

WEBVTT

00:00:15.000 --> 00:00:15.000  
HELLO.

00:00:15.000 --> 00:00:18.000  
EVERYONE.

00:00:18.000 --> 00:00:29.000  
THANK YOU FOR JOINING US.

00:00:29.000 --> 00:00:31.000  
WE'RE GOING TO WAIT A COUPLE MINUTES AS THE VARIOUS

00:00:31.000 --> 00:00:44.000  
PARTICIPANTS JOIN THE SESSION.

00:00:44.000 --> 00:00:45.000  
I CAN SEE A NUMBER OF PEOPLE ALREADY JOINING, BUT, YEAH --

00:00:45.000 --> 00:00:46.000  
OH GREAT TIME FOR NOISE NOW.

00:00:46.000 --> 00:00:51.000  
[ Sirens ]

00:00:51.000 --> 00:00:57.000  
YEAH, LET'S WAIT FOR A COUPLE MORE MINUTES.

00:00:57.000 --> 00:01:01.000  
IN THE MEANTIME AS YOU JOIN, IF YOU WANT TO ENTER YOUR NAME

00:01:01.000 --> 00:01:05.000  
IN THE CHAT AND MAYBE, YOU KNOW, LET US KNOW WHERE YOU'RE

00:01:05.000 --> 00:01:08.000  
JOINING US FROM, WHETHER YOU'RE AN ARTIST, ARTSED A PIN

00:01:08.000 --> 00:01:11.000  
STRAITIVE, A MURAL ART ENTHUSIAST, JUST, YOU KNOW -- LIKE A

00:01:11.000 --> 00:01:14.000  
CULTURAL WORKER, LIKE, WHAT YOUR CONNECTION TO MURAL ART IS,

00:01:14.000 --> 00:01:18.000  
MAYBE YOU DON'T HAVE ANY CONNECTION AND THAT'S OKAY AS WELL,

00:01:18.000 --> 00:01:20.000  
SO, YEAH, IF YOU CAN TELL US A LITTLE BIT ABOUT IT.

00:01:20.000 --> 00:01:21.000  
AND PRONOUNCE AS WELL.

00:01:21.000 --> 00:01:23.000  
THANK YOU, INEZ.

00:01:23.000 --> 00:01:48.000  
THAT WILL BE GREAT.

00:01:48.000 --> 00:01:54.000  
I CAN SEE MORE AND MORE PEOPLE JOINING, WHICH IS GREAT.

00:01:54.000 --> 00:01:54.000  
THANK YOU ALL SO MUCH FOR SPENDING YOUR WEDNESDAY EVENING

00:01:54.000 --> 00:01:55.000  
WITH US.

00:01:55.000 --> 00:02:01.000  
IT'S SO DARK OUTSIDE ALREADY.

00:02:01.000 --> 00:02:01.000  
I ALMOST FEEL LIKE IT'S SUPER LATE IN THE EVENING, BUT,

00:02:01.000 --> 00:02:02.000  
YEAH, THANK YOU.

00:02:02.000 --> 00:02:08.000  
MUCH APPRECIATED.

00:02:08.000 --> 00:02:08.000  
THAT YOU DECIDED TO, YOU KNOW, SPEND YOUR TIME WITH US

00:02:08.000 --> 00:02:12.000  
TODAY.

00:02:12.000 --> 00:02:12.000  
HOPEFULLY WE'RE GOING TO HAVE A REALLY GOOD CONVERSATION,

00:02:12.000 --> 00:02:15.000  
SO.

00:02:15.000 --> 00:02:18.000  
WE'LL WAIT FOR ANOTHER MINUTE AND THEN I'LL GET INTO THE

00:02:18.000 --> 00:02:48.000  
OFFICIAL REMARKS BECAUSE THAT'S GOING TO TAKE A WHILE AS

00:02:50.000 --> 00:02:55.000  
WELL, AND THIS WAY WE CAN -- MAYBE I WANT TO BE MINDFUL OF

00:02:55.000 --> 00:03:03.000  
THE FINAL THAT WE ALL HAVE TOGETHER TODAY, SO LET'S START

00:03:03.000 --> 00:03:06.000  
WITH THE OFFICIAL REMARKS.

00:03:06.000 --> 00:03:07.000  
JUST A COUPLE MORE PEOPLE JOINING.

00:03:07.000 --> 00:03:10.000  
THEY'LL GET SETTLED.

00:03:10.000 --> 00:03:12.000  
GREAT.

00:03:12.000 --> 00:03:12.000  
PERFECT.

00:03:12.000 --> 00:03:13.000  
OKAY.

00:03:13.000 --> 00:03:19.000  
GOOD EVENING.

00:03:19.000 --> 00:03:23.000  
AND WELCOME ALL TO THE SECOND SESSION OF THE THIRD DAY OF

00:03:23.000 --> 00:03:23.000  
OUR 20th NATIONAL MURAL SYMPOSIUM PRESENTED BY MURAL

00:03:23.000 --> 00:03:26.000  
WORKS.

00:03:26.000 --> 00:03:30.000  
MY NAME IS MARTA HERNANDEZ.

00:03:30.000 --> 00:03:33.000  
I AM THE MANAGING DIRECTOR OF MURAL ROUTES.

00:03:33.000 --> 00:03:37.000  
IT IS TRULY A PLEASURE TO BE WITH ALL OF YOU TODAY.

00:03:37.000 --> 00:03:40.000  
BEFORE WE BEGIN I WOULD LIKE TO ACKNOWLEDGE THE DIVERSITY OF

00:03:40.000 --> 00:03:46.000  
THE FIRST PEOPLES OF THIS AREA AND RECOGNIZE THE TERRITORIES

00:03:46.000 --> 00:03:49.000  
OF THE HURON-WENDAT, ANISHINAABE NATION, THE HONE SHONIE

00:03:49.000 --> 00:03:54.000  
CONFED PHILADELPHIARY S&P AND THE MISSISSAUGAS OF THE CREDIT

00:03:54.000 --> 00:03:56.000  
FIRST NATION -- HONE SHAWNEE -- TORONTO IS STILL HOME TO

00:03:56.000 --> 00:03:59.000  
MANY INDIGENOUS PEOPLE FROM ACROSS TURTLE ISLAND AND AROUND

00:03:59.000 --> 00:04:00.000

THE WORLD AND WE ARE GRATEFUL TO HAVE THE OPPORTUNITY TO

00:04:00.000 --> 00:04:05.000

WORK, LIVE, AND MEET ON THIS TERRITORY.

00:04:05.000 --> 00:04:09.000

WE ALSO ACKNOWLEDGE THE MANY PEOPLE OF AFRICAN DESCENT WHO

00:04:09.000 --> 00:04:13.000

ARE NOT SETTLERS BUT WHOSE ANCESTORS WERE FORCIBLY DISPLACED

00:04:13.000 --> 00:04:16.000

AS PART OF THE TRANSCOCK SLAVE TRADE BROUGHT AGAINST THEIR

00:04:16.000 --> 00:04:19.000

WILL AND MADE TO WORK ON THESE LANDS -- TRANS-ATLANTIC --

00:04:19.000 --> 00:04:22.000

THE NATIONAL MURAL SYMPOSIUM IS A PROFESSIONAL DEVELOPMENT

00:04:22.000 --> 00:04:26.000

AND WORKING EVENT FOR MURAL ARTISTS, ADMINISTRATORS, AND

00:04:26.000 --> 00:04:28.000

MURAL PRODUCERS TO TEACH, LEARN, SHARE, AND EXPLORE CURRENT

00:04:28.000 --> 00:04:32.000

TRENDS AND CHALLENGES IN THE MURAL ART.

00:04:32.000 --> 00:04:35.000

THIS NATIONAL MURAL SYMPOSIUM WOULD NOT BE POSSIBLE WITHOUT

00:04:35.000 --> 00:04:38.000

THE GENEROUS SUPPORT OF OUR COMMUNITY PARTNERS,

00:04:38.000 --> 00:04:43.000

NEIGHBOURHOOD ARTS MID-WORK, AND YYC ARTISTS OUTLET.

00:04:43.000 --> 00:04:46.000

SPONSORS TREAT ART TORONTO, STS CANADA AND RBC.

00:04:46.000 --> 00:04:49.000

MURAL ROUTES MEMBERS AND ALL OF YOU PROVEN PARTICIPANTS.

00:04:49.000 --> 00:04:53.000

I WOULD ALSO LIKE TO THANK OUR FUNDERS, OPERATING FUNDERS IN

00:04:53.000 --> 00:04:53.000

THIS CASE, THE TORONTO ARTS COUNCIL AND THE ONTARIO ARTS

00:04:53.000 --> 00:04:57.000

COUNCIL.

00:04:57.000 --> 00:05:03.000

WE'RE REALLY EXCITED TO HOST THIS PANEL DISCUSSION TITLED

00:05:03.000 --> 00:05:10.000

LET'S TALK ART CULTURALLY DIVERSE AESTHETICS IN MURAL ART.

00:05:10.000 --> 00:05:13.000

IN THIS SESSION, MULTIDISCIPLINARY ARTISTS POONAM SHARMA,

00:05:13.000 --> 00:05:16.000

AITAK SORAHITALAB, AND KSENIYA TSOY WILL TALK ABOUT THEIR

00:05:16.000 --> 00:05:18.000

PRACTICE WHICH IS INFLUENCED BY THE CULTURAL AESTHETICS OF

00:05:18.000 --> 00:05:22.000

THEIR HOME COUNTRIES.

00:05:22.000 --> 00:05:25.000

THEY WILL DISCUSS THEIR EXPERIENCES AS IMMIGRANT WOMEN, THE

00:05:25.000 --> 00:05:28.000

BARRIERS FACED, AS WELL AS THE CHANGE NEEDED IN ORDER TO

00:05:28.000 --> 00:05:28.000

BUILD MORE SPACES FOR DIVERSE AESTHETICS IN YOU BE WILL I

00:05:28.000 --> 00:05:32.000

CAN ART.

00:05:32.000 --> 00:05:38.000

THE SESSION WILL BE MODERATED -- IN MODERN ART.

00:05:38.000 --> 00:05:41.000

BEFORE I PASS ON THE MIC TO INEZ FROM NEIGHBOURHOOD ARTS

00:05:41.000 --> 00:05:46.000

NETWORK, I WOULD LIKE TO THANK THEM, SPECIFICALLY YOU, INEZ,

00:05:46.000 --> 00:05:49.000

FOR AGREEING TO PART OF OUR NATIONAL MURAL SYMPOSIUM, FOR

00:05:49.000 --> 00:05:53.000

CO-PRESENTING THIS SESSION, AND FOR PROVIDING BURSARIES FOR

00:05:53.000 --> 00:05:53.000

MANY OF OUR, YOU KNOW, SESSION PARTICIPANTS TO BE HERE

00:05:53.000 --> 00:05:58.000

TODAY.

00:05:58.000 --> 00:05:58.000

AND, OF COURSE, I WOULD ALSO LIKE TO THANK RBC FOR THEIR

00:05:58.000 --> 00:06:01.000  
SUPPORT.

00:06:01.000 --> 00:06:01.000  
INEZ, IF YOU WANT TO TAKE IT FROM HERE.

00:06:01.000 --> 00:06:03.000  
THANK YOU.

00:06:03.000 --> 00:06:04.000  
>> YES.

00:06:04.000 --> 00:06:07.000  
THANK YOU VERY MUCH, MARTA.

00:06:07.000 --> 00:06:08.000  
IT IS A PLEASURE TO BE HERE.

00:06:08.000 --> 00:06:10.000  
MY NAME IS INES.

00:06:10.000 --> 00:06:13.000  
I GO BY SHE, HER.

00:06:13.000 --> 00:06:18.000  
I AM SENIOR PROGRAM COORDINATOR AT NEIGHBOURHOOD ARTS

00:06:18.000 --> 00:06:21.000  
NETWORK, A STRATEGIC INITIATIVE OF TORONTO ARTS FOUNDATION.

00:06:21.000 --> 00:06:25.000  
AT NEIGHBOURHOOD ARTS NETWORK WE OFFER ACCESSIBLE ARTS

00:06:25.000 --> 00:06:29.000  
PROGRAMMING AWARDS AND EXCITING PARTNERSHIP OPPORTUNITIES TO

00:06:29.000 --> 00:06:32.000  
TORONTO-BASED ARTISTS, ARTS EDUCATORS, AND ARTS

00:06:32.000 --> 00:06:35.000  
ORGANIZATIONS, AND WE'RE VERY EXCITED THAT THIS YEAR WE

00:06:35.000 --> 00:06:42.000  
CELEBRATED OUR 10-YEAR ANNIVERSARY.

00:06:42.000 --> 00:06:47.000  
I AM INCREDIBLY FORTUNATE TO BE PART OF A TEAM THAT IS TRULY

00:06:47.000 --> 00:06:49.000  
COMPOUND OF CHANGE MAKERS AND BE HERE WITH ALL OF YOU TODAY

00:06:49.000 --> 00:06:51.000  
REPRESENTED NEIGHBOURHOOD ARTS NETWORK.

00:06:51.000 --> 00:06:54.000

FEEL FREE TO CONNECT WITH ME AFTERWARDS.

00:06:54.000 --> 00:06:59.000

I WILL PUT MY E-MAIL ON THE CHAT.

00:06:59.000 --> 00:07:01.000

IF YOU HAVE ANY QUESTIONS ABOUT HOW WE CAN SUPPORT YOUR WORK

00:07:01.000 --> 00:07:06.000

AS WELL AS YOUR PROJECTS.

00:07:06.000 --> 00:07:11.000

AND BEFORE WE GET STARTED WITH THE VERY INTERESTING

00:07:11.000 --> 00:07:11.000

CONVERSATION THAT WE WILL BE HAVING, I HAVE A COUPLE OF

00:07:11.000 --> 00:07:16.000

ANNOUNCEMENTS.

00:07:16.000 --> 00:07:19.000

THIS WEBINAR IS BEING RECORDED FOR ARCHIVAL PURPOSES AND IT

00:07:19.000 --> 00:07:27.000

MIGHT ALSO BE SHARED THROUGH SOME OF OUR DIGITAL PLATFORMS.

00:07:27.000 --> 00:07:30.000

ASL IS BEING -- IS BEING PROVIDED BY GAYTRAY AND MARCIA.

00:07:30.000 --> 00:07:36.000

THANK YOU VERY MUCH FOR BEING HERE.

00:07:36.000 --> 00:07:39.000

IN TERMS OF SAFETY, IF FOR WHATEVER REASON THIS EVENT IS

00:07:39.000 --> 00:07:44.000

COMPROMISED BY SOMEONE WHO IS SHARING HATEFUL OR VIOLENT

00:07:44.000 --> 00:07:49.000

VIDEOS OR AUDIO, THE WEBINAR WILL BE ENDED -- WILL BE ENDED,

00:07:49.000 --> 00:07:52.000

AND STAFF WILL FOLLOW UP INFORMATION ABOUT RESCHEDULING OR

00:07:52.000 --> 00:07:59.000

IF RELEVANT SHARING THE INFORMATION VIA E-MAIL.

00:07:59.000 --> 00:08:01.000

IF YOU REQUIRE ANY TECHNICAL SUPPORT, PLEASE SEND JACKIE A

00:08:01.000 --> 00:08:05.000

MESSAGE ON THE CHAT.

00:08:05.000 --> 00:08:11.000

AND ALSO PLEASE PIN THE ASL INTERPRETER.

00:08:11.000 --> 00:08:15.000

THIS CAN BE DONE WITH RIGHT CLICKING OVER THE INTERPRETER,

00:08:15.000 --> 00:08:21.000

PINNING THEM ENSURES THAT THEY'RE ALWAYS VISIBLE EVEN WHEN

00:08:21.000 --> 00:08:22.000

SHARING THE SCREEN OR IF A SPEAKER IS THE VIEWIST PUBLIC.

00:08:22.000 --> 00:08:28.000

IF -- YEAH.

00:08:28.000 --> 00:08:28.000

AND I'LL TOSS IT BACK TO MARTA WHO IS GOING TO PRESENT OUR

00:08:28.000 --> 00:08:33.000

MODERATOR.

00:08:33.000 --> 00:08:34.000

>> THANK YOU, INES.

00:08:34.000 --> 00:08:38.000

THANK YOU SO MUCH FOR THAT.

00:08:38.000 --> 00:08:42.000

WE HAVE LIVE CAPTIONS GOING ON ALSO, SO, YOU KNOW, FEEL FREE

00:08:42.000 --> 00:08:42.000

TO TURN THAT ON IF NEEDED.

00:08:42.000 --> 00:08:48.000

YES.

00:08:48.000 --> 00:08:49.000

IT'S MY ACTUAL PLEASURE TO INTRODUCE CLAUDIA ARANA, OUR

00:08:49.000 --> 00:08:52.000

MODERATOR TODAY.

00:08:52.000 --> 00:08:56.000

SHE IS AN INDEPENDENT CREATOR, ARTS ADMINISTRATOR AND

00:08:56.000 --> 00:08:58.000

CULTURAL CONNECTOR WHO HAS INSTALLED IN HER PRACTICE THE

00:08:58.000 --> 00:09:02.000

CONSTRUCTION OF VIRTUAL AND PHYSICAL ARTISTIC PLATFORMS TO

00:09:02.000 --> 00:09:07.000

PROMOTE THE INCLUSION OF DIFFERENT CULTURAL PERSPECTIVES.

00:09:07.000 --> 00:09:10.000

SHE AIMS TO INCLUDE SOCIALLY AND POLITICALLY VIABLE ARTISTIC

00:09:10.000 --> 00:09:19.000

PRACTICES THROUGH THE ENGAGEMENT OF PHYSICAL AND DIGITAL

00:09:19.000 --> 00:09:20.000

SPACES EXPLORING NOTIONS OF MEMORY, RACIALIZATION, AND

00:09:20.000 --> 00:09:24.000

GLOBAL MIGRATION.

00:09:24.000 --> 00:09:27.000

SHE STUDIED ART THEORY AND CRITICAL THINKING AT THE SCHOOL

00:09:27.000 --> 00:09:29.000

OF VISUAL ARTS AS WELL AS ADVANCED CRITIQUE AT THE

00:09:29.000 --> 00:09:35.000

INTERNATIONAL CENTRE OF PHOTOGRAPHY IN NEW YORK CITY.

00:09:35.000 --> 00:09:40.000

CURRENTLY SHE IS THE ART WORKS CULTURAL HUB CURATOR FOR THE

00:09:40.000 --> 00:09:42.000

2021-2022 TORONTO YEAR OF PUBLIC ART AND THE OPERATIONS

00:09:42.000 --> 00:09:45.000

MANAGER AT AN ART GALLERY.

00:09:45.000 --> 00:09:47.000

WITHOUT FURTHER ADO, YOU KNOW, IT'S ALL YOURS.

00:09:47.000 --> 00:09:50.000

>> AMAZING.

00:09:50.000 --> 00:09:51.000

THANK YOU, MARTA, FOR THAT INTRODUCTION, AND THANK YOU ALL

00:09:51.000 --> 00:09:57.000

FOR BEING HERE TODAY.

00:09:57.000 --> 00:10:01.000

I'M VERY, VERY MUCH EXCITED ABOUT THIS CONVERSATION.

00:10:01.000 --> 00:10:07.000

AND WE ARE CURRENTLY CELEBRATING TORONTO'S YEAR OF PUBLIC

00:10:07.000 --> 00:10:11.000

ART 2021-2022 AND THE COMMUNITY BEHIND IT, I'M GLAD THAT

00:10:11.000 --> 00:10:15.000

WE'RE HERE TODAY TO DISCUSS A PRESSING AND TIMELY

00:10:15.000 --> 00:10:15.000

CONVERSATION ABOUT CULTURALLY DIVERSE AESTHETICS IN MURAL

00:10:15.000 --> 00:10:19.000

ART.

00:10:19.000 --> 00:10:21.000

AND NOT ONLY ABOUT THE AESTHETICS PER SAY, BUT ABOUT THE

00:10:21.000 --> 00:10:30.000

ARTISTS AND THEIR BACKGROUNDS.

00:10:30.000 --> 00:10:35.000

AND HOW THEIR EXPERIENCES AS IMMIGRANT WOMEN PRODUCING MURAL

00:10:35.000 --> 00:10:40.000

ART IS BEING SOMETHING THAT MOST OF THEM, ESPECIALLY THE

00:10:40.000 --> 00:10:48.000

ARTISTS THAT WE HAVE RIGHT NOW, THEY HAVE BEEN ABLE TO

00:10:48.000 --> 00:10:48.000

IDENTIFY DIFFERENT BARRIERS AND CHALLENGES THAT THEY

00:10:48.000 --> 00:10:51.000

CONTINUE TO FACE.

00:10:51.000 --> 00:10:54.000

I THINK IT IS VERY IMPORTANT FOR US TO HAVE THIS

00:10:54.000 --> 00:10:56.000

CONVERSATION RIGHT NOW AND TO TALK ABOUT THE INCLUSION

00:10:56.000 --> 00:11:00.000

THROUGHOUT PUBLIC ART.

00:11:00.000 --> 00:11:04.000

AS A NEWCOMER CURATOR, I HAVE FOCUSED MY PRACTICE ON

00:11:04.000 --> 00:11:09.000

SOCIALLY AND POLITICALLY ENGAGED ART IN SUPPORTING ARTISTS

00:11:09.000 --> 00:11:11.000

AND STRIVING TO DELIVER MEANINGFUL PLATFORMS AND

00:11:11.000 --> 00:11:12.000

REPRESENTATION TO HAVE BEEN OVERLOOKED AND MARGINALIZE

00:11:12.000 --> 00:11:18.000

ARTISTS FROM DIVERSE BACKGROUNDS.

00:11:18.000 --> 00:11:20.000

FROM MY EXPERIENCE WORKING WITH MANY ARTIFICES A WIDE RANGE

00:11:20.000 --> 00:11:24.000

OF BACKGROUNDS I KNOW WE NEED TO HAVE THIS CONVERSATION AND

00:11:24.000 --> 00:11:29.000

ADDRESS IT SPECIFICALLY TO THE PUBLIC ART WE OWN.

00:11:29.000 --> 00:11:30.000

SO THANK YOU VERY MUCH FOR YOUR ART, NEIGHBOURHOOD ART --

00:11:30.000 --> 00:11:36.000

MURAL -- SORRY.

00:11:36.000 --> 00:11:43.000

MURAL ROOTS AND NEIGHBOURHOOD ARTS NETWORK FOR HOLDING THIS

00:11:43.000 --> 00:11:49.000

SPACE FOR US TO DISCUSS THESE VERY IMPORTANT IDEAS.

00:11:49.000 --> 00:11:49.000

THAT BEING SAID, I WOULD LIKE TO INTRODUCE THREE AMAZING

00:11:49.000 --> 00:11:56.000

ARTISTS.

00:11:56.000 --> 00:12:01.000

POONAM SHARMA, AITAK SORAHITALAB, AND KSENIYA TSOY.

