

Setting in Place: An Interview with Andrea Fatona

Settling in Place is a group exhibition that explores diverse and contested histories of place within Ontario. Featuring contemporary installations by artists Aylan Couchie, Martha Griffith and Charmaine Lurch, it is guest curated by Dr. Andrea Fatona. Presented at the MacLaren Art Centre from July 30 to October 28, 2018, the exhibition was in part a response to the reopening of the African Methodist Episcopal Church in nearby Oro Medonte. This 1848 church was built by Black veterans of the American Revolution and the War of 1812, who were given land in Oro in recognition for their service. However, the land allotments were often of poor soil quality; the settlement declined and the church fell into disuse by 1900. In 2016, the church was restored and reopened in a remarkable community effort, bringing together Oro residents and descendants of the original Black settlers.

This project is the culmination of nearly three years of research into the Barrie area and comprises three discrete installations by three remarkable artists. Martha Griffith's *Fables and Shadows* (2017/2018) features forty-nine ceramic plate multiples recreated from a shard of Blue Willow pottery found on the property of early Black settler Edward Paterson in nearby Grey County. Cast in broken molds, the plates feature tendrils of slip interrupting the modified Blue Willow and Grey County landscapes screen-printed onto their delicate surfaces. These hybrid landscapes highlight the layered histories of colonial exchange that would have shaped Paterson's life. Charmaine Lurch's *Blueprint for a Mobile and Visible Carriage* (2017/18) is a speculative blueprint of Thornton and Lucie Blackburn's carriage, the first livery service in Toronto. The sculpture lends profile to the story of Black entrepreneurs and activists within the history of Canada, while the imagined site of excavation works against the erasure of Black subjectivities within Canadian history. Aylan Couchie's *Aki* (2018) is a response to the *Truth and Reconciliation Commission of Canada: Calls to Action*, with respect to reshaping public memory through processes of commemoration. *Aki* reflects on the preciousness of land, and features texts in English and Anishinaabemowin. Created from ashes from three sacred medicines, the texts are protected by acrylic vitrines. Presented against a blue wall at the far end of the gallery, Couchie's project ties the exhibition to the land that the gallery occupies and the shoreline that sustains us. A low hum of a voice invigorates the space—selections from *The Journal of Mary O'Brien (1828-1838)* read by dub poet Lillian Allen.

MacLaren Curator Emily McKibbon met with Andrea Fatona on September 26 in Toronto to discuss the exhibition. The interview that follows is edited and condensed.

Emily McKibbon: When I first started talking to you three years ago, we were talking about the restoration of the Oro African Methodist Episcopal Church. Did you want to speak about its role in your research?

Andrea Fatona: Yes, the restoration of the church became a really important event for me to think through the exhibition *Settling in Place*. I had been thinking about contested histories, primarily in Ontario, and how we take up presenting those histories and those narratives that have been erased from popular memory. As you know, my own research is around Black diasporic art production and presentation, and I'm also trying to think about Black diasporic cultures and how they evolve based on place. The church became a really important site for me to think about Barrie and the Lake Simcoe area as a place where Black people actually made their homes back in the 1800s. At the same time I had been thinking and working with Martha whose work looks at settlement in Priceville, Ontario and it seemed to me that there was a real conversation to be had not only about Blackness but about Indigeneity as well.

So the Church really drew me into really wanting to ground the work in the history of Barrie and then you, Emily, introduced me to that wonderful journal of Mary O'Brien; that helped to also tease out again the invisibility of those relationships that have historically been in that space and continue to be in that space today.

EM: Two of the projects in this exhibition—Martha Griffith's *Fables and Shadows* and Charmaine Lurch's *Blueprint for a Mobile and Visible Carriage*—are somewhat archaeological, and Aylan Couchie's *Aki* (2018) is more monumental. I am interested in how histories are maintained and how histories are erased, and the work that goes into both. Did you want to talk about the artists' work in that context?

AF: Sure. So yes, this notion of archaeology and excavating material reminders of our present is really important to me as well, and really important to the project. I am trying to understand how objects carry particular histories with them or in them, but also how we come to these objects from the vantage point of our own particular histories or narratives.

