

UNKNOWN RELATIVE

Ancestry / Photo / Paper / Image / Visuals

Ilene Sova



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A primary exhibition for the 2022 Scotiabank CONTACT Photography Festival

Curated by Carla Garnet

Exhibition Dates: Thursday, June 2 to Friday, August 5, 2022,

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Artist Bio

Ilene Sova identifies as Mixed Race, with a white settler, Afro-Caribbean, ancestry. She is also an artist who lives with the disability of Epilepsy. As such, she passionately identifies with the tenets of intersectional feminism and has dedicated her creative career to art and activism. Ilene Sova is also the founder of the Feminist Art Collective and Blank Canvases, an in-school creative arts programme for elementary school students. She holds an Honours BFA from the University of Ottawa in Painting and an MFA in Painting and Drawing from the University of Windsor. With extensive solo and group exhibitions in Canada and abroad, Sova's work has most notably been shown at the Museum of Canadian Contemporary Art, the Department of Canadian Heritage, and Mutuo Centro de Arte in Barcelona. Sova's artwork has been featured internationally in the Journal of Psychology and Counselling, the Nigerian Arts Journal, Tabula and the Italian feminist journal, Woman'O'Clock. In her academic career, Sova holds the position of Ada Slaight Chair of Contemporary Drawing and Painting in the Faculty of Art at Ontario College of Art and Design University. She has been invited to speak on diversity and equity in the arts curriculum at the Art Gallery of Ontario, Pratt University and the Association of Independent Colleges of Art and Design conference in Los Angeles. A passionate public speaker, Sova was chosen to speak at the first TEDx Women event in Toronto and Southern University New York, where she gave a University Lecture on Art and Social Change. Additionally, Sova was invited to deliver the Arthur C. Danto Memorial Keynote Lecture at the 76th Annual Meeting of the American Society for Aesthetics (ASA). Sova's exhibitions and advocacy in education have been featured on Global Television, CBC Radio, the Toronto Star, Canada AM, The Metro, National Post, Canadian Art, and MSN News.



Carla Garnet's Curator of Unknown Relative Bio

Carla Garnet is the Director and Curator of the John B. Aird Gallery and the JOUEZ curator for the annual BIG on Bloor Festival of Arts and Culture in Toronto. She has worked as the curator at the Art Gallery of Peterborough (2010-2013), as a guest curator at Gallery Stratford (2009-2010), as an independent curator (1997-2010), and was the founder and director of Garnet Press Gallery (1984-97). Garnet holds an Associate Diploma from the Ontario College of Art and Design and a Master Degree in Art History from York University. Garnet is interested in the politics of the art exhibition and its potential to function as a common—a public space for dialogue. Her curatorial area of interest engages with an exploration of work that presents the possibility of existing simultaneously in many tenses or occupying more than one subject position at once, or both as a way to open up space for greater empathy. For Garnet, an artwork's significance is tied up with an ability to say what otherwise might be unsayable.



Responsive
Essays & Poetry

Unknown Relative Scotiabank Contact Festival Essay by Carla Garnet & Ilene Sova

UNKNOWN RELATIVE weaves together archival and contemporary imagery to bring visitors on a journey that begins in the Islands of the Bahamas from 1865 to the early 1940s, moves to New Brunswick during World War Two, and ends in Toronto during the 1950s and 1960s—a time when new immigrant neighbourhoods experienced both stark poverty and profound resilience.

Sova's project began with the discovery of a Victorian carte-de-visite that fell out of the back of a family photo album. The woman in the picture was of Afro-Caribbean descent; she wore a beautiful formal dress with her hair woven in traditional West African tight braids. She stared into the camera with confidence and a kind of arresting defiance. The only clue to the subject's identity was the phrase "Unknown Relative," carefully written in beautiful script on the back of the photograph.

This encounter with the past led the artist toward deep investigation, which included several trips to the Bahamas to examine official archives, view slave registries, visit gravesites, and meet with previously unknown relatives. With these trips came the discovery of many more compelling archival photographs, carefully laid out family trees, and stories going back to the 1700s. Complex anecdotes emerged of a wealthy plantation owner, a slave consort, and relatives whose mixed identities were shrouded in secrecy for generations.

Recollections of shadism, claims of alternative ethnicities, white-passing, and name changes reflect the profound impact of colonization on the Caribbean islands and the people of the African Diaspora. With her works acting as ancestral portals into the past, the artist invites viewers to reflect on the power of familial narratives and consider the ways in which personal histories affect our present-day lives.

Sova's discovery of her family's hidden trove is informed by the Caribbean as a space of unique invention and by historical documentation of racism, nationalism, and xenophobia implicit to the diasporic experience and colonial claims to Indigenous lands. In trying to locate her own narrative, the artist cannot help but locate the Caribbean as a crucible of her formation resulting from transatlantic slavery and plantation society.

In the course of interrogating her family photographs, the artist knits together histories, ideas, and relational narratives through artworks that incorporate Victorian patterns and images of land, water, and plants. These collaged elements serve to hide some aspects of these stories and bring others forward, echoing the artist's experience of accessing only fragments of her ancestry. Throughout the work, wallpaper patterns grounded in time and place are situated alongside evocative symbols of a false tropical paradise. Sova employs the glamorous glitter, gold, and gem tones of Afrofuturist aesthetics throughout her imagery, infusing the pieces with drama and beauty. These juxtapositions evoke the narrative of an intersectional understanding of family history.

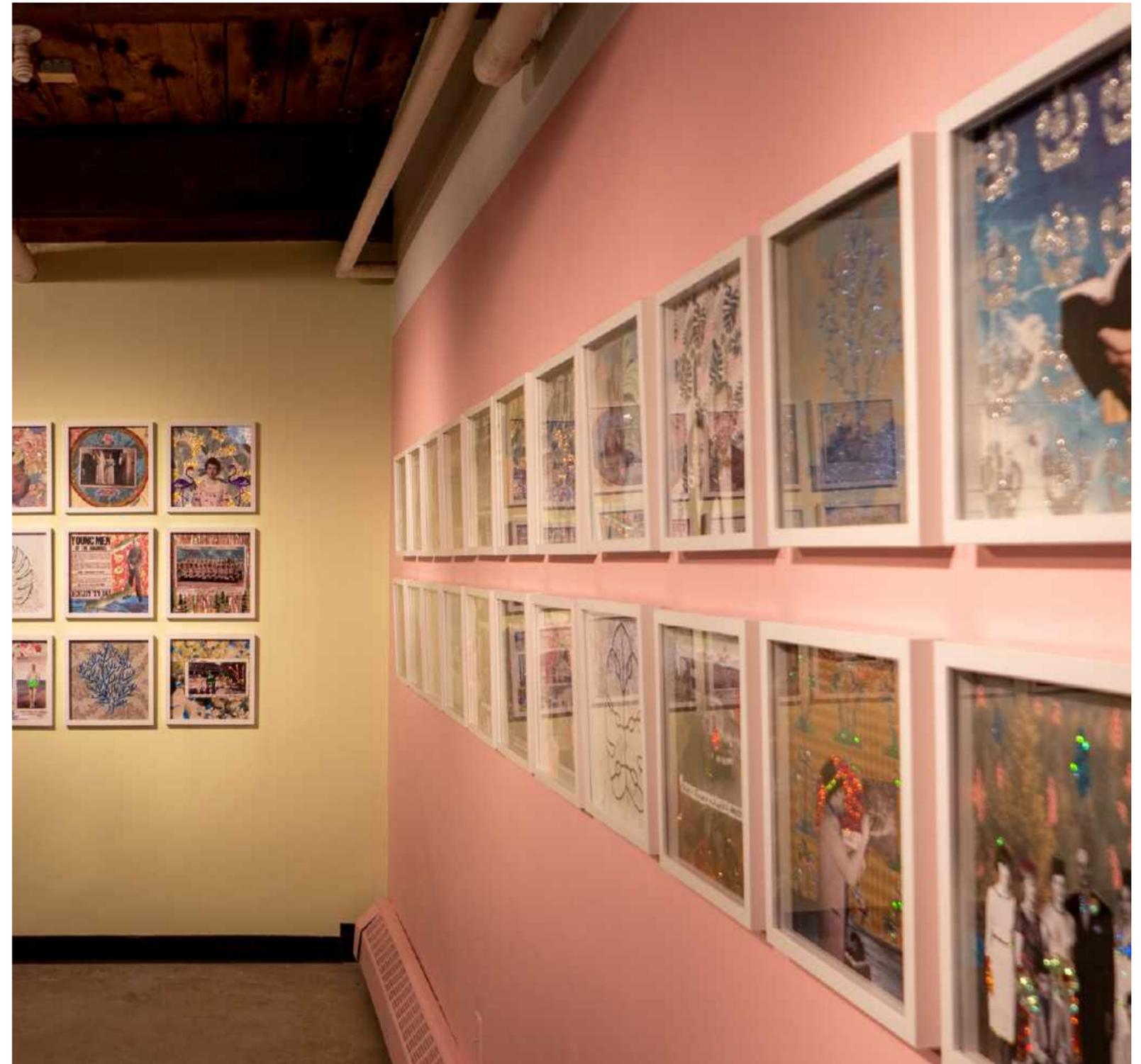
Unknown Relative Essay

Stephen Fakiyesi

History is not merely the past but is also something we live through today, a lens which informs and makes sense of our present. In *Unknown Relative*, the artist Ilene Sova invites us to peer back into the past - to reflect on the history of the Americas through her own personal and familial exploration of discovery. A large swath of Sova's current artistic output is a series of photo-based collage images culled from her family history in the Bahamas that brings to the surface the artist's diverse heritage and points to the broader residual complexities of Americas' colonial past. Sova explores the various intersecting narratives that have contributed to her own unique makeup beginning with the discovery of a photograph of an unknown great-aunt of African-Bahamian descent.



