

Artists

That Matter

Zanele Muholi

Photographer

South African photographer and video and installation artist. Muholi has identified as a black Zulu lesbian and her artworks engage with her own identity at the same time as they seek to integrate LGBTI (lesbian, gay, bisexual, transgender, and intersex) identities into mainstream acceptance in South Africa and elsewhere. Muholi is part of a generation of African artists for whom photography remains a powerful tool for socio-political commentary in the post-colonial and post-apartheid era. In 2001–2002 Muholi co-founded the Forum for the Empowerment of Women (FEW) in Johannesburg. She has always considered herself to be an activist first and an artist second, with her artistic projects serving as ‘Visual Activism’ (artist’s own term). She trained as a photographer at the Market Photo Workshop, Newtown, in 2003, and in 2009 received her MFA in Documentary Media at Ryerson University, Toronto. Also in 2009, she founded Inkanyiso as a platform for LGBTI artists and others engaged in visual activism to share their work.

Website with some images of work:

<https://www.yanceyrichardson.com/artists/zanele-muholi?view=slider#7>

Compiled by Levin

Bester VIII, Philadelphia, 2018. From the series Somnyama Ngonyama. Site-specific photographic mural, dimensions variable.

Dumaine, Philippe. “Zanele Muholi Un activisme visuel Visual Activism.” *Esse* 91 (2017): 64–69. ProQuest. https://search-proquest-com.ezproxy.acsaa.talonline.ca/docview/2012111699?rfr_id=in-fo%3Axri%2Fsid%3Aprimo

Kart, Susan. "Muholi, Zanele." Grove Art Online. January 20, 2016. Oxford University Press. Date of access 17 Sep. 2020, <<https://www-oxfordartonlinecom.ezproxy.acsaa.talonline.ca/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7002290034>>