The notion of excavation, as I said, is really important in relation to the idea of remembrance and creating a kind of monument—but actually, let's not use the term monument, but instead talk about memorializing the past. Martha's and Charmaine's work comes out of this notion of trying to unearth what it is that we are walking on, what is present that's invisible. And through that excavation they narrate stories around the partiality of the histories that we know today. Through objects we are able to create deeply embodied narratives, embodied stories about who and what came before us as opposed to thinking about history in its abstraction.

It hit me that the notion of a shard is much like a wedge or slice of history, the shard is something that becomes a stand-in for the whole. Those ideas really make sense for me because, although this exhibition is talking about histories in Barrie, it's really talking about partial histories and the ways in which when we bring these histories together, then we get more of a sense of what the whole might be and might have been. The shard becomes a metaphor for that partiality of history, the ways in which—as folks who have lost histories and languages—that we have to actually suture together the whole. So the shard becomes a metaphor for the notion that as individuals we can only have partial knowledge, and it's through engagement that we gain a larger sense of what is.

So here we have Lucy and Thornton Blackburn [in Charmaine Lurch's *Blueprint for a Mobile and Visible Carriage*] as well as Edward Paterson [in Martha Griffith's *Fables and Shadows*]. I think once we can embody a story, the relationship that we're able to create out of that story becomes more material. The readings from the journals also created another sense of embodiment, in another media, that creates more of a holistic experience in how our senses are able to take in and process information.

On the other side of the room was Aylan's work, which becomes a particular kind of monument that steps away from this notion of the monument being something that is heavy, grounded and permanent. In her project, her use of organic materials that draw from her Anishinaabe history helps to create something that is less permanent, and allows for other histories to reside beside it—as opposed to a chauvinistic presentation. It comes back to this idea around memorializing.

Aylan purchased a number of bricks as part of the sesquicentennial Rotary clock project that are installed around the base of the clock just outside the gallery.ⁱⁱ When you talked about this notion of memorializing, this is where it gets some traction as well—the fact that there are objects outside of the gallery that continue to remind people of the history of Barrie, and its erased histories. And so I think Aylan's work has some gravitas because it remains in the gallery and it remains outside of the gallery—galleries become somewhat hermetic spaces in a way—and so to see the work in a different form outside, it continues to do the work of making visible the invisibility of these histories.

EM: One of the visitors to the exhibition noted that Aylan's intervention into the sesquicentennial clock is only a couple of blocks away from the memorial to Orlando Brown.ⁱⁱⁱ Is this something you'd like to talk about?

AF: This public memorial for the life of a Black man, Orlando Brown, highlights again the ways in which citizens will take into their own hands the need to memorialize, the need to mark space, the need to mark time, the need to mark histories. It highlights the fact that this practice of memorialization is not solely a state sponsored activity.

We do it in our everyday lives. It became even more powerful for me to know that this was going on at the same time that we were inside the gallery space, talking about these issues of memorialization, but also talking about the position of racialized and Indigenous folks in our world today. Although these positions have evolved, the same types of violence are still being meted out to Indigenous and Black folks in this country. This exhibition is not solely a historical engagement with what *was*, the exhibition is really in conversation with what *is*, in relation to those invisibilities and those erasures out in the world.

EM: It's very moving because these types of memorials tend to be so provisional. You realize how much work goes into making a monument, because the elements will take anything down in Barrie.

AF: You realize, too, that the work of putting up a "monumental" monument—you know, concrete or bronze or however those larger plinth-based monuments are made—that it becomes the work of a very select group of people. The kinds of machinations of the powerful to create these things become very circumscribed and very narrow. It seems to me that there is something so organic, something fragile about it, yet the input is so vast in terms of the range of folks who come to these sites. Even walking by them, say something like the ghost bicycles, I always stop and look. And I don't necessarily stop and look at a colonial monument—it kind of blends into the landscape in a very different way. So there's something about the visibility and fragility of the provisional memorial that brings me back to this place of embodiment. So for me, the notion of embodiment and re-remembering, re-bodying, creating a new consciousness about something becomes more

of a possibility with these provisional types of memorials. Because I think this notion of—and I keep stressing it, and I haven't worked it out fully, yet—this idea of re-remembering, re-bodying, regenerating the cellular nature of what it means to be in those contexts seems to be the place where memory really resides.