00:12:01.000 --> 00:12:06.000

POONAM SHARMA IS A CONTEMPORARY MURAL ARTIST AND MURALIST.

00:12:06.000 --> 00:12:09.000

SHE GREW UP IN INDIA WHERE SHE EXPLORED CONTEMPORARY STYLES

00:12:09.000 --> 00:12:15.000

IN CANADA THROUGH VARIOUS COMMUNITY ART PROJECTS.

00:12:15.000 --> 00:12:19.000

IN HER MURALS, SHE BLENDS IN CANADA -- SORRY.

00:12:19.000 --> 00:12:24.000

IN HER MURALS SHE BLENDS VARIOUS ART FORMS TO CREATE A

00:12:24.000 --> 00:12:27.000

UNIQUE EXPRESSION AND ENHANCE THE SIGNIFICANCE OF ART FORM,

00:12:27.000 --> 00:12:30.000

PASS IT THROUGH SEVERAL GENERATIONS.

00:12:30.000 --> 00:12:36.000

SO POONAM, THANK YOU FOR BEING HERE TODAY.

00:12:36.000 --> 00:12:37.000

AITAK SORAHITALAB IS A CONTEMPORARY CERAMIC ARTIST,

00:12:37.000 --> 00:12:43.000

RESEARCHER, AND EDUCATOR IN THE ARTS.

00:12:43.000 --> 00:12:47.000

AS A CREATIVE SHE NARRATES LIVE STORIES, SOCIAL ISSUES, AND

00:12:47.000 --> 00:12:53.000

POLITICAL CONCERNS IN HER SCULPTURAL INSULATIONS USING THE

00:12:53.000 --> 00:12:58.000

ELEMENTS EVER URANIUM AND MESOPOTAMIAN ART, CULTURE, AND

00:12:58.000 --> 00:13:02.000

HISTORY -- IRANIAN -- SHE HAS CO-FOUNDED A NON-PROFIT

00:13:02.000 --> 00:13:03.000

ORGANIZATION CALLED AIRSA TO SUPPORT NEW CANADIANS IN THE

00:13:03.000 --> 00:13:09.000

ARTS IN TORONTO.

00:13:09.000 --> 00:13:14.000

SHE CURRENTLY -- SHE IS CURRENTLY A Ph.D CANDIDATE IN YORK

00:13:14.000 --> 00:13:18.000

UNIVERSITY FACULTY OF ENVIRONMENTAL CHANGE RESEARCHING

00:13:18.000 --> 00:13:19.000

PUBLIC AND ENVIRONMENTAL ART.

00:13:19.000 --> 00:13:22.000

HI, AITAK.

00:13:22.000 --> 00:13:26.000

IT'S A PLEASURE TO HAVE YOU HERE TODAY.

00:13:26.000 --> 00:13:30.000

KSENIYA TSOY IS A NEW CANADIAN COMMUNITY ENGAGED ARTIST

00:13:30.000 --> 00:13:34.000

ORIGINALLY FROM UZBEKISTAN.

00:13:34.000 --> 00:13:37.000

SHE IS A COMMUNITY MURALS ILLUSTRATION OR CULTURAL

00:13:37.000 --> 00:13:39.000

PRODUCTION, HER WORK HAS A DISTINCT SOCIAL PURPOSE AND

00:13:39.000 --> 00:13:44.000

FOCUSES ON DIVERSITY AND INCLUSION.

00:13:44.000 --> 00:13:48.000

AS A RICHELIEU ART -- VISUAL ARTIST, HER WORKS ARE INSPIRED

00:13:48.000 --> 00:13:49.000

BY FOLK MOTIVES AND LEGENDS OF DIFFERENT CULTURES THAT

00:13:49.000 --> 00:13:53.000

INFLUENCE HER THROUGHOUT HER LIFE.

00:13:53.000 --> 00:13:58.000

FOR HER AS A PERSON OF MIXED HERITAGE, IT IS A VICIOUS YOU

00:13:58.000 --> 00:13:59.000

WILL EKES PREGNANCY OF HER NEVER-ENDING -- EXPRESSION --

00:13:59.000 --> 00:14:02.000

EXPLORATION OF IDENTITY AND BELONGING.

00:14:02.000 --> 00:14:08.000

OKAY.

00:14:08.000 --> 00:14:12.000

SO WELCOME YOU, ALL OF YOU, AND AS I SAID BEFORE, I THINK

00:14:12.000 --> 00:14:15.000

THIS IS A VERY IMPORTANT MOMENT FOR US TO HAVE THIS

00:14:15.000 --> 00:14:17.000

CONVERSATION, ESPECIALLY THROUGHOUT THIS YEAR WITH

00:14:17.000 --> 00:14:24.000

EVERYTHING THAT'S HAPPENING IN TERMS OF PUBLIC ART.

00:14:24.000 --> 00:14:30.000

SO WITHOUT FURTHER INTRODUCTIONS, I THINK THAT WE CAN START

00:14:30.000 --> 00:14:35.000

BY LISTENING TO EACH OF YOU, ALL THE ARTISTS, THE PANELISTS

00:14:35.000 --> 00:14:40.000

HAVE A PRESENTATION, AND AFTER THEIR PRESENTATION I WILL BE

00:14:40.000 --> 00:14:46.000

CONDUCTING A SERIES OF QUESTIONS FOR THE THREE OF YOU, AND

00:14:46.000 --> 00:14:47.000

AFTER THAT WE WILL BE -- MARTA WILL BE MODERATING A Q&A WITH

00:14:47.000 --> 00:14:52.000

THE AUDIENCE.

00:14:52.000 --> 00:14:53.000

THAT BEING SAID, POONAM, WILL YOU LIKE TO START?

00:14:53.000 --> 00:14:55.000

THE MIC IS ALL YOURS.

00:14:55.000 --> 00:14:57.000

>> THANK YOU SO MUCH, CLAUDIA.

00:14:57.000 --> 00:15:00.000

AM I AUDIBLE PROPERLY?

00:15:00.000 --> 00:15:04.000

THANK YOU.

00:15:04.000 --> 00:15:05.000

SO THANK YOU SO MUCH, CLAUDIA.

00:15:05.000 --> 00:15:08.000

THANK YOU MURAL ROUTES.

00:15:08.000 --> 00:15:12.000

I'LL START BY THANKING TORONTO ARTS FOUNDATION AND

00:15:12.000 --> 00:15:15.000

NEIGHBOURHOOD ART NETWORK FOR THIS AMAZING CONVERSATION

00:15:15.000 --> 00:15:15.000

INITIATING THIS CONVERSATION, WHICH IS AS YOU SAID IS REALLY

00:15:15.000 --> 00:15:22.000

MUCH NEEDED.

00:15:22.000 --> 00:15:26.000

ON THESE TIMES CONSIDERING TORONTO YEAR OF ART AS WELL AS

00:15:26.000 --> 00:15:31.000

CONSIDERING, LIKE, IT HAS BEEN PANDEMIC AND THERE HAD BEEN A

00:15:31.000 --> 00:15:35.000

LOT OF OTHER ISSUES THAT CAME UP DURING THE PANDEMIC THAT WE

00:15:35.000 --> 00:15:38.000

UNDERSTOOD WITH RESPECT TO BEING AN IMMIGRANT.

00:15:38.000 --> 00:15:40.000

SO, AND WELCOME EVERYONE TO WHO IS JOINED.

00:15:40.000 --> 00:15:40.000

THAT YOU SO MUCH FOR JOINING AND BEING PART OF THIS

00:15:40.000 --> 00:15:42.000

CONVERSATION.

00:15:42.000 --> 00:15:50.000

REALLY APPRECIATE YOUR TIME.

00:15:50.000 --> 00:15:58.000

I WOULD LIKE TO SHARE MY SCREEN NOW.

00:15:58.000 --> 00:15:59.000

IS MY SCREEN AUDIBLE TO EVERYONE?

00:15:59.000 --> 00:16:00.000

>> LOOKS GOOD, THANK YOU.

00:16:00.000 --> 00:16:00.000

>> OKAY.

00:16:00.000 --> 00:16:05.000

THANK YOU.

00:16:05.000 --> 00:16:08.000

SO AS CLAUDIA INTRODUCED ME, I AM A CONTEMPORARY FOLK ARTIST

00:16:08.000 --> 00:16:13.000

AND A MURALIST.

00:16:13.000 --> 00:16:18.000

SO SHE ALREADY GAVE A LITTLE ABOUT MYSELF.

00:16:18.000 --> 00:16:23.000

I HAVE INCLUDED A MAP ABOUT INDIA, SO I'M FROM INDIA, AND

00:16:23.000 --> 00:16:26.000

THIS YELLOW SMALL PART IN THE EASTERN -- WESTERN SIDE OF

00:16:26.000 --> 00:16:31.000

INDIA IS RAJASTHAN, AND THAT'S WHERE I CAME FROM.

00:16:31.000 --> 00:16:36.000

SO MOST OF MY LIFE I SPENT THERE.

00:16:36.000 --> 00:16:36.000

ALMOST, LIKE, 25 YEARS I HAVE SPENT THERE, AND I'VE LEARNED

00:16:36.000 --> 00:16:41.000

A LOT OF THINGS.

00:16:41.000 --> 00:16:44.000

SO I DID ARCHITECTURAL DEGREE FROM TECHNOLOGY INSTITUTE, AND

00:16:44.000 --> 00:16:49.000

I'VE BEEN WORKING ON PAINTING THROUGHOUT MY LIFE.

00:16:49.000 --> 00:16:53.000

IN 2013 I MOVED TO CANADA WITH MY FAMILY, AND I'M NOT SURE

00:16:53.000 --> 00:16:58.000

IF EVERYBODY KNOWS, BUT IT'S -- THE PLACE WHERE I CAME FROM,

00:16:58.000 --> 00:17:01.000

IT'S A DESERT, AND CANADA WAS TOTALLY A DIFFERENT WORLD FOR

00:17:01.000 --> 00:17:04.000  
ME WITH NO ONE THAT I KNEW HERE.

00:17:04.000 --> 00:17:09.000  
AND IT HAS BECOME MY HOME NOW.

00:17:09.000 --> 00:17:13.000  
SO I FEEL PROUD TO FEEL THAT I HAVE TWO HOMES NOW, AND BOTH

00:17:13.000 --> 00:17:15.000  
ARE LOVED EQUALLY, AND I REALLY HAVE A LOT OF PLACE IN MY

00:17:15.000 --> 00:17:21.000  
HEART FOR BOTH THE PLACES.

00:17:21.000 --> 00:17:25.000  
HERE IN THE PICTURES I AM SHOWING IS ME STARTING FROM THE

00:17:25.000 --> 00:17:27.000  
LEFT-HAND SIDE I'M WORKING WITH SOME LOCAL ARTISANS TO

00:17:27.000 --> 00:17:31.000  
UNDERSTAND THE VARIOUS DIFFERENT ART.

00:17:31.000 --> 00:17:37.000  
THIS SPECIFIC ART IS REGARDING SPENCELING AND IT'S QUITE

00:17:37.000 --> 00:17:41.000  
FAMOUS ON FABRIC IN INDIA -- SPENCALING -- ON --

00:17:41.000 --> 00:17:43.000  
STENCILING -- ON THE LEFT CORNER IS MY LATEST MURAL.

00:17:43.000 --> 00:17:46.000  
I'LL SHARE MORE OF THAT.

00:17:46.000 --> 00:17:51.000  
IN THE MIDDLE WHERE I'M STANDING WITH A LOT OF WOMEN, THEY

00:17:51.000 --> 00:17:53.000  
ARE VERY, VERY TALENTED ARTISANS, AND I HAD PRIVILEGE TO

00:17:53.000 --> 00:17:57.000  
WORK WITH THEM.

00:17:57.000 --> 00:17:57.000  
IT WAS SPONSORED BY A NEIGHBOURHOOD ART NETWORK AND IT WAS A

00:17:57.000 --> 00:18:06.000  
WONDERFUL EXPERIENCE.

00:18:06.000 --> 00:18:11.000  
ON THE RIGHT CORNER I'M SHARING ABOUT SOME OF THE MONUMENTS.

00:18:11.000 --> 00:18:11.000

IT'S FULL OF DIFFERENT MONUMENTS AND IT IS VERY, VERY INTO

00:18:11.000 --> 00:18:16.000

FOLK ART.

00:18:16.000 --> 00:18:18.000

SO THAT'S THE REASON OF MY BACKGROUND THAT I'M VERY, VERY

00:18:18.000 --> 00:18:24.000

INSPIRED BY A LOT OF FOLK ART.

00:18:24.000 --> 00:18:30.000

AS CLAUDIA INTRODUCED ME WITH A LOT OF FOLK ART BACK IN

00:18:30.000 --> 00:18:33.000

INDIA, I HAVE LEARNED MORE THAN 18 TO FOLK ARTS FROM THESE

00:18:33.000 --> 00:18:37.000

LOCAL ARTISTS WHO HAVE LEARNED THROUGH THEIR GENERATIONS.

00:18:37.000 --> 00:18:41.000

SO THEY HAVE LEARNED THROUGH THEIR PARENTS, THEIR

00:18:41.000 --> 00:18:45.000

GRANDPARENTS, AND IT HAS PASSED THROUGH THE GENERATIONS.

00:18:45.000 --> 00:18:47.000

IT HAS NOT BEEN TAUGHT OFFICIALLY IN VARIOUS COLLEGES.

00:18:47.000 --> 00:18:52.000

HOWEVER, IT'S PASSED THROUGH GENERATIONS.

00:18:52.000 --> 00:18:55.000

SO IT'S ALMOST -- MANY OF THE ARTS ARE A DYING FORM, WHICH

00:18:55.000 --> 00:18:56.000

REALLY TOUCHES MY HEART AND WE FEEL LIKE WE SHOULD CONSERVE

00:18:56.000 --> 00:19:03.000

THEM AND PROMOTE THEM.

00:19:03.000 --> 00:19:04.000

AND I AM AN ARTIST AND AN IMMIGRANT AND A WOMAN OF COLOUR

00:19:04.000 --> 00:19:05.000

AND A MORE.

00:19:05.000 --> 00:19:10.000

I HAVE A NINE-YEAR-OLD SON.

00:19:10.000 --> 00:19:15.000

AND HE GIVES ME A LOT OF ENCOURAGEMENT EVERY DAY.

00:19:15.000 --> 00:19:19.000

SO I WANTED TO SHARE THAT AS A MURAL ARTIST I FEEL THAT I

00:19:19.000 --> 00:19:22.000

HAVE LEARNED THAT MOST IMPORTANT PART OF BEING AN ARTIST AND

00:19:22.000 --> 00:19:27.000

A MURALIST IS TO CONNECT WITH YOUR COMMUNITY.

00:19:27.000 --> 00:19:33.000

THE MORE CONNECT WE HAVE WE FEEL WHAT IT REPRESENTS BECAUSE

00:19:33.000 --> 00:19:33.000

EVERY COMMUNITY HAS A DIFFERENT LANGUAGE OF UNDERSTANDING

00:19:33.000 --> 00:19:38.000

EACH OTHER.

00:19:38.000 --> 00:19:44.000

THERE IS A DIFFERENT PLATFORM WHERE WE CONNECT TO EACH OTHER

00:19:44.000 --> 00:19:47.000

ON MENTAL LEVEL, AND ALWAYS I THINK THAT A PAIN BELONGS TO

00:19:47.000 --> 00:19:50.000

AN ARTIST, HOWEVER, A MURAL DOES BELONG TO THE COMMUNE,

00:19:50.000 --> 00:19:56.000

WHICH IS ONLY FAIR BECAUSE THEY ARE THE PEOPLE WHO REPRESENT

00:19:56.000 --> 00:19:56.000

THAT AND THEY ARE THE PEOPLE WHO ACTUALLY SEE IT ON A DAILY

00:19:56.000 --> 00:20:03.000

BASIS.

00:20:03.000 --> 00:20:05.000

THE FIRST MURAL THAT I WORKED WITH, EIGHT DIFFERENT ARTISTS,

00:20:05.000 --> 00:20:14.000

AND THEY ALL WERE FROM DIFFERENT BACKGROUNDS.

00:20:14.000 --> 00:20:18.000

AND AS YOU SEE, THIS WAS -- WE CREATED A RIVER OF VARIOUS

00:20:18.000 --> 00:20:21.000

ART FORMS, WITH A FUSION OF FAMOUS ART FORMS, AND EACH

00:20:21.000 --> 00:20:27.000

CIRCLES AND EVERYTHING REPRESENT A DIFFERENT ART FORM.

00:20:27.000 --> 00:20:33.000

SO THIS WAS MY FIRST UNDERSTANDING OF CANADA AS WE ALL CAME

00:20:33.000 --> 00:20:36.000

IN HARMONY AND WE REPRESENT THE FLOW AND GROWTH WHAT WE WORK

00:20:36.000 --> 00:20:39.000

EVERY DAY WITH EACH OTHER, AND THAT'S HOW I BELIEVE IS THE

00:20:39.000 --> 00:20:39.000

BEST WAY TO COMMUNICATE, EVEN THOUGH WE DON'T KNOW EACH

00:20:39.000 --> 00:20:44.000

OTHER'S LANGUAGE.

00:20:44.000 --> 00:20:45.000

WE DO HAVE SOME COMMUNICATION THROUGH ART WHERE WE CAN SHARE

00:20:45.000 --> 00:20:50.000

EACH OTHER'S UNDERSTANDING.

00:20:50.000 --> 00:20:53.000

AND I'M VERY PROUD OF THIS PROJECT ITSELF BECAUSE WE GOT TO

00:20:53.000 --> 00:20:56.000

KNOW EACH OTHER VERY WELL.

00:20:56.000 --> 00:21:04.000

MANY OF THE WOMEN DIDN'T EVEN WORK A MURAL EARLIER, AND THEY

00:21:04.000 --> 00:21:04.000

FEEL VERY, VERY PROUD ABOUT THE WORK THAT THEY DID

00:21:04.000 --> 00:21:09.000

TOGETHER.

00:21:09.000 --> 00:21:09.000

THESE ARE THE LATEST WORK THAT I HAVE BEEN DOING IN

00:21:09.000 --> 00:21:13.000

BURLINGTON.

00:21:13.000 --> 00:21:19.000

I MOVED TO BURLINGTON -- FROM TORONTO TO BURLINGTON THREE

00:21:19.000 --> 00:21:19.000

YEARS BACK, AND I'VE BEEN WORKING ON VARIOUS MAILBOXES AS

00:21:19.000 --> 00:21:27.000

WELL AS MURALS HERE.

00:21:27.000 --> 00:21:30.000

WHEN I CAME AND I MOVED IT FELT -- IT WAS A DIFFERENT

00:21:30.000 --> 00:21:35.000

ARTISTIC ENVIRONMENT IS WHAT I UNDERSTAND.

00:21:35.000 --> 00:21:41.000

AND I STARTED WITH SMALL MAILBOXES, AND AS I MENTIONED, AND

00:21:41.000 --> 00:21:45.000

I'M SHOWING ON SCREEN, THE LEFT MOST IS BASED ON THE BEDIK

00:21:45.000 --> 00:21:48.000

FOLK ARM FORM AND -- ART FORM, TANNED HAS THE BUTE THAT I

00:21:48.000 --> 00:21:49.000

WANTED TO SHARE ABOUT THE NIGHT TIME -- AND IT HAD THE

00:21:49.000 --> 00:21:57.000

BEAUTY THAT I WANTED TO SHARE.

00:21:57.000 --> 00:22:00.000

BURLINGTON IS THE GARDENS OF BURLINGTON AND THERE HAS A

00:22:00.000 --> 00:22:00.000

CULTURE AND FLORAL AGRICULTURE HAPPEN AND THERE ARE A LOT OF

00:22:00.000 --> 00:22:05.000

ORCHARDS.

00:22:05.000 --> 00:22:09.000

SO I READ ABOUT THE HISTORY OF THE PLACE AND I WENT THROUGH

00:22:09.000 --> 00:22:16.000

THE AREAS AND THAT'S HOW I WANTED TO REPRESENT.

00:22:16.000 --> 00:22:19.000

SO HERE ARE THE MAILBOXES THAT I CREATED IN 2020 AND 2021.

00:22:19.000 --> 00:22:25.000

AND THEY WERE REALLY ACCEPTED VERY BEAUTIFULLY AND ALL THE

00:22:25.000 --> 00:22:27.000

NEIGHBOURHOOD AND COMMUNITY PEOPLE WERE VERY ENGAGED EVEN

00:22:27.000 --> 00:22:31.000

DURING THE PANDEMIC.

00:22:31.000 --> 00:22:35.000

THIS IS ANOTHER MURAL THAT I WORKED ON, AND THIS WAS ONE OF

00:22:35.000 --> 00:22:43.000

THE BIGGEST MURAL THAT I WORKED ON BACK.

00:22:43.000 --> 00:22:48.000

THIS ONE WAS ELECTED AS TTC -- LAST TTC CAR THAT WAS

00:22:48.000 --> 00:22:48.000

DESIGNED, AND THAT REALLY FILLED MY HEART, AND I FELT TRUE

00:22:48.000 --> 00:22:53.000

CANADIAN WHEN IT WAS SELECTED.

00:22:53.000 --> 00:22:57.000

SO MORE ABOUT THIS MURAL IS, LIKE, I WORKED WITH MICHAEL,

00:22:57.000 --> 00:22:58.000

WHO IS ANOTHER ARTIST, WHO WORKED WITH ME, AND MENTORED ME

00:22:58.000 --> 00:23:04.000

DURING THIS PROCESS.

00:23:04.000 --> 00:23:06.000

WE DESIGNED THIS WITH THE FUSION OF MOTIFS AND NATURAL

00:23:06.000 --> 00:23:11.000

ELEMENTS FROM CABBAGETOWN.

00:23:11.000 --> 00:23:18.000

AS THIS WAS A DESIGN FOR CABBAGETOWN, THERE WERE A LOT OF

00:23:18.000 --> 00:23:20.000

COMMUNITY INVOLVEMENT, AND I ALWAYS REMEMBER THE

00:23:20.000 --> 00:23:24.000

[ inaudible ] WE HAD IN THIS MURAL BECAUSE THEY WERE MORE

00:23:24.000 --> 00:23:26.000

DEDICATED THAN ANYBODY COULD BE AND THEY WERE COMING TO HELP

00:23:26.000 --> 00:23:31.000

US EVERY DAY -- VOLUNTEERS WE HAD -- AND WE DEVELOPED SO

00:23:31.000 --> 00:23:33.000

MANY CONNECTIONS THROUGHOUT THE COMMUNITY.

00:23:33.000 --> 00:23:42.000

THE KIDS OR THE GROWNUPS AND THE NEIGHBOURHOOD.

00:23:42.000 --> 00:23:48.000

AND THIS IS THE LATEST MURAL THAT I DID THIS SUMMER.

00:23:48.000 --> 00:23:48.000

AS IT SHOWS, IT IS IN BURLINGTON, AND THIS IS VERY CLOSE TO

00:23:48.000 --> 00:23:54.000

MY HEART.