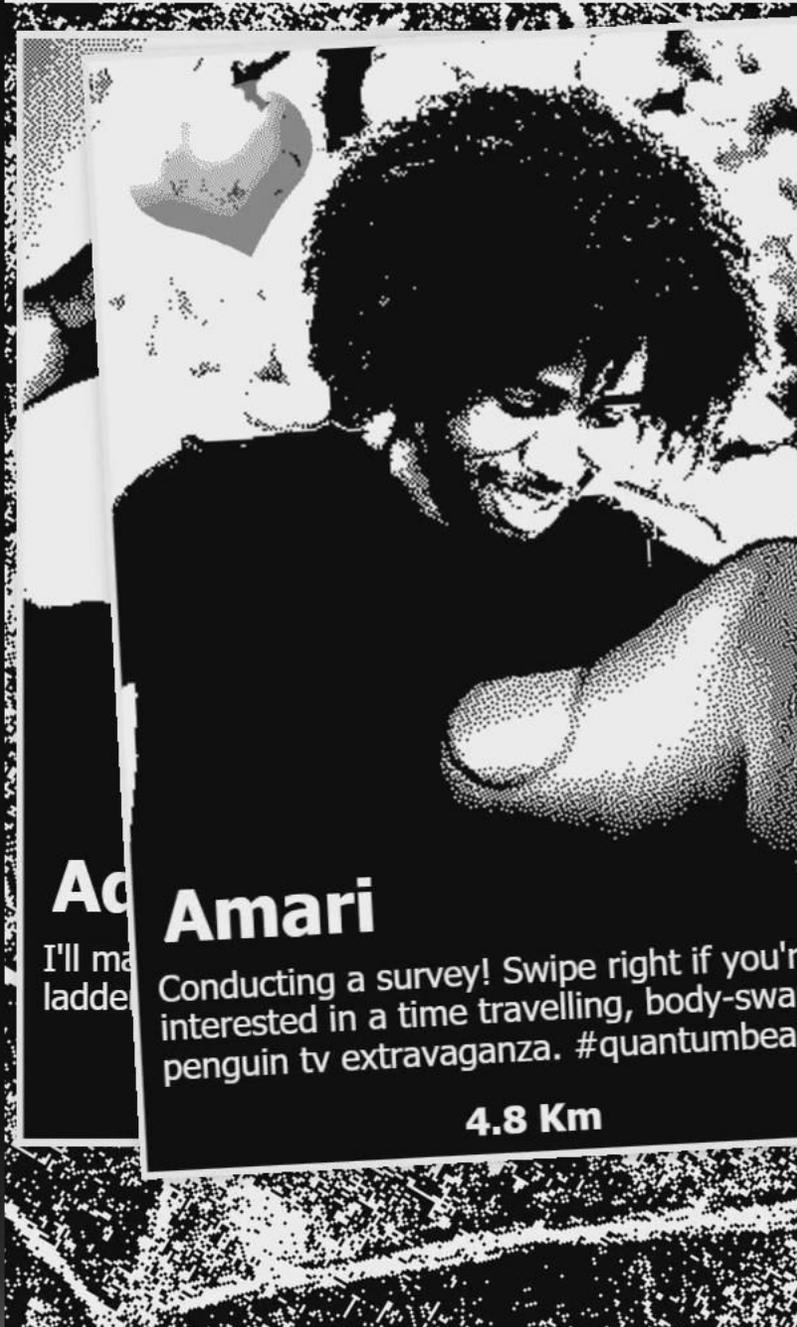


Alex Francois

Medium(s):
Writing, game design

Alex Francois is a BAFTA Award Winning independent game developer and writer. Francois grew up in London and is the creator of Brainchild Studios. Through is involved in the furthering of BIPOC representation in games. His games focus on unravelling mysteries and the consequences of mistakes. Francois created *The Slaughter* in 2014 and is currently working on *Finders, Keepers* (pictured).

<http://www.brainchildstudios.co.uk/>



Works cited:

Fraser, Calum. "Finders, Keepers – Alpha Demo." Alpha Beta Gamer, 12 Sept. 2020, www.alphabeta.com/finders-keepers-alpha-demo/.

Mulrooney, Marty. "INTERVIEW – In Conversation With Alex Francois (The Slaughter Kickstarter Campaign, Brainchild)." Alternative Magazine Online, 5 Dec. 2013, alternativemagazineonline.co.uk/2013/12/05/interview-in-conversation-with-alex-francois-the-slaughter-kickstarter-campaign-brainchild/.

Artist's Name: Hyojin Yoo

Medium(s): Camera Capture Digital Program



“*RGB Skin*” is a technological tool that visualizes skin color by generating an abstracted color swatch gathered from a photographic image of a person’s face. It visualizes and measures skin colors then provides a ticket according to the results. People who occupy and control large wealthy cultural institutions, are given high ticket prices are mostly not people of color. Thus people of color as well as those that are economically disadvantaged are severely underrepresented in these spaces.

References:

- <http://www.hyojinyoo.com/rgb-skin/se5izflpd5km67ff6rvgkgwbem8vpk>
- Sandvig, Christian et al. “When the Algorithm Itself Is a Racist: Diagnosing Ethical Harm in the Basic Components of Software.” *International journal of communication* (Online) (2016): 4972–. Print.
- <https://www.vox.com/recode/2020/2/18/21121286/algorithms-bias-discrimination-facial-recognition-transparency>