EM: This is something we have talked about before, thinking through the work that goes into taking a history that has been marginalized or obscured, and then making that present. But at the same time, once that is present, how do you maintain that over time? Aylan's project is an interesting one to think through what a new type of monument might be.

AF: Right, and so I am very interested in the work that it takes to actually engage in processes of forgetting, and the processes that allow for individuals or cultures to be rendered invisible or to be erased. In the context of this exhibition, the state has historically rendered both Black and Indigenous folks invisible from the very moment of landing in this country as settlers by describing it as empty space to be taken over and tamed. The other strategy is the destruction of a people's language, which works towards this process of forgetting in the space of that culture but also in the space of the dominant culture. So the work that I do, and the work that the three artists have done, is to bring forward this notion that a lot of work in making public memories has gone into erasing Black and Indigenous people.

What I am really interested in is in creating spaces in which multiple stories of belonging to the same space exist. I think what will keep these narratives alive is the inter-relationships of the stories and the relationalities between the actors. It's almost as if we are retelling stories over and over and it's through the repetition of the story that it actually starts to carry its weight. So for me, the exhibition is about continuing to tell these stories, to make them visible. To tell them in other ways, not solely through the objects, but through the relationships that we have had in terms of bringing these stories back to light.

It's about repetition, repetition of the multiple stories that cross each other, that inform each other, that allow the story to continue. Another part of the ability to pass stories down is to have an intergenerational telling. In this exhibition, there's intergenerational telling in that Aylan had to go to her elders to actually translate the words that are needed to tell her story in the present day. So the new language that she's been given helps to shape the story in this present moment, and that individuals who come to the exhibition are now new holders of this knowledge and we hope will actually talk about this experience, whether or not it's just saying, "I saw this text, an Anishinaabemowin text, that says this land runs on Anishinaabe time." It means that a story about cultural revitalization is taking place, and that's how this story starts and how the story continues.

EM: You've worked with the space in a way that's very deliberate and reflects the great deal of time that you spent in the space while you were preparing for the show. Could you talk a little bit about how you expect, or how you expected, viewers to walk through the space and experience the work? The audio component, a reading from the *The Journals of Mary O'Brien (1828-1838)*, was very much part of your exhibition design as well and the last element viewers encounter.

AF: I wanted viewers to experience something that would slightly destabilize them, so I tried to come to the audio component with a lot of care. A care for a number of things, given the fact that the terminology used in the audio component is the kind of terminology that we now realize is racist in its assumptions and in its practices. I really had to think about what it means to reproduce racism in the context of today—how does one reproduce something that could be re-traumatizing to particular kinds of bodies? I think, as Roger Simons says, how does one use history in a useful way? So that was a big part of my thinking, because I didn't want to make the same mistake but I wanted to make the audience somewhat uncomfortable. Not uncomfortable in a physical sense, but in their need to strain to hear something. So the audio was played at a very low volume, and it could only be heard at the back of the gallery across from Aylan's work that takes up issues of Indigeneity.

The audio actually talks about a white woman's landing at Lake Simcoe and her encounters with both Indigenous people and Franco-Canadians. These are the kinds of narratives that shape who we are in terms of dominant discourses about who is Canadian. The audio brings us to this place of understanding that these taken-for-granted notions of who the other is have circulated in popular culture through novels, diaries, films, music... I wanted to make that present in the viewer's mind but I also wanted to displace that narrative. In order to displace it, we had to turn the volume down low, because while the types of machinations about the other in our culture seem to be ramped up at the moment, it's always existed at a low tenor in our society.

So these are the things that frame the way we think about people around us without us having to rationally think about where they come from, so I wanted to place one of these dominant texts, meaning the audio text, in the context of

the gallery so viewers could actually question it. But they could also get the sense that these are things we hear all the time, and they construct a huge part of our unconscious about who the other is in our daily encounters.