00:23:54.000 --> 00:23:57.000

AS IT REALLY FEELS -- LIKE THIS REALLY CONNECTED ME WITH MY

00:23:57.000 --> 00:24:00.000

NEW CITY THAT I MOVED ON WITH.

00:24:00.000 --> 00:24:05.000

AND WHEN I STARTED DESIGNING THAT THERE WERE A LOT OF

00:24:05.000 --> 00:24:08.000

COMMUNITY CONSULTATION THAT WE WORKED WITH, AND WHEN I

00:24:08.000 --> 00:24:16.000

STARTED IT WAS, AS YOU MIGHT HAVE NOTICED, ALL MY MURALS ARE

00:24:16.000 --> 00:24:21.000

MOSTLY QUITE COLOURFUL, AND THE -- THESE KIND OF COLOURS AND

00:24:21.000 --> 00:24:26.000

I WOULD SAY VIBRANTS IS WHAT I FELT WAS MISSING WHEN I WENT

00:24:26.000 --> 00:24:30.000

THROUGHOUT BURLINGTON AND I SAW ABOUT THE PUBLIC ART.

00:24:30.000 --> 00:24:36.000

SO I STARTED DESIGNING, AND EVEN THE COMMUNITY CONSULTATION

00:24:36.000 --> 00:24:37.000

THAT WE GOT, EVERYBODY WANTED TO HAVE SOMETHING REALLY VERY

00:24:37.000 --> 00:24:40.000

COLOURFUL THAT POPS OUT AND THEY FEEL PROUD.

00:24:40.000 --> 00:24:45.000

SO I REALLY BELIEVE THIS MURAL TO BE A SYMBOL OF LOVE AND

00:24:45.000 --> 00:24:48.000

PRIDE FOR ALL OUR NEIGHBOURHOOD AND FOR THE BEAUTIFUL CITY

00:24:48.000 --> 00:24:55.000

OF BURLINGTON.

00:24:55.000 --> 00:24:56.000

THIS COMMUNITY WAS SPONSORED BY A CORPORATION WITH HELP AND

00:24:56.000 --> 00:24:59.000

COORDINATION OF MURAL ROUTES.

00:24:59.000 --> 00:25:02.000

SO A LOT OF CHILDREN, YOUTH, AND DIVERSE REGIONS FROM

00:25:02.000 --> 00:25:02.000

REGIONS AROUND BURLINGTON, THEY PARTICIPATED IN THE PAINTING

00:25:02.000 --> 00:25:08.000

PROCESS.

00:25:08.000 --> 00:25:12.000

WE HAD SO MUCH FUN AND WE FELT.

00:25:12.000 --> 00:25:13.000

-- COMMUNITY MEMBERS FELT OWNERSHIP AND BELONGING FOR THE

00:25:13.000 --> 00:25:19.000

PART OF THE MURAL THEY WERE PAINTING.

00:25:19.000 --> 00:25:19.000

MANY OF THEM CAME -- PAINTING -- FROM MULTIPLE TIMES AND

00:25:19.000 --> 00:25:25.000

MULTIPLE DIFFERENT COMMUNITIES.

00:25:25.000 --> 00:25:28.000

THEY TRAVELLED FROM OAKVILLE, MILTON, ALL AROUND THE HALTON

00:25:28.000 --> 00:25:29.000

AREA TO PARTICIPATE AS AND WHEN THEY STARTED KNOWING ABOUT

00:25:29.000 --> 00:25:32.000

THE MURAL PAINTING PROCESS.

00:25:32.000 --> 00:25:37.000

THE COLOURFUL DESIGN AS I MENTIONED, BURLINGTON, IT WAS

00:25:37.000 --> 00:25:43.000

REALLY CLOSE TO THE BURLINGTON COMMUNITY.

00:25:43.000 --> 00:25:47.000

HERE IS A COLLAGE OF ALL THE MURALS THAT I HAVE DONE, AND ON

00:25:47.000 --> 00:25:47.000

THE FIRST ONE THAT IS ON THE LEFT-HAND CORNER IS A BIRCH

00:25:47.000 --> 00:25:51.000

MURAL ON A MAILBOX.

00:25:51.000 --> 00:25:51.000

THE SECOND ONE IS AN ABSTRACT THAT REPRESENTS AN INDIAN

00:25:51.000 --> 00:26:00.000

BACKGROUND.

00:26:00.000 --> 00:26:02.000

AND THE THIRD ONE IS A VERY -- IT WAS LEFT ON AN AREA IN THE

00:26:02.000 --> 00:26:04.000

PARKING AND IT WAS VERY DARK.

00:26:04.000 --> 00:26:08.000

PEOPLE WERE NOT VERY COMFORTABLE.

00:26:08.000 --> 00:26:12.000

I USED TO LIVE IN ST. JAMES TOWN, AND PEOPLE WERE NOT VERY

00:26:12.000 --> 00:26:15.000  
COMFORTABLE WALKING AROUND IN THE DARK AND LONELY AREA, AND

00:26:15.000 --> 00:26:16.000  
HERE'S WHEN WE PROPOSED TO HAVE A MURAL HERE AND MAKE IT

00:26:16.000 --> 00:26:22.000  
REALLY COLOURFUL.

00:26:22.000 --> 00:26:25.000  
AND A LOT OF OTHER COMMUNITY ACTIVITIES ARE NOW HAPPENING IN

00:26:25.000 --> 00:26:28.000  
THE SAME AREA, AND PEOPLE FEEL VERY PROUD ABOUT THE

00:26:28.000 --> 00:26:33.000  
ENVIRONMENT THAT HAS DEVELOPED AFTER THE MURAL WAS PAINTED.

00:26:33.000 --> 00:26:37.000  
THE CENTRE, THE BIGGER PICTURE BEFORE, IS THE WATER-HOLDING

00:26:37.000 --> 00:26:42.000  
PROJECT THAT WE DID LAST YEAR, AND IT WAS THE BIG -- VERY

00:26:42.000 --> 00:26:43.000  
BIG MURALS, AND I'M VERY GRATEFUL TO BE WORKING WITH THE

00:26:43.000 --> 00:26:44.000  
OTHER ARTIST.

00:26:44.000 --> 00:26:49.000  
THIS IS THE PIECE THAT I PROPOSED.

00:26:49.000 --> 00:26:54.000  
I WANTED TO SHARE ABOUT -- THE TOPIC WAS WATER, AND I WANTED

00:26:54.000 --> 00:26:56.000  
TO SHARE ABOUT -- THIS IS ONE OF THE -- IT'S ANOTHER FORM OF

00:26:56.000 --> 00:27:01.000  
FOLK ART AND I HAD A CONTEMPORARY VERSION OF IT.

00:27:01.000 --> 00:27:05.000  
I'M ALSO DANCING WITH THE FISHES HERE, SO THAT'S HOW GLAD I

00:27:05.000 --> 00:27:09.000  
WAS AFTER IT WAS PAINTED.

00:27:09.000 --> 00:27:15.000  
ON THE RIGHT-HAND SIDE THERE ARE A FEW OTHER MURALS THAT I

00:27:15.000 --> 00:27:16.000  
DID IN SAINTED JAMESTOWN AND ALSO IN THE CORNER RIGHT IS THE

00:27:16.000 --> 00:27:21.000

MURAL I DID LAST YEAR AS WELL.

00:27:21.000 --> 00:27:25.000

IT WAS AGAIN A BIG TIME OF A LOT OF TALENTED ARTISTS THAT I

00:27:25.000 --> 00:27:34.000

HAD WORKED WITH AND I FEEL REALLY GLAD ABOUT THAT.

00:27:34.000 --> 00:27:36.000

AND HERE'S MY CONTACT INFORMATION.

00:27:36.000 --> 00:27:37.000

THAT'S ABOUT ME.

00:27:37.000 --> 00:27:41.000

THANK YOU.

00:27:41.000 --> 00:27:45.000

>> THAT'S GREAT.

00:27:45.000 --> 00:27:50.000

THANK YOU, POONAM, FOR SHARING YOUR AMAZING WORK, AND IT'S

00:27:50.000 --> 00:27:54.000

IMPRESSIVE WHAT YOU HAVE BEEN ABLE TO DO IN TORONTO, IN

00:27:54.000 --> 00:27:57.000

BURLINGTON, AND IT'S WONDERFUL THAT WE ARE ABLE TO LEARN A

00:27:57.000 --> 00:28:01.000

LITTLE BIT MORE ABOUT YOUR PRACTICE, AND WE WILL HAVE A

00:28:01.000 --> 00:28:07.000

COUPLE OF QUESTIONS AFTERWARDS.

00:28:07.000 --> 00:28:07.000

NOW AITAK, DO YOU WANT TO GO NEXT WITH YOUR PRESENTATION?

00:28:07.000 --> 00:28:12.000

>> SURE.

00:28:12.000 --> 00:28:19.000

A FEW SECONDS TO SHARE MY SCREEN.

00:28:19.000 --> 00:28:22.000

OKAY.

00:28:22.000 --> 00:28:24.000

DO YOU SEE IT?

00:28:24.000 --> 00:28:34.000

PERFECT.

00:28:34.000 --> 00:28:39.000

SO I WILL BE TALKING ABOUT CERAMIC MURAL OR BAR LEAF AS A

00:28:39.000 --> 00:28:48.000

FORM OF PUBLIC ART, WHICH IS MY PRACTICE.

00:28:48.000 --> 00:28:56.000

CERAMIC MURAL IS OR BAR LEAF IS A FORM OF ART THAT WORKS

00:28:56.000 --> 00:28:56.000

WITH CLAY AND BAH MEANS LOW IN PREFERENCE AND RELIEF MEANS

00:28:56.000 --> 00:29:01.000

RAISED WORK.

00:29:01.000 --> 00:29:03.000

AND THE WORK IS SORT OF ADDED OR MOULDED CLAY IN A WAY THAT

00:29:03.000 --> 00:29:13.000

PROTRUDES FROM THE BACK GROUND FLAT SURFACE.

00:29:13.000 --> 00:29:19.000

I'D LIKE TO STOP WITH A POEM FROM MELINA.

00:29:19.000 --> 00:29:23.000

I JUST READ A FEW SENTENCE OF IT WHICH IS MY MAN TEST OF

00:29:23.000 --> 00:29:24.000

WORK OR EVEN LIFE -- MANIFEST -- MY PLACE IS THE PLACEST.

00:29:24.000 --> 00:29:26.000

A TRACE OF THE TRACELESS.

00:29:26.000 --> 00:29:28.000

NEITHER BODY OR SOUL.

00:29:28.000 --> 00:29:31.000

I BELONG TO THE BELOVED.

00:29:31.000 --> 00:29:41.000

HAVE SEEN THE TWO WORDS AS ONE.

00:29:41.000 --> 00:29:44.000

AND THE ONE CALL TO AND KNOW FIRST, LAST, OUTER, INNER, ONLY

00:29:44.000 --> 00:29:50.000

THAT BREATHE WITHIN HUMAN BEING.

00:29:50.000 --> 00:29:54.000

MY PRESENTATION INCLUDES VERY BRIEFLY THE AT THREATICS OF MY

00:29:54.000 --> 00:29:58.000

WORK -- AESTHETIC OF MY WORK, MATERIALS, DECISION-MAKERS,

00:29:58.000 --> 00:30:02.000

THE NAME RECOGNITION, THE CONCEPT, AND THE VENUE.

00:30:02.000 --> 00:30:08.000

THIS IS THE CITY I WAS BORN AND RAISED, TEHRAN.

00:30:08.000 --> 00:30:14.000

I SHARE A FEW SLIDES OF THE CITY WITH YOU AS MY BACKGROUND,

00:30:14.000 --> 00:30:21.000

AS A PERSONAL AND COLLECTIVE MEMORY AS A SOURCE OF MY WORK.

00:30:21.000 --> 00:30:27.000

THIS IS OBVIOUSLY A MODERN CROWDED, POLLUTED METROPOLITAN AS

00:30:27.000 --> 00:30:34.000

IN OTHER BIG CITIES, BUT IT HAS A GOOD HEART OF ART IN IT.

00:30:34.000 --> 00:30:38.000

THIS IS 1800 -- 1700s PALACE IN -- SOUTH OF TEHRAN.

00:30:38.000 --> 00:30:40.000

YOU CAN SEE THE TILE WORK, THE CERAMIC WORK ON THE FACADE OF

00:30:40.000 --> 00:30:48.000

THE BUILDING.

00:30:48.000 --> 00:30:48.000

THIS IS THE BRICK REALLY ON THE FACADE AND THIS IS THE STONE

00:30:48.000 --> 00:30:49.000

RELIEF.

00:30:49.000 --> 00:31:01.000

BELONGS TO 1700s.

00:31:01.000 --> 00:31:06.000

THIS IS A CITY I WENT TO UNIVERSITY IN AND YOU CAN SEE IT IS

00:31:06.000 --> 00:31:07.000

ACTUALLY 2500 YEARS OLD STRUCTURE, AND THIS HAS BEEN A VERY

00:31:07.000 --> 00:31:12.000

HUGE IMPACT ON MY WORK.

00:31:12.000 --> 00:31:22.000

YOU CAN SEE THE DETAILS OF THE RELIEF ON THAT BUILDING.

00:31:22.000 --> 00:31:27.000

AND THIS IS THE CONTEMPORARY ARTS RELIEF ARTS IN TEHRAN'S

00:31:27.000 --> 00:31:32.000

SUBWAY, THE COMMISSIONS COME FROM THE TEHRAN METRO COMPANY

00:31:32.000 --> 00:31:38.000

AND BECAUSE IT HAS LOW-RISK OF ANY HAZARD OR FIRE, IT'S A

00:31:38.000 --> 00:31:45.000

VERY GOOD PLACE TO PUT THE CERAMIC RELIEF IN IT.

00:31:45.000 --> 00:31:48.000

THERE IS ANOTHER COMMISSIONERS OR FUNDERS OF THE WORK.

00:31:48.000 --> 00:31:52.000

FOR EXAMPLE, THIS WORK IS DONE BY A DEVELOPER.

00:31:52.000 --> 00:31:54.000

IT'S COMMISSIONED BY DEVELOPER.

00:31:54.000 --> 00:32:03.000

THE OWNER OF A BUILDING.

00:32:03.000 --> 00:32:07.000

THEY WANTED CERTAIN DESIGN, CERTAIN -- LIKE, AS YOU CAN SEE

00:32:07.000 --> 00:32:12.000

THE STATEMENTS ARE JUST COMPOSED THOSE DESIGN TOGETHER.

00:32:12.000 --> 00:32:13.000

I DIDN'T WRITE THE CALLIGRAPHY, FOR EXAMPLE.

00:32:13.000 --> 00:32:20.000

BUT THAT WAS WHAT THEY WANTED.

00:32:20.000 --> 00:32:29.000

BUT THE OTHER TYPE OF THE WORK THAT I WOULD DO IS THE WORK

00:32:29.000 --> 00:32:34.000

THAT I WOULD DESIGN BASED ON THE ORDER OR COMMISSION.

00:32:34.000 --> 00:32:38.000

SO THIS IS 30 BY 10 METRES CERAMIC RELIEF ON THE FACADE OF A

00:32:38.000 --> 00:32:39.000

BUILDING THAT IS A SEM GOVERNMENTAL ORGANIZATION --

00:32:39.000 --> 00:32:40.000

SEMI-GOVERNMENTAL ORGANIZATION IN SOUTH OF RAN BY THE SEA.

00:32:40.000 --> 00:32:46.000

IT'S A PORT.

00:32:46.000 --> 00:32:52.000

AS YOU CAN SEE THERE ARE ELEMENTS OF THAT CITY, PEOPLE,

00:32:52.000 --> 00:32:55.000

PERSIAN GULF, ARCHITECTURE AND EVERYTHING, AND I WANT TO

00:32:55.000 --> 00:33:02.000

MENTION SOMETHING ABOUT THE CONCEPTS OF THE WORK.

00:33:02.000 --> 00:33:07.000

AS AN EASTERN ARTIST, I WOULD DESIGN RIGHT TO LEFT.

00:33:07.000 --> 00:33:07.000

BUT AS A WESTERN READER YOU MIGHT SEE IT FROM LEFT TO

00:33:07.000 --> 00:33:15.000

RIGHT.

00:33:15.000 --> 00:33:18.000

SO I WOULD PUT THE IMPORTANT ELEMENTS WHO ARE PEOPLE ON THE

00:33:18.000 --> 00:33:23.000

RIGHT, BUT MAYBE SOME OF YOU READ IT LEFT TO RIGHT, SO YOU

00:33:23.000 --> 00:33:26.000

WOULD SEE THE COMPANY'S LOGO FIRST.

00:33:26.000 --> 00:33:31.000

THIS IS A VERY IMPORTANT ASPECT OF DESIGN WHERE YOU WANT TO

00:33:31.000 --> 00:33:38.000

WORK IN CANADA AS AN EASTERN ARTIST.

00:33:38.000 --> 00:33:43.000

THIS IS THE MATERIAL ON TECHNIQUES, SO WE WOULD HAVE THE

00:33:43.000 --> 00:33:43.000

TILES, THE FORAYED TILES READY WITH A SPECIFIC NUMBERING

00:33:43.000 --> 00:33:48.000

SYSTEM.

00:33:48.000 --> 00:33:52.000

WE WOULD PUT THEM ON THE FLOOR FIRST AND THEN INSTALL THEM

00:33:52.000 --> 00:33:59.000

ON THE FACADE OF THE BUILDING.

00:33:59.000 --> 00:34:05.000

I HIRED PROFESSIONAL INSTALLER TO DO THE WORK FOR ME.

00:34:05.000 --> 00:34:05.000

THIS IS TODAY, I HIRED A PHOTOGRAPHY TO DO SOME PHOTOGRAPHY

00:34:05.000 --> 00:34:11.000

OF THE WORK.

00:34:11.000 --> 00:34:16.000

THE WORK IS DONE IN 2012, AND AS YOU CAN SEE, THE CITY IS

00:34:16.000 --> 00:34:18.000

ACTUALLY VERY HOT AND HUMID, AND AS YOU CAN SEE THE WORK IS

00:34:18.000 --> 00:34:27.000

STILL AND NOTHING WRONG WITH IT AFTER THESE YEARS.

00:34:27.000 --> 00:34:33.000

THIS IS THE WORK THAT I'VE DONE IN CANADA, DESPITE PEOPLE'S

00:34:33.000 --> 00:34:41.000

FEAR OF THE WINTER AND ITS IMPACT ON CERAMIC WORK.

00:34:41.000 --> 00:34:47.000

THIS IS ACTUALLY BASED ON A STORY, AN EPP DEMOCRAT STORY,

00:34:47.000 --> 00:34:56.000

MESOPOTAMIAN -- EPIC STORY.

00:34:56.000 --> 00:34:56.000

THE THIS IS THE GODDESS WHO IS LOOKING FOR ORIGINALITY AND

00:34:56.000 --> 00:34:58.000

IDENTITY.

00:34:58.000 --> 00:35:08.000

AND THAT'S WHY I OBSESSED WITH THIS STORY.

00:35:08.000 --> 00:35:12.000

BUT SHE FACES IMMORTALITY OR -- I MEAN, SHE FACES TEMPORALTY

00:35:12.000 --> 00:35:18.000

INSTEAD OF IMMORTALITY.

00:35:18.000 --> 00:35:22.000

THIS WORK HAS BEEN DONE FOUR YEARS AGO AND IT'S STILL OKAY.

00:35:22.000 --> 00:35:28.000

SURVIVED FOUR WINTERS IN CANADA.

00:35:28.000 --> 00:35:36.000

I KEEP TELLING PEOPLE THAT THE FIRE TEMPERATURE IS THE KEY

00:35:36.000 --> 00:35:36.000

ON THE WORK, SO, YEAH, IF YOU FIRE IT PROPER IT'S NOTHING

00:35:36.000 --> 00:35:44.000

WRONG WITH THE WORK.

00:35:44.000 --> 00:35:53.000

BUT I UNDERSTAND THAT SPECIFIC ART FORMS LIKE THIS NEED TO

00:35:53.000 --> 00:35:57.000

FIT IN A VENUE IN A PLACE OF VALUE AND PLACE OF FAMILY

00:35:57.000 --> 00:35:58.000  
EXPERIENCE TO BE RECOGNIZED AS VALUABLE.

00:35:58.000 --> 00:36:01.000  
AND THIS IS WORLDWIDE.

00:36:01.000 --> 00:36:06.000  
THIS IS NOT ONLY CANADA.

00:36:06.000 --> 00:36:12.000  
SO HERE IS THE ROLE OF THE ART OR NON-ART ORGANIZATION TO

00:36:12.000 --> 00:36:20.000  
STEP IN, TO HELP ARTISTS LIKE US TO BE SEEN.

00:36:20.000 --> 00:36:22.000  
IT'S NOT ON ARTISTS' SHOULDERS TO STEP IN AND CHANGE THE

00:36:22.000 --> 00:36:26.000  
ENVIRONMENT BECAUSE PEOPLE ARE NOT FAMILY OR DON'T HAVE

00:36:26.000 --> 00:36:33.000  
EXPERIENCE -- ARE NOT FAMILIAR -- THEY HAVE -- THEY DON'T

00:36:33.000 --> 00:36:33.000  
KNOW THE VALUE OR THEY CANNOT RECOGNIZE THE WORK AS

00:36:33.000 --> 00:36:41.000  
THEMSELVES.

00:36:41.000 --> 00:36:41.000  
THESE ARE THE PUBLIC PAINTINGS, MURAL PAINTINGS THAT I'VE

00:36:41.000 --> 00:36:47.000  
DONE.

00:36:47.000 --> 00:36:53.000  
SO THIS IS SORT OF THE CONTINUITY OF MY BODY OF WORK.

00:36:53.000 --> 00:36:55.000  
I SHARED THE PERSIAN, IRANIAN VISUAL KNOWLEDGE WITH PEOPLE

00:36:55.000 --> 00:37:07.000  
IN IRANIAN DIASPORA.

00:37:07.000 --> 00:37:07.000  
AND I BROUGHT THAT KNOWLEDGE INTO NEW PLACE AS A NEW

00:37:07.000 --> 00:37:10.000  
PRESENCE.

00:37:10.000 --> 00:37:20.000  
AS YOU CAN SEE THE ORIGINAL TILE IS ON THE RIGHT.

00:37:20.000 --> 00:37:23.000

AGAIN, I PUT IT IN THE RIGHT, BUT I USED THE DESIGN TO PAINT

00:37:23.000 --> 00:37:25.000

THIS TRAFFIC BOX THAT'S IN TORONTO.

00:37:25.000 --> 00:37:28.000

-- TILE IS ON THE RIGHT.

00:37:28.000 --> 00:37:39.000

IT'S BEEN -- I GOT VERY GOOD FEEDBACK FROM THE COMMUNITY.

00:37:39.000 --> 00:37:39.000

AGAIN, THIS IS A MAILBOX BASED ON TRIBAL PERSIAN RUGS

00:37:39.000 --> 00:37:43.000

DESIGN.