From this image and many other images of relatives known and newly discovered; the artist has created a collection of layered and handsomely adorned collage pieces that are like intimate scaled-up postcards, and video works representing a sort of two-way correspondence with the past. The point of all this is, like a DNA test that reveals a greater personal interconnectedness with others than we may have imagined - the intersecting lines of our collective colonial past are complicated. Victorian tapestry commingling with emblems of the transatlantic slave trade and plantation society, to create this New World - a blending of divergent cultural heritages. Ultimately, Sova's collages and video pieces, and the complex history that it points to remind us that we may be more connected than our politics and our various tribe identification reveals. And given our current cultural moment of dug-in tribalism and entrenched political partisanship, mining the past to reveal our connectedness is in itself a reason for hope. Sova's art pieces are a richly embellished treasure trove of images that speak to the desire for belonging that we each share.



Stephen Fakiyes's Bio

Stephen Fakiyesi is a conceptual artist best known for producing print media installations that address social, spiritual, and cultural identities. Among other distinctions, he was the recipient of the inaugural Bette Midler Scholarship at the University of California in Los Angeles in the prestigious Visual Arts MFA program. Fakiyesi has worked or exhibited in the company of many of our generation's most acclaimed artists.

Fakiyesi's art practice has been described as reflecting on the legacy of colonization and its effects on African-Canadian culture in the global economy. Through his art practice, the artist addresses the underpinnings of our often messy and complex social interactions with, arguably, disarming visual constructs, using creative methods oftentimes predicated on play and interactivity.



The Unknown Relative is Home

Rema Tavares

It's a beautiful, humid Friday afternoon on Queen West in Toronto. Although climate change is likely the culprit, I am relishing in the vaguely familiar feeling of being enveloped by the thick, dynamic air of the tropics. I arrive at the gallery, a quiet, unassuming space, slightly below ground. There is a fan in the room, pushing the hot air upwards towards the door. As I descend the stairs, I am immediately struck by the colour palette of the walls: turquoise, pink and mint green. It reminds me of the brightly coloured homes in similar hues that tend to line idyllic streets across the Caribbean. The keyword, though, is idyllic.

Much like Sova, I am the descendant of a rich but also painfully mysterious Caribbean heritage. Sova's work beautifully imparts the fragmented and sometimes contorted relics of "home" that are often passed down to us. Hiding pieces that made our parents, aunts, uncles, grandparents uncomfortable. Pieces they rather pack away in dusty suitcases. Pieces they feel ashamed of. Pieces they feel nostalgia for. Other pieces they may have gently massaged to fit what they wished had been. We file away these shards of second- and third-hand memories in our youthful imaginations, which then take root, and proceed to take on a life of their own.

Growing up in rural Ontario, I always dreamed of escaping the suffocating isolation I experienced, as the only person of African descent for miles. My destination of choice was always my father's illusive childhood home of Jamaica. Over the years, I would pick up bits and pieces of what Jamaica was from my family. Warm. Beautiful. Tropical. But also, dangerous. Destitute. Depraved. I couldn't make sense of these two polarized images in my mind, so I embraced the former. I was finally able to travel to Jamaica for the first time at age 27, which was the first death knell to my contrived imaginings of what "home" was. My two-dimensional postcard image exploded into a multi-dimensional reality. I really didn't belong there, and I left feeling unmoored.

As descendants of the transatlantic slave trade, it is unsurprising that much of the past is shrouded in stigma, secrecy and taboo. Historically, one of the only discernible ways to escape this legacy was to "marry up", which usually meant lighter and whiter. Horrifyingly, this choice was sometimes made for our ancestors by their masters. However, after emancipation, they could make that choice on their own, in theory. Either way, each generation of my and Sova's families became progressively more ambiguous and dispersed. Unfortunately, the price one pays for proximity to whiteness is ruthless forgetting, including: food, lore, photographs, and ultimately, family.

Walking through the gallery, though, I see our generation looking back with both love and grief. Who were these unknown relatives of ours who live on in forgotten-about photographs? What were their names? Who did they love? What were their gifts? How would they have felt about us digging up skeletons and reviving ghosts? I hope they would be proud of us. I hope that they're glad that some of us are enthusiastically repelling the lull of white supremacy and coming back home to them, even if only in spirit. Looking forward, I think about the pictures I will paint for my children and potential grandchildren. What will "home" mean for them?

I took my second trip to Jamaica at the beginning of the pandemic, with my eldest child and my father, for his eightieth birthday. This time, I felt a visceral circle close within me. I realized that I both did and didn't belong there, as much as I both do and don't belong here. And that was ok, because "home" is perhaps more of an evolving abstraction, than a tangible, fixed point on a map. Colonialism may have stolen many versions of our homes, but thankfully, it's not something they could really hold onto. We are simultaneously finding our way back, while marching steadfastly into the future, unveiling all of our unknown homes along the way.

Rema Tavares' Bio

Rema is a parent of three and is of Jamaican (West African, Sephardi) and Irish descent. She is the Founder of Mixed in Canada, a national cultural resource centre for racialized mixed-race identified Canadians, and a co-founder of the MIXED Art Conference, which focused on racialized mixed-race identity and intersectionality. She has been invited to speak at the University of Toronto, Ontario Public Services, CBC Radio Metro Morning, CTV Canada AM, CBC News The National, and more. Rema is passionate about climate justice and is a volunteer at Black Eco Bloom, whose mission is to support the growth of Black Women, Black Transgender Women & Black Non-binary individuals in the environmental sector. She loves biking, reading and science.



B-Side: An Ancestral EP

A Poetic Response to Unknown Relative, by Andrea Thompson

The girl loved glitter
loved Soul Train 70s glamour
loved the drop and pop of the needle
an extended play of Bony M, the mystery
and possibility of brownness found deep
in the grooves of Night Flight to Venus

told ancestral tales of her Island roots
the lush vivid colours of the tropics
moved through her like nectar

lost in a cosmic disco-ball light refraction
in a funky, bright afro-futurist dreamscape
this artist-in-the-making found her muse.

After her Grandfather went to spirit
she retraced fading paternal footsteps
excavating an unknown island homeland
in a town once run by pirates, the artist
listened as the land whispered secrets
of paradoxical, diasporic complexity –

brown skinned Bahamian relations
animated, recreated through decorous sepia
Victorian portraits, Cartes de Visite – unexpected
these highfalutin calling cards of island aristocracy
left by mixed-race men and women, dressed for
some other, foreign, colder European weather

layers of fabric and petticoats and bodices
and back-bustled dresses and ornate lace
and high collared necklines – not at all practical
lavish, excessive, restrictive, punishing, prohibitive
in the unwavering heat of that equatorial climate
but the need to British-it-up persisted, protected
brown skin like armour, because

knows that society rewards
the unnatural romantic selection
the strategic, eugenicist creation
of a “lighter and brighter” future

(how many were drown in that
vicious trans Atlantic passage?)
the ancestral body remembers

parental love, expressed by arming children
with a melanin umbrella, to shield them
from the cruel, irrational, inevitable
forecast of racially charged storms

nothing is simple, nothing is as it seems
here – in this conquered tropical paradise
the veneer of romanticism is defeated
by the truth-telling persistence of tides –

the water that witnessed white-washed history
the land that survived, even after emptied

of its forty thousand indigenous Lucayan
slain by colonialist invaders, families torn apart
became a twisted sort of quarry and acreage
mercy and grace – obliterated, as brown flesh
became chattel to be traded for gold and cash

human blood spilled, replaceable as salt water –
seeps into the soil that no decorative, Rule Britannia
Buckingham Palace patterned distraction can paper over
– this land remembers

jovial floral /coral shades of pink painted bureaucratic buildings
built on the backs of deeper, darker hues of red and brown
aren't fooling anyone now

slave tender logs remain as witness
of humans rented out to neighbours
like a lawn mower or cup of sugar

torn and tattered pages catalogue
names given and racial designation:
Esther, Susan, Jack
Black, Mulatto, Black...

all these humans belonged to him
some were his own blood, the boy
children were also named William –
genealogy left like bread crumbs

only William Senior will know if this
was intended as paternal protection
or as cattle-prod, plantation marker

after the white wife died, father /owner
went out to the field so Mary /mother
of these 'half-breed' progeny
could become the next
Mrs. Plantation Master

it wasn't at all done, but nonetheless
he brought her into the Big House
and slave and slave master
were legally wed

hindsight sheds no light
on whether this was an act
of loving emancipation, or
romanticised enslavement

like the legend of this land

both possibilities exist
in a wrestle of tension

history seduces
then lunges –

a snap shot of a brilliant blue star fish reveals
an after image of old shadows and broken bones

human coral, a history that cuts –
no matter how vibrant the distraction

nothing is black and white here, in this landscape
of nuances: a flamboyance of pink flamingos, lush canopy
of palm trees, coconut and fragrance of sweet pineapple
all serve as natural distraction to the persistent soft underbelly
of generational trauma, groaning beneath the surface of it all
but still, a past such as this needs the lens of historical empathy
in order to be viewed in the fullness of its complexity.

