



I CARRY
EGYPT IN
MY HAIR
IN MY

CLO-
THES.

I CARRY EGYPT
PT IN MY VO-
ICE, IN MY
LIPS, IN MY
BUTT, IN MY
EYES, IN MY HOME

I CARRY
EGYPT IN MY
HANDS, IN
MY ART
IN MY

SOUL

Artwork by [TK]



writing + articles

COLONIALISM & INDIGENOUS RESISTANCE ON FILM

As Indigenous-organized blockades continue to disrupt the colonial status quo across Canada, many groups and individuals across the country are responding to the Wet'suwet'en call for action, support and solidarity. In an effort to respond to the values and concerns of much of its contemporary audiences, corporate and mainstream media has attempted a tone shift away from the days of reporting on Mohawk "terrorists" during the Oka crisis. Yet the news media is still a deeply colonial franchise mandated to uphold the dominant cultural narrative.

As such, the ways in which mainstream media frame blockades, sit-ins and other "illegal" actions tend to oscillate between "we care about the plight of Indigenous peoples" and "radical activists are wreaking havoc." Media framing analysis is concerned with what is omitted or excluded from the frame, as well as the composition of what is included inside the frame. In the case of the countrywide actions in support of the Wet'suwet'en peoples' right to sovereignty, misrepresentations and negative stereotyping of direct action activists and Indigenous leaders is only part of the problem. Outside of that frame lies the historical context of colonization, imperialism and the formation of the liberal settler nation-state known today as Canada.

With that in mind, and in service of the larger project occurring around settler-to-settler education on Indigenous history, culture and liberation, here is a handy playlist of videos to not only fill in the blanks mainstream media leaves open, but to redress many of the inaccuracies, inconsistencies and harms they regularly serve up. Most of these videos are free, while others require a small rental charge.

What Is Autonomy?

a short primer on autonomy, and in particular, collective autonomy as a weapon to be used against colonialism and capitalism.

Invasion

a short film on the history and context of the Unist'ot'en camp, where the voices and perspectives of Indigenous land and water protectors—those who sparked what is now a nation-wide moment of defiance—are foregrounded.

The Caretakers

Moving westward, this is a short film about Indigenous land defenders (with allies and accomplices) once again up against Big Oil and Gas, as well as colonial governments.

Kanehsatake: 270 Years of Resistance

Sweeping in scope, yet focused like a laser on a local action that became a national crisis, all the while providing a deep historical context, is Alanis Obomsawin's 1993 groundbreaking classic, Kanehsatake: 270 Years of Resistance. If you haven't seen it, there is no better time than now.

Blockade

In the same year Obomsawin released one of the most important films in Canadian history, Nettie Wild released the stirring Blockade, an award-winning documentary about a fight over Indigenous land in Northern British Columbia.

Incident at Restigouche

Just over a decade earlier Obomsawin documented the Mi'kmaq struggle over fishing rights in Restigouche, leading the Abenaki director to declare: "That documentary encapsulated the idea of films being a form of social protest for me... It started right there with that film."

You Are On Indian Land

Moving back further in filmmaking time, one cannot ever overlook the fiercely political documentary *You Are On Indian Land*, made in an era when the National Film Board of Canada was not so stifled by litigious and bureaucratic strangleholds and director Mike Kanentakeron Mitchell was able to immediately respond to a blockade action with an NFB crew and equipment assembled in less than 24 hours.

The Violence of a Civilization Without Secrets

Last but not least, and providing yet more context, *The Violence of a Civilization Without Secrets* reminds us of the ways in which colonial institutions not only seek violent control over people and land, but over history as well. As collaborators Zack Khalil, Adam Khalil and Jackson Polys write: "This fight unleashed a controversy with groups attempting to establish white ancestry, and with this seeking to altogether undermine the Indigenous sovereignty over land and ancestors and annul centuries of colonial violence."

After watching some or all of these amazing films, please consider joining an action, writing a letter, making a phone call, or donating to the Wet'suwet'en Legal Fund.

[CP logo/info/blurb]

10 DEMANDS FOR DEFUNDING THE SPVM



DEFUND

1. Immediately cut at least 50 percent from the \$665 million SPVM budget and redirect these funds to the programs and services, managed by and for affected communities, listed below.