00:37:43.000 --> 00:37:43.000

AND THIS IS ANOTHER FORM OF ART THAT I WANTED TO SHARE WITH

00:37:43.000 --> 00:37:44.000

YOU.

00:37:44.000 --> 00:37:52.000

IT'S A PUBLIC ART.

00:37:52.000 --> 00:37:57.000

IT'S AUGMENTED REALITY, FUNDED BY ARTS ETOBICOKE.

00:37:57.000 --> 00:38:00.000

THIS IS -- THIS WORK, THIS IS THE SCULPTURE I'VE DONE, THE

00:38:00.000 --> 00:38:05.000

RHINO I KNOW SERIES.

00:38:05.000 --> 00:38:09.000

I PICKED ONE OF THEM, WHICH IS THE BLUE RHINO.

00:38:09.000 --> 00:38:17.000

ITS NAME IS THE RHINO I KNOW, THE DREAMER.

00:38:17.000 --> 00:38:23.000

AND I AUGMENTED WITH ACTUALLY THE HELP OF ELITE ARTISTS, I

00:38:23.000 --> 00:38:30.000

AUGMENT THE WORK IN THE CITY OF ETOBICOKE, AND THIS IS

00:38:30.000 --> 00:38:37.000

ANOTHER FORM OF ART THAT I BELIEVE THE ART ORGANIZATIONS CAN

00:38:37.000 --> 00:38:45.000

HELP ARTISTS TO SHARE THEIR EXPERIENCE WITH THE AUDIENCE.

00:38:45.000 --> 00:38:50.000

I JUST QUICKLY WANT TO MENTION A STUDY THAT'S DONE IN 2019,

00:38:50.000 --> 00:38:57.000

WHICH SHOWS THE NATIONAL ART GALLERY OF CANADA IN OTTAWA.

00:38:57.000 --> 00:39:02.000

THE STATISTICS THAT YOU SEE ON THE LEFT IS THE WHITE

00:39:02.000 --> 00:39:05.000

REPRESENTATIONS ALONG SIDE THE OTHER NATION -- THE OTHER

00:39:05.000 --> 00:39:08.000

RACES REPRESENTATION IN THE NATIONAL GALLERY OF CANADA.

00:39:08.000 --> 00:39:13.000

THE DARK GREEN ARE THE WHITES.

00:39:13.000 --> 00:39:19.000

AND ART GALLERY OF TORONTO IS IN THE LEFT -- IN THE RIGHT,

00:39:19.000 --> 00:39:26.000

YOU CAN SEE ARTISTS OF COLOUR AND WHITE ARTISTS AND THE DARK

00:39:26.000 --> 00:39:26.000

COLOUR IS MALE OR MALE ARTISTS AND THE LIGHT ARE THE FEMALE

00:39:26.000 --> 00:39:35.000

ARTISTS.

00:39:35.000 --> 00:39:39.000

THE WRITER OF THE RESEARCH SAYS HIRING A WHITE CURATOR

00:39:39.000 --> 00:39:43.000

DOESN'T MEAN THAT -- IT DOESN'T LEAD TO MORE EXHIBITION OF

00:39:43.000 --> 00:39:49.000

THAT TYPE BECAUSE OF NOT BEING EXCLUSIVELY EMPOWERED.

00:39:49.000 --> 00:39:51.000

IT MEANS THAT WE NEED SYSTEM TO DO THAT, BASICALLY NOT

00:39:51.000 --> 00:39:56.000

NECESSARILY REPLACING PEOPLE.

00:39:56.000 --> 00:39:56.000

, AND BECAUSE -- ALSO BECAUSE FEAR OF BEING PERCEIVED AS A

00:39:56.000 --> 00:40:09.000

BIAS PERSON.

00:40:09.000 --> 00:40:12.000

SO IT MEANS THAT IT'S NOT ABLE TO BE DONE BY PEOPLE WITHIN

00:40:12.000 --> 00:40:17.000

THE SYSTEM ACTUALLY TO CHANGE ANYTHING.

00:40:17.000 --> 00:40:19.000

THESE ARE THE FEW REFERENCES THAT I USED.

00:40:19.000 --> 00:40:29.000

AND THANK YOU FOR LISTENING TO ME.

00:40:29.000 --> 00:40:37.000

>> THANK YOU, AITAK, FOR SHARING YOUR WORK, WHICH FROM WHAT

00:40:37.000 --> 00:40:40.000

I HAVE READ IN THE CHAT, AND I KNOW FOR A LOT OF PEOPLE,

00:40:40.000 --> 00:40:45.000

CERAMICS IS SOMETHING THAT'S NOT, LIKE, WIDELY KNOWN HERE IN

00:40:45.000 --> 00:40:52.000

CANADA, AND IT'S A BEAUTIFUL FORM OF ART AND MURAL.

00:40:52.000 --> 00:40:56.000

THANK YOU ALSO FOR SHARING THE LAST SLIDE REGARDING, YEAH,

00:40:56.000 --> 00:41:00.000

HOW WE DEFINITELY NEED THE SYSTEM TO CHANGE, RIGHT, NOT TO

00:41:00.000 --> 00:41:04.000

JUST REPLACE PEOPLE BECAUSE WE REALLY NEED TO -- THE WHOLE

00:41:04.000 --> 00:41:06.000

PARTS OF THE SYSTEM TO BE WORKING TOWARDS INCLUSION IN A

00:41:06.000 --> 00:41:11.000

VERY, LIKE -- VERY MUCH MEANINGFUL WAY.

00:41:11.000 --> 00:41:11.000

SO IT'S GREAT THAT YOU HAVE SHARED ALSO THOSE -- LIKE, THAT

00:41:11.000 --> 00:41:14.000

DATA.

00:41:14.000 --> 00:41:21.000

IT'S REALLY INTERESTING.

00:41:21.000 --> 00:41:28.000

AND THAT WILL DEFINITELY LEAD TO QUESTIONS RIGHT AT THE END,

00:41:28.000 --> 00:41:30.000

BUT BEFORE WE MOVE INTO THOSE, KSENIYA, DO YOU WANT TO SHARE

00:41:30.000 --> 00:41:31.000

YOUR SCREEN AND SHARE YOUR PRESENTATION WITH US?

00:41:31.000 --> 00:41:32.000

>> HI, EVERYONE.

00:41:32.000 --> 00:41:36.000

VERY NICE TO SEE YOU TODAY.

00:41:36.000 --> 00:41:37.000

THANK YOU SO MUCH FOR INVITING ME TO BE HERE.

00:41:37.000 --> 00:41:38.000

I WILL SHARE MINE.

00:41:38.000 --> 00:41:52.000

GIVE ME A MOMENT.

00:41:52.000 --> 00:41:55.000

I'M JUST WONDERING IF YOU CAN SEE IT.

00:41:55.000 --> 00:41:56.000

OKAY.

00:41:56.000 --> 00:41:58.000

I CANNOT SEE YOUR REACTION.

00:41:58.000 --> 00:41:59.000

IF YOU COULD PLEASE --

00:41:59.000 --> 00:41:59.000

>> THANK YOU SO MUCH.

00:41:59.000 --> 00:42:02.000

>> THANK YOU.

00:42:02.000 --> 00:42:08.000

MY NAME IS KSENIYA TSOY.

00:42:08.000 --> 00:42:08.000

I GO BY KAY, SO PLEASE IF YOU REFER TO ME, PLEASE FEEL FREE

00:42:08.000 --> 00:42:14.000

TO USE THAT.

00:42:14.000 --> 00:42:21.000

I AM VERY HAPPY TO BE HERE TODAY, AND THIS TOPIC IS VERY

00:42:21.000 --> 00:42:25.000

DEAR TO ME BECAUSE ALL ART THAT I DO, MOSTLY, IS DEEPLY

00:42:25.000 --> 00:42:28.000

INSPIRED BY MY HERITAGE AND MY BACKGROUND, AND I WOULD

00:42:28.000 --> 00:42:34.000

LOVE -- I'M VERY, VERY HAPPY TO BE HERE TODAY.

00:42:34.000 --> 00:42:37.000

I AM BORN IN UZBEKISTAN AND BORN AND RAISED, BUT I LIVE IN

00:42:37.000 --> 00:42:42.000

KOREA AND CHINA BEFORE COMING TO CANADA, WHICH WAS FOUR

00:42:42.000 --> 00:42:48.000

YEARS AGO, AND I MUST SAY HERE THAT IT IS ABSOLUTE PLEASURE

00:42:48.000 --> 00:42:52.000

TO BE HERE TODAY, ESPECIALLY BECAUSE MY JOURNEY AS AN ARTIST

00:42:52.000 --> 00:42:54.000

STARTED IN TORONTO, AND IT STARTED THANKS TO MURAL ROUTES

00:42:54.000 --> 00:42:59.000

BECAUSE BEFORE COMING TO CANADA I WAS NOT AN ARTIST.

00:42:59.000 --> 00:43:02.000

I USED TO WORK IN ARTS ADMINISTRATION, AND I MUST SAY HERE

00:43:02.000 --> 00:43:05.000

THAT I AM NOT TRAINED AS AN ARTIST.

00:43:05.000 --> 00:43:09.000

MY ORIGINAL BACKGROUND IS ECONOMICS AND I HAVE MASTER'S

00:43:09.000 --> 00:43:11.000

DEGREE IN PUBLIC ADMINISTRATION.

00:43:11.000 --> 00:43:17.000

WHICH THROUGHOUT THE PRESENTATION I WILL ELABORATE HOW IT

00:43:17.000 --> 00:43:17.000

ALSO DOES INFLUENCE ME THE WAY I APPROACH ART IS DEFINITELY

00:43:17.000 --> 00:43:22.000

THROUGH THAT LENS AS WELL.

00:43:22.000 --> 00:43:26.000

BUT, AGAIN, I NEVER REALLY EVEN THINK THAT BEFORE COMING TO

00:43:26.000 --> 00:43:30.000

TORONTO, BUT IT ALWAYS HAS BEEN MY DREAM, AND AS SOON AS I

00:43:30.000 --> 00:43:35.000

ARRIVED, WHICH WAS, LIKE, IN 2018, I SAW A COURSE BY MURAL

00:43:35.000 --> 00:43:35.000

ROUTES AND I PARTICIPATED IN IT, AND SO AFTER THAT I STARTED

00:43:35.000 --> 00:43:40.000

PAINTING MURALS.

00:43:40.000 --> 00:43:40.000

MY BODY'S WORK IS NOT AS BIG AS TWO OTHER ARTISTS WHICH

00:43:40.000 --> 00:43:43.000

EARLIER.

00:43:43.000 --> 00:43:48.000

I AM STILL FIGURING IT OUT AND EXPLORING.

00:43:48.000 --> 00:43:48.000

BUT I WOULD BE VERY HAPPY TO SHARE AGAIN WHAT HAS BEEN DONE

00:43:48.000 --> 00:43:53.000

SO FAR.

00:43:53.000 --> 00:43:56.000

MY SLIDES ARE MAINLY JUST PICTURES.

00:43:56.000 --> 00:44:04.000

IT'S JUST KIND OF A BACKGROUND FOR OUR CONVERSATION, BUT,

00:44:04.000 --> 00:44:07.000

FOR EXAMPLE, THIS ONE KIND OF EXPLAINS WHY -- VERY

00:44:07.000 --> 00:44:14.000

RESPECTFULLY WHY I DO WHAT I DO.

00:44:14.000 --> 00:44:18.000

I THINK MY ART IS DEEPLY INSPIRED BY MY PERSONAL EXPERIENCES

00:44:18.000 --> 00:44:21.000

AS OF -- OF AN IMMIGRANT.

00:44:21.000 --> 00:44:25.000

I LIVED IN OTHER COUNTRIES BEFORE COMING TO CANADA, AND ONE

00:44:25.000 --> 00:44:28.000

INTERESTING THING THAT WAS, LIKE, A COMMON EXPERIENCE FOR ME

00:44:28.000 --> 00:44:34.000

IS THAT WHENEVER I WOULD PRESENT MYSELF, INTRODUCE MYSELF AS

00:44:34.000 --> 00:44:38.000

SOMEONE FROM UZBEKISTAN, IT WOULD BE EITHER A LACK OF

00:44:38.000 --> 00:44:41.000

KNOWLEDGE ABOUT THAT PART OF THE WORLD OR UNFORTUNATELY,

00:44:41.000 --> 00:44:44.000

LIKE, PEOPLE WOULD EVEN -- WOULD NOT KNOW WHERE IT IS OR

00:44:44.000 --> 00:44:49.000

PEOPLE WOULD HAVE SOME SORT OF NEGATIVE PREJUDICE ABOUT THAT

00:44:49.000 --> 00:44:55.000

PART OF THE WORLD OR ABOUT THE COUNTRY, NOT KNOWING EXACTLY

00:44:55.000 --> 00:45:00.000

WHAT IT IS, BUT, AGAIN, SOMEHOW HAVING THOSE NEGATIVE

00:45:00.000 --> 00:45:02.000

THOUGHTS AND BIASES AGAINST IT FROM SOMEWHERE, WHICH WOULD

00:45:02.000 --> 00:45:07.000

THEY EVEN NOT BE ABLE TO PINPOINT?

00:45:07.000 --> 00:45:07.000

THIS LITTLE CHARACTER IN THIS SLIDE IS MY SIGNATURE

00:45:07.000 --> 00:45:12.000

CHARACTER.

00:45:12.000 --> 00:45:19.000

IT IS AN UZBEK GIRL, AND THAT WAS MY FIRST KIND OF COMING

00:45:19.000 --> 00:45:22.000

OUT PROJECT AS AN ARTIST BECAUSE IT'S REALLY, BY MANY YEARS

00:45:22.000 --> 00:45:23.000

OF KIND OF THAT -- OH, GOD, THE WORD.

00:45:23.000 --> 00:45:27.000

DISCRIMINATION.

00:45:27.000 --> 00:45:32.000

AGAIN, AS BEING SOMEONE FROM UZBEKISTAN REALLY WAS, LIKE,

00:45:32.000 --> 00:45:32.000

DEEPLY INHERITED IN ME AND I KIND OF WANT TO SPEAK ABOUT IT

00:45:32.000 --> 00:45:36.000

PUBLICLY.

00:45:36.000 --> 00:45:43.000

SO I FIRST CREATED THAT GOODALL PROJECT, WHICH WOULD BE --

00:45:43.000 --> 00:45:43.000

DOODLE PROJECT, WHICH I WOULD BE HAPPY TO SHARE IN THE CHAT

00:45:43.000 --> 00:45:45.000

LATER.

00:45:45.000 --> 00:45:47.000

POONAM AND AITAK SHARED ABOUT THEIR HOME TOWN, SO I THINK

00:45:47.000 --> 00:45:51.000

IT'S LOVELY TO LEARN FROM THAT LINK.

00:45:51.000 --> 00:45:58.000

IT'S AN UZBEK GIRL, AND SHE IS TELLING THE WORLD ABOUT

00:45:58.000 --> 00:46:02.000

UZBEKISTAN, AND SHE KIND OF ALSO ANSWERS THE QUESTIONS.

00:46:02.000 --> 00:46:04.000

I THINK YOU FREQUENTLY ASK QUESTIONS ABOUT UZBEKISTAN, WHAT

00:46:04.000 --> 00:46:05.000

PEOPLE -- LIKE, WHERE IT IS AND WHAT LANGUAGE DO YOU SPEAK?

00:46:05.000 --> 00:46:06.000

WHAT DO WE EAT?

00:46:06.000 --> 00:46:06.000

WHAT DO WE DRESS?

00:46:06.000 --> 00:46:14.000

AND SUCH.

00:46:14.000 --> 00:46:18.000

THIS PARTICULAR LITTLE MINI MURAL WAS DONE IN OTTAWA AS A

00:46:18.000 --> 00:46:18.000

RESPONSE TO A PROJECT WHICH WAS CALLED RACISM IS A PANDEMIC,

00:46:18.000 --> 00:46:25.000

TOO.

00:46:25.000 --> 00:46:30.000

AND SOMEHOW THAT WAS ALREADY IN EXISTENT WORK OF MINE, BUT I

00:46:30.000 --> 00:46:34.000

THOUGHT IT'S KIND OF -- IT SPEAKS TO THAT BECAUSE, AGAIN,

00:46:34.000 --> 00:46:39.000

RACISM HAS DIFFERENT FACETS, AND IT'S NOT ONLY BASED ON YOUR

00:46:39.000 --> 00:46:43.000

SKIN COLOUR, BUT, AGAIN, AS I FIND, WHICH WAS ACTUALLY VERY

00:46:43.000 --> 00:46:48.000

OBVIOUS, ESPECIALLY WHEN I LIVED IN EAST ASIA, AS SOMEONE

00:46:48.000 --> 00:46:52.000

FROM UZBEKISTAN, THAT EVEN IF YOU ARE OF THE SAME ETHNICITY,

00:46:52.000 --> 00:46:52.000

DEPENDING ON THE PLACE WHERE YOU COME FROM, YOU ARE TREATED

00:46:52.000 --> 00:46:59.000

DIFFERENTLY.

00:46:59.000 --> 00:47:02.000

SAY THE PERSON OF THE SAME ETHNICITY WHO WAS BORN IN CANADA

00:47:02.000 --> 00:47:05.000

OR U.S. OR WEST, SAY, LIVING IN CHINA WOULD BE TREATED

00:47:05.000 --> 00:47:08.000

DIFFERENTLY THAN THE SAME PERSON OF THE SAME ETHNICITY, BUT

00:47:08.000 --> 00:47:14.000

WHO WAS BORN IN THE COUNTRY OF THEIR ORIGIN.

00:47:14.000 --> 00:47:17.000

AND SO THAT WAS VERY -- I WAS VERY DEEPLY TOUCHED NEGATIVELY

00:47:17.000 --> 00:47:23.000

BY IT, AND THAT IS MY RESPONSE.

00:47:23.000 --> 00:47:32.000

ON THIS PARTICULAR MURAL, THE GIRL IS KIND OF -- I DO PLAY

00:47:32.000 --> 00:47:38.000

WITH POP CULTURE AND VERY FAMOUS ICON OF ROSY, STRIKING THE

00:47:38.000 --> 00:47:41.000

POSE THAT WE CAN DO IT, BUT AS AN IMMIGRANT IN THERE -- I

00:47:41.000 --> 00:47:41.000

WROTE IMMIGRANT IN THERE AS A REMINDER THAT IMMIGRANTS CAN

00:47:41.000 --> 00:47:41.000

DO IT.

00:47:41.000 --> 00:47:42.000

I CAN DO IT.

00:47:42.000 --> 00:47:47.000

YOU CAN DO IT.

00:47:47.000 --> 00:47:50.000

AND I JUST HOPE IT'S A PLAYFUL WAY TO KIND OF ALSO REMIND

00:47:50.000 --> 00:47:56.000

THE COMMUNITY AT LARGE TO TRUST US MORE.

00:47:56.000 --> 00:48:04.000

ON THE BACK OF THE BOX IT IS AN IMAGE OF SUZANNEY.

00:48:04.000 --> 00:48:13.000

IT'S AN UZBEK OR CENTRAL ASIAN, BUT CENTRAL ASIAN EMBROIDERY

00:48:13.000 --> 00:48:21.000

, A FORM OF ART, AND IT HAS A VARYING DEGREE ROOTED IN

00:48:21.000 --> 00:48:22.000

CULTURE AND YOU WILL FIND A LOT OF MY IMAGES VERY CLOSE TO

00:48:22.000 --> 00:48:26.000

WHAT AITAK SHARED.

00:48:26.000 --> 00:48:31.000

UZBEKISTAN AND IRAN SHARE COMMON PAST IN HISTORY.

00:48:31.000 --> 00:48:31.000

I WILL JUST GO THROUGH SLIDES AND JUST KIND OF GIVE SOME

00:48:31.000 --> 00:48:39.000

EXAMPLES.

00:48:39.000 --> 00:48:44.000

HERE IT WAS A PROJECT BY STREET ART TORONTO, AND IT WAS A

00:48:44.000 --> 00:48:47.000

SERIES OF CYCLE BARRIERS, WHICH OTHER TWO ARTISTS ALSO

00:48:47.000 --> 00:48:53.000

PARTICIPATED IN, AND THIS ONE, FOR EXAMPLE, FEATURES AN

00:48:53.000 --> 00:48:56.000

IMAGE OF A POMEGRANATE, WHICH IS A VERY AUSPICIOUSLY SIMPLE

00:48:56.000 --> 00:49:02.000

IN MANY DIFFERENT CULTURES ALL THE WAY FROM MEDITERRANEAN

00:49:02.000 --> 00:49:03.000

SEA AND ALL THE WAY TO EAST ASIA, AND IT IS VERY DEAR IN

00:49:03.000 --> 00:49:07.000

UZBEKISTAN AS WELL.

00:49:07.000 --> 00:49:07.000

THIS IS MY SON.

00:49:07.000 --> 00:49:17.000

[ Laughter ]

00:49:17.000 --> 00:49:21.000

MODELLING IN FRONT OF MY -- ANOTHER CONCRETE BARRIERS WHICH

00:49:21.000 --> 00:49:26.000

FEATURE GEOMETRIC ART FORM.

00:49:26.000 --> 00:49:33.000

THIS PARTICULAR PATTERN IS FROM A VERY FAMOUS -- I WOULD SAY

00:49:33.000 --> 00:49:41.000

ICONIC BUILDING THAT REPRESENTS UZBEKISTAN, AND IT HAS ROOTS

00:49:41.000 --> 00:49:45.000

IN ISLAMIC ARTISTIC TRADITION BECAUSE IT IS PROHIBITED IN

00:49:45.000 --> 00:49:50.000

ISLAM TO PORTRAY FIGURES OF HUMANS OR ANIMALS BECAUSE IT'S

00:49:50.000 --> 00:49:54.000

BELIEVED THAT ONLY GOD CAN CREATE LIFE, SO THAT'S WHY BACK

00:49:54.000 --> 00:50:04.000

IN THE DAY ARTISANS AND CRAFTSMEN HAD TO COME UP WITH A WAY

00:50:04.000 --> 00:50:09.000

TO STILL CREATE BEAUTY AND EXPRESS A DEEP, DEEP THOUGHTS.

00:50:09.000 --> 00:50:14.000

SO, FOR EXAMPLE WITH GEE CROW METRIC ART -- GEOMETRIC ART,

00:50:14.000 --> 00:50:18.000

IT IS -- THE MEANING BEHIND IS THAT IN THE CONTINUOUS

00:50:18.000 --> 00:50:23.000

REPETITION OF THIS SAYING OF A SINGLE -- OR IN THIS CASE IN

00:50:23.000 --> 00:50:28.000

A FEW GEOMETRIC SHAPES, THE PATTERN FORMS IN AN ENDLESS

00:50:28.000 --> 00:50:29.000

DESIGN AND THAT REPRESENTS THE ENDLESSNESS AND ABUNDANCE OF

00:50:29.000 --> 00:50:35.000

OUR UNIVERSE AND GENEROSITY OF THE CREATOR.