Lillian Allen read that text almost as a last resort, because in my mind I really wanted someone from the settler community to read it. And it wasn't quite working out the way I wanted to, but then I read the text just before we were about to do the recording and thought, "this needs something else to complicate the story." I didn't want someone reading it as a celebratory text, I wanted someone who could read it with a life experience and an embodied experience who could feel the discomfort of the text.

Lillian Allen, who is a Jamaican-Canadian dub poet—someone I would call a hybrid subject, she's out of the Black Diaspora—read the text, and read the text with a particular inflection that allows the text to be brought forward into this present moment. How does someone who is an immigrant, a racialized immigrant to this country, a Black diasporic immigrant to this country, experience this text that is not written for her? This text is written for an audience who is back in the mother country—it's not necessarily for the slaves planting sugarcane in Jamaica. And so there is something quite interesting about bringing those embodied histories together, and to give it to a reader who was not the intended reader of the text at the moment that the text was written. That brought a really interesting inflection in her reading, but I also asked her to read it with a Jamaican accent, which she couldn't sustain. Which for me talks about movement and migration, what we pick up, what we drop, how we evolve culturally, and in [Lillian Allen's] case that cultural evolution comes out in her pronunciation. It's also bringing the histories that are being talked about in these dominant texts into our present day moment as well, by virtue of who engages the text.

EM: I don't think I've heard you speak so plainly about Mary O'Brien's diaries, but of course you're right that these are texts that are racist and use racist language. When you talk about the challenges of reproducing racism in the exhibition, one of the things I think about is actually how beautiful the show is, and that's not to say it's not sited and specific and critical, but that it's beautiful. This is something that you talked about when we were installing the show, the interest that that you have in making places of great beauty as well as deep criticism.

AF: Yes, I think coming from where I come from in terms of my career as a curator, but also as an individual, is trying to think about what it means to belong in any place that I am in—since I was a child. Beauty has been relegated in the art world to a very negative place, but for those people and communities of people who live in constant strife and without access to things like galleries, without access to what many of us experience as the good life, it's really important for me to try and create from my sense of what beauty is. Beauty is a portal for folks to enter into so that we can engage difficult issues through walking through the space of beauty; that allows us to let down some of our guard to allow in more of the complexities and complications of an issue. We can approach ideas without the anxiety of lack, approach them from a place that can be more generative.

So beauty is quite important to me now, and it's not an end in itself, it's an opening, it's a portal, for other things to happen. So it's not solely beauty in terms of the work itself, but trying to create moments and events in which the kind of aesthetic relationships can happen as well, meaning that we can discuss hard things in those spaces. For me those spaces are beautiful spaces where relationships can develop, people and individuals can feel trusting enough to ask hard questions and that hard and honest answers can be given as we continue to work toward something more. So again, the use of beauty is not just for us to sit and exhale, it's about the moment that we can exhale and have a little bit of reprieve, so that we have the energy to do the hard work.

EM: You've spoken about the idea of haunting as a kind of collective response to a collective inability to either fully erase or fully accept certain histories. Would you say the experience of the show is like a haunting?

AF: It is, the experience of the show is like a haunting, but here's where I think the haunting doesn't quite hold: I think we can be haunted, we can be haunted by the other and we can be haunted by those things that we don't know. For me, the question is: what do we do with that haunting? What happens once we've understood that our lives consist of those folks who we've never met, who we perhaps will never meet, at the very centre of our lives. How do we square that in our relations? How do we square that in our understanding of ourselves as a more collective body? So that's the question that I leave with the audience, and I hope the viewer will take away. What do I do with this, now?

I think the answer to that question is as multiple as each individual, but the hope is that people will go out and try to understand, with much more depth, their relationships to each other, the ways in which those relationships are constructed out of power, the ways in which those power relationships can shift once we engage them and once we

choose to do something else. The other haunting is about the need to understand our histories... how do we use history in a way that it can critically inform our present and, at the same time, allow us not to just dream about new futures, but to construct new futures. So that's the kind of haunting that haunts us in a way that we will go out and construct new futures for ourselves.

EM: Along that vein, perhaps you could talk a little bit about Charmaine's work because it holds that tension really beautifully, with the contemporary wheel and the antique wheel, the way that she had us light the work so that the contemporary wheel cast a shadow outside of the frame of the carriage, and the LED-lit plinth that she had us construct around the base of the work. Her work is interesting to me because she holds these different time signatures; there's a reference to the past but there's also this really interesting reference to the future.