This is not a cut-out, cardboard depiction
a stock answer, clean and pat look back
but a messy, flesh and blood recreation
by an artist who came of age in a space
full of glitter and Bony M –

an afro-futuristic hope
while looking backwards
into a past that nourished
even while it wounded

an intricate, transplanted family tree
now celebrated in galleries –

a privilege the artists' painter /sculptor grandfather
could never imagine, simply because of
the colour of his skin

this is the b-side of history, an extended play
of generations full of pain, love and mystery
an unfolding story of creative, Bahamian-born
tribulation, optimism and

possibility.

Andrea Thompson's Bio

Andrea Thompson (spoken word poet/performance artist, panelist and publication contributor)

Andrea Thompson is a writer, editor, educator and spoken word artist who has been publishing and performing her work for over twenty-five years. Thompson was featured in the award-winning documentary, *Slamnation* as a member of Canada's first national slam team, she was host of the critically acclaimed Bravo TV series, *Heart of a Poet*, and was the 2009 Canadian Festival of Spoken Word's Poet of Honour. In 2005 her spoken word album, *One*, was nominated for a Canadian Urban Music Award, in 2019 her album, *Soulorations*, earned her a Sheri-D Wilson Golden Beret Award, and in 2021 she was the recipient of the Leon E. & Ann M. Pavlick Poetry Prize. A graduate of the University of Guelph's MFA Creative Writing program, Thompson is the author of numerous critical essays on spoken word, as well as a co-editor of *Other Tongues: Mixed-Race Women Speak Out*, and the author of the novel *Over Our Heads*. Thompson currently teaches through the Centre for Addiction & Mental Health and the University of Toronto's School of Continuing Studies. She is an editor at Brick Books and the Artistic Director of Brick's online spoken word showcase, *Brickyard*. Her work was featured in the anthology, *Best Canadian Poetry: 2020* and her collection, *A Selected History of Soul Speak* (Frontenac House, Quartet 2021) was shortlisted for the Robert Kroetsch Award for Innovative poetry, and longlisted for both the Pat Lowther and Raymond Souster awards.



Artist Statement - Unknown Relative Ilene Sova

My grandfather, Alfonso Farrington, born in Nassau, Bahamas (1921), migrated to Canada during WWII to serve with the Royal Canadian Airforce. After the war, he returned to Nassau briefly before making his way back to Canada as a settler on this Anishnabeg land. Our shared lineage can be traced back to enslaved peoples stolen from places now known as Cameroon, Nigeria, Southeastern Bantu, and the Ivory Coast bordering Ghana—as “property” of the British Empire along with the Indigenous Lucayans that were the original keepers of the Island of Eleuthera. This exhibition, Unknown Relative, is an invitation into one story of colonialism, migration, family, and creative resilience through my paternal grandfather's lived experience.

My grandfather passed away when I was 13. With his death, like many diasporic families, our connections to the Islands of the Bahamas were lost. Over the past twelve years, I have been deeply engaged in exploring this ancestry in an effort to understand complex family histories, mysterious identities, and lost stories that are the results of colonial impacts. Before beginning this research, the gateway to discovering my Bahamian roots was inspired by three impactful genres of visual imagery—childhood influences that act as connective threads throughout my collage and video work.



Afrofuturism, the reimagining of a future filled with arts, science and technology seen through a Black lens, started me on my journey. The aesthetics of this movement include space, the universe, glitter, metallic, elaborate costumes and innovative technologies. As a child, I have remarkably vivid memories of my Dad's 1970s Afrofuture-themed album covers, specifically "Boney M— Night Flight to Venus." I would sit by the record player staring at the polychromatic glitter-decorated costumes and imagine myself dancing in them.

Secondly, my grandfather's cousin, Eric Minns, was a well-known Calypso singer and author in The Bahamas. It is his voice you will hear singing Calypso as you explore this show. Minns also wrote about the diasporic travel of Bahamian migrants to Toronto and the deep history of The Bahamas in his novel "Island Boy." Both the book and his record were always within arm's reach in my home, and they would transport me to a false imagining of "tropical paradise" somewhere far removed from me.

Lastly, my grandfather was an avid letter writer to family and friends left behind in Nassau. He would save the stamps for me and bring them on visits as small souvenirs of the island I'd never known.



I carefully arranged them in my childhood scrapbooks, marvelling at these tiny iconographic images of flamingos, palm trees, pineapples, coconuts, fish and shells.

Alfonso was a natural artist his whole life and took this ethos with him to Canada. He was a prolific street photographer whose compositions and captions unveiled his life's narrative in The Bahamas and Canada. As a mechanic in Cabbagetown, Alfonso would salvage car parts to make wood and metal sculptures. He was also a self-taught painter who made landscapes, living during a period where, as a Black immigrant, he would never have the opportunity to show in a gallery. His paint box is elevated on a plinth in the center of the exhibition.

As an adult embarking on this research, I asked to go through his extensive photo album. When I picked it up, a Victorian Carte De Visite fell out with a Black woman in the photo. On the back in his handwriting were the words "UNKNOWN RELATIVE." I needed to know who this mysterious woman—devoid of name, time or place—was.

Through online research, I discovered the contacts of cousins in Nassau. Phone chats led to shared images. Archival documents led to family trees. Thus began a journey of unlearning, shedding the false narrative of "tropical paradise" as I unearthed hidden family histories erased by colonialism.



Over the last decade, I have travelled to Nassau several times, meeting relatives in person, interviewing archivists, and visiting gravesites to peel back the layers of my family's past. I've learned in the Bahamas a familiar story for many Afro-Caribbean people. Within the archives,

I discovered my Great Great Great Grandfather, William Farrington—a British colonist who enslaved 84 people on a sugar plantation—had children with an enslaved woman named Mary. After the death of his British wife, Harriet, he moved Mary into the main house and married her. He was “benevolent” towards her and the children he fathered with her and left them all land before his death. The family continued to have interracial marriages throughout the decades in the Bahamas, and many Farringtons of varying backgrounds continue to live in Nassau.

This led to me reflecting on a myriad of issues anchored in colonial violence so often embedded in the histories of mixed-race people from the Caribbean, including the light-skinned advantage that continues to this day due to the pervasiveness of shadism.

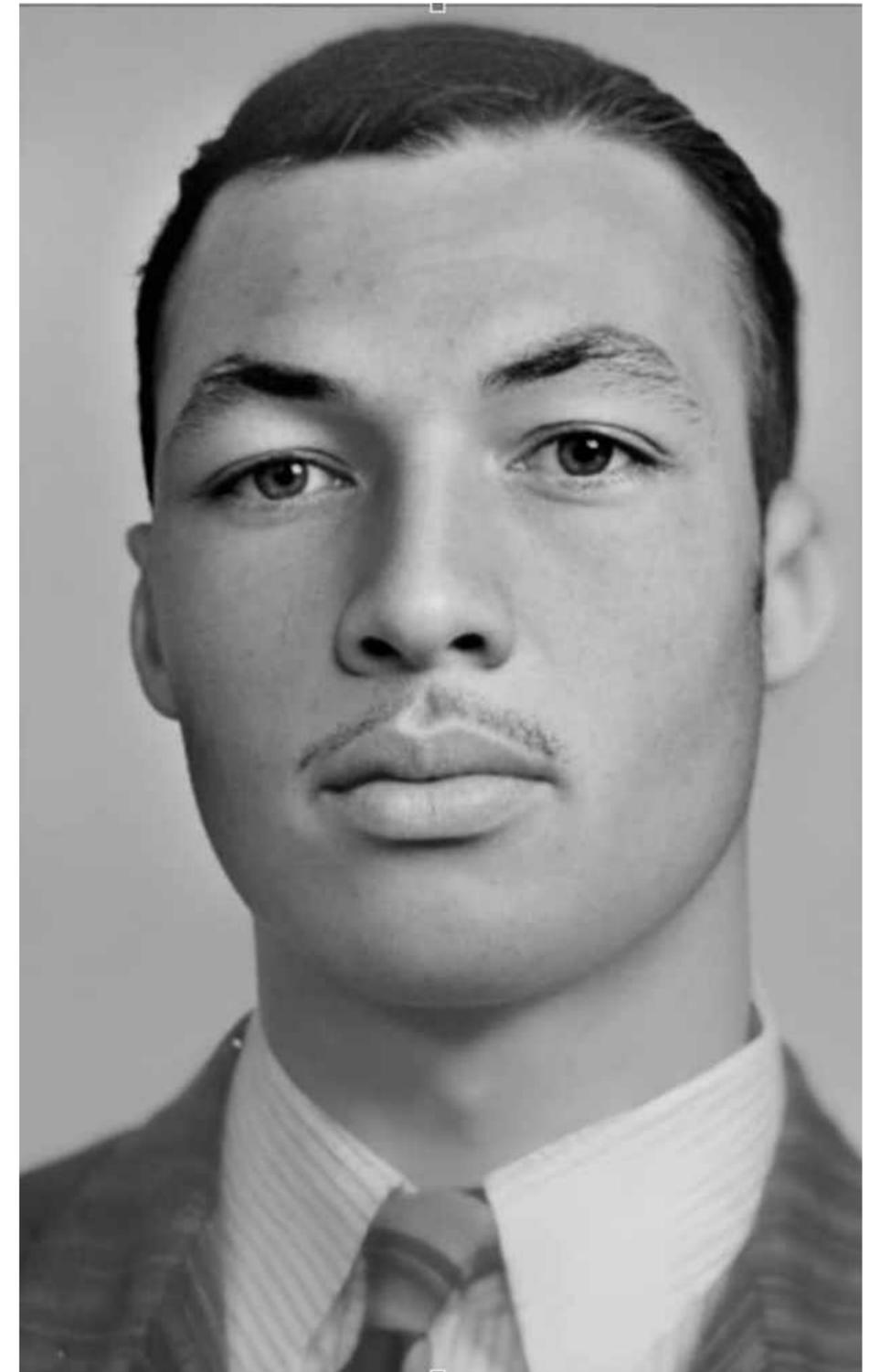


This work began as images in collage form. Using the record album size as an anchor,