00:50:35.000 --> 00:50:40.000

SO I THINK IT'S JUST THERE'S SO MANY DEEP CONCEPTS THAT ARE

00:50:40.000 --> 00:50:44.000

NOT TALKED ABOUT, AND FOR ME, I REALLY LOVE TO BRING THOSE

00:50:44.000 --> 00:50:44.000

INTO PUBLIC ART BECAUSE AGAIN IT IS A PROMPT FOR A

00:50:44.000 --> 00:50:47.000

CONVERSATION.

00:50:47.000 --> 00:50:51.000

IT IS A PROMPT FOR INTERCULTURAL CONVERSATION.

00:50:51.000 --> 00:50:55.000

AND PEOPLE DO ASK WHENEVER I WOULD FIND MYSELF PAINTING IN

00:50:55.000 --> 00:50:58.000

THE STREETS, AND IF IT'S SOMETHING SUPER, SUPER CULTURAL AND

00:50:58.000 --> 00:51:01.000

PEOPLE HAVE NOT SEEN THAT BEFORE, WHAT I LOVE THE MOST IS

00:51:01.000 --> 00:51:02.000

THAT PEOPLE ACTUALLY WILL STOP AND THEY WILL ASK WHAT DOES

00:51:02.000 --> 00:51:03.000

IT MEAN?

00:51:03.000 --> 00:51:04.000

WHERE IS IT FROM?

00:51:04.000 --> 00:51:05.000

WHERE ARE YOU FROM?

00:51:05.000 --> 00:51:11.000

AND I LOVE IT.

00:51:11.000 --> 00:51:15.000

I THINK AGAIN THAT'S WHY I WOULD DO IT, AND JUST UNITING IT

00:51:15.000 --> 00:51:18.000

WITH WHAT I SAID EARLIER ABOUT SOMEONE FACING DISCRIMINATION

00:51:18.000 --> 00:51:28.000

ON AN ALMOST DAILY BASIS.

00:51:28.000 --> 00:51:33.000

I REALLY CARE TO BRING UZBEKISTAN INTO -- OR CENTRAL ASIA

00:51:33.000 --> 00:51:36.000

GENERALLY INTO POSITIVE CONTEXT, TO KIND OF -- TO JUST KIND

00:51:36.000 --> 00:51:41.000

OF CHANGE THE NARRATIVE THAT SOMEHOW IT IS PERCEIVED

00:51:41.000 --> 00:51:45.000

SOMEWHAT NEGATIVELY JUST EVEN BECAUSE IT IS JUST UNKNOWN,

00:51:45.000 --> 00:51:53.000

BUT BRING IT INTO THE CONVERSATION, INTO OTHER -- IN THE

00:51:53.000 --> 00:51:54.000

SAME CONTEXT WITH ART, COLOUR, AND JUST GENERALLY, LIKE,

00:51:54.000 --> 00:51:57.000

BEAUTY LET'S SAY.

00:51:57.000 --> 00:52:01.000

THIS IS ANOTHER -- IT'S THE SAME COLOUR PALETTE.

00:52:01.000 --> 00:52:09.000

IT WAS CREATED VERY CLOSE TO EACH OTHER, THESE TWO PROJECTS,

00:52:09.000 --> 00:52:10.000

AND THIS BOX FEE TOURS ICONIC PATTERNS, PERHAPS YOU HAVE

00:52:10.000 --> 00:52:14.000

SEEN THEM SOMETIMES.

00:52:14.000 --> 00:52:19.000

"A" LIST CELEBRITIES STRIKE DRESSES ON, YOU KNOW, RUNWAYS

00:52:19.000 --> 00:52:21.000

AND IT HAS THESE PATTERNS ALSO HAVE MADE IT INTO INTERIOR

00:52:21.000 --> 00:52:28.000

DESIGN AS A TREND AS WELL.

00:52:28.000 --> 00:52:30.000

IN THAT PHOTO I WEAR A DRESS THAT ACTUALLY HAS THE PATTERN.

00:52:30.000 --> 00:52:37.000

THIS PARTICULAR SYMBOL IS A TREE OF LIFE.

00:52:37.000 --> 00:52:41.000

IT IS ALSO -- I TRY TO CHOOSE SYMBOLS THAT NOT -- WHILE THEY

00:52:41.000 --> 00:52:47.000

ARE ORIGINATED FROM UZBEKISTAN, OR, LIKE, ARE PRESENT IN

00:52:47.000 --> 00:52:50.000

UZBEK CULTURE, I TRY TO FIND SYMBOLS THAT KIND OF TRANSCEND

00:52:50.000 --> 00:52:51.000

BOUNDARIES AND CAN BE FOUND IN DIFFERENT RELIGIONS AND

00:52:51.000 --> 00:52:54.000

CULTURES AS WELL.

00:52:54.000 --> 00:52:58.000

SO, FOR EXAMPLE, TREE OF LIFE IS ONE OF THOSE.

00:52:58.000 --> 00:53:03.000

IT CAN BE FOUND IN ISLAM, CHRISTIANITY, BUDDHISM.

00:53:03.000 --> 00:53:05.000

IT'S SOMETHING THAT LITERALLY TRANSCENDS CULTURAL --

00:53:05.000 --> 00:53:11.000

CULTURES AND BORDERS, AND THAT'S WHY I LIKE IT.

00:53:11.000 --> 00:53:15.000

WHEN I WAS PAINTING THIS I FOUND THAT SO MANY PEOPLE

00:53:15.000 --> 00:53:16.000

ACTUALLY, ESPECIALLY THIS MONTH, STOPPED BY -- THIS ONE,

00:53:16.000 --> 00:53:21.000

STOPPED BY AND ASKED ABOUT IT.

00:53:21.000 --> 00:53:25.000

WHAT I FOUND ALSO INTERESTING, DIFFERENT CULTURAL

00:53:25.000 --> 00:53:25.000

BACKGROUNDS SOMETIMES WOULD ASK IF IT'S OF INDIGENOUS

00:53:25.000 --> 00:53:28.000

MEANING.

00:53:28.000 --> 00:53:32.000

I THINK INTERESTINGLY ENOUGH THAT IS JUST ANOTHER EXAMPLE OF

00:53:32.000 --> 00:53:36.000

HOW CULTURE AND ART FUSE BOUNDARIES BETWEEN DIFFERENT

00:53:36.000 --> 00:53:44.000

CULTURES, AND I CAN SEE WHY PEOPLE WOULD THINK SO BECAUSE IN

00:53:44.000 --> 00:53:50.000

A WAY THAT GRAPHIC FORM AND THAT KIND OF FLAT -- FLAT

00:53:50.000 --> 00:53:50.000

GRAPHICS, IT KIND OF RESEMBLES IN A WAY SOME INDIGENOUS ART

00:53:50.000 --> 00:53:54.000

FORMS.

00:53:54.000 --> 00:53:55.000

AND, AGAIN, THAT'S WHY I THINK THAT'S THE BEAUTY OF IT.

00:53:55.000 --> 00:54:01.000

THAT'S THE CONNECTION.

00:54:01.000 --> 00:54:07.000

AND I FIND THAT BEING ANOTHER REASON TO DO IT.

00:54:07.000 --> 00:54:11.000

THIS IS KIND OF SAME SERIES, AND THIS ALSO.

00:54:11.000 --> 00:54:14.000

THESE BARRIERS ALSO FEATURE PATTERNS THAT IS LIKE FABRIC,

00:54:14.000 --> 00:54:16.000

AND THIS PARTICULAR ONE, IT WAS CREATED IN PANDEMIC.

00:54:16.000 --> 00:54:22.000

IT WAS ALREADY SECOND YEAR OF PANDEMIC.

00:54:22.000 --> 00:54:22.000

MY SON IS ALREADY ONE YEAR OLDER THAN IN THE EARLIER

00:54:22.000 --> 00:54:28.000

PICTURE.

00:54:28.000 --> 00:54:31.000

THIS ONE FEATURES A SYMBOL OF -- IT'S CALLED DIFFERENT

00:54:31.000 --> 00:54:35.000

NAMES, BUT IN THE WESTERN WORLD KNOWN AS A PAISLEY.

00:54:35.000 --> 00:54:40.000

IT'S ALSO KNOWN AS GRUTA.

00:54:40.000 --> 00:54:40.000

AGAIN, THIS SYMBOL IS FOUND IN DIFFERENT CULTURES AROUND THE

00:54:40.000 --> 00:54:44.000

WORLD.

00:54:44.000 --> 00:54:48.000

WELL, IT ORIGINATES FROM CENTRAL AND SOUTH ASIA.

00:54:48.000 --> 00:54:53.000

I'M SURE POONAM IS ALSO AWARE OF IT.

00:54:53.000 --> 00:54:57.000

IT ALSO -- I FOUND MANY INDIAN MOTIFS AS WELL.

00:54:57.000 --> 00:55:04.000

AS WELL, OF COURSE, AS IRANIAN AND FURTHER INTO WEST ASIA.

00:55:04.000 --> 00:55:05.000

IT IS A VERY POWERFUL SYMBOL AND USUALLY IT IS BELIEVED IT

00:55:05.000 --> 00:55:10.000

BRINGS PROTECTION AND ALSO LUCK.

00:55:10.000 --> 00:55:16.000

AND SO I FELT IT IS -- WE COULD USE SOME LUCK AND, YOU KNOW,

00:55:16.000 --> 00:55:16.000

MAGIC IN THIS TOUGH YEARS THAT ARE UNFORTUNATELY STILL

00:55:16.000 --> 00:55:19.000

HERE.

00:55:19.000 --> 00:55:21.000

SO AGAIN IT WAS INTERESTING TO TALK WITH PEOPLE AND KIND

00:55:21.000 --> 00:55:23.000

OF -- THEY WOULD ASK WHAT IS THAT?

00:55:23.000 --> 00:55:25.000

OH, I SEE A CARPET HERE OR FABRIC.

00:55:25.000 --> 00:55:30.000

SO THAT WAS COOL.

00:55:30.000 --> 00:55:35.000

PEOPLE COULD ACTUALLY UNDERSTAND WHERE IT WAS COMING FROM.

00:55:35.000 --> 00:55:38.000

THIS IS ANOTHER MAILBOX AND IT WAS A SPECIAL INVITATIONAL

00:55:38.000 --> 00:55:41.000

PROJECT BY -- INITIATED BY MICHAEL, AND POONAM ACTUALLY

00:55:41.000 --> 00:55:47.000

PAINTED ONE IN THAT PARTICULAR ROSTER.

00:55:47.000 --> 00:55:52.000

AND I'M THANKFUL TO MICHAEL BECAUSE HE SPECIFICALLY CREATED

00:55:52.000 --> 00:55:54.000

THAT PROJECT AS A ROSTER OF VERY MULTICULTURAL ARTISTS

00:55:54.000 --> 00:56:01.000

COMING FROM DIFFERENT BACKGROUNDS BECAUSE HE BELIEVES IN THE

00:56:01.000 --> 00:56:01.000

DIVERSITY OF THE ARTS, AND HE'S -- THIS PARTICULAR BOX IS

00:56:01.000 --> 00:56:06.000

NEAR ROME.

00:56:06.000 --> 00:56:13.000

AND I'M NOW SPEAKING MICHAEL'S WORDS THAT HE SAID, I AM

00:56:13.000 --> 00:56:19.000

SUPER EXCITED FOR THIS BECAUSE IT'S THIS IMAGERY OF EASTERN

00:56:19.000 --> 00:56:25.000

CIVILIZATION BEING FOUND AMIDST THE WESTERN -- AMIDST --

00:56:25.000 --> 00:56:28.000

IT IS VERY CLOSE TO ROAM AND UNIVERSITY OF TORONTO FEATURING

00:56:28.000 --> 00:56:32.000

VICTORIAN-STYLE BUILDING -- CLOSE TO ROAD.

00:56:32.000 --> 00:56:32.000

>> IT IS VERY COOL AND I AM THANKFUL THAT ART KIND OF MADE

00:56:32.000 --> 00:56:39.000

IT THERE.

00:56:39.000 --> 00:56:40.000

AGAIN IT'S JUST -- AND I HOPE IT MAKES PEOPLE AGAIN THINK --

00:56:40.000 --> 00:56:45.000

LOOK IT UP.

00:56:45.000 --> 00:56:49.000

THIS PARTICULAR ONE IS ALSO INSPIRED BY THE IMAGE OF

00:56:49.000 --> 00:56:57.000

SUZANNEY, THE EMBROIDERY ART, AND IT FEATURES, FOR EXAMPLE,

00:56:57.000 --> 00:56:57.000

THE IMAGE OF A SUN, AND THE OTHER SIDE, THE SMALLER CIRCLE

00:56:57.000 --> 00:57:00.000

OR SHAPE IS MOON.

00:57:00.000 --> 00:57:07.000

JUST TO KIND OF GIVE THAT CULTURAL REFERENCE.

00:57:07.000 --> 00:57:07.000

A LOT OF IT -- A LOT OF ART IN UZBEKISTAN IS ROUTED IN

00:57:07.000 --> 00:57:08.000

THIS.

00:57:08.000 --> 00:57:16.000

I MENTIONED IT EARLIER.

00:57:16.000 --> 00:57:19.000

IT'S AN ANCIENT RELIGION ORIGINALLY -- ORIGINATED FROM IRAN

00:57:19.000 --> 00:57:28.000

AND THE RELIGION WORSHIP THE SUN AND THE LIGHT.

00:57:28.000 --> 00:57:31.000

SO, FOR EXAMPLE, IN THOSE -- IN THE ART FORMS THAT ARE

00:57:31.000 --> 00:57:37.000

ORIGINATED, YOU FIND A LOT OF IMAGE OF SUN.

00:57:37.000 --> 00:57:40.000

SO I FIND IT ALSO A VERY INTERESTING IMAGE BUT ALSO A VERY

00:57:40.000 --> 00:57:46.000

PROMINENT IN INDIGENOUS CULTURE HERE, AND EN, AGAIN, THERE

00:57:46.000 --> 00:57:48.000

IS SOME SORT OF VISUAL RESEMBLANCE AND I FIND AGAIN HOW JUST

00:57:48.000 --> 00:57:49.000

AMAZING IT IS THAT CULTURAL CONNECTION.

00:57:49.000 --> 00:57:51.000

THIS IS ANOTHER ART FORM.

00:57:51.000 --> 00:57:55.000  
IT'S KIND OF DIFFERENT.

00:57:55.000 --> 00:58:01.000  
IT IS NOT IN PUBLIC -- IT'S NOT AN OUTDOOR PROJECT.

00:58:01.000 --> 00:58:01.000  
IT WAS ACTUALLY IN AN UZBEK RESTAURANT IN NORTH YORK,

00:58:01.000 --> 00:58:07.000  
TORONTO.

00:58:07.000 --> 00:58:09.000  
BUT I REALLY WAS EXCITED TO WORK ON THIS BECAUSE IT'S STILL

00:58:09.000 --> 00:58:11.000  
SEMI-PUBLIC, AS LONG AS PEOPLE DO VISIT, AND IT KEEPS BEING

00:58:11.000 --> 00:58:15.000  
OPEN IN PANDEMIC.

00:58:15.000 --> 00:58:22.000  
THIS ONE FEATURES MINIATURE ART.

00:58:22.000 --> 00:58:27.000  
AGAIN, ROOTS IN IRAN, BUT MADE IT INTO A VERY KIND OF

00:58:27.000 --> 00:58:30.000  
DIFFERENT -- NOT A VERY DIFFERENT, BUT SOMEWHAT DIFFERENT

00:58:30.000 --> 00:58:35.000  
ART FORM IN UZBEKISTAN.

00:58:35.000 --> 00:58:37.000  
SO IT'S ALSO OF PRESENT DAY UZBEKISTAN'S ART FORM AS WELL.

00:58:37.000 --> 00:58:39.000  
AGAIN YOU SEE POMEGRANATES.

00:58:39.000 --> 00:58:44.000  
I LOVE THAT SYMBOL.

00:58:44.000 --> 00:58:48.000  
I THINK AGAIN IT'S VERY -- IT'S VERY EASY -- WHILE IT HAS

00:58:48.000 --> 00:58:55.000  
VERY CULTURAL SYMBOLISM, AND IT'S JUST -- EVEN UZBEK PERSON

00:58:55.000 --> 00:58:59.000  
OR A PERSON FROM THOSE AREAS WITH POMEGRANATES ARE -- HAVE

00:58:59.000 --> 00:59:04.000  
PROMINENT MEANING, WOULD KIND OF RELATE TO.

00:59:04.000 --> 00:59:07.000

AT THE SAME TIME IT'S ALSO JUST A FRUIT AND, OF COURSE, IT

00:59:07.000 --> 00:59:12.000

REPRESENTS GROWTH AND CAN -- ANY PERSON CAN RELATE TO IT, SO

00:59:12.000 --> 00:59:17.000

THAT'S WHY I DO LOVE FEATURING IT A LOT IN MY WORKS, AND

00:59:17.000 --> 00:59:17.000

THIS PARTICULAR -- THIS COUPLE IS -- THERE ARE ACTUALLY MANY

00:59:17.000 --> 00:59:24.000

COUPLES.

00:59:24.000 --> 00:59:26.000

ROMEO AND JULIET-LIKE COUPLE STORIES IN OUR CULTURE.

00:59:26.000 --> 00:59:31.000

IT CAN BE LITERALLY ANY OF THEM.

00:59:31.000 --> 00:59:37.000

BUT I CALLED THEM FARHAD AND SHAIREEN.

00:59:37.000 --> 00:59:40.000

MUST BE -- MUST BE SOUNDING VERY SIMILAR TO AITAK NOW.

00:59:40.000 --> 00:59:47.000

HERE IT IS -- IT'S ACTUALLY THE SAME RESTAURANT, BUT I

00:59:47.000 --> 00:59:53.000

WANTED TO SHOW THAT AGAIN THERE IS THIS ISLAMIC ART ROOTS IN

00:59:53.000 --> 00:59:53.000

THE PATTERNS, BUT ALSO -- AND THAT IS INTERESTING ALSO ABOUT

00:59:53.000 --> 00:59:57.000

UZBEKISTAN.

00:59:57.000 --> 01:00:01.000

IT'S LITERALLY -- IF YOU DON'T KNOW, IT'S LITERALLY IN THE

01:00:01.000 --> 01:00:06.000

MIDDLE OF EURASIA, BETWEEN EUROPE AND ASIA, AND IS IT HAS

01:00:06.000 --> 01:00:10.000

BEEN ON THE CROSSROADS OF CIVILIZATIONS FOR SUCH A LONG TIME

01:00:10.000 --> 01:00:11.000

THAT WE ARE SUCH -- UZBEK CULTURE IS A CULTURE -- IS A

01:00:11.000 --> 01:00:18.000

FUSION OF MANY DIFFERENT CULTURES.

01:00:18.000 --> 01:00:22.000

SO, FOR EXAMPLE, EVEN -- IN OTHER ISLAMIC BUILDINGS AROUND

01:00:22.000 --> 01:00:26.000

THE WORLD YOU WOULD NEVER SEE A REPRESENTATION OF AN ANIMAL

01:00:26.000 --> 01:00:28.000

BECAUSE WHAT I SAID EARLIER, IT WAS -- ESPECIALLY BACK IN

01:00:28.000 --> 01:00:33.000

THE DAY -- VERY STRICTLY PROHIBITED.

01:00:33.000 --> 01:00:39.000

BUT IN UZBEKISTAN -- AND ISTACK, CORRECT ME IF I'M WRONG --

01:00:39.000 --> 01:00:48.000

AITAK -- BUT AS FAR AS I KNOW EVEN IN IRAN WHERE IT

01:00:48.000 --> 01:00:52.000

ORIGINATED, YOU WOULDN'T FIND IMAGES OF ANIMALS ON ISLAMIC

01:00:52.000 --> 01:00:57.000

BUILDINGS, ON RELIGIOUS BUILDINGS, SORRY, BUT IN UZBEKISTAN

01:00:57.000 --> 01:01:00.000

THERE ARE QUITE A FEW BUILDINGS, AND THIS ONE IS ONE OF

01:01:00.000 --> 01:01:05.000

THOSE MIDDLE EAST ICONIC ONES, WHERE IT FUSES BOTH THE ROOTS

01:01:05.000 --> 01:01:10.000

OF ISLAM AND TWO RELIGIONS OF THE AREA.

01:01:10.000 --> 01:01:13.000

YOU CAN SEE THIS -- I HAVE A CLOSE-UP IMAGE OF THE LION.

01:01:13.000 --> 01:01:21.000

IT LOOKS LIKE A TIGER, BUT ACTUALLY IT'S A LION.

01:01:21.000 --> 01:01:21.000

IT'S AN ISLAMIC EDUCATIONAL INSTITUTION AND IT'S PRETTY MUCH

01:01:21.000 --> 01:01:26.000

A LION.

01:01:26.000 --> 01:01:29.000

SO YOU SEE THE IMAGE OF THE SUN AND VERY INTERESTING WHEN

01:01:29.000 --> 01:01:36.000

POONAM SHARED HER MURALS, AND I HAVEN'T SEEN THAT MURAL

01:01:36.000 --> 01:01:37.000

BEFORE, BUT I SAW A VERY SIMILAR IMAGE OF THAT SUN, THAT SUN

01:01:37.000 --> 01:01:41.000

FACE IN YOUR WORK AS WELL.

01:01:41.000 --> 01:01:44.000

SO I FIND ALSO THAT'S KIND OF INTERESTING.

01:01:44.000 --> 01:01:50.000

IT GOES -- IT'S A FUSION OF ALL OF OUR CULTURES HERE.

01:01:50.000 --> 01:01:56.000

SO IT WAS KIND OF A REPRESENTATION OF THAT BUILDING.

01:01:56.000 --> 01:02:04.000

LATER IN TIME I MUST SAY I KIND OF PERHAPS IT'S BEEN MAYBE

01:02:04.000 --> 01:02:04.000

TWO YEARS THAT I SPECIFICALLY FOCUSED ON HERITAGE FROM

01:02:04.000 --> 01:02:08.000

UZBEKISTAN.

01:02:08.000 --> 01:02:12.000

ALSO I THINK IT WAS DICTATED BECAUSE I WAS -- I AM AN

01:02:12.000 --> 01:02:16.000

IMMIGRANT FROM UZBEKISTAN, AND IN CANADA I AM KNOWN AS

01:02:16.000 --> 01:02:21.000

SOMEONE FROM UZBEKISTAN, BUT I SHIFTED INTO IN MY WORKS TO

01:02:21.000 --> 01:02:25.000

SOMETHING MORE PERSONAL, AND I AM A PERSON OF MIXED

01:02:25.000 --> 01:02:29.000

HERITAGE, AND, FOR EXAMPLE, PART OF MY FAMILY IS KOREAN AND

01:02:29.000 --> 01:02:34.000

PART OF MY FAMILY IS RUSSIAN AND CRIMEAN, TATAR AND GERMAN.