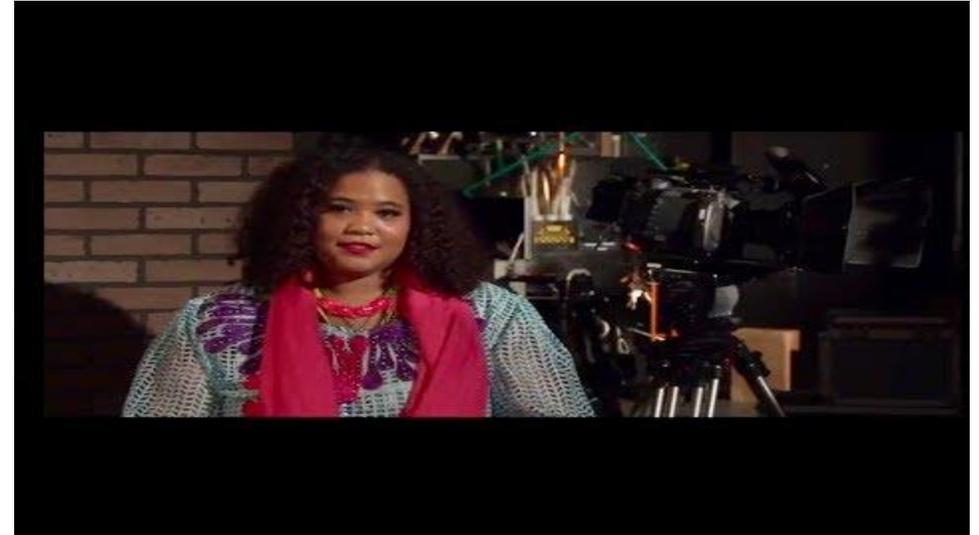
Omilani Alarcón

Filmmaker, Songwriter, Multimedia and Interactive Performer of Neo-Soul Music

Omilani Alarcón is an Afro- Latina and Filipina filmmaker, songwriter and visual artist. Through her music, documentaries, and childrens' books she explores what it means to be AfroLatina and how she navigates notions of gender and race, and her journey to ownership of identity as a mixed woman, living in the intersections of different racial groups. She is also the founder and owner of the LATINEGRAS brand, whose goal is to uplift and help marginalized groups love their skin and accept their identities.

Alarcón, Omilani, and Indhira Serrano. "Meeting Mirelys: Reconstruyendo Imaginarios and ReWriting AfroLatina Representations: A Dialogue Between NeoSoul World Music Singer, Filmmaker & Founder/Director of Latinegras? Omilani Alarcón and Actress Indhira Serrano." *Label me Latina/o* 8 (2018): 1–. Print.

Alarcón, Omilani. "Latinegras" <https://www.latinegras.com> Web.



Latinegras: The Journey of Self Love through an AfroLatina Lens. Directed by Omilani Alarcón, Performances by Deborah Magdalena, Yvone Rodriguez and Yvette Rodriguez, Omilani Films, 2018.

The documentary is an exploration of self-love, acceptance and resilience through the stories and interviews of multi-generational experiences of Black and Latina women living in the United States and the Caribbean.

Christopher Auchter

Digital animation and illustration

From Haida Gwaii, British Columbia, Christopher Auchter is an indigenous illustrator and animator. Much of his work focuses on the cultural stories of the Haida people, which is reflected off his own personal association and experiences with the people and environment, he grew up with. His goal is to have his work facilitate contact between the Haida people and the rest of the world. Auchter studied media arts at the Emily Carr University of Art and Design in Vancouver, later graduating from Sheridan College in Ontario for computer animation.



The image featured is still from the animated short *The Mountain of SGaana*. This story follows a young woman as she travels into the spirit world to rescue the man taken from her. Based on an old Haida fable, this film combines traditional animation with formal elements of Haida art.

Featured Work (Childrens books): Strong Nations, strongnations.com/gs/show.php?gs=6&gsd=5763

Works Cited:

Karissa Gall, and Local Journalism Initiative Reporter. "Haida Gwaii's Christopher Auchter Featured in Finale of New 'Native Artist' Podcast." *The Canadian Press* 11 June 2020. Print.

National Film Board of Canada. "Christopher Auchter." *Directors*, nfb.ca/directors/christopher-auchter/ Accessed September 23, 2020.

Compiled by Halen King

Artist's Name: Amanda Strong

Medium(s): Video, Mixed Media Stop-Motion

Bio: Amanda Strong is an award winning, Indigenous filmmaker, animator, artist and writer. She is the owner and director of an animation and media-based studio in Vancouver called "Spotted Fawn Productions". Her practice is interdisciplinary and deals with topics of colonial histories, past and present, and sound as it is a powerful tool associated with indigenous Storytelling. Her stories are told through stunning aesthetics and multilingual audio. She has received multiple grants from numerous high-level organizations, including the National Film Board, Canada Council for the Arts, Ontario Arts Council, And many others. Her works have been screened internationally And exhibited in museum and galleries in Canada and the US.