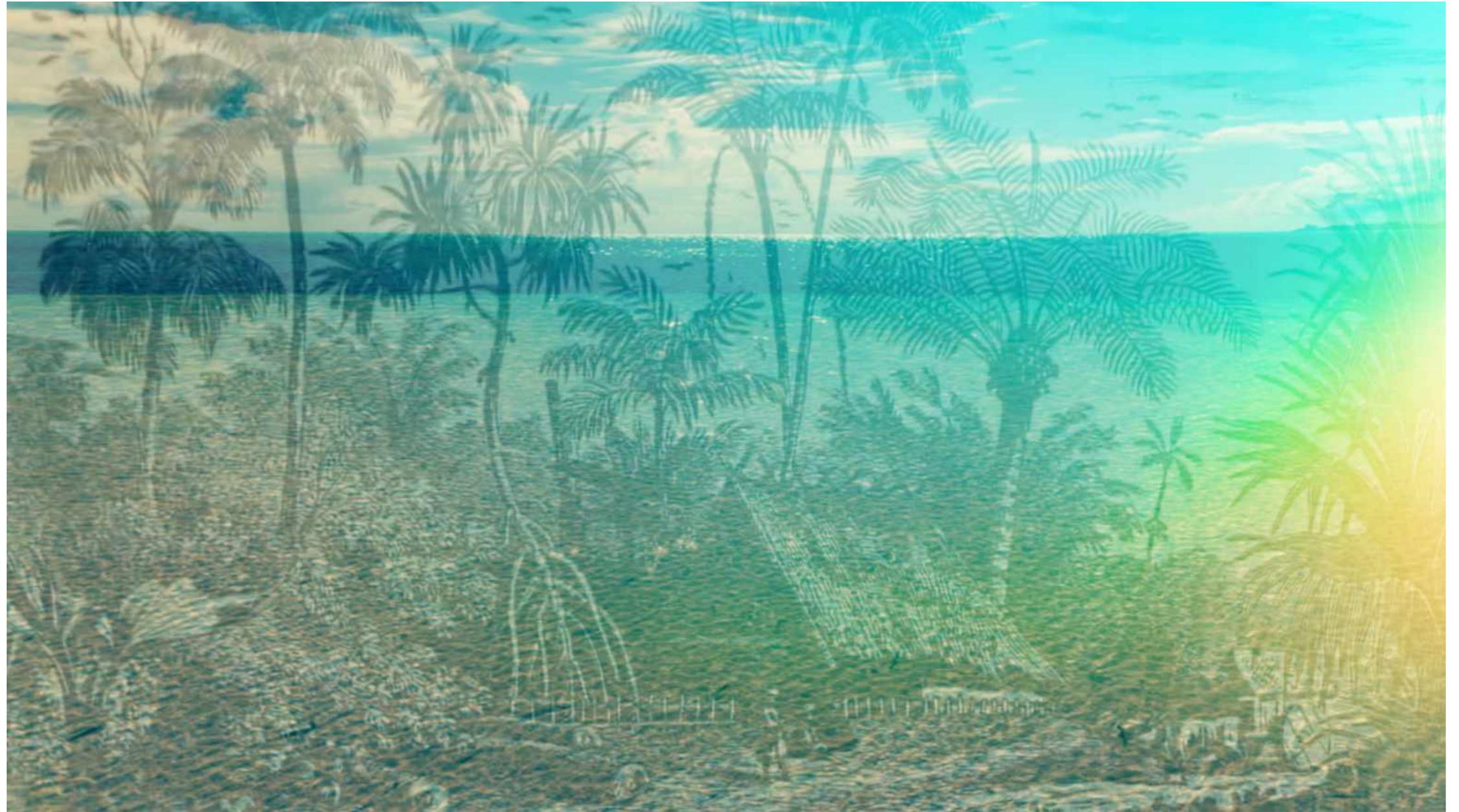
I intervened with the photos, adding the beautiful and bright colours that I saw in the plants, the people's clothes and the Junkanoo (John Canoe) celebrations in the Caribbean. Instead, I wanted to add a celebration of vibrancy and meaning. I added the iconic symbols of plants, fruit and flowers that I had seen on the stamps using the shiny reflective surfaces of those Afro-future aesthetics.

I then replaced the staged environments with ocean blues and the pinks from the petals flowers that permeate the island with sweet floral scents. I began to cut into Victorian wallpaper motifs displacing the British patterns and resituating our attention on the plants that give life and exist in this natural habitat in the Caribbean. Hanging them on the wall and replacing the negative space with gorgeous glitter in the colours of the plants and the sky feels like an act of resistance.

I strive to create an imagined world where the land is celebrated all around my ancestors, who lived under the rules and societal norms of a place that wasn't their own. Where the trees, the land, and the water are witnesses to the colonial histories, but offer a future of creative resistance, full of life, hope and imagined and real possibilities.