01:02:34.000 --> 01:02:35.000

AND ALL OF THAT CULTURE, AND MANY OTHERS, ACTUALLY, COEXIST

01:02:35.000 --> 01:02:40.000

IN PRESENT DAY UZBEKISTAN.

01:02:40.000 --> 01:02:45.000

BUT I HAVEN'T LIVED IN OTHER COUNTRIES COMING NOW TO CANADA,

01:02:45.000 --> 01:02:49.000

BEING MARRIED TO A PARTNER WHO IS OF CHINESE BACKGROUND, AND

01:02:49.000 --> 01:02:56.000

HERITAGE, SORRY, I FIND THIS CULTURAL FUSION IS JUST PART OF

01:02:56.000 --> 01:03:03.000

MY DAILY LIFE, AND I CANNOT NOT ALSO TOUCH THAT IN MY WORK.

01:03:03.000 --> 01:03:07.000

SO VERY -- VERY NATURALLY I KIND OF SWITCHED TO FUSING THOSE

01:03:07.000 --> 01:03:10.000

ELEMENTS IN MY WORK, AND I GUESS IT'S MORE AUTOBIOGRAPHICAL

01:03:10.000 --> 01:03:15.000

BECAUSE I STARTED USING -- I SHIFTED AWAY FROM PATTERNS,

01:03:15.000 --> 01:03:15.000

JUST PURELY PATTERNS, TO KIND OF INCORPORATING HUMANS --

01:03:15.000 --> 01:03:20.000

WELL, WOMEN.

01:03:20.000 --> 01:03:21.000

IT'S NOT MY SELF-PORTRAIT, BUT IT'S A WOMAN LOOKING SOMEWHAT

01:03:21.000 --> 01:03:28.000

LIKE ME.

01:03:28.000 --> 01:03:31.000

SO -- OR WOMEN THAT I KIND OF PAINT.

01:03:31.000 --> 01:03:36.000

THEY ARE LOOKING ASIAN, BUT, AT THE SAME TIME, THEY'RE NOT

01:03:36.000 --> 01:03:36.000

FULLY ASIAN OR QUITE ASIAN OR THEY'RE ALSO OTHER MANY

01:03:36.000 --> 01:03:40.000

DIFFERENT THINGS.

01:03:40.000 --> 01:03:46.000

SO I'M KIND OF EXPLORING THAT IDEA RIGHT NOW.

01:03:46.000 --> 01:03:46.000

THESE ARE MY VERY EARLY WORKS IN THAT -- IN THAT -- HOW TO

01:03:46.000 --> 01:03:48.000

SAY?

01:03:48.000 --> 01:03:53.000

IN THAT SERIES.

01:03:53.000 --> 01:04:01.000

THIS ONE, FOR EXAMPLE, THIS ONE WAS IN OTTAWA.

01:04:01.000 --> 01:04:06.000

THIS WORK IS IN OTTAWA, AND IT ALSO FEATURES MULTICULTURAL

01:04:06.000 --> 01:04:08.000

ARTISTS AND ARTISTS FROM INDIA, BUT IN THIS ONE IT'S KIND

01:04:08.000 --> 01:04:17.000

OF -- THAT'S WHAT I WAS TALKING ABOUT.

01:04:17.000 --> 01:04:21.000

IT'S AN ASIAN-LOOKING WOMAN, BUT SHE WEARS THE CENTRAL ASIAN

01:04:21.000 --> 01:04:26.000

PATTERNED CLOTHES AND I PLAYED WITH AN IMAGE OF A PEACOCK,

01:04:26.000 --> 01:04:27.000

AGAIN, BECAUSE PEACOCK IS A VERY SYMBOLIC IMAGE IN MANY

01:04:27.000 --> 01:04:32.000

CULTURES IN THE WORLD.

01:04:32.000 --> 01:04:37.000

BUT, AT THE SAME TIME, IT REMINDS OF ISLAMIC HEADDRESS, ALSO

01:04:37.000 --> 01:04:41.000

PART OF MY CULTURE, AND SO AGAIN IT'S AN EXPLORATION.

01:04:41.000 --> 01:04:44.000

AS A PERSON I KIND OF -- IT'S AN ONGOING SEARCH FOR

01:04:44.000 --> 01:04:47.000

IDENTITY, AND SO MANY TIMES I'M ALWAYS TOLD THAT I'M NOT

01:04:47.000 --> 01:04:52.000

THIS OR I'M NOT THAT, BUT, AT THE SAME TIME, I'M ALL OF

01:04:52.000 --> 01:04:55.000

THIS, AND IT'S KIND OF CONFUSING TO ME MYSELF AND I THINK

01:04:55.000 --> 01:04:58.000

THIS IS AGAIN -- THIS IS WHERE I'M AT WITH MY ART AND THIS

01:04:58.000 --> 01:05:05.000

IS SOMETHING I WOULD LOVE TO DISCUSS EARLY -- LATER, SORRY,

01:05:05.000 --> 01:05:11.000

IN THE DISCUSSION PART, ABOUT -- ABOUT REPRESENTATION OF

01:05:11.000 --> 01:05:16.000

CULTURES AND ALSO CULTURAL EXPROPRIATION, BECAUSE ONE TIME I

01:05:16.000 --> 01:05:21.000

WAS KIND OF ASKED QUESTIONS WHETHER I CAN REPRESENT WHAT I

01:05:21.000 --> 01:05:24.000

PAINT, AND, AGAIN, IT'S SUCH A PAINFUL QUESTION TO SOMEONE

01:05:24.000 --> 01:05:27.000

LIKE ME WHO AGAIN GOES ON A PERSONAL LEVEL, YES, WHAT AM I?

01:05:27.000 --> 01:05:31.000

AND WHAT CAN I REPRESENT?

01:05:31.000 --> 01:05:33.000

SO I WOULD LOVE TO KIND OF TALK ABOUT THAT AS WELL.

01:05:33.000 --> 01:05:37.000

THAT IS IT.

01:05:37.000 --> 01:05:45.000

THANK YOU VERY MUCH.

01:05:45.000 --> 01:05:45.000

I GO BY -- IT'S THERE IF YOU WANT TO TALK TO ME LATER ON

01:05:45.000 --> 01:05:48.000

SOCIAL MEDIA.

01:05:48.000 --> 01:05:49.000

I WOULD BE HAPPY TO ANSWER YOUR QUESTIONS.

01:05:49.000 --> 01:05:50.000

THANK YOU FOR HAVING ME.

01:05:50.000 --> 01:05:53.000

I HOPE IT WASN'T THAT LONG, TOO LONG.

01:05:53.000 --> 01:05:58.000

>> NO, THAT WAS PERFECT.

01:05:58.000 --> 01:06:01.000

THANK YOU SO MUCH, KSENIYA, FOR SHARING YOUR WORK.

01:06:01.000 --> 01:06:03.000

AND ALSO YOUR JOURNEY.

01:06:03.000 --> 01:06:08.000

IT'S AMAZING.

01:06:08.000 --> 01:06:14.000

I THINK WE HAVE, OF COURSE, THREE WONDERFUL ARTISTS TODAY

01:06:14.000 --> 01:06:23.000

THAT HAVE HAIRD THEIR WORK, AND BECAUSE WE DO WANT TO MOVE

01:06:23.000 --> 01:06:28.000

ON TO EXPLORING A LITTLE BIT MORE ABOUT THIS IDEA OR THIS

01:06:28.000 --> 01:06:30.000

CONCEPT OF WHAT ARE THE BARRIERS THAT YOU CANADIANS OR

01:06:30.000 --> 01:06:34.000  
IMMIGRANT ARTISTS ARE FACING.

01:06:34.000 --> 01:06:42.000  
I'M GOING TO ASK TWO QUESTIONS TO THE THREE OF YOU.

01:06:42.000 --> 01:06:48.000  
I THINK THAT I'M GOING TO DO IT TWO QUESTIONS TOGETHER

01:06:48.000 --> 01:06:51.000  
BECAUSE PROBABLY WITHIN YOUR ANSWERS YOU CAN, YOU KNOW,

01:06:51.000 --> 01:06:52.000  
TOUCH UPON THESE TWO AT THE SAME TIME, OR NOT.

01:06:52.000 --> 01:06:59.000  
LIKE, IT'S REALLY UP TO YOU.

01:06:59.000 --> 01:07:03.000  
BUT THE FIRST QUESTION WILL BE WHAT'S BEEN THE BIGGEST

01:07:03.000 --> 01:07:05.000  
BARRIER THAT YOU HAVE FACED AS A NEW CANADIAN ARTIST WHEN

01:07:05.000 --> 01:07:11.000  
PRODUCING MURALS OR PUBLIC ARTWORKS?

01:07:11.000 --> 01:07:15.000  
AND THE SECOND QUESTION WILL BE DO YOU THINK THAT HAVING A

01:07:15.000 --> 01:07:23.000  
DEFINED AESTHETIC CLEARLY INFLUENCED BY YOUR COUNTRY OF

01:07:23.000 --> 01:07:26.000  
ORIGIN AND ITS VISUAL CORRIDOR CAN BE A BARRIER AS PART

01:07:26.000 --> 01:07:29.000  
OF A LARGER SCALE PUBLIC ART PROJECT?

01:07:29.000 --> 01:07:33.000  
SO WE'RE GOING TO KEEP THE SAME ORDER.

01:07:33.000 --> 01:07:34.000  
SO POONAM, DO YOU WANT TO GO FIRST?

01:07:34.000 --> 01:07:37.000  
>> YEAH, CLAUDIA.

01:07:37.000 --> 01:07:38.000  
I'M GOING TO ASK YOU TO REPEAT THE FIRST QUESTION.

01:07:38.000 --> 01:07:40.000  
SORRY.

01:07:40.000 --> 01:07:43.000

I SHOULD BE MORE PRECISE ON WHAT YOU'RE LOOKING FOR.

01:07:43.000 --> 01:07:44.000

TECHNICAL GLITCH.

01:07:44.000 --> 01:07:47.000

>> NO PROBLEM.

01:07:47.000 --> 01:07:50.000

THE FIRST QUESTION WILL BE, WHAT'S BEEN THE BIGGEST BARRIER

01:07:50.000 --> 01:07:56.000

THAT YOU HAVE FACED AS A NEW CANADIAN ARTIST WHEN PRODUCING

01:07:56.000 --> 01:08:03.000

MURALS OR PUBLIC ARTWORKS?

01:08:03.000 --> 01:08:08.000

>> SO I'VE BEEN VERY GRATEFUL BEING A NEWCOMER ARTIST IN

01:08:08.000 --> 01:08:09.000

CANADA, SO THE BARRIER I WOULD SAY WOULD BE TO GET BIGGER

01:08:09.000 --> 01:08:16.000

WORK IS WHAT I UNDERSTAND.

01:08:16.000 --> 01:08:21.000

THAT FIRST EVEN THOUGH YOU HAVE WORKED IN VARIOUS FORMS AND

01:08:21.000 --> 01:08:22.000

PLATFORMS IN YOUR PREVIOUS COUNTRY, WHEN YOU MOVE AND THEN

01:08:22.000 --> 01:08:26.000

YOU HAVE TO PROVE YOURSELF AGAIN.

01:08:26.000 --> 01:08:31.000

AGAIN YOU HAVE TO -- I FEEL LIKE WE HAVE TO -- WE ARE ROOTED

01:08:31.000 --> 01:08:31.000

FROM ONE PLACE AND WE ARE AGAIN ROOTED BACK INTO A NEW

01:08:31.000 --> 01:08:37.000

LAND.

01:08:37.000 --> 01:08:41.000

AND THAT REALLY TAKES -- AND ALSO WE FACE CHALLENGES BECAUSE

01:08:41.000 --> 01:08:45.000

THERE IS A DIFFERENT PERSPECTIVE ABOUT UNDERSTANDING THE

01:08:45.000 --> 01:08:51.000

ART, AND UNDERSTANDING WHAT WE HAVE ALREADY ACCOMPLISHED,

01:08:51.000 --> 01:08:55.000

AND YOU HAVE TO START AGAIN BY INDULGING WITH A NEW

01:08:55.000 --> 01:08:56.000

PERSPECTIVE OF COMMUNITY WHO MIGHT NOT UNDERSTAND HOW YOUR

01:08:56.000 --> 01:09:03.000

ART GROWS AND WHAT IT REPRESENTS.

01:09:03.000 --> 01:09:08.000

SO I WOULD SAY THE COMMUNICATION AND THE WAY WE GET TO GET

01:09:08.000 --> 01:09:10.000

INVOLVED WITH THE COMMUNITY AND WITH THE PEOPLE IS MOST

01:09:10.000 --> 01:09:15.000

CHALLENGING IS WHAT I FOUND.

01:09:15.000 --> 01:09:24.000

I DO AGREE ON TWO OPPORTUNITIES THAT HAVE ALREADY BEEN GIVEN

01:09:24.000 --> 01:09:27.000

TO THE NEWCOMER ARTIST IS ABSOLUTELY EXTRAORDINARY BECAUSE I

01:09:27.000 --> 01:09:31.000

MIGHT HAVE LEAST EXPECTATION WHEN I MOVED, BUT I HAVE SEEN

01:09:31.000 --> 01:09:33.000

THERE ARE LOTS AND LOTS OF OPPORTUNITIES THAT TORONTO ART

01:09:33.000 --> 01:09:39.000

FOUNDATION, NEIGHBOURHOOD ARTS MURAL ROUTES, THEY GAVE YOU

01:09:39.000 --> 01:09:39.000

TO GIVE YOU A BOOST AND A KICK-START TO HOW YOU WORK WITH

01:09:39.000 --> 01:09:42.000

THE COMMUNITY.

01:09:42.000 --> 01:09:46.000

THEY HELP YOU COMMUNICATE.

01:09:46.000 --> 01:09:50.000

THEY HAVE DEVELOPED A LOT OF THEIR PROGRAMS, AS KSENIYA

01:09:50.000 --> 01:09:53.000

SAID, EVEN I JOINED MURAL ROUTES TO UNDERSTAND AND LEARN

01:09:53.000 --> 01:09:53.000

ABOUT THE MURAL ART HERE, AND I WOULD SAY IT REALLY HELPED

01:09:53.000 --> 01:09:59.000

ME.

01:09:59.000 --> 01:10:03.000

SO MORE LIKE THAT, MORE COMMUNICATION, MORE LEARNING

01:10:03.000 --> 01:10:06.000

ENVIRONMENTS ARE REQUIRED, AND ALSO HOW TO KNOW ABOUT THEM.

01:10:06.000 --> 01:10:09.000

BECAUSE YOU TAKE TIME TO DEVELOP A SOCIAL NETWORK, RIGHT?

01:10:09.000 --> 01:10:15.000

AND TO KNOW ABOUT WHERE YOU HAVE JUST ARRIVED.

01:10:15.000 --> 01:10:15.000

SO I WOULD SAY THAT REALLY NEED A BOOST IS TOTALLY I FEEL

01:10:15.000 --> 01:10:17.000

ABOUT THAT.

01:10:17.000 --> 01:10:21.000

>> THAT'S GREAT.

01:10:21.000 --> 01:10:27.000

THANK YOU SO MUCH FOR SHARING THAT, POONAM.

01:10:27.000 --> 01:10:27.000

AND NOW AITAK, LET ME KNOW IF YOU NEED ME TO REPEAT THE TWO

01:10:27.000 --> 01:10:30.000

QUESTIONS.

01:10:30.000 --> 01:10:33.000

>> NO, THANK YOU.

01:10:33.000 --> 01:10:40.000

AND I THINK POONAM EXPLAINED IT VERY WELL.

01:10:40.000 --> 01:10:40.000

IF I WANT TO BRIEF IT IN TWO WORDS, I WOULD SAY RECOGNITION

01:10:40.000 --> 01:10:48.000

AND CONNECTION.

01:10:48.000 --> 01:10:50.000

THESE ARE THE TWO ASPECTS THAT WE MISS HERE BASICALLY AS NEW

01:10:50.000 --> 01:10:53.000

CANADIAN, OR NEWCOMER ARTISTS.

01:10:53.000 --> 01:10:56.000

BUT, YEAH, POONAM EXPLAINED IT VERY WELL.

01:10:56.000 --> 01:11:02.000

>> YEAH.

01:11:02.000 --> 01:11:08.000

AND THAT'S SOMETHING THAT ME WORKING WITH MANY ARTISTS THAT,

01:11:08.000 --> 01:11:13.000

YEAH, THAT HAVE COME TO MAKE CANADA THEIR HOME, I THINK IT'S

01:11:13.000 --> 01:11:13.000

HAVING THAT PLATFORM, THAT VISIBILITY, RIGHT, WHAT WE ARE

01:11:13.000 --> 01:11:17.000

MISSING.

01:11:17.000 --> 01:11:17.000

KSENIYA DO YOU WANT TO ALSO ADD SOMETHING ELSE TO THE

01:11:17.000 --> 01:11:20.000

CONVERSATION?

01:11:20.000 --> 01:11:24.000

LET ME KNOW IF YOU NEED ME TO REPEAT THE QUESTIONS AGAIN.

01:11:24.000 --> 01:11:25.000

>> IF YOU DON'T MIND, ACTUALLY, SO THAT I STAY ON TOPIC, IF

01:11:25.000 --> 01:11:26.000

YOU DON'T MIND REPEATING, PLEASE.

01:11:26.000 --> 01:11:29.000

>> NO PROBLEM.

01:11:29.000 --> 01:11:33.000

SO WHAT'S BEEN THE BIGGEST BARRIER THAT YOU HAVE FACED AS A

01:11:33.000 --> 01:11:33.000

NEW CANADIAN ARTIST WHEN PRODUCING MURALS OR PUBLIC ART

01:11:33.000 --> 01:11:37.000

WORKS?

01:11:37.000 --> 01:11:44.000

AND DO YOU THINK THAT HAVING A DEFINED AESTHETIC INFLUENCED

01:11:44.000 --> 01:11:48.000

BY YOUR COUNTRY OF ORIGIN AND ITS VISUAL CULTURE HAS OR CAN

01:11:48.000 --> 01:11:49.000

OR HAS BECOME A BARRIER TO BE ABLE TO BE PART OF A LARGER

01:11:49.000 --> 01:11:50.000

SCALE PUBLIC ART PROJECT?

01:11:50.000 --> 01:11:55.000

>> THANK YOU SO MUCH.

01:11:55.000 --> 01:12:01.000

I THINK I'LL START FROM THE LAST QUESTION.

01:12:01.000 --> 01:12:05.000

I THINK I MUST SAY THAT I HAVE BEEN VERY THANKFUL TO BE PART

01:12:05.000 --> 01:12:08.000

OF PROJECTS LIKE -- I LIVED BOTH IN TORONTO -- I HAVE LIVED

01:12:08.000 --> 01:12:13.000

BOTH IN TORONTO AND OTTAWA, AND TO BE INCLUDED IN THE

01:12:13.000 --> 01:12:16.000

PROJECT IN THESE TWO CITIES, AND I FIND I CHOSE CULTURAL

01:12:16.000 --> 01:12:21.000

AESTHETICS FOR THE REASONS MENTIONED EARLIER JUST BECAUSE IT

01:12:21.000 --> 01:12:24.000

WAS SO IMPORTANT TO ME TO REPRESENT MY PART OF THE WORLD AND

01:12:24.000 --> 01:12:27.000

KIND OF, LIKE, START THE CONVERSATION, BUT ALSO JUST AS A

01:12:27.000 --> 01:12:31.000

PERSON I REALLY LOVE NICK PATTERNS AND JUST GENERALLY --

01:12:31.000 --> 01:12:35.000

LOVE ETHNIC -- BUT I KIND OF FEEL SOMETIMES THAT MAYBE

01:12:35.000 --> 01:12:40.000

PERHAPS THAT WAS ALSO WHY I COULD MAKE IT, LIKE, STRAIGHT

01:12:40.000 --> 01:12:41.000

INTO A MURAL ART BECAUSE IT IS KIND OF A HOT TOPIC, AS I

01:12:41.000 --> 01:12:45.000

WOULD REALIZE LATER.

01:12:45.000 --> 01:12:46.000

NOW KIND OF TO SHOWCASE DIVERSITY, WHICH IS GREAT AND I'M

01:12:46.000 --> 01:12:54.000

VERY THANKFUL.

01:12:54.000 --> 01:12:57.000

SO I THINK, IN FACT, PERHAPS IT EVEN HELPED TO HAVE A VERY

01:12:57.000 --> 01:12:58.000

SPECIFIC CULTURAL INFLUENCE, BUT THAT IS MY GUESS.

01:12:58.000 --> 01:12:59.000

[ Laughter ]

01:12:59.000 --> 01:13:08.000  
THAT IS MY ASSUMPTION.

01:13:08.000 --> 01:13:12.000  
BUT THAT IS TO SAY THAT IT IS STILL UP TO CERTAIN LEVEL

01:13:12.000 --> 01:13:16.000  
BECAUSE I WOULDN'T SEE -- AGAIN, AND IT'S ALSO MY

01:13:16.000 --> 01:13:19.000  
ASSUMPTION, BUT I WOULDN'T SEE MYSELF BEING -- OR AT LEAST I

01:13:19.000 --> 01:13:22.000  
HAVEN'T FELT THAT THIS KIND OF VERY SPECIFIC VISUALS WOULD

01:13:22.000 --> 01:13:27.000  
BE WELCOME IF IT WAS A BIGGER WALL, A BIGGER PROJECT.

01:13:27.000 --> 01:13:30.000  
AS IN, LIKE -- I WOULD EVEN DOUBT MAYBE, YOU KNOW, THERE ARE

01:13:30.000 --> 01:13:31.000  
SO MANY OTHER DIASPORAS IN CANADA AND MAYBE UZBEKISTAN IS

01:13:31.000 --> 01:13:34.000  
NOT THE BIGGEST.

01:13:34.000 --> 01:13:37.000  
DO I EVEN HAVE RIGHT TO TAKE THAT SPACE?

01:13:37.000 --> 01:13:41.000  
SO DEFINITELY, LIKE, I WOULD HAVE NO PROBLEMS WITH THAT

01:13:41.000 --> 01:13:43.000  
PAINTING LITTLE BARRIERS, BUT DO -- AGAIN, DO I -- AM I

01:13:43.000 --> 01:13:47.000  
WELCOME TO TAKE BIGGER SPACE?

01:13:47.000 --> 01:13:50.000  
SO THAT WILL BE ON THE PERSONAL LEVEL, BUT ONE, AND AGAIN, I

01:13:50.000 --> 01:13:54.000  
HAVEN'T SEEN A PROJECT THAT SAID, YOU KNOW, THIS IS FOR

01:13:54.000 --> 01:13:58.000  
NEWCOMER ARTISTS OR THIS IS THIS HUGE BIG WALL AND THIS IS

01:13:58.000 --> 01:14:01.000  
FOR DIVERSE CULTURAL AESTHETICS.