DISARM AND DEMILITARIZE

2. Withdraw all weapons from police officers, including tasers, batons, firearms, rubber bullets, tear gas, pepper spray, and sound canons; disband militarized police units, including SWAT teams and other units using military grade weapons and surveillance equipment.



DECOLONIZE

3. Invest in Indigenous models of justice and empower Indigenous communities to address all harms committed by Indigenous people through these models; empower other oppressed communities, especially Black communities, to develop and run similar approaches to justice.

REINVEST

4. Invest in programs created and run by communities to prevent harm (including harms related to violence, mental illness, and drug use) and support transformative justice; empower communities to develop and manage programs that work for them, with the understanding that communities are not monolithic, experience multiple intersecting axes of oppression, and require leadership and programs that integrate and utilize an intersectional approach (e.g., LBGTQ2S, disability, sex work, drug use)
5. Create and fund unarmed service teams outside the police to address mental health and drug related crises, traffic violations, gender-based violence, juvenile "summary" offenses, and missing persons cases.
6. Invest in programs and services, including youth programs, recreation programs, and social housing, in presently criminalized communities; empower communities to develop and manage programs that work for them.



DECRIMINALIZE

7. Decriminalize all drugs, sex work, and HIV status, eliminate the SPVM drug squad, morality squad, Eclipse squad and all other units targeting marginalized communities, as well as all proactive surveillance programs, and release and expunge criminal records for drug and sex work charges.
8. Eliminate social control bylaws related to "incivilities," and release and expunge all records related to these bylaws (including unpaid bylaw fines), including surveillance and enforcement in public transit.
9. Permanently withdraw police from schools and sports programs, and cease police patrols of public parks, community events, and other spaces in which youth congregate.
10. End the criminalization and surveillance of migration by eliminating all collaboration between the police and Canada Border Services Agency (CBSA) agents and any other form of involvement of the SPVM in immigration matters.



10 FIRST AID AND SAFETY TIPS YOU SHOULD KNOW WHILE PROTESTING

By Shaquiera Keara

As protests against various injustices are on the rise in Canada and around the globe, we thought it was important to take a moment to talk about how our community can protest safely in a time of growing police aggression towards protesters. So, prepare your signs, your banners, and whatever you use to make some noise, but make sure you leave room for some essentials that will come in handy if things get tricky. Here are 10 first aid and safety tips everyone should know.

Plan ahead.

Always have a basic idea of where you are going, who you're going with and what you are going to do. It can also be helpful to do some research on the route you will be taking if the demonstration you are attending is a march or rally.

Bring a buddy and have an off-site safety plan.

Attend protests with friends and do not get separated. While at the protest avoid leaving the crowd and watch out for police snatch squads. Ensure that you and your friends agree on a meeting place near the demonstration where everyone can meet should you get separated. We also recommend checking in with someone who is not attending the demonstration and plan what they should do if they haven't heard from you by a specific time.

Phone Security.

Police have been known to use stingrays and drones to act as cell towers and can collect people's personal information. The safest way to protect yourself and the collection of your personal data during a protest is to not bring your phone. However, you may want to bring it with you to stay in touch with other protestors, record and provide some

safety and accountability. If you do decide to bring your phone consider: ensuring your device is fully charged, removing your biometric (finger or face login) encrypting your communication (use an encrypted platform like Signal), record footage without unlocking the device, remove apps that contain sensitive personal information, turn off your location services so your phone so it's less trackable by cell tower triangulation, use airplane mode (this will provide the best possible protection from tracking during a protest). Write any phone numbers you may need directly on your skin or write them on a piece of pepper and put it in your shoe.

Know Your Rights.

Dissent is a hallmark of democratic society, and the right to protest is constitutionally protected in Canada under ss. 2(b) and 2(c) of the Canadian Charter of Rights and Freedom. If you are detained by the police you do not have to answer any questions posed by the police. A police officer can conduct a pat down if they believe that their safety or the safety of others is at risk. DO say if you do not consent to a search, however, DO NOT resist a search or struggle during a search. If you are arrested, you have the right to be promptly told the reason for your arrest. You have the right to remain silent. You have the right promptly after your arrest to have access to a lawyer (the police must stop questioning you until you have been given the opportunity to contact a lawyer). Once you have spoken to your lawyer, the police may continue to ask you questions. You do NOT have to answer these questions.