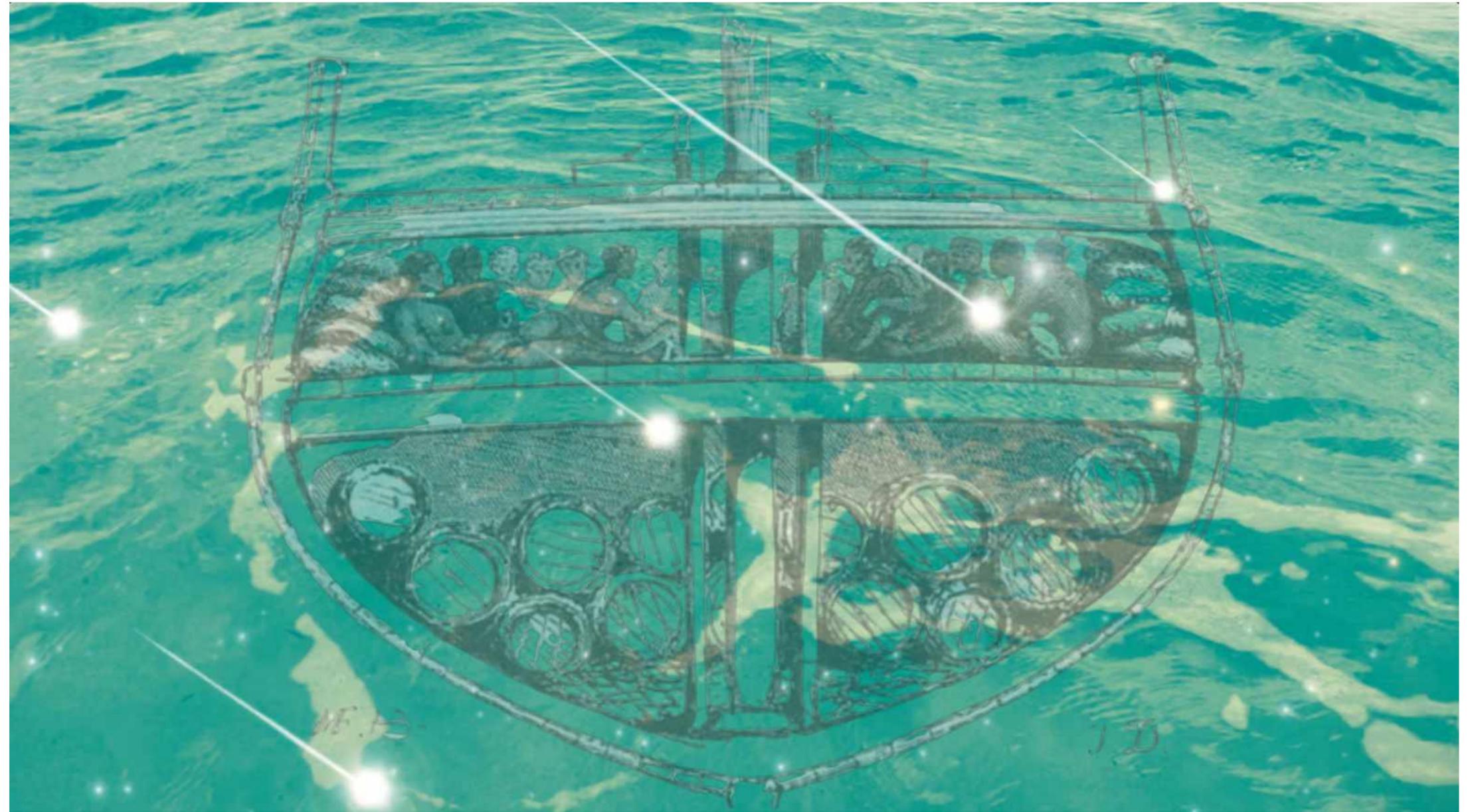


Artwork



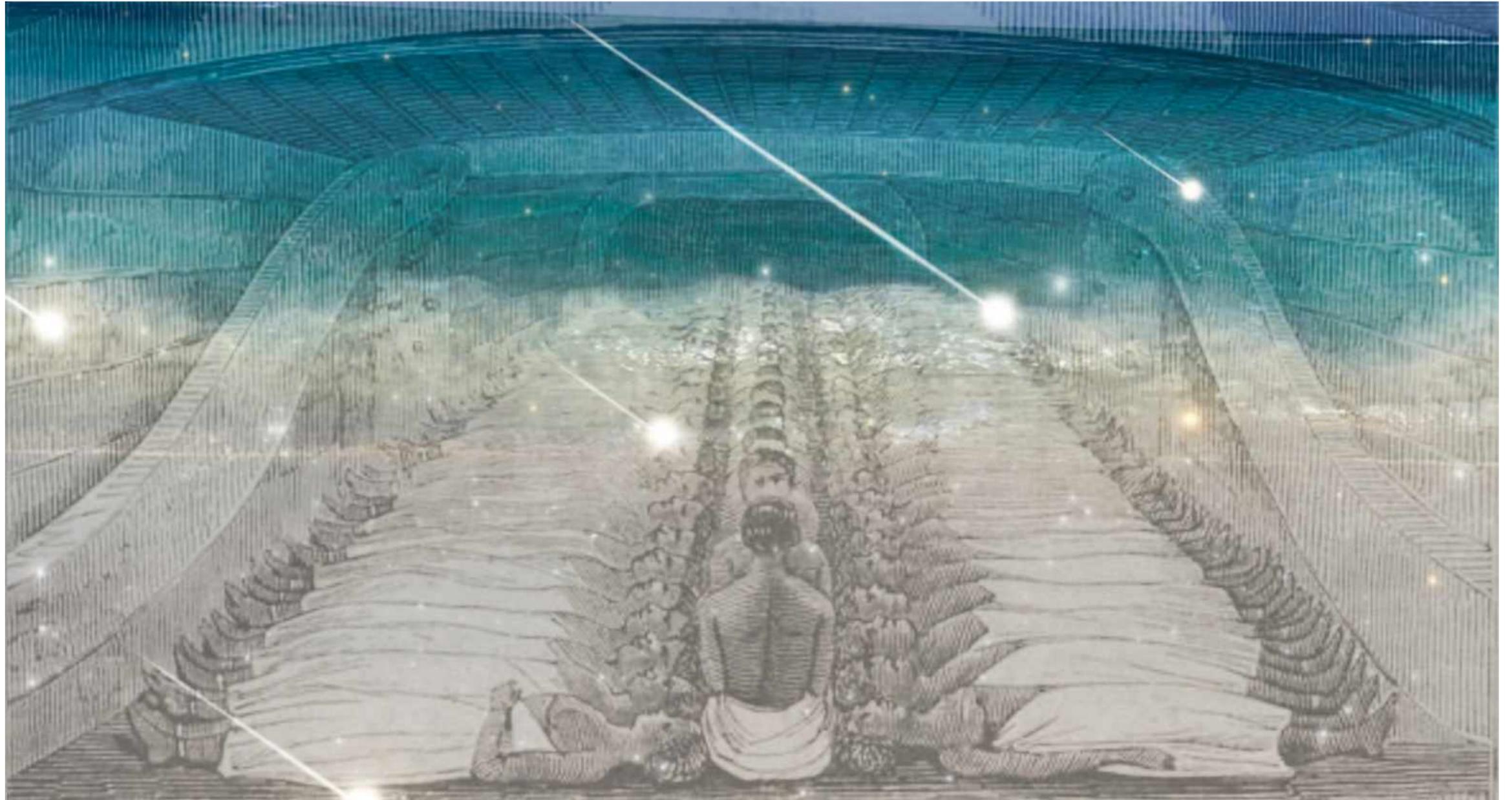
What the Land Witnessed
Digital Video Still