01:14:01.000 --> 01:14:04.000  
IF IT'S NOT MENTIONED SPECIFICALLY I WOULDN'T EVEN DARE.

01:14:04.000 --> 01:14:05.000

SO I THINK THERE IS ACTUALLY -- IT'S MORE OF A QUESTION.

01:14:05.000 --> 01:14:14.000

ARE WE WELCOME?

01:14:14.000 --> 01:14:16.000

ARE MORE SPECIFIC DIASPORAS LIKE, AGAIN, UZBEK DIASPORA ARE

01:14:16.000 --> 01:14:19.000

WELCOME AS WELL AS, FOR EXAMPLE, MUCH MORE DIASPORAS WITH

01:14:19.000 --> 01:14:24.000

MUCH LONGER HISTORY?

01:14:24.000 --> 01:14:25.000

MY ANSWER TO THIS AS A HOLM WOULD BE YES BECAUSE -- HUMAN

01:14:25.000 --> 01:14:26.000

WOULD BE YES, BECAUSE EVERYONE BELONGS HERE.

01:14:26.000 --> 01:14:28.000

NOW TODAY IT'S HOME FOR EVERYONE.

01:14:28.000 --> 01:14:35.000

BUT, AGAIN, BUT IS IT SO?

01:14:35.000 --> 01:14:39.000

AND FOR THE SECOND ONE, PERHAPS THIS ALREADY IS AN ANSWER IN

01:14:39.000 --> 01:14:43.000

A WAY, SO I THINK MAYBE IT'S NOT MORE OF A BARRIER, BUT MORE

01:14:43.000 --> 01:14:49.000

OF WHAT I WOULD LOVE TO SEE, A VERY SPECIFIC CALL THAT KIND

01:14:49.000 --> 01:14:49.000

OF ALSO PROVIDES THAT SUPPORT NETWORK TO CREATE THOSE WORKS,

01:14:49.000 --> 01:14:55.000

SPECIFIC WORKS.

01:14:55.000 --> 01:15:01.000

BUT ALSO I MUST SAY IN THIS REGARD ABOUT THAT ISSUE OF

01:15:01.000 --> 01:15:07.000

CULTURAL APPROPRIATION, IT IS VERY UNCLEAR TO ME IN --

01:15:07.000 --> 01:15:08.000

ESPECIALLY AS A NEWCOMER, IT'S A NEW WORD TO ME AND I THINK

01:15:08.000 --> 01:15:09.000

IT'S A CANADIAN CONTEXT FOR ME.

01:15:09.000 --> 01:15:14.000  
I HAVE NEVER EXPERIENCED IT BEFORE.

01:15:14.000 --> 01:15:17.000  
LIKE, WHAT IS IT?

01:15:17.000 --> 01:15:26.000  
AND WHO HAS RIGHT TO PAINT WHAT?

01:15:26.000 --> 01:15:29.000  
AND ME AS A PERSON OF MIXED HERITAGE, CAN I PAINT PARTS OF

01:15:29.000 --> 01:15:35.000  
MY, LIKE, SEGMENTED IDENTITY?

01:15:35.000 --> 01:15:39.000  
IT PARALYZES ME, ESPECIALLY AFTER THAT ONE TIME WHEN AN

01:15:39.000 --> 01:15:44.000  
ORGANIZER KIND OF NOT REFUSED, BUT THEY DIDN'T WANT TO GO

01:15:44.000 --> 01:15:47.000  
WITH SOMETHING THAT, FOR EXAMPLE, HAD ROOTS IN ISLAMIC

01:15:47.000 --> 01:15:47.000  
TRADITION, ASKING WHETHER I HAVE THAT RELIGION, AND I HAVE

01:15:47.000 --> 01:15:51.000  
NO RELIGION.

01:15:51.000 --> 01:15:55.000  
AND SO WHEN I SAID THAT HE SAID, OH, WE BETTER NOT DO.

01:15:55.000 --> 01:15:58.000  
THAT AND I EXPLAINED THAT ISLAMIC ART IS AN ART FORM, AND

01:15:58.000 --> 01:16:01.000  
ARTISTS CAN, IN FACT -- IT'S LIKE ON THE INTERNET, ON

01:16:01.000 --> 01:16:05.000  
WIKIPEDIA THAT PEOPLE CAN DO IT.

01:16:05.000 --> 01:16:08.000  
BUT THEY WOULD FEEL -- THEY WOULD ALSO FEEL CRIPPLED BY

01:16:08.000 --> 01:16:10.000  
BEING JUDGED FOR CULTURE EXPROPRIATION.

01:16:10.000 --> 01:16:10.000  
SO I THINK THERE IS A BIG QUESTION.

01:16:10.000 --> 01:16:15.000  
THANK YOU.

01:16:15.000 --> 01:16:20.000  
>> THAT'S GREAT, KSENIYA.

01:16:20.000 --> 01:16:20.000  
AND I THINK THAT THIS IS A MOMENT TO ASK THOSE QUESTIONS,

01:16:20.000 --> 01:16:24.000  
RIGHT?

01:16:24.000 --> 01:16:29.000  
I THINK THAT HAVING THIS CONVERSATION TODAY AND TRYING TO

01:16:29.000 --> 01:16:34.000  
IDENTIFY WHICH ARE THE BARRIERS AND HOW WE CAN ADDRESS THE

01:16:34.000 --> 01:16:35.000  
CURRENT GAP IS SOMETHING THAT WE NOT NECESSARILY ARE GOING

01:16:35.000 --> 01:16:41.000  
TO SOLVE TODAY, RIGHT?

01:16:41.000 --> 01:16:48.000  
AND IT'S NOT UP TO YOU, TO ANY OF YOU, TO SOLVE OR HAVE THE

01:16:48.000 --> 01:16:52.000  
ANSWER, RATHER THAN I THINK THAT IT'S IMPORTANT TO KEEP THIS

01:16:52.000 --> 01:16:53.000  
CONVERSATION OPEN AND TO BE ABLE TO IDENTIFY THIS IN A MUCH

01:16:53.000 --> 01:16:57.000  
BROADER SPECTRUM, RIGHT?

01:16:57.000 --> 01:17:01.000  
AND TO SEE WHERE THINGS CAN IMPROVE.

01:17:01.000 --> 01:17:01.000  
THAT BEING SAID, I DO HAVE TWO MORE QUESTIONS THAT I WOULD

01:17:01.000 --> 01:17:06.000  
LIKE TO ASK.

01:17:06.000 --> 01:17:07.000  
THAT I WILL KEEP DOING THE SAME THING, KIND OF COMBINING THE

01:17:07.000 --> 01:17:11.000  
TWO OF THEM.

01:17:11.000 --> 01:17:17.000  
AND THIS IS RELATED TO OPPORTUNITIES.

01:17:17.000 --> 01:17:21.000  
AND IF WE FEEL RIGHT NOW, IF YOU FEEL, THAT OFFERING MORE

01:17:21.000 --> 01:17:23.000

OPPORTUNITIES TO IMMIGRANT OR NEWCOMER ARTISTS WILL HELP

01:17:23.000 --> 01:17:27.000

ADDRESS THE CURRENT GAP THAT WE ARE MENTIONING?

01:17:27.000 --> 01:17:27.000

SO WHEN I SAY THE CURRENT GAP, WE'RE TALKING ABOUT THE

01:17:27.000 --> 01:17:32.000

VISIBILITY, RIGHT?

01:17:32.000 --> 01:17:38.000

THE RECOGNITION THAT WE FEEL THAT A NEWCOMER ARTIST REALLY

01:17:38.000 --> 01:17:40.000

STRUGGLE, AND THAT KIND OF NEED OF PROVING YOURSELF INTO A

01:17:40.000 --> 01:17:42.000

NEW CULTURE, RIGHT?

01:17:42.000 --> 01:17:45.000

TO BE ABLE TO BE RECOGNIZED.

01:17:45.000 --> 01:17:51.000

SO THAT WILL BE ONE QUESTION.

01:17:51.000 --> 01:17:55.000

IF WE ARE LACKING OPPORTUNITIES, IF WE NEED MORE

01:17:55.000 --> 01:18:00.000

OPPORTUNITIES IN TERMS OF GRANTS, IN TERMS OF FUNDING, AND

01:18:00.000 --> 01:18:06.000

THE OTHER QUESTION WILL BE IF YOU THINK THAT IN ORDER TO

01:18:06.000 --> 01:18:09.000

ADDRESS THIS ISSUE THERE ARE OTHER IDEAS OR OTHER OPTIONS

01:18:09.000 --> 01:18:12.000

THAT COULD HELP, YOU KNOW, ADDRESS THE GAP.

01:18:12.000 --> 01:18:17.000

SO THAT COULD BE EVEN TRAINING, FOR EXAMPLE.

01:18:17.000 --> 01:18:21.000

THAT'S SOMETHING THAT WE ARE MISSING.

01:18:21.000 --> 01:18:27.000

IF CROSS-COLLABORATION WITH MORE ESTABLISHED ARTISTS, THAT'S

01:18:27.000 --> 01:18:30.000

SOMETHING WHAT WE ARE ALSO LOOKING FOR BECAUSE WE KNOW THAT

01:18:30.000 --> 01:18:30.000

ARTISTS ITSELF CAN WORK SOMETIMES VERY MUCH ON THEIR OWN,

01:18:30.000 --> 01:18:36.000

RIGHT?

01:18:36.000 --> 01:18:39.000

AND HAVING THAT LACK OF CONNECTION, AND ESPECIALLY RIGHT AT

01:18:39.000 --> 01:18:43.000

THE BEGINNING WHEN YOU ARE IN A NEW COUNTRY AND YOU DON'T

01:18:43.000 --> 01:18:48.000

KNOW A LOT OF PEOPLE, HAVING THAT CONNECTION, MEETING OTHER

01:18:48.000 --> 01:18:53.000

ARTISTS, LIKE, LOCAL ARTISTS THAT MAYBE THEY HAVE EXPERIENCE

01:18:53.000 --> 01:18:54.000

DOING THIS, AND FINDING THOSE COLLABORATIONS CAN HELP,

01:18:54.000 --> 01:18:59.000

RIGHT, ALSO ADDRESS THIS ISSUE.

01:18:59.000 --> 01:19:05.000

SO I WOULD LIKE TO KNOW YOUR THOUGHTS ABOUT THIS AND ALSO

01:19:05.000 --> 01:19:10.000

SPECIFICALLY I WOULD LIKE TO START WITH AITAK JUST BECAUSE I

01:19:10.000 --> 01:19:21.000

THINK THAT CERAMIC MURAL IS SOMETHING SO UNIQUE, RIGHT?

01:19:21.000 --> 01:19:26.000

THAT I HAVEN'T SEEN IN CANADA OR PROBABLY THERE ARE A FEW,

01:19:26.000 --> 01:19:33.000

BUT DO YOU THINK THAT THIS IS SPECIFIC TECHNIQUE WILL NEED

01:19:33.000 --> 01:19:36.000

SOME SORT OF, I DON'T KNOW, TRAINING OR -- IT WILL BE A

01:19:36.000 --> 01:19:41.000

TRAINING FROM YOUR PART, FROM YOUR END, RIGHT, IN ORDER TO,

01:19:41.000 --> 01:19:46.000

I DON'T KNOW, HAVE THAT DEVELOP, LIKE, WIDELY?

01:19:46.000 --> 01:19:50.000

DO YOU HAVE -- DO YOU THINK THAT PEOPLE WILL NEED TO LEARN

01:19:50.000 --> 01:19:54.000

MORE ABOUT HOW CERAMIC MURALS ARE BEING DONE IN ORDER TO BE

01:19:54.000 --> 01:19:54.000

ABLE TO DEVELOP ONE OF THESE IN A SCALE LIKE YOU HAVE SHOWN

01:19:54.000 --> 01:19:59.000

US BEFORE?

01:19:59.000 --> 01:20:03.000

>> THANK YOU, CLAUDIA.

01:20:03.000 --> 01:20:11.000

YES.

01:20:11.000 --> 01:20:17.000

I THINK AS I MENTIONED, SPECIFIC ART FORMS NEED TO FIT IN AN

01:20:17.000 --> 01:20:19.000

AREA OF FAMILIARITY AND EXPERIENCE TO BE RECOGNIZED, AND TO

01:20:19.000 --> 01:20:32.000

BE RECOGNIZED AND BE VALUABLE IN ANY AREA IN THE WORK.

01:20:32.000 --> 01:20:41.000

SO IF, FOR EXAMPLE, MY FORM OF ART IS NOT AS MANY AS, LIKE,

01:20:41.000 --> 01:20:43.000

IN IRAN, MY BACKGROUND, HOW CAN I EXPECT PEOPLE WOULD SEE IT

01:20:43.000 --> 01:20:49.000

VALUABLE OR, YOU KNOW, RECOGNIZED AS AN ART FORM?

01:20:49.000 --> 01:21:01.000

YOU KNOW WHAT I THINK?

01:21:01.000 --> 01:21:06.000

I THINK IN TERMS OF HAVING AN ACCENT IN THE PUBLIC ART REALM

01:21:06.000 --> 01:21:07.000

YOU HAVE -- WE HAVE TO HAVE, FIRST OF ALL, RESEARCHERS.

01:21:07.000 --> 01:21:17.000

WHAT IS MISSING?

01:21:17.000 --> 01:21:18.000

WHAT IS NEEDED, AND WHAT ARE THE WAYS TO ADDRESS THAT

01:21:18.000 --> 01:21:20.000

WITHOUT ANY RESEARCH.

01:21:20.000 --> 01:21:29.000

WE CANNOT DO THE JOB.

01:21:29.000 --> 01:21:40.000

LIKE, WE PROBABLY CAN, BUT WE JUST TOUCH THE SURFACE.

01:21:40.000 --> 01:21:44.000

SO THE FIRST THING KIND OF RESEARCH, I UNDERSTAND THAT

01:21:44.000 --> 01:21:50.000

TORONTO ART FOUNDATION AND TORONTO ART COUNCIL IS DOING A

01:21:50.000 --> 01:21:59.000

LOT OF WORK, AND I'M REALLY GRATEFUL FOR THEM.

01:21:59.000 --> 01:22:06.000

BUT RESEARCH IS NEEDED TOO MAYBE BY EDUCATIONAL SYSTEM,

01:22:06.000 --> 01:22:10.000

MAYBE BY THE OTHER ORGANIZATIONS WHO ARE INVOLVED IN THE ART

01:22:10.000 --> 01:22:16.000

SCENE, LIKE THE CITY OF TORONTO.

01:22:16.000 --> 01:22:16.000

AND THE OTHER QUESTION YOU HAD WAS -- SORRY.

01:22:16.000 --> 01:22:18.000

>> YES.

01:22:18.000 --> 01:22:23.000

IT'S OKAY.

01:22:23.000 --> 01:22:29.000

IT WAS RELATED TO THE OPPORTUNITIES, IF WE HAVE ENOUGH

01:22:29.000 --> 01:22:29.000

OPPORTUNITIES FOR NEWCOMER OR IMMIGRANT ARTISTS AT THIS

01:22:29.000 --> 01:22:32.000

POINT.

01:22:32.000 --> 01:22:38.000

IF THERE ARE OTHER OPPORTUNITIES, FOR EXAMPLE, LIKE TRAINING

01:22:38.000 --> 01:22:38.000

OR CROSS COLLABORATIONS WITH OTHER ARTISTS THAT MIGHT HELP

01:22:38.000 --> 01:22:40.000

ALSO.

01:22:40.000 --> 01:22:49.000

>> YEAH, YEAH, DEFINITELY.

01:22:49.000 --> 01:22:52.000

BUT I MENTIONED THE RESEARCH ACTUALLY BECAUSE PROBABLY THE

01:22:52.000 --> 01:22:52.000

RESEARCH WE CAN FIND OUT THAT MY ART FORM IS NOT PROPER FOR

01:22:52.000 --> 01:22:53.000  
CANADA.

01:22:53.000 --> 01:22:54.000  
[ Laughter ]

01:22:54.000 --> 01:22:55.000  
YOU KNOW.

01:22:55.000 --> 01:23:02.000  
LIKE, IT'S POSSIBLE, RIGHT?

01:23:02.000 --> 01:23:07.000  
BUT I MEAN, WE HAVE TO HAVE THE ANSWERS.

01:23:07.000 --> 01:23:14.000  
I'M TIRED OF GOING TO DIFFERENT PLACES, EVEN THE DEVELOPERS,

01:23:14.000 --> 01:23:21.000  
THE PRIVATE SECTOR, OR, YOU KNOW, ANYWHERE ELSE AND THEY

01:23:21.000 --> 01:23:28.000  
DON'T KNOW WHAT TO SAY OR THEY REJECT ME BECAUSE THEY SAY,

01:23:28.000 --> 01:23:31.000  
WELL, LIKE, THEY ARE SCEPTICAL ABOUT THIS ART FORM BECAUSE

01:23:31.000 --> 01:23:45.000  
THEY ARE AFRAID OF DOING A NEW THING.

01:23:45.000 --> 01:23:48.000  
THEY ARE NOT VERY OPEN TO WELCOME, AS I SAID, ACCENT.

01:23:48.000 --> 01:23:52.000  
SO RESEARCH IS NEEDED.

01:23:52.000 --> 01:23:55.000  
AND THE OPPORTUNITIES -- OF COURSE, THERE ARE A LOT OF

01:23:55.000 --> 01:24:00.000  
OPPORTUNITIES LIKE BY CITY OF TORONTO EVEN.

01:24:00.000 --> 01:24:10.000  
I SAT IN A JURY THIS YEAR.

01:24:10.000 --> 01:24:10.000  
IT WAS A PARTNERSHIP PROGRAM WHICH HAS A LOT OF BIG PROJECTS

01:24:10.000 --> 01:24:15.000  
IN IT.

01:24:15.000 --> 01:24:15.000  
BUT I SEE THAT NOT, LIKE, NONE OF THE PARTICIPANTS ARE

01:24:15.000 --> 01:24:16.000  
NEWCOMERS.

01:24:16.000 --> 01:24:27.000  
NONE OF THEM.

01:24:27.000 --> 01:24:28.000  
THAT'S BECAUSE THERE ARE NOT GOOD INFORMATION CIRCULATED IN

01:24:28.000 --> 01:24:33.000  
THE COMMUNITY.

01:24:33.000 --> 01:24:38.000  
AND AS KAY MENTIONED, MAYBE BECAUSE WE ARE NOT FULLY AWARE

01:24:38.000 --> 01:24:43.000  
OF WHAT IS GOING ON IN THE ART SCENE AND HOW WE CAN APPLY,

01:24:43.000 --> 01:24:49.000  
HOW WE CAN GET THE RECOGNITION, HOW WE CAN, YOU KNOW, GO

01:24:49.000 --> 01:24:50.000  
STEP BY STEP INTO PUBLIC ART REALM.

01:24:50.000 --> 01:24:55.000  
AND IT IS HARD.

01:24:55.000 --> 01:24:55.000  
WHEN YOU ARE NEW IN THE ENVIRONMENT, IT IS NOT EASY TO FIND

01:24:55.000 --> 01:25:01.000  
YOUR WAY.

01:25:01.000 --> 01:25:05.000  
YOU NEED THE INFORMATION.

01:25:05.000 --> 01:25:08.000  
YOU NEED DIFFERENT COLLABORATION IN THE CITY.

01:25:08.000 --> 01:25:15.000  
AND IT'S NOT ONLY TORONTO.

01:25:15.000 --> 01:25:23.000  
I RECENTLY MOVED TO YORK REGION AND BASICALLY IT'S VERY,

01:25:23.000 --> 01:25:23.000  
VERY LOW OPPORTUNITY IN YORK REGION THAN TORONTO

01:25:23.000 --> 01:25:23.000  
UNFORTUNATELY.

01:25:23.000 --> 01:25:31.000  
IT'S -- YEAH.

01:25:31.000 --> 01:25:34.000  
SO THAT'S ANOTHER ASPECT OF PUBLIC ART.

01:25:34.000 --> 01:25:39.000  
THERE ARE EVEN -- IF YOU GO TO THE WEBSITE OF THE YORK

01:25:39.000 --> 01:25:42.000  
REGION MUNICIPALITY YOU SEE PUBLIC ART TERM AND YOU SEE

01:25:42.000 --> 01:25:43.000  
THERE ARE POLICIES, BUT THERE ARE NOT A LOT OF OPPORTUNITY.

01:25:43.000 --> 01:25:50.000  
I WROTE TO THEM.

01:25:50.000 --> 01:25:57.000  
I EXPLAINED MY WORK AND I'VE DONE A LOT OF THINGS, BUT,

01:25:57.000 --> 01:25:59.000  
YEAH, AGAIN, CONNECTION AND RECOGNITION ARE THE KEYS HERE.

01:25:59.000 --> 01:26:04.000  
>>> ABSOLUTELY, AITAK, I DEFINITELY HEAR YOU.

01:26:04.000 --> 01:26:10.000  
AND I THINK THAT ALL OF YOU HAVE BROUGHT AND TOUCHED UPON,

01:26:10.000 --> 01:26:10.000  
LIKE, VERY IMPORTANT ASPECTS THAT COULD DEFINITELY HELP,

01:26:10.000 --> 01:26:14.000  
RIGHT?

01:26:14.000 --> 01:26:19.000  
ADDRESS THIS SITUATION, BUT BECAUSE I WANT TO BE MINDFUL, I

01:26:19.000 --> 01:26:21.000  
KNOW THAT POONAM, YOU HAVEN'T ANSWERED THE LAST COUPLE

01:26:21.000 --> 01:26:30.000  
QUESTIONS, BUT I WANT TO BE MINDFUL ABOUT THE TIME.

01:26:30.000 --> 01:26:33.000  
AND WE DO HAVE PEOPLE THAT MIGHT BE INTERESTED ALSO IN

01:26:33.000 --> 01:26:36.000  
ASKING MORE QUESTIONS THAT COULD BE ACTUALLY RELATED TO THE

01:26:36.000 --> 01:26:36.000  
ONES THAT I HAVE ALREADY MENTIONED, SO, MARTA, HOW ARE WE

01:26:36.000 --> 01:26:39.000  
DOING WITH TIME?

01:26:39.000 --> 01:26:49.000

AND HOW ARE WE DOING WITH QUESTIONS FROM THE AUDIENCE?

01:26:49.000 --> 01:26:52.000

>> WELL, SO FAR WE ONLY HAVE ONE QUESTION.

01:26:52.000 --> 01:26:57.000

AND I THINK INES WILL BE SHARING THAT WITH ME.

01:26:57.000 --> 01:27:01.000

IF I RECALL CORRECTLY IT WAS A QUESTION FOR KSENIYA AND IT

01:27:01.000 --> 01:27:06.000

WAS AROUND WHETHER YOU WERE USING STENCILS WHEN WORKING ON

01:27:06.000 --> 01:27:08.000

THE CONCRETE BARRIERS, AND WHETHER YOU SHOWED US?

01:27:08.000 --> 01:27:09.000

>> YES, I ANSWERED IN THE CHAT AS WELL.

