ancestors doesn't necessarily heal because the traumas still happened. The gap is still there. Years of silence is still there. I like to be honest about that lack and be honest to that ghost.

FRC: What monuments do you think we should be creating? What is your view of what's happening with the movement for tearing things down, renaming, reclaiming, denouncing?

AW: I have never been fond of national monuments. When I think of monuments, I go back to that poem *Ozymandias* by Percy Bysshe Shelley, where a man is walking in the desert and sees the tip of a statue that used to belong to the greatest empire in the world, that's now buried in the sand. I feel like a monument is often a commemoration to violence under the guise of glory. So, I think there should really be no monuments. If we want to remember something about history, we also must think about how it affects our contemporary lives. We should be taking care of our current relationships and the ways in which we move and make meaning with each other. I think that's how memory lives beyond history—through the ways we move with each other.

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To learn more visit: [*How to Be a Chinese Ally*](#)

Olamina: An Embodiment of Cultural Folktales of African Water Spirits

An Interview with the Black Speculative Arts Movement Canada

Fiona: *New Monuments* invites the question “what monuments we should be creating,” and you all at the Black Speculative Arts Movement (BSAM) Canada have actually created one. Can you talk about *Olamina*?

BSAMC: *Olamina* is a 6-foot public art sculpture created for our Waterfront Artist Residency project, *Earthseeds: Space of the Living*, that’s supported by the Waterfront Toronto and Waterfront BIA. She is a depiction of a water deity, stepping away from the water to take a peek at what we have been enduring on the land. Her vibrant blue skin shimmers like a mass of a thousand crystals when the sun kisses her face. Her hair is a playful boxwood shrub and the hue of saplings when they burst forth from the earth to signal new beginnings. The headwrap gathers her curls and acts as a vessel to hold the precious things that we offer her. And at the base of where she rests, is her essence:

**“Consider –
We are born
Not with
purpose,
But with
potential.”**

– Octavia
E. Butler,
*Parable of
the Talents*

FRC: Potential is such an important theme to this work, what did you all have in mind when you invoked this quote? What do you mean by “potential”?

BSAMC: Potential is a term that points to the ability to become something in the time that is to come. Time—being a relative conception of the seconds, minutes, hours, or days—needed to discover what that something will be. It swirls inside our abdomen like a windstorm and weaves itself into every node of our body. Each one of us, collectively, carry within us this force to discover, create, manifest and modify.

Take Oya, for example: a Yoruba Orisha and the warrior who governs the wind, wields lightning like the fiercest of weapons and roars thunder. She is a bringer of change through destruction and rebirth, clearing paths for new growth with the swing of her machete, and guiding the dead as they transition. Similarly, we have the potential to cause great destruction but also bring forth new life. We can topple structures, figurative and literal, and shift obstacles to find new ways forward.



We can be both the calm and the storm, two things that enact change. There's also Mami Wata, a water spirit with many forms who overlooks the bodies of water scattered across the globe. Straddling both earth and the water, they sometimes appear as human and switch between genders, or are a mermaid. Mami Wata hears all and sees everything that touches the water. They peer into the dreams of those largely made up of the precious substance, giving strength to those who have experienced great hardship and have come face to face with ruin. The waters that Mami Wata watches over are the bridge between this life and the hereafter. And like Mami Wata, we have the potential to tend to the water; go to it for healing and a deeper understanding of the concept of connection; be at home in the flow of life, reveling in fluidity, instead of remaining fixed and attached to things that stunt growth.

FRC: For those of us who are fans of the late, great Octavia E. Butler, the name *Olamina* is recognizable as one of her most memorable characters. Could you talk about your interpretation of the character and why you chose to pay homage to her?

BSAMC: Lauren Oya *Olamina* is the heroine of Octavia E. Butler's *Parable* series. She is a young woman with a knack for survival and a drive to gather all the bad into a bundle and transform it into something useful. She created a philosophy called Earthseed to offer guidance through turmoil and endeavored to rethink how we form bonds with one another and our environment. Like Lauren, we have

the potential and responsibility to question what doesn't align with our core values; to restructure what doesn't cause us to blossom and write other, new stories for ourselves and make spaces for people to live full lives that enrich and transform pain into splendour.