AF: This is why Charmaine's work is so important to me. It's important to me as a response to other things, and it's a big response to me about the notions and practices of Afrofuturism. I critique Afrofuturism in its tendency to look to the future; I feel as if it doesn't necessarily allow us to ground something in the present. Charmaine's piece works against that. It really engaged the past; it located a past that we were unaware of for the longest time. Her use of materials is important—the metal wheel, the wooden wheel and, not only that, the blueprint.

The blueprint, for me, is one of the more interesting ideas around future, present and past. There hasn't been a blueprint that has been located for the carriage, and so Charmaine went to the past and speculated as to what that blueprint might look like. If you remember, it's not a traditional blueprint—it's not on acetate, it's a painting. That is stretching the imagination of what we might think about as a blueprint, not just as a blueprint for the present, but a blueprint for the future. It's not what we would think about as a blueprint in terms of its visuality and its aesthetic, and so it's pushing that notion of a blueprint as if that blueprint transcended past and present. It's speculative, so it's not really what it was then. It is what it is in the present, as a particular kind of marking. The use of materials allowed for Charmaine to think outside, to beg us to think outside, what we already know, about the possible marks that we might use to propel us into the future.

There's something about a shadow, as well, that is really quite interesting. A shadow is a kind of absence of light, in a way? And so there's something about leaving a shadow. So there's no prescription on what future might be, she hasn't lit the future up, what she did is light the past and present. The future has some light there, still, but not the full spectrum of light that you see underneath the work. These are really interesting moves, Charmaine's not lighting our future to say, "this is it," but for me that work says, "this is the present, here it is, I'm shedding a light on this for you, to create some visibility, and the residue of that visibility will be what leads us into the future." And that for me is quite poetic. In a way, for me, the shadow represents the dynamic fusion of the past and present waiting to be unblocked for its potential in the future.

EM: You have no way of knowing this, but there's actually no off switch on the lighting underneath the plinth.

AF: Oh.

EM: It's been lit continuously since July.

AF: So that's even more interesting, that notion. That it is this moment that's lit up and this moment that's lit up is made up of this moment and the past, right?

EM: It has this beautiful glow sometimes when we walk past it when the sun has set on the city and the gallery lights are off, and then the whole room is lit by it.

AF: All of these works, for me, are incredibly poetic. They synthesize ideas down to a granular nature and that's what's so interesting for me, to see three individual installations that are actually just full yet, at the same time, when you look at them, they're very clean and they're very simple on the surface. That's what poems do—they're not truncated, they're distilled. Moments of life and language. Like this show, they're very distilled engagements with some very complex ideas. And it only required one object per artist to actually create the full dialogue.

EM: You're right, each of the projects have a real completeness that I think is rare—because it's hard to pour that much meaning into such a small constellation of things. The entire show has that kind of completeness to it—down to the painting of the blue wall at the end of the gallery.

AF: So the roles of the things like the blue wall brought all the components together. They're a bit of a—not a suture. I'm just going to call them three stanzas in a poem.

EM: I like that. Three stanzas.

AF: Like a collaborative poem, and three artists brought a stanza each to the poem. I created the title, which becomes the meta-narrative over the show, and the audio. That's what I feel like the show is. And so yes, it has a completeness in it. I want to go back to that idea to the idea of simplicity, of an approach: the works are very inviting as well, and simple. Yet very complex.

Andrea Fatona is an independent curator and an associate professor at the Ontario College of Art and Design University. She is concerned with issues of equity within the sphere of the arts and the pedagogical possibilities of art works produced by “other” Canadians in articulating broader perspectives of Canadian identities. Her broader interest is in the ways in which art, “culture” and “education” can be employed to illuminate complex issues that pertain to social justice, citizenship, belonging and nationhood. She is the recipient of awards from the Canada Council for the Arts, the Ontario Arts Council and the Social Sciences and Humanities Research Council of Canada and was the 2017/18 OCAD U-Massey Fellow. Fatona has published scholarly articles, catalogue essays and book chapters in a range of publications.