Video collage with found historical images and film taken in Nassau Bahamas 2022



What the Land Witnessed
Digital Video Still

Video collage with found historical images and film taken in Nassau Bahamas 2022



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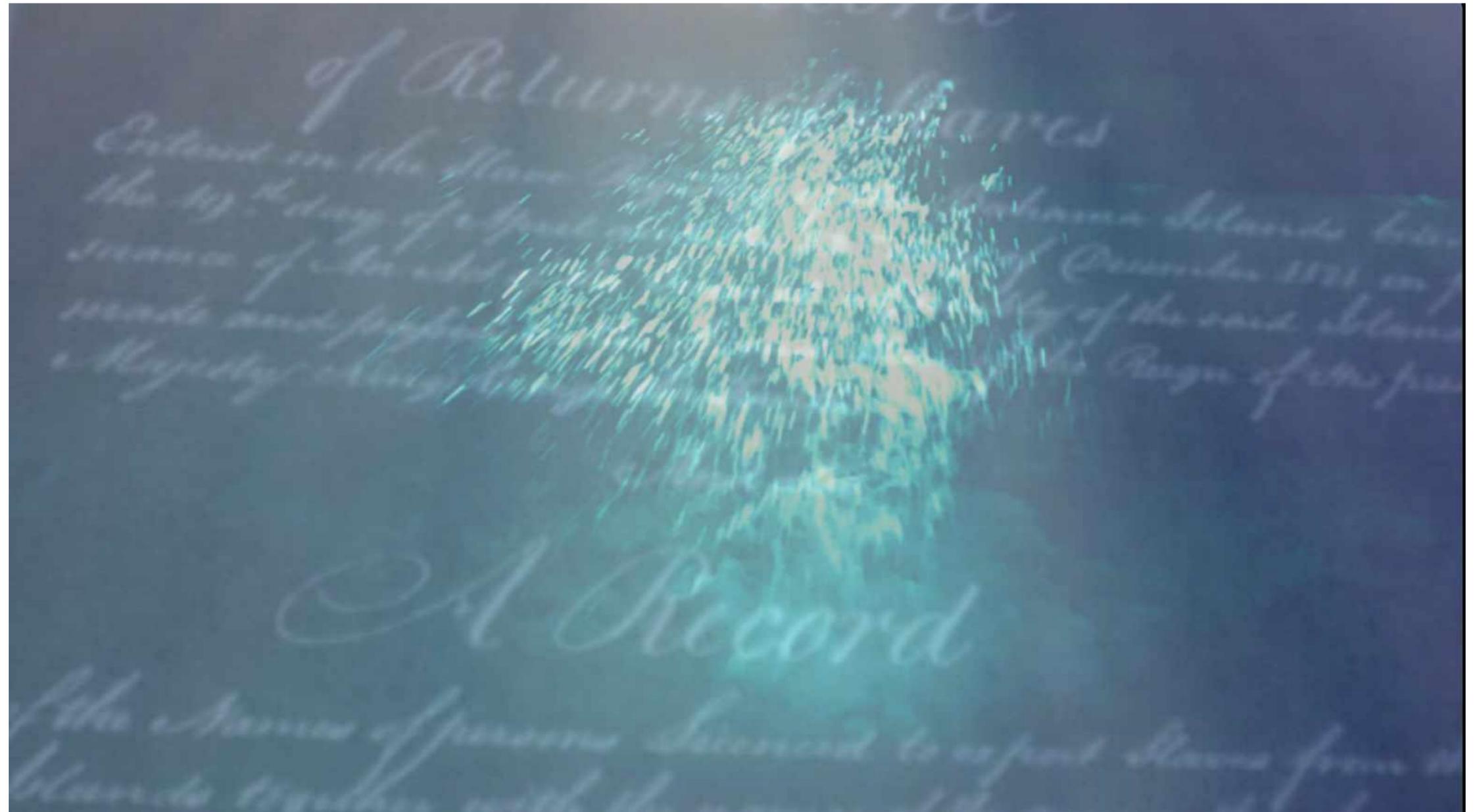
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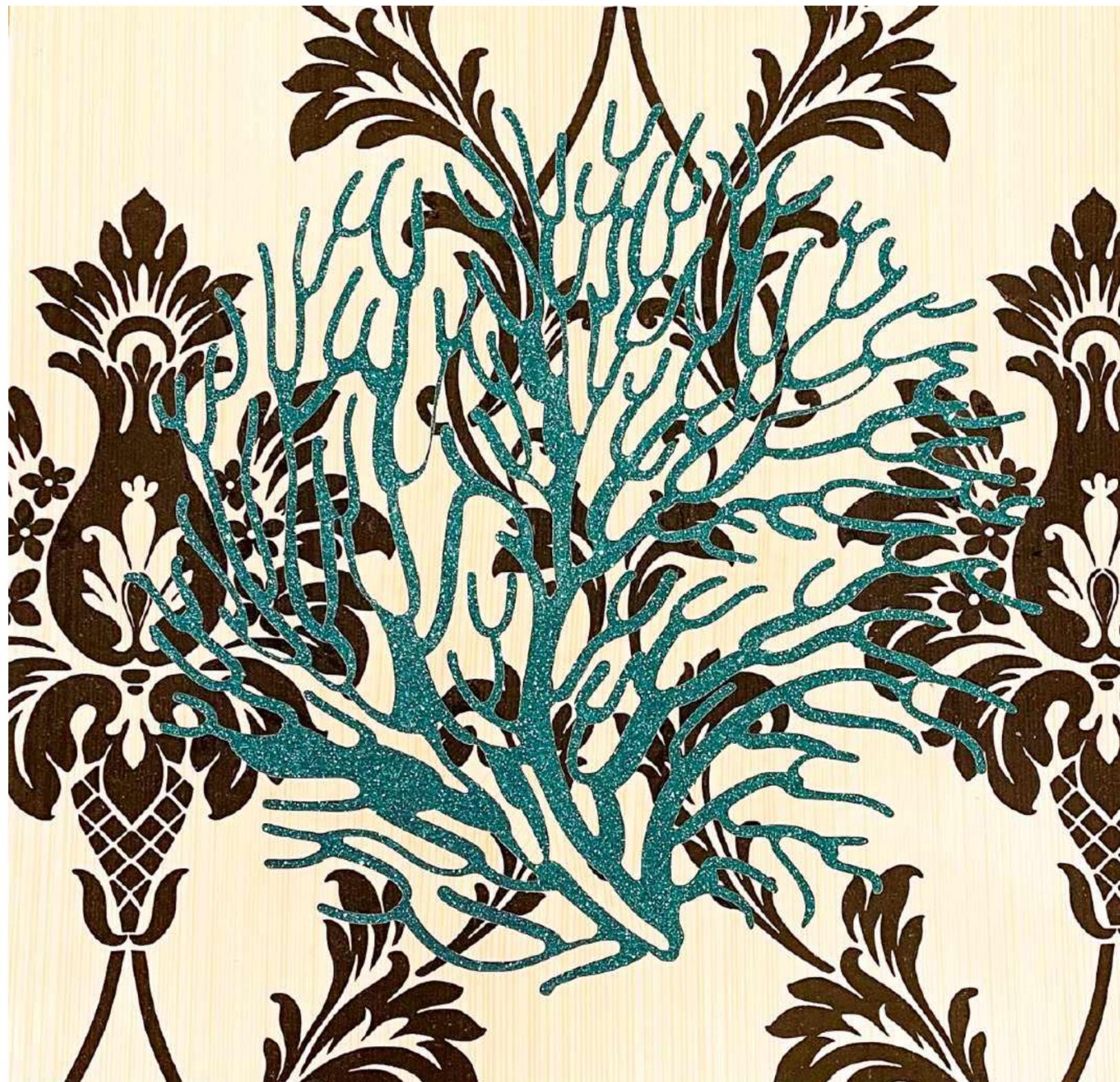
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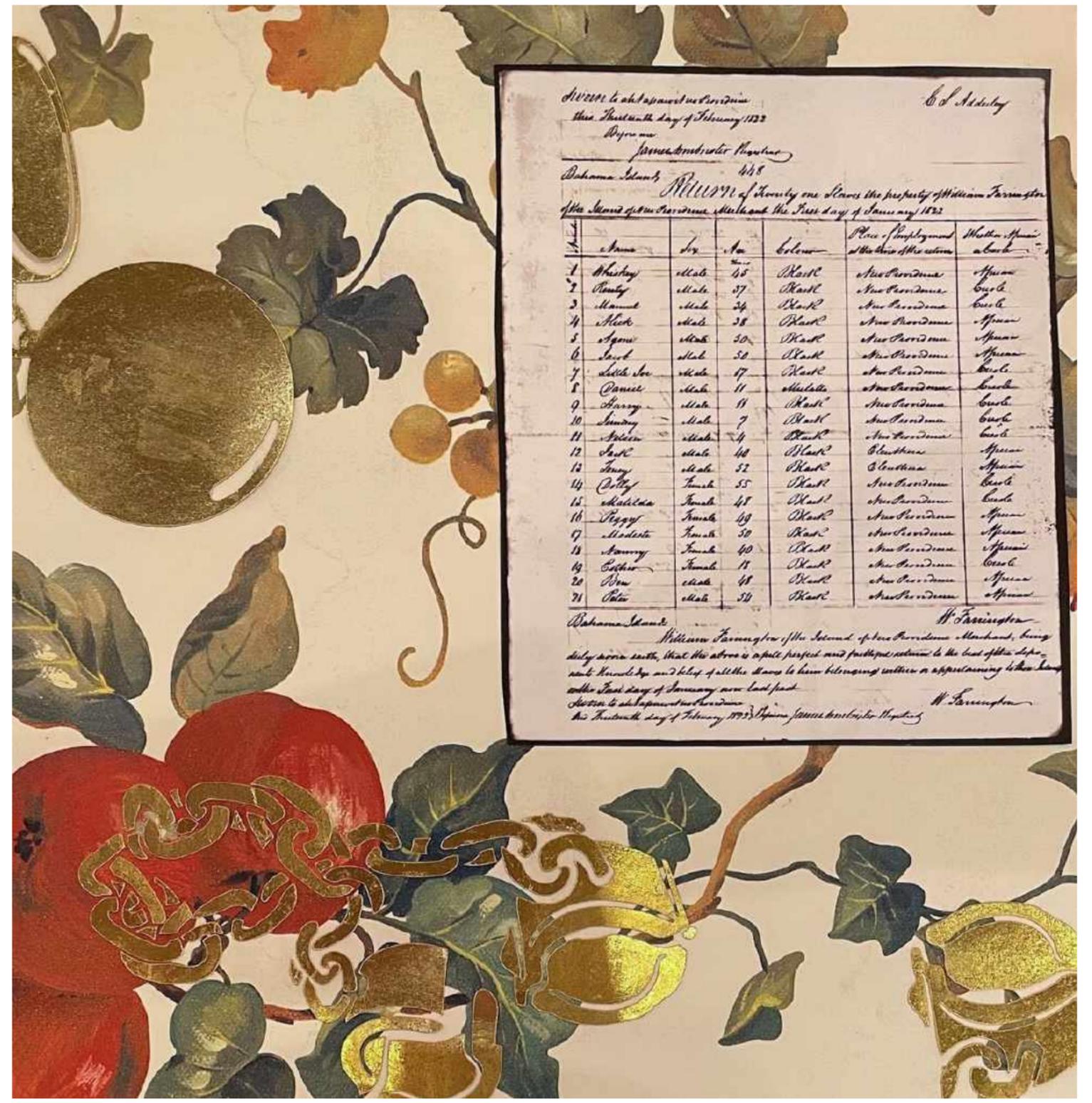
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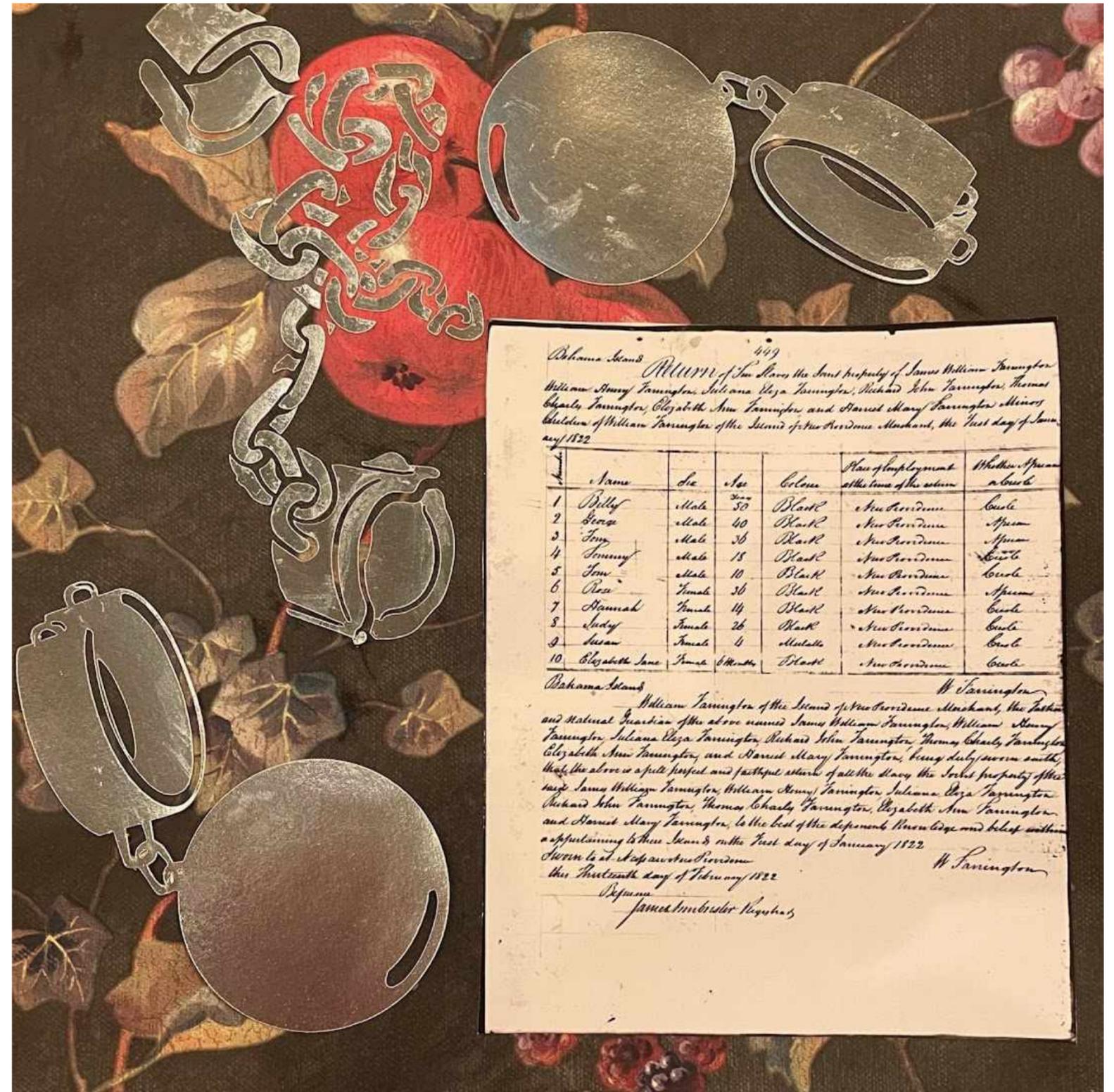
Magic Plant Resistance 1
Mixed Media on Paper
12 x 12 inches