All of these potentialities merge in *Olamina*, a goddess that watches over the lakes and rivers of Ontario, who is both an embodiment of cultural folk tales and a bridge between water and earth. She emerged during a time of strife, when the ground opened up, during a global pandemic, to glaringly reveal the disparities amongst people of colour, most distinctly for Black and Indigenous peoples who have a storied history of violence and deprivation in their communities, as portrayed in *New Monuments*.

FRC: What did you want *Olamina* to ultimately symbolize or communicate to folks?

BSAMC: *Olamina* is a guardian of energy, communicating to us that we can turn to the water to understand collective dreaming and healing. Water creates ties and links, contrary to the common perception that lakes, rivers, and oceans are things that distance us. The purpose of *Olamina* is for the piece to be a holder of what could be. A collector of what is precious—what manifest as hopes, dreams, and affirmations—to all people. She exemplifies the fact that we possess the potential to be many things at once. We can do many things at once and contribute to communal well-being.

Olamina (2021) is a temporary public art installation installed at Aitken Place Park along the Toronto Waterfront from August 2021 to October 2021 that is part of BSAM Canada's *Earthseeds: Space of the Living*. Waterfront Artist Residency supported by Waterfront Toronto and Waterfront BIA. To learn more visit [Earthseeds: Space of the Living](#).

The Dance Companies of *New Monuments*

Nova Dance

Nova Bhattacharya
Kieran Herallal
Neena Jayarajan
Rachana Joshi
Nyda Kwasowsky
Gurtej Hunjan

Sze-Yang Company

Sze-Yang Ade-Lam
Matthew Chiu
Diana Reyes “Fly Lady Di”
Kaela Willey

DNA Stage

Joshua “Classic Roots”
De Perry
Sarain Fox
Cotee Harper
Nimkii Osawamick
Maamaatesiinh Osawamick-
Fox

Holla Jazz

Natasha Powell
Rodney Diverlus
Hollywood Jade
Travis Knights
Raoul Wilkee

Reverb

Fizz Oladiran
Marianne Kanaan
Paul Mula
Vincent Trang
Isaiah Pecka
Carter Musselman (rehearsal
dancer)

Esie Mensah

Esie Mensah
Rose-Mary Harbans
Kwasi Obeng Adjei
Shakeil Rollock

Moon Runners

Dwayne “BONELESS” Gulston
Jan “Snapp” Yalda
Isaiah Antonio Morrison
Francis (rehearsal dancer)
“Tricky Troublez” (rehearsal
dancer)

KasheDance

Kevin A. Ormsby
Kadeem Fasutin
Nickeshia Garrick
Aisha Nicholson

Red Sky Performance

Sandra Laronde
Falciony Patino Cruz
Joey Arrigo
Katie Couchie
Kristin DeAmorim

National Ballet of Canada

Robert Binet
Jack Bertinshaw
Hannah Galway
Clare Peterson
Donald Thom

A Dish with One Spoon,
The Power of the Land, and
Mother Earth written and
performed by **Elder Duke**
Redbird

Additional Performances by

Ravyn Wngz
Dainty Smith (Outside Eye for
Ravyn Wngz)



Acknowledgements

New Monuments is co-Produced by Canadian Stage and Luminato Festival Toronto in association with Harbourfront Centre, National Arts Centre, and TO Live.

Curated by Julien Christian Lutz PKA Director X and Umbereen Inayet
Lead Choreographer Tanisha Scott
Film Directed by Karen Chapman

This digital companion piece is curated by Fiona Raye Clarke, designed by Kohila Kurunathan, with submissions by Ange Loft, Annie Wong and Black Speculative Arts Movement Canada, and photography by Jeremy Mimmagh. Background images on pages 6-14 by Ian Chen, S  lina Farzaei, Thanh Le, Mitchell Luo, Akira Hojo. Typeset in Catamaran by Pria Ravichandran.

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Gem



Front left: Rose-Mary Harbans; front right: Shakeil Rollock; back left: Kwasi Obeng Adjei; back right: Esie Mensah. Photo: Jeremy Mimmagh.