01:27:09.000 --> 01:27:10.000

I DID USE A STENCIL.

01:27:10.000 --> 01:27:11.000

>> THANK YOU.

01:27:11.000 --> 01:27:11.000

>> THANK YOU.

01:27:11.000 --> 01:27:14.000

THANK YOU.

01:27:14.000 --> 01:27:16.000

>> OKAY.

01:27:16.000 --> 01:27:18.000

>> WE HAVE ONE QUESTION.

01:27:18.000 --> 01:27:22.000

JUST GOT IN.

01:27:22.000 --> 01:27:26.000

THIS IS FROM STEPHANIE.

01:27:26.000 --> 01:27:29.000

TO THE TRUEST POINT OF NOT ENOUGH CONNECTIONS AND

01:27:29.000 --> 01:27:32.000

OPPORTUNITIES WITH NEWCOMER COMMUNITIES, WHAT WOULD YOU LIKE

01:27:32.000 --> 01:27:33.000

TO SEE ORGANIZATIONS DO TO MAKE OR DEVELOP THEM?

01:27:33.000 --> 01:27:38.000  
SO WHAT CAN CHANGE?

01:27:38.000 --> 01:27:40.000  
>> FROM AN ORGANIZATION PERSPECTIVE, RIGHT?

01:27:40.000 --> 01:27:46.000  
>> YES.

01:27:46.000 --> 01:27:47.000  
LIKE, FOR EXAMPLE, LIKE, YOU KNOW, ART SERVICE ORGANIZATION

01:27:47.000 --> 01:27:48.000  
LIKE MURAL ROUTES, FOR EXAMPLE.

01:27:48.000 --> 01:27:51.000  
>> OKAY.

01:27:51.000 --> 01:27:52.000  
WHO WANTS TO GO?

01:27:52.000 --> 01:27:55.000  
KSENIYA, GO AHEAD.

01:27:55.000 --> 01:27:59.000  
>> THANK YOU.

01:27:59.000 --> 01:28:00.000  
I THINK IT'S ALSO CONNECTED TO ACTUALLY A PREVIOUS QUESTION

01:28:00.000 --> 01:28:05.000  
AS WELL, CLAUDIA.

01:28:05.000 --> 01:28:05.000  
I MUST SAY THAT I THINK I HAVE MADE IT INTO MURAL ART THANKS

01:28:05.000 --> 01:28:11.000  
TO MURALLISM.

01:28:11.000 --> 01:28:14.000  
IT'S JUST I LUCKED OUT THAT THAT PROGRAM WAS THERE -- MURAL

01:28:14.000 --> 01:28:17.000  
ROUTES -- IF I DIDN'T HAVE THAT I WOULD BE TOTALLY LOST IN

01:28:17.000 --> 01:28:22.000  
THE WORLD OF ARTS IN THE NEW COUNTRY, NEW CITY.

01:28:22.000 --> 01:28:28.000  
SO I THINK IT'S FOR ONE, WE TALKED ABOUT CONNECTION, AND I

01:28:28.000 --> 01:28:32.000  
AGREE WITH AITAK, BUT IF LOCAL ART SERVICE ORGANIZATIONS

01:28:32.000 --> 01:28:36.000

COULD BE -- COULD DO MORE OF, LIKE, REGULAR PROJECTS, DON'T

01:28:36.000 --> 01:28:39.000

WAIT UNTIL THE BIG PROJECT BY MURAL ROUTES, BUT ON REGULAR

01:28:39.000 --> 01:28:39.000

BASIS THERE WOULD BE SOME SORT OF EVENTS THAT WOULD KIND OF

01:28:39.000 --> 01:28:44.000

INTRODUCE YOU.

01:28:44.000 --> 01:28:51.000

AND NETWORK IS KEY FOR SURE BECAUSE IT'S JUST HOW IT WORKS.

01:28:51.000 --> 01:28:54.000

SO THAT -- AND ALSO JUST TO MENTION MENTORSHIP.

01:28:54.000 --> 01:28:59.000

I FIND -- I MOVE TO CANADA -- IT'S BEEN ONLY FOUR YEARS FOR

01:28:59.000 --> 01:29:01.000

ME IN CANADA, BUT I LIVED ELSEWHERE THAN UZBEKISTAN AND I

01:29:01.000 --> 01:29:02.000

WAS WORKING AS AN ADMINISTRATOR.

01:29:02.000 --> 01:29:06.000

I WORKED ALREADY IN ENGLISH.

01:29:06.000 --> 01:29:10.000

SO THAT KIND OF -- THAT'S WHY I COULD APPLY FOR GRANTS AND

01:29:10.000 --> 01:29:12.000

GET THEM, BUT STRAIGHTFORWARD, IF I MOVED STRAIGHT FROM

01:29:12.000 --> 01:29:18.000

UZBEKISTAN TO CANADA, I WOULDN'T BE ABLE TO DO IT.

01:29:18.000 --> 01:29:19.000

FOR ONE, MY ENGLISH WOULD NOT BE AT THAT CERTAIN LEVEL.

01:29:19.000 --> 01:29:24.000

AND SECOND, THERE IS A HUGE GAP.

01:29:24.000 --> 01:29:24.000

HOWEVER, UZBEKISTAN IS A BEAUTIFUL COUNTRY, WE HAVE A HUGE

01:29:24.000 --> 01:29:28.000

TECHNOLOGICAL GAP.

01:29:28.000 --> 01:29:32.000

AND I WOULDN'T BE ABLE TO PUT MY APPLICATION IN A NICE WAY

01:29:32.000 --> 01:29:32.000  
SO THAT I GET IT PRETTY MUCH, AND ALSO I WOULDN'T KNOW LOCAL

01:29:32.000 --> 01:29:36.000  
CONTEXT.

01:29:36.000 --> 01:29:36.000  
EVEN THAT, I HAD ARTS ADMIN BACKGROUND, IT WASN'T EASY FOR

01:29:36.000 --> 01:29:40.000  
ME AS WELL.

01:29:40.000 --> 01:29:42.000  
LIKE, I GOT TOTAL HE REJECTIONS FIRST TWO YEARS UNTIL I

01:29:42.000 --> 01:29:46.000  
UNDERSTOOD WHAT'S GOING ON AND HOW I CAN DO IT.

01:29:46.000 --> 01:29:51.000  
SO I THINK MENTORSHIP IN TERMS OF CONNECTING ARTISTS WITH A

01:29:51.000 --> 01:29:54.000  
MENTOR WHO KIND OF HELP THEM TO APPLY FOR GRANTS AND GET THE

01:29:54.000 --> 01:29:54.000  
PROJECTS DONE, EVEN JUST DONE, BECAUSE ONE THING IS TO GET

01:29:54.000 --> 01:29:57.000  
THE PROJECT.

01:29:57.000 --> 01:29:57.000  
ANOTHER THING YOU DON'T KNOW HOW TO DO IT IN CANADA.

01:29:57.000 --> 01:29:58.000  
YOU DON'T KNOW BUDGETS.

01:29:58.000 --> 01:30:01.000  
YOU DIDN'T KNOW ANYTHING.

01:30:01.000 --> 01:30:05.000  
BUT SO THAT'S VERY IMPORTANT WHICH I FIND.

01:30:05.000 --> 01:30:10.000  
>> I TOTALLY AGREE.

01:30:10.000 --> 01:30:10.000  
POONAM, YES, PLEASE FEEL FREE TO CONTINUE THE CONVERSATION.

01:30:10.000 --> 01:30:11.000  
GO AHEAD.

01:30:11.000 --> 01:30:14.000  
>> THANK YOU, CLAUDIA.

01:30:14.000 --> 01:30:19.000

I WOULD SAY KSENIYA HAS PUT IT SO BEAUTIFULLY.

01:30:19.000 --> 01:30:22.000

MENTORSHIP WAS GOING IN MY MIND THROUGHOUT BECAUSE ACTUALLY

01:30:22.000 --> 01:30:25.000

YOU ARE TRULY LOST WHEN YOU ARRIVE IN A NEW COUNTRY, AND

01:30:25.000 --> 01:30:30.000

IT'S SO MUCH DIFFERENT EXPECTATION FROM AN ARTIST.

01:30:30.000 --> 01:30:30.000

THE ARTIST HAS TO BE A PROJECT MANAGER, HAS TO WRITE HUGE

01:30:30.000 --> 01:30:35.000

GRANTS.

01:30:35.000 --> 01:30:36.000

MANY ARTISTS DOESN'T EVEN KNOW ENGLISH, WHICH REALLY IS A

01:30:36.000 --> 01:30:40.000

BARRIER FOR THEM.

01:30:40.000 --> 01:30:43.000

SO I WOULD SAY SIMPLY FIND THE PROCESS EVEN THOUGH THEY ARE

01:30:43.000 --> 01:30:47.000

OPPORTUNITIES, MANY OF THEM MIGHT NOT BE ABLE TO APPLY FOR

01:30:47.000 --> 01:30:47.000

THAT BECAUSE IT HAS TO BE SIMPLIFIED FOR THEM TO BEGIN WITH,

01:30:47.000 --> 01:30:51.000

RIGHT?

01:30:51.000 --> 01:30:55.000

AND MENTORSHIP WOULD WORK BEST FOR THAT BECAUSE PEOPLE LIKE

01:30:55.000 --> 01:30:58.000

ME WHO HAVE LEARNED FROM OUR MISTAKES AND WE HAD A LOT OF

01:30:58.000 --> 01:31:02.000

GOOD OPPORTUNITIES AND, LIKE, ALL THESE WE WERE ABLE TO

01:31:02.000 --> 01:31:06.000

AVAIL, SO AT LEAST WE'LL BE ABLE TO SHARE OUR THOUGHT AND

01:31:06.000 --> 01:31:10.000

MAYBE EVEN THOUGH THEY WERE TRYING TO DO -- IT MIGHT TAKE

01:31:10.000 --> 01:31:13.000

FOUR YEARS FOR THEM, BUT MAYBE WE ARE TRYING TO PERTAIN IN

01:31:13.000 --> 01:31:15.000

BEING A TEAM, IT MIGHT COME UP, LIKE, WITHIN A YEAR THEY ARE

01:31:15.000 --> 01:31:18.000

FEELING MORE CONFIDENT AND GOING AHEAD ON THEIR OWN.

01:31:18.000 --> 01:31:22.000

SO MENTORSHIP DEFINITELY MAKES A LOT OF DIFFERENCE.

01:31:22.000 --> 01:31:25.000

AND TRAINING DEFINITELY A LOT OF TRAINING IS REQUIRED.

01:31:25.000 --> 01:31:29.000

JUST LIKE MURAL ROUTES HAVE THE TRAINING, THERE SHOULD BE

01:31:29.000 --> 01:31:32.000

MORE TRAININGS, JUST NOT IN MURAL ART, BUT TO ALSO HAVE

01:31:32.000 --> 01:31:36.000

SESSIONS LIKE WHAT AITAK WAS SHOWING US.

01:31:36.000 --> 01:31:37.000

IT'S NOT JUST ABOUT THE MURAL ART OR NOT JUST ABOUT THE

01:31:37.000 --> 01:31:39.000

ENVIRONMENT OF CANADA.

01:31:39.000 --> 01:31:45.000

LIKE, THE WAY PROJECTS ARE IN CANADA.

01:31:45.000 --> 01:31:47.000

IT SHOULD ALSO BE ABOUT WHAT KSENIYA OR AITAK OR POONAM

01:31:47.000 --> 01:31:50.000

BRINGS ON TO THE TABLE.

01:31:50.000 --> 01:31:51.000

THAT SESSION SHOULD ALSO BE THERE TO DISCUSS ABOUT THOSE ART

01:31:51.000 --> 01:31:56.000

FORMS WITH THE COMMUNITY MEMBER.

01:31:56.000 --> 01:32:00.000

THAT'S HOW IT WILL BE KIND OF A FUSION WHAT WE REALLY WANT

01:32:00.000 --> 01:32:00.000

TO HAVE, A BALANCE AND EQUITY, EQUALITY THAT WE ARE LOOKING

01:32:00.000 --> 01:32:04.000

FOR.

01:32:04.000 --> 01:32:08.000

UNLESS WE EXPLAIN OURSELF, UNLESS SOMEBODY'S HERE TO LISTEN

01:32:08.000 --> 01:32:09.000

ABOUT WHAT WE ARE TRYING TO EXPLAIN, THEN WE CANNOT SHARE

01:32:09.000 --> 01:32:12.000

WHAT IS HAPPENING.

01:32:12.000 --> 01:32:15.000

WHEN AITAK WAS SHOWING I WAS TRULY FASCINATED WITH THE

01:32:15.000 --> 01:32:18.000

SCULPTURES THAT WERE SHOWING, ENDED I FEEL LIKE I SHOULD WORK

01:32:18.000 --> 01:32:20.000

WITH HER -- AND I FEEL LIKE I SHOULD WORK WITH HER AND

01:32:20.000 --> 01:32:20.000

CREATE SOMETHING THAT COMES FROM MY CULTURE AND TO HER,

01:32:20.000 --> 01:32:22.000

RIGHT?

01:32:22.000 --> 01:32:26.000

AND THAT'S TRULY CANADIAN WHAT I BELIEVE, RIGHT?

01:32:26.000 --> 01:32:29.000

SO I FEEL THAT THAT'S WHAT WE ARE ALL ABOUT, AND THAT'S WHAT

01:32:29.000 --> 01:32:31.000

WE SHOULD REPRESENT IN ART.

01:32:31.000 --> 01:32:36.000

>> CAN I ADD SOMETHING VERY QUICKLY?

01:32:36.000 --> 01:32:36.000

>> YES, WE'RE RUNNING OUTS OF TIME, SO QUICKLY, PLEASE --

01:32:36.000 --> 01:32:38.000

OUT.

01:32:38.000 --> 01:32:44.000

>> OKAY.

01:32:44.000 --> 01:32:49.000

SO I REGISTERED A NON-PROFIT ORGANIZATION BACK IN 2015,

01:32:49.000 --> 01:32:56.000

WORKING WITH NEW CANADIAN ARTISTS, AND I JUST WANT TO SAY IT

01:32:56.000 --> 01:33:00.000

IS REALLY, REALLY, REALLY HARD TO WORK AS A SMALL -- AND I

01:33:00.000 --> 01:33:03.000

NOMAR ATLANTA KNOWS IT WELL BECAUSE -- KNOW MARTA KNOWS IT

01:33:03.000 --> 01:33:05.000

WELL BECAUSE WE SOMEHOW STARTED THE ORGANIZATION AT THE SAME

01:33:05.000 --> 01:33:14.000

TIME WITHOUT KNOWING EACH OTHER, AND DOING THE SAME THING.

01:33:14.000 --> 01:33:20.000

BUT -- SO IT'S REALLY HARD FOR A NEWCOMER, EVEN IF YOU HAVE

01:33:20.000 --> 01:33:22.000

LONG-TIME EXPERIENCE AS AN ART ADMIN OR MENTOR OR ARTIST OR

01:33:22.000 --> 01:33:30.000

WHATEVER, IN A NEW ENVIRONMENT.

01:33:30.000 --> 01:33:34.000

SO THIS IS ANOTHER THING THAT I WOULD EXPECT TO GET MORE

01:33:34.000 --> 01:33:45.000

SUPPORT FROM THE MORE ESTABLISHED ART ORGANIZATIONS, TO WORK

01:33:45.000 --> 01:33:48.000

WITH US, TO CONNECT WITH US, AND TO HELP US BECAUSE THESE

01:33:48.000 --> 01:33:54.000

ORGANIZATIONS LIKE AIRSA ARE NEWCOMER LED ORGANIZATIONS, SO

01:33:54.000 --> 01:33:54.000

WE CAN ADDRESS THE DIFFICULTIES I BELIEVE BETTER THAN THE

01:33:54.000 --> 01:33:57.000

OTHERS.

01:33:57.000 --> 01:34:01.000

SO --

01:34:01.000 --> 01:34:04.000

>> THANKS, AITAK, FOR THOSE FINAL WORDS.

01:34:04.000 --> 01:34:07.000

IT'S 6:33, SO WE ARE A LITTLE BIT OVER TIME.

01:34:07.000 --> 01:34:15.000

SO I THINK IT'S TIME TO WRAP IT UP.

01:34:15.000 --> 01:34:16.000

I THINK INES HAS SOMETHING TO SHARE WITH, YOU KNOW, OUR

01:34:16.000 --> 01:34:20.000

SESSION PARTICIPANTS.

01:34:20.000 --> 01:34:21.000

YES, SO INES, IF YOU WANT TO TAKE IT OVER AND THEN I'LL WRAP

01:34:21.000 --> 01:34:21.000  
IT UP VERY QUICKLY.

01:34:21.000 --> 01:34:25.000  
>> YES.

01:34:25.000 --> 01:34:29.000  
I JUST WANT TO SAY THANK YOU, EVERYONE, FOR YOUR INCREDIBLE

01:34:29.000 --> 01:34:34.000  
COMMENT ABOUT, YOU KNOW, YOUR NEWCOMER EXPERIENCES.

01:34:34.000 --> 01:34:38.000  
YOU KNOW, I AM MYSELF -- I'VE RECENTLY GOT MY CANADIAN

01:34:38.000 --> 01:34:42.000  
CITIZENSHIP, AND I HAVE WORKED WITH NEWCOMERS IN THE PAST

01:34:42.000 --> 01:34:44.000  
FIVE YEARS, AND I THINK I HAVE BEEN TOUCHED BY EVERY SINGLE

01:34:44.000 --> 01:34:46.000  
PERSON THAT I HAVE SUPPORTED.

01:34:46.000 --> 01:34:49.000  
AND IT HAS BEEN FANTASTIC.

01:34:49.000 --> 01:34:52.000  
SO ALL YOUR COMMENTS ARE VERY MEANINGFUL.

01:34:52.000 --> 01:34:53.000  
I HAVE BEEN TAKING NOTES, AND THEY WILL BE SHARED WITH THE

01:34:53.000 --> 01:34:54.000  
REST OF MY TEAM.

01:34:54.000 --> 01:35:01.000  
SO THANK YOU VERY MUCH.

01:35:01.000 --> 01:35:05.000  
AND THE THING I WANTED TO SHARE IS WE ARE GOING TO BE

01:35:05.000 --> 01:35:05.000  
HOSTING A WORKSHOP ABOUT INTERSECTION OF LEGAL RIGHTS AND

01:35:05.000 --> 01:35:10.000  
PUBLIC ART.

01:35:10.000 --> 01:35:16.000  
WE KNOW THAT THERE IS A LOT OF QUESTIONS ABOUT THAT, SO THAT

01:35:16.000 --> 01:35:16.000  
WORKSHOP IS GOING TO BE TAKING PLACE ON DECEMBER 7th AT

01:35:16.000 --> 01:35:21.000

6:00 p.m.

01:35:21.000 --> 01:35:24.000

AND I WILL BE SHARING THE INFORMATION WITH MARTA SO SHE CAN

01:35:24.000 --> 01:35:30.000

DISTRIBUTE IT TO EVERYONE WHO ATTENDED THIS SESSION.

01:35:30.000 --> 01:35:34.000

BUT WE'RE GOING TO BE TALKING ABOUT OWNERSHIP, INTELLECTUAL

01:35:34.000 --> 01:35:36.000

PROPERTY, YOU KNOW WHAT, AND, YEAH, SO I THINK IT WILL BE

01:35:36.000 --> 01:35:42.000

REALLY, REALLY INTERESTING.

01:35:42.000 --> 01:35:45.000

AND I WAS ALSO ASKED TO BRIEFLY DO A BIT OF A PUSH FOR THE

01:35:45.000 --> 01:35:50.000

TORONTO ARTS FOUNDATION AWARDS.

01:35:50.000 --> 01:35:58.000

THEY ARE \$10,000 AWARDS FOR THE BREAKTHROUGH -- BREAKTHROUGH

01:35:58.000 --> 01:36:00.000

ARTIST AWARD, AND \$20,000 FOR THE ARTS FOR YOUTH AWARD.

01:36:00.000 --> 01:36:08.000

SO TAKE A LOOK AT IT.

01:36:08.000 --> 01:36:08.000

IF YOU KNOW SOMEONE OR IF YOU WANT TO NOMINATE YOURSELF, YOU

01:36:08.000 --> 01:36:12.000

KNOW, PLEASE DO.

01:36:12.000 --> 01:36:13.000

IT'S A GREAT OPPORTUNITY, AND A GREAT, YOU KNOW, RECOGNITION

01:36:13.000 --> 01:36:16.000

FOR ALL ARTISTS.

01:36:16.000 --> 01:36:17.000

SO, YEAH, THAT WAS IT.

01:36:17.000 --> 01:36:20.000

THANK YOU, MARTA.

01:36:20.000 --> 01:36:23.000

>> THANKS SO MUCH, INES, FOR SHARING THAT.

01:36:23.000 --> 01:36:26.000

WE WILL DEFINITELY SHARE ABOUT THE WORKSHOP WITH OUR

01:36:26.000 --> 01:36:26.000

PARTICIPANTS AND, LIKE, THE PARTICIPANTS OF THE LARGER

01:36:26.000 --> 01:36:27.000

SYMPOSIUM FOR SURE.

01:36:27.000 --> 01:36:32.000

THAT'S AN INTERESTING TOPIC.

01:36:32.000 --> 01:36:40.000

I JUST WANT TO SAY THANK YOU ON BEHALF OF MURAL ROUTES TO

01:36:40.000 --> 01:36:41.000

AITAK, CLAUDIA, POONAM, KSENIYA.

01:36:41.000 --> 01:36:45.000

THANK YOU FOR THIS REALLY GREAT CONVERSATION.

01:36:45.000 --> 01:36:48.000

IT WAS REALLY GREAT TO LEARN ABOUT, YOU KNOW, LIKE, WHY YOU

01:36:48.000 --> 01:36:52.000

DO WHAT YOU DO AS ARTISTS, AND THAT WAS REALLY OUTSTANDING.

01:36:52.000 --> 01:36:58.000

I REALLY HOPE THAT EVERYBODY ENJOYED.

01:36:58.000 --> 01:37:03.000

AND JUST ALL I HAVE TO SAY REALLY IS, LIKE, THOSE OF YOU WHO

01:37:03.000 --> 01:37:07.000

ARE PART OF THE SYMPOSIUM, LIKE, WE'RE HAVING OUR FINAL DAY

01:37:07.000 --> 01:37:11.000

TOMORROW, SO THE SESSION IN THE MORNING WILL START AT 1:00.

01:37:11.000 --> 01:37:11.000

WE WILL BE SENDING OUT E-MAILS AS WE DO EVERY DAY WITH

01:37:11.000 --> 01:37:11.000

REMINDERS.

01:37:11.000 --> 01:37:15.000

YEAH.

01:37:15.000 --> 01:37:16.000

THANK YOU SO MUCH FOR TUNING IN, AND I HOPE YOU HAVE A

01:37:16.000 --> 01:37:17.000

REALLY NICE REST OF YOUR EVENING.