Aylan Couchie is an Anishinaabekwe interdisciplinary artist and writer hailing from Nipissing First Nation in Northern Ontario. She is a NSCAD University alumna and received her MFA in Interdisciplinary Art, Media and Design at OCAD University where she focused her studies on reconciliation and its relationship to monument and public art. Her written, gallery and public works explore histories of the colonial/First Nations landscape, Indigenous erasure and issues of representation and cultural appropriation. She's been the recipient of several awards including an “Outstanding Student Achievement in Contemporary Sculpture” award through the International Sculpture Centre and a Premier's Award through Ontario Colleges. Her work has been shown internationally and her public art installations can be found in the City of Barrie and Halifax International Airport. Aylan currently lives and works in Toronto, Ontario.

Martha Griffith holds a MFA from OCAD University. Her work often explores dichotomies and intersections between official accounts – which are often constricting – and personal experiences – which are often concealed – in order to consider how the two are in an active interplay. She has participated in local, national and international art exhibitions and film festivals. Her work has received support from The National Film Board of Canada, The Canada Council for the Arts, and The Ontario Arts Council. Additionally, her work in education has received funding through the OSSTF Excellence in Education Grant in order to execute several school-based and community-involved student art projects.

Charmaine Lurch is an award winning arts researcher and interdisciplinary artist based in Toronto. Her work has been exhibited in a number of galleries including the Royal Ontario Museum, Scotiabank Nuit Blanche, The University of British Columbia, and the National Gallery of Jamaica. Charmaine holds an Interdisciplinary Master's in Environmental Studies from York University, is a graduate of Sheridan College Arts & Design program, and studied at the Ontario College of Arts & Design and The School of Visual Arts in New York City. Her contribution to Canadian Art is influenced by a wealth of cultural experiences, academic studies and formal art education.

ⁱ *The Journals of Mary O'Brien (1828-1838)* comprise diary entries by early settler to the region, Mary O'Brien. A British subject who moved to Canada to marry her husband, Lieutenant Colonel Edward O'Brien, she moved to Shanty Bay in the 1830s. Her diaries were intended for her sister, whom she hoped to convince to settle with her family in Canada.

ⁱⁱ Aylan Couchie's project, *Aki* (2018) is in dialogue with *Land* (2018), an intervention into the site of the Sesquicentennial Clock located at the Barrie waterfront. *Aki* takes its text from *Land* and its inscribed bricks laid down at the foundation of the clock, which were made available by the Rotary Club for supporters of the project. Couchie purchased four bricks and had them inscribed with “THIS LAND RUNS ON ANISHINAABE TIME”, “THIS LAND RUNS ON WENDAT TIME”, “NI WAAMJIGAADEG AKI” and “NI WAAMJIGAADEG DEBWEWIN”. Per Couchie: “Since I have no knowledge of this

Anishinaabe language due to my Grandfather's time at residential school, the translations for stone #3 and #4 were provided to me by Elder Evelyn McLeod and Glenna Beaucage of Nipissing First Nation. *Ni waamjigaadeg aki* translates to "now is the time to see the land" and *ni waamjigaadeg debwewin* means "now is the time to see the truth." Through word-play, the indication of "time" in each stone references the commemorative Clock both in its mechanical function, but also in disruption of the sesquicentennial timeline." Aylan Couchie, "very fine people on both sides" [MFA thesis] (Toronto: OCAD University, 2018): p. 19. Available online: <<https://aylancouchie.files.wordpress.com/2018/11/very-fine-people-on-both-sides-mfa-thesis-by-aylan-couchie-pdf.pdf>> Accessed November 15, 2018.

ⁱⁱⁱ Orlando Brown (32) died in police custody on June 22, 2018. During Brown's arrest—which was recorded and shared online—Barrie police were seen to use a Taser on Brown multiple times. He went into medical distress at the Barrie police station and was rushed to the Royal Victoria Hospital where he later died. The Special Investigation Unit is investigating the case but they have not released their findings at the time of publication. Brown's arrest catalyzed significant protest within Barrie and in Toronto and the location of his arrest has become the site of a public memorial.

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