Return of Slaves Document
 W H Farrington Page 1
 Mixed Media and
 Microfiche Images on Paper
 12 x 12 inches



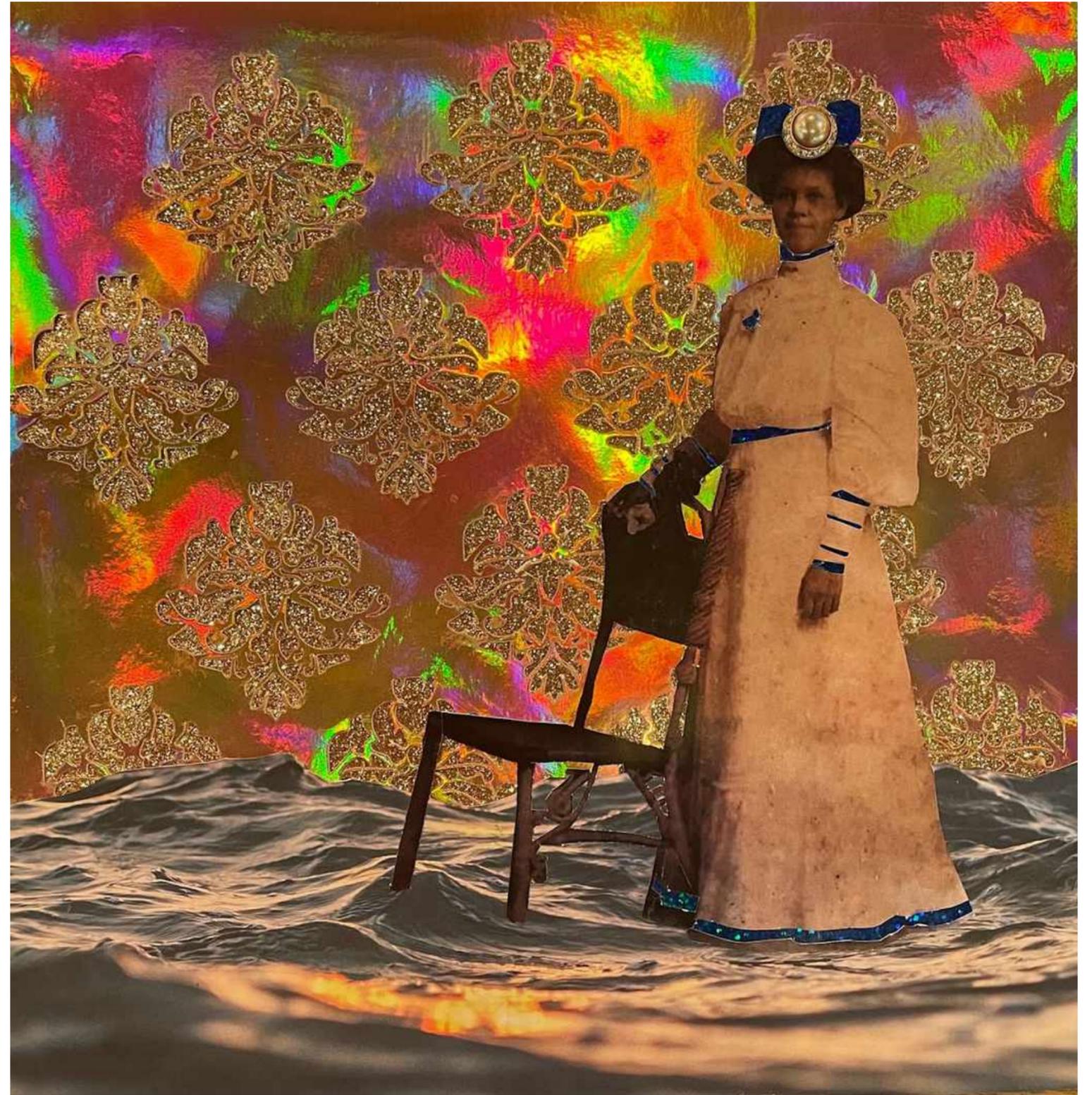
Return of Slaves Document
 W H Farrington Page 2
 Mixed Media and
 Microfiche Images on Paper
 12 x 12 inches



Long Cay Family Cousins
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Unknown Relative - Candice
Merlin Farrington Older
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Unknown Relative – Candice Merlin Farrington
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Farrington Family House and Merchant Store
West Bay Street Nassau
New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 2
Mixed Media on Paper
12 x 12 inches



Great Great Grandmother Alice Dupuch
and her Daughters Nassau
New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 2
Mixed Media on Paper
12 x 12 inches



Great Great Grand Father Clarence
Farrington and his Sons
Nassau New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



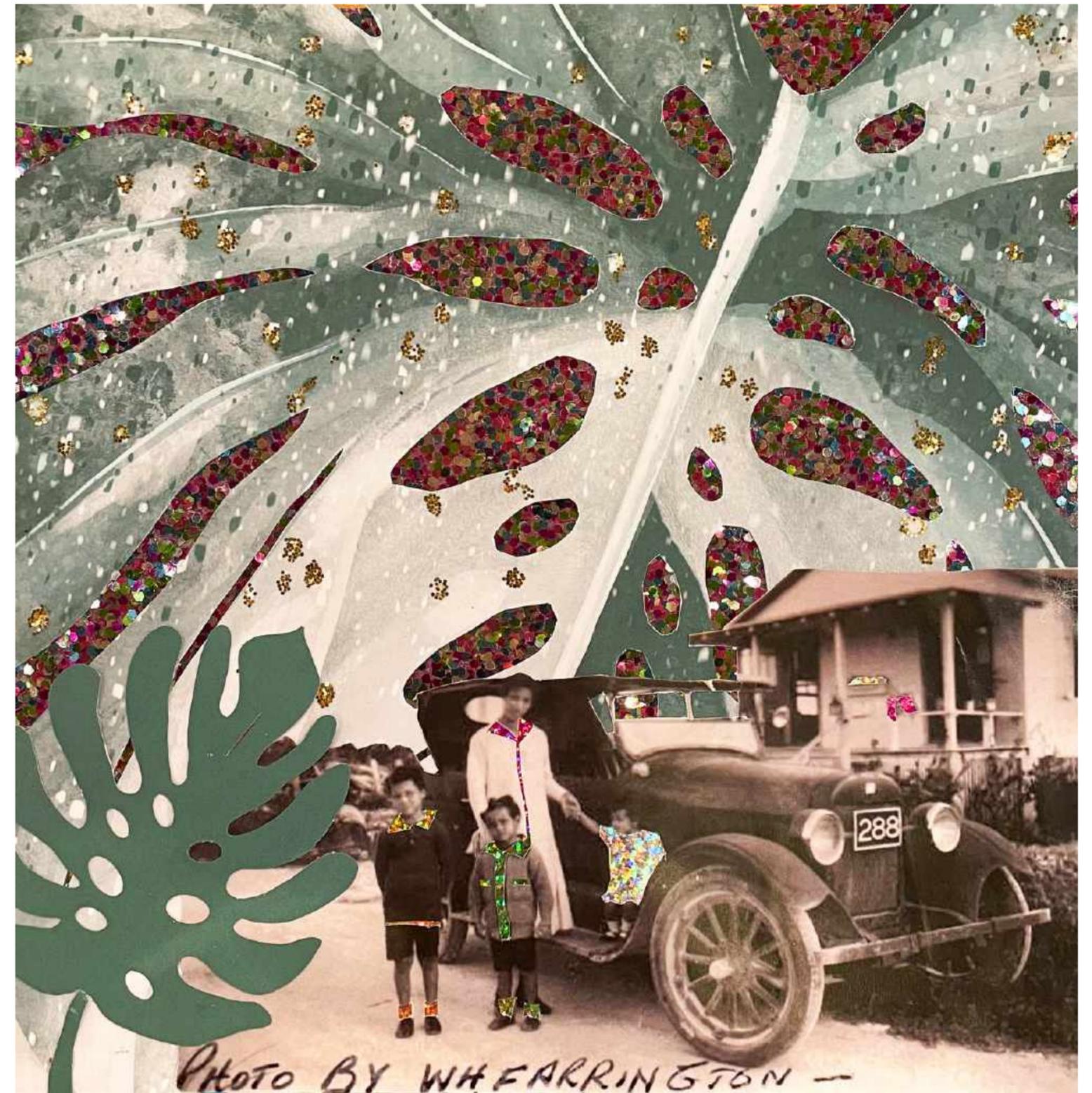
Great Great Farrington Aunties Nassau
New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Alfonso Farrington One Years Old Nassau
New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Great Grandmother Inez and Children
Nassau New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Grace, Hugh, Alfonso and Family Car
Nassau New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 7
Mixed Media on Paper
12 x 12 inches