Four Faces of the Moon (2016).
Animation Still. 12 min.
Stop Motion Animation.

Strong, Amanda. "THE FRONT." *BC Studies* 205 (2020): 5–.

Print. https://auarts.primo.exlibrisgroup.com/permalink/01AUOTA_INST/17std5r/cdi_gale_infotraccpiq_623569138

Strong, Amanda. "Animation Stills." *Public* 27.54 (2016): 128–131. Web.

https://auarts.primo.exlibrisgroup.com/permalink/01AUOTA_INST/17std5r/cdi_crossref_primary_10_1386_public_27_54_128_7

Compiled by Jesse Boschmann.

MASAKI FUJIHATA

Masaki Fujihata is an artist born in Tokyo 1965 known as a pioneer of Japanese new media art. He holds the belief that "reality does not conflict with virtuality: it is the complementary aspect of a similar space of life." He's recognized for his work in meeting interactivity with connected networks. For his work "Impressing Velocity" he hiked up Mount Fuji carrying a GPS which he later used to reproduce its topography and later distorted it.

<http://www.medienkunstnetz.de/works/field-work/>

Ippolito, Jean M. "From the Avant-Garde: Re-Conceptualizing Cultural Origins in the Digital Media Art of Japan." *Leonardo*, vol. 40, no. 2, 2007, pp. 142–158. JSTOR, www.jstor.org/stable/20206376. Accessed 17 Sept. 2020.

<https://www.lespressesdureel.com/EN/ouvrage.php?id=4598>



Marigold Santos

Mixed Media, Watercolor, Acrylics

Marigold Santos pursues an inter-disciplinary art practice involving drawn, painted, and printed works, sculpture, animation, and sound. She holds a BFA in Printmaking from the University of Calgary and completed an MFA from Concordia University, Montreal in 2011. She is a recipient of numerous awards and grants and has exhibited extensively across Canada. She currently divides both residence and practice between Calgary and Montreal.

Artist website: http://www.marigoldsantos.com/MARIGOLD_SANTOS

Chan, Zoë. "Personal Mythologies." *PM Statement*, 2012,

www.marigoldsantos.com/MARIGOLD_SANTOS/PM_statement.html.

Exhibition: <https://www.youraga.ca/exhibitions/Santos>



re-grounding (detail)

2011

108" x 179"

Watercolor, acrylic, phosphorescent
paint, pigment, gold leaf on canvas

Candice Breitz

Medium(s) Primarily Video and Photography

Website - <http://www.candicebreitz.net>

Candice Breitz (born in Johannesburg, 1972) is a Berlin-based artist whose moving image installations have been shown internationally. Throughout her career, she has explored the dynamics by means of which an individual becomes him or herself in relation to a larger community, be that the immediate community that one encounters in family, or the real and imagined communities that are shaped not only by questions of national belonging, race, gender and religion, but also by the increasingly undeniable influence of mainstream media such as television, cinema and other popular culture. Most recently, Breitz's work has focused on the conditions under which empathy is produced, reflecting on a media-saturated global culture in which strong identification with fictional characters and celebrity figures runs parallel to widespread indifference to the plight of those facing real world adversity.



Figure 1. BREITZ, CANDICE. GHOST STORIES., Part: Image #4 101.5 x 68.5cm. 1994; 20TH CENTURY. Artstor, library-artstor.org.ezproxy.acsaa.talonline.ca/asset/SS36187_36187_26780544

http://www.candicebreitz.net/assets/docs/BREITZ_Biography_23.04.17.pdf

SPONT, MARYA. "Analyzing Mass Media through Video Art Education: Popular Pedagogy and Social Critique in the Work of Candice Breitz." *Studies in Art Education*, vol. 51, no. 4, 2010, pp. 295–314. *JSTOR*, www.jstor.org/stable/25746065. Accessed 17 Sept. 2020.