** Remember being a racialized person or being part of the demonstration are not reasonable grounds to get arrested **

Cover Up.

When considering what to wear to a protest, the less skin showing and the denser the fabric is the better equipped you will be for a potential tear gas or pepper spray attack. We recommend layering up so you can remove or add layers when necessary and avoid wearing clothing with distinct logos or patterns that can be used to identify you later. If you have a distinct hair colour or hairstyle consider wearing a hat, or something you can use to cover your head. Wear comfy shoes that are comfy and will allow you to run if needed; be prepared to possibly dispose them at any sign of trouble as the police have been known to use shoes to identify people. Additionally goggles and a mask are a great ways to protect your face both from a potential attack and doxing (the act of some-

one publicly releasing private or identifying information on the internet; something the far right has been known to do).

Bring a backpack.

Wear a small backpack so you can be hands free. Don't forget to include things like water, snacks, sunscreen, and medication. If you have, and can carry extra for others, bring them.

Documentation.

You have the right to document and record instances of police brutality. You can record the incident or write down relevant information, such as badge and patrol car numbers. However, DO NOT post other people's names or photos. The police search social media for protestors to arrest or worse.

Pepper Spray & Tear gas 101.

Avoid using oils, lotions, contacts, and tampons because they can trap the chemicals and prolong exposure. If you are wearing contact lenses at the time of exposure you must get someone to remove them for you with CLEAN uncontaminated fingers. Destroy the lenses after exposure. If exposed to tear gas or, try your best to stay calm as panicking increases the irritation. Breathe slowly and remember it is only temporary. Blow your nose, rinse your mouth, cough then spit, and try not to swallow. If your eyes were exposed, find someone to help you rinse your eyes (pour water from the corner of your inner eye outwards to the edge of your eye) and then immediately move somewhere where you can rinse your hands and face with water. When you get home, put the contaminated clothes in a plastic bag (to wash later) and shower with cold water to avoid opening your pores.

Stabilize injuries.

There is a possibility that you or someone near you becomes injured during a demonstration. While you may not be a professional basic first aid can help save someone's life. The point of first aid is to be a first step, not the

only step. If someone has an open wound, clean it if possible (after you wash your hands), and cover the wound with a clean bandage or dressing. If blood soaks through the dressing, don't remove it; add more layers on top. Seek help if the wound doesn't stop bleeding; if there is a foreign object embedded in it or if it is particularly large or deep. If a person has fallen in a way that may have caused an injury to the neck or spine do not move them, instead seek medical help. At any demonstration there is likely to be people who are either acting as street medics or have additional first aid knowledge and can provide additional help. If someone requires more help, make sure to stay with them until they get the help they need.

Protect yourself during COVID-19.

We are still living in a pandemic and it remains a threat to yourself and others around you. So here are a few tips to protect yourself and those around you: wearing a facial mask can reduce droplet transmission, use hand sanitizer frequently, use signs and noise makers rather than yelling, to reduce droplets and stick to a small group and stay 6 feet from other groups when possible.

Protesting can be incredibly empowering but as we have seen it can involve real personal risk, especially when tension is high. These were just a few tips to help you get started when preparing to protest, however there are plenty of additional resources available with more information on how you can keep yourself and those around you safe. Above all else, use your common sense, read your local environment, and exercise your best

SOUPER WOW WOW

Roxanne Boyle

It was the summer of 2019, when I stumbled across a dynamic and diverse group of people, just nine months after moving to Montreal. Relocating across the country had been challenging. Not only was it difficult to make new friends, but also to find my sense of place and community. Meeting these new people gave me that sense of community that I had been missing. They held dinners called Souper Wow Wow which were held in Royaux park or at homes in the Plateau and Center Sud, every Wednesday night from spring to winter of last year. The dinners were a place for anyone who would like to come to enjoy food, discussions, and a good time. Their interests and conversations were rich and spread out in all directions; from political activism to community engagement, feminism, and environmental justice.