Great Grandma, Aunties and Cousins
Nassau New Providence Island 1939
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Shell Resistance 1
Mixed Media on Paper
12 x 12 inches



George and Hugh Wulff Road 1943
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Alfonso Farrington Age 18
Nassau New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 4
Mixed Media on Paper
12 x 12 inches



Farrington Family Portrait
Nassau New Providence Island
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



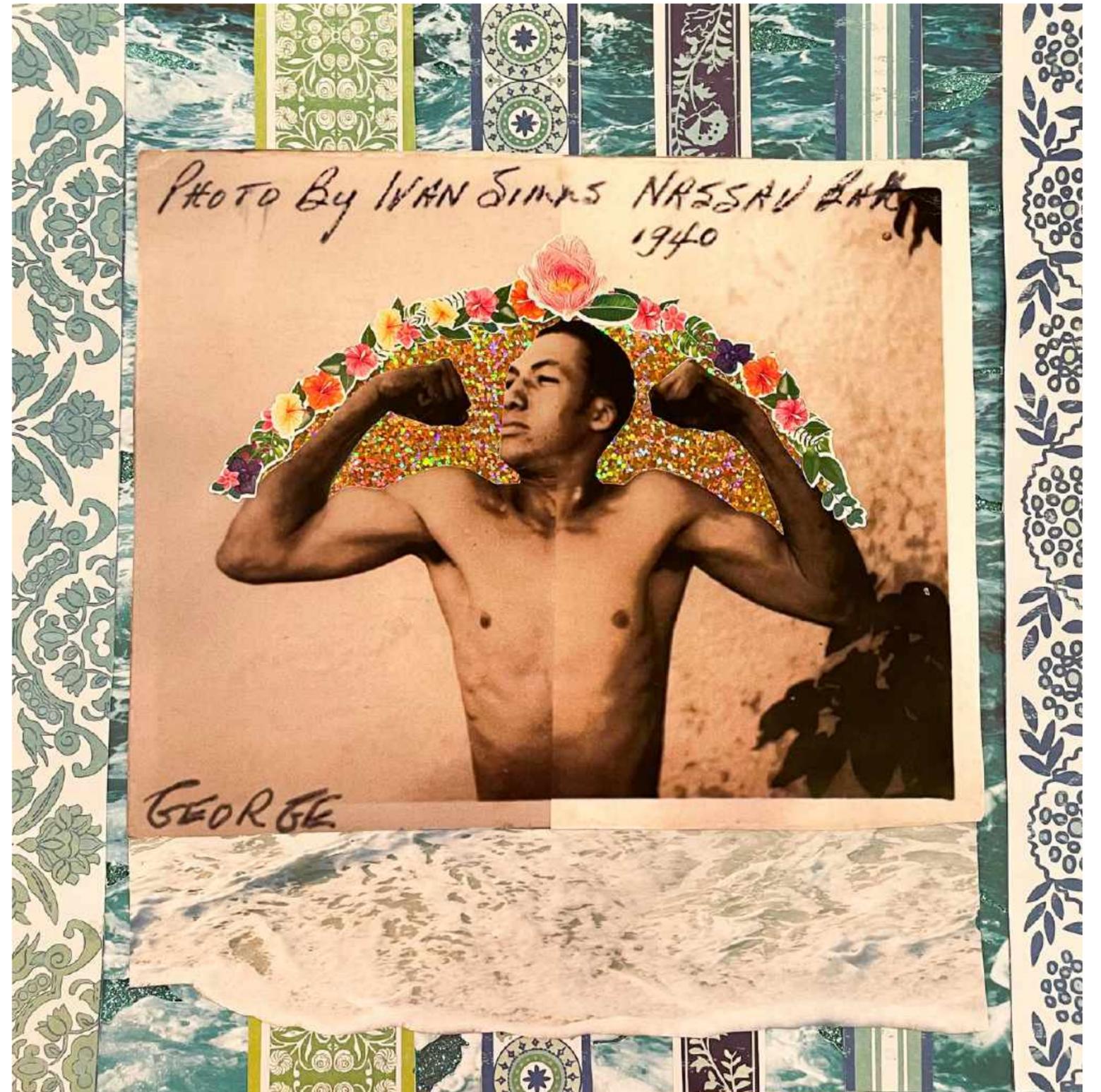
Magic Plant Resistance 5
Mixed Media on Paper
12 x 12 inches



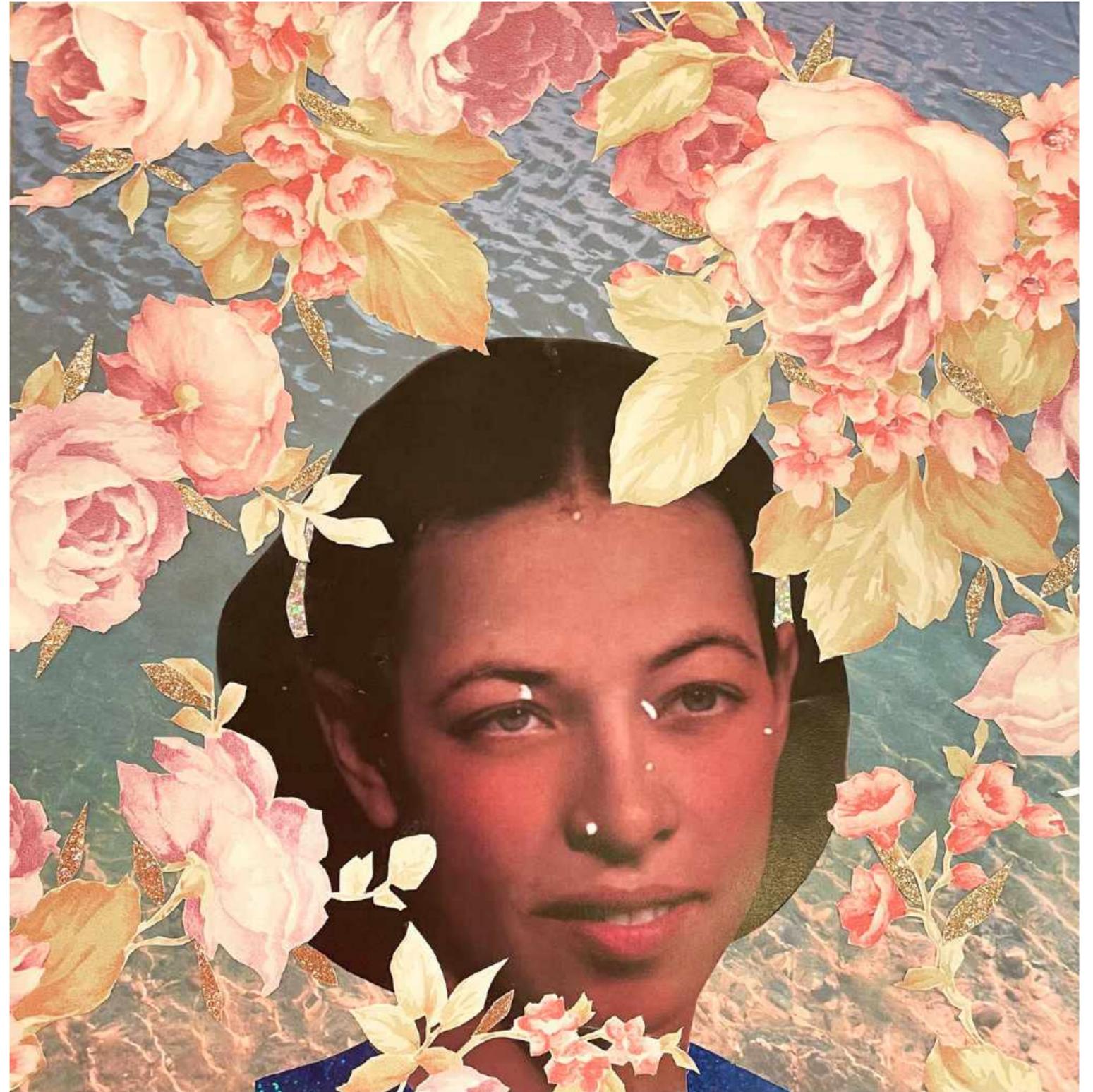
Brothers in Defence
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Alfonso Body Building 1940 Nassau
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