The dinners were just one part of the experience. The majority of the food was found in the dumpsters on mt Royal and around the Plateau and it was an initiative by the community, for the community, to serve one free hot meal a week. This is how I was taught to dumpster dive. Not only that but the new people I met taught me where the best places go diving are, and how to do it with the utmost efficiency. Like most people, I had heard about food waste and the impact it has on the environment, Albeit, it's not until you experience it first hand that you can actually grasp the severity of the waste and its implications.

This short photographic series contains images of my new daily life here in Montreal; documentation of the Souper Wow Wow dinners and dum







Stranded journal, about walks and silence during the pandemic.

Amanda Gutierrez

In 2019 I moved to Tiohtià:ke/Montreal seeking to continue my academic journey at Concordia University, researching about feminist walking practices. I met three women whose walking paths were different from mine but not excluded from the fear and burden of the male gaze and gender violence.

We formed the art collective Women Walk the Walk, making workshops, and experimenting with the idea of mobility and intersectional feminism through social practices and as a tool of collective creation. In the framework of my performances and VR essay videos I embrace awareness about the increasing cases of femicides in my home country, Mexico, one of the most dangerous places to walk as a woman, as nine die every day according to national statistics.

For that reason I left Mexico City two decades ago, in search of a space where gender violence and discrimination against women won't be so oppressive. However, new questions in connection with race and class, emerged while living in the United States and Canada. These experiences complexised the navigation in the public space while organizing collective walks with other women from different cultural and ethnical backgrounds.

Before the Covid-19 pandemic started, I left Montreal to teach arts at New York University in Abu Dhabi. The global travel restrictions left me stranded in the UAE in total isolation, where I needed to find a way of approaching the exercise of walking, as a liberating method for mental health and spatial awareness amid solitude.

After several months I had been granted asylum in Helsinki, where the physical distancing is almost over. Therefore, I'm organizing group walks as a tool to share the experience of middle age women navigating the public space in the city. My walks will be in collaboration with female identified residents who will lead a city itinerary in connection with their personal history and autonomy as walkers. However, the stories presented are not racially diverse which symbolically represents the urban segregation and distribution of minorities living in the city.

These journeys made me think about my own identity as Latinx while walking among the white homogeneous society in Helsinki and the ethnically segregated neighborhoods in Abu Dhabi. These two extremes resonated with my own ethnicity and working class background, which made me aware of the fact that, as women, -we might walk the same road but from different backgrounds-, which grants or denies access to health, education, knowledge, labor, a safety net.

I had settled my walking memory as a flâneuse with my grandmother Zapotec indigenous roots on my feet. She, Leonila Hernandez, walked in the Sierra of Oaxaca, listening to her own migratory steps towards Mexico City in 1950. We are both immigrants listening to the stories of other women's paths, other dis-localities, other soundscapes that made us unrotted beings in search of knowledge and self-growth.

**How is the sound of women walking in the same street
to similar destinations but from opposite departures?**

Do we hear the same sounds?

Are we free to transit and enter the same sidewalks?

Symphytum officinale



Artwork by [TK]

the ways in which language fights my locality

Kiran Shah

the breath of this language kisses my cheek/ and
speaks in a dull whisper/ the breath of this language
reeks of/ anxiety and loss/ tells me she is always
searching for home/ tells me her children/ have
abandoned her/ tells me that i too/ was once her
child/ the breath of this language lives on in me/
but speaks/ an imported tongue/ the breath of this
language scolds me/ tells me i have become distant/
uprooted/ foreign in my exile/ tells me/ my mother's
migration was a mistake/

the breath of this language/ is angry/ i no longer
look like her/ i have never looked like her/ even my
speech no longer sounds/ the way it should/ like the
aftermath of/ a dust storm/ the fog/ of a hazy skyline/
the eloquence/ of a sweltering sunrise/ the breath
of this language clenches my shoulders and grasps
my throat/ she tries clawing the exile out from in-
side of me/ the breath of this language ignores my
apologies/ for they are no longer sacred/ they are
hollowed in translation/ the breath of this language
always threatens to leave me/

the breath of this language is always fighting with
me/ i am no child of hers she tells me/ she will be no
mother to my children/ the breath of this language
is no longer soft/ she is languished/ she is lament/
she is loss/ she sees no future only a past/ i have
nothing to give but myself/ i open my mouth/ but
the breath of this language is frigid/ she is sharp/
she cuts me and the only thing that falls are frag-
ments/ of what i was before her/
of what i am becoming/ without her/

ARCs (artist-run centers)

Josh Marchesini

When you start your new year in Montreal, you should definitely think of checking out an ARC (or artist-run centre). Since the late 1960s/early 1970s, artists themselves have created galleries and art spaces that are artist-initiated and artist-managed. Simply put, they are like not-for-profit arts organizations. There's a de-emphasis on selling the artwork. They focus on emerging artists and artists working non-commercially. Along with programming of artists in Canada and around the world, these centres offer books, zines, and public events like performances, screenings, lectures and workshops too. Some even support creative production specifically, particularly in the areas of video, new media, photography and printmaking. Oh, and no admission fees for exhibitions! The other organizations outside of ARCs are also useful for you in figuring out where you want to start, as well as standard rates for your artwork, because you deserve to be paid, and paid *well*.

The artist-run centres of Tio'tia:ke / Montreal are plenty, yet varied. Below are just a few of the many that you can visit or get involved with:

articule

articule.org

262 rue Fairmount Ouest

Montréal, Québec, Canada

H2V 2G3

514 842 9686

Articule is defined as an open-access artist-run centre, dedicated to social engagement, experimentation and interdisciplinarity.

Studio XX

studioxx.org

4001 rue Berri, Suite 201

Montréal, Québec, Canada

H2L 4H2

514-845-7934.

Founded in 1996, Studio XX is a bilingual feminist artist-run centre that supports technological experimentation, creation and critical reflection in media arts.

La Centrale Galerie Powerhouse

lacentrale.org

4296 Boulevard Saint-Laurent

Tiohtiá:ke / Montreal (Quebec) H2W 1Z3

One of the first artist-run centres in Canada, La Centrale is a non-hierarchical organization. The members play a decisive role in the decision-making processes and in the programming. Dedicated to dissemination and creation, the centre is a major place for experimentation.

OBORO

oboro.net/

4001 rue Berri, suite 301

Tiohtiá:ke / Montreal (Quebec) H2L 4H2

+1 514-844-3250

A centre dedicated to production and presentation of art, contemporary practices and new media. Check out their New Media Lab, offering a vast array of equipment and professional resources.

Atelier Circulaire

ateliercirculaire.org
5445 avenue de Gaspé, Suite 105
Montreal (Quebec)
Canada H2T 3B2
info@ateliercirculaire.org

Atelier Circulaire is an artist center dedicated to excellence in the production, research, education and dissemination of printed art. It aims to preserve and teach traditional engraving techniques while integrating new technologies and contemporary practices related to the printed art.

Centre Clark

5545 avenue de Gaspé, suite 114.
Montreal, QC Canada H2T 3B3.
info@clarkplaza.org

Le Centre d'art et de diffusion CLARK est un centre d'artistes auto-géré voué à la diffusion et à la production de l'art actuel.

Eastern Bloc

7240 rue Clark
H2R 2Y3
514.284.2106

Since 2007, Eastern Bloc has been at the forefront of digital art dissemination, promotion and production in Quebec. The vision at Eastern Bloc is to explore and push the creative boundaries situated at the intersection of art, technology, and science, as well as all other emerging digital practices.

Atelier Céladon

[Needs contact info]

Atelier Céladon prioritizes supporting artists who are under-represented by mainstream media production, including but not limited to the lived experiences of racialized and gendered bodies. We place emphasis on process-based work, in that artistic creation can happen through collaboration and movement without necessarily designating a completed set of art objects as an end goal.

Useful Points of Connection

Regroupement des centres d'artistes autogérés du Québec
[??]

2 rue Sainte-Catherine Est
Espace 302
Montreal QC
H2X 1K4
514-842-3984
communication@rcaa.org

CARFAC-RAAV Minimum Recommended Fee Schedule

The CARFAC-RAAV Minimum Recommended Fee Schedule is sort of like a minimum wage for artists. It sets minimum recommended rates for the use of artwork and certain services that visual artists provide.

<https://www.carfac.ca/tools/fees/>

10. Independent Media Arts Alliance (IMAA)

The Independent Media Arts Alliance (IMAA) is a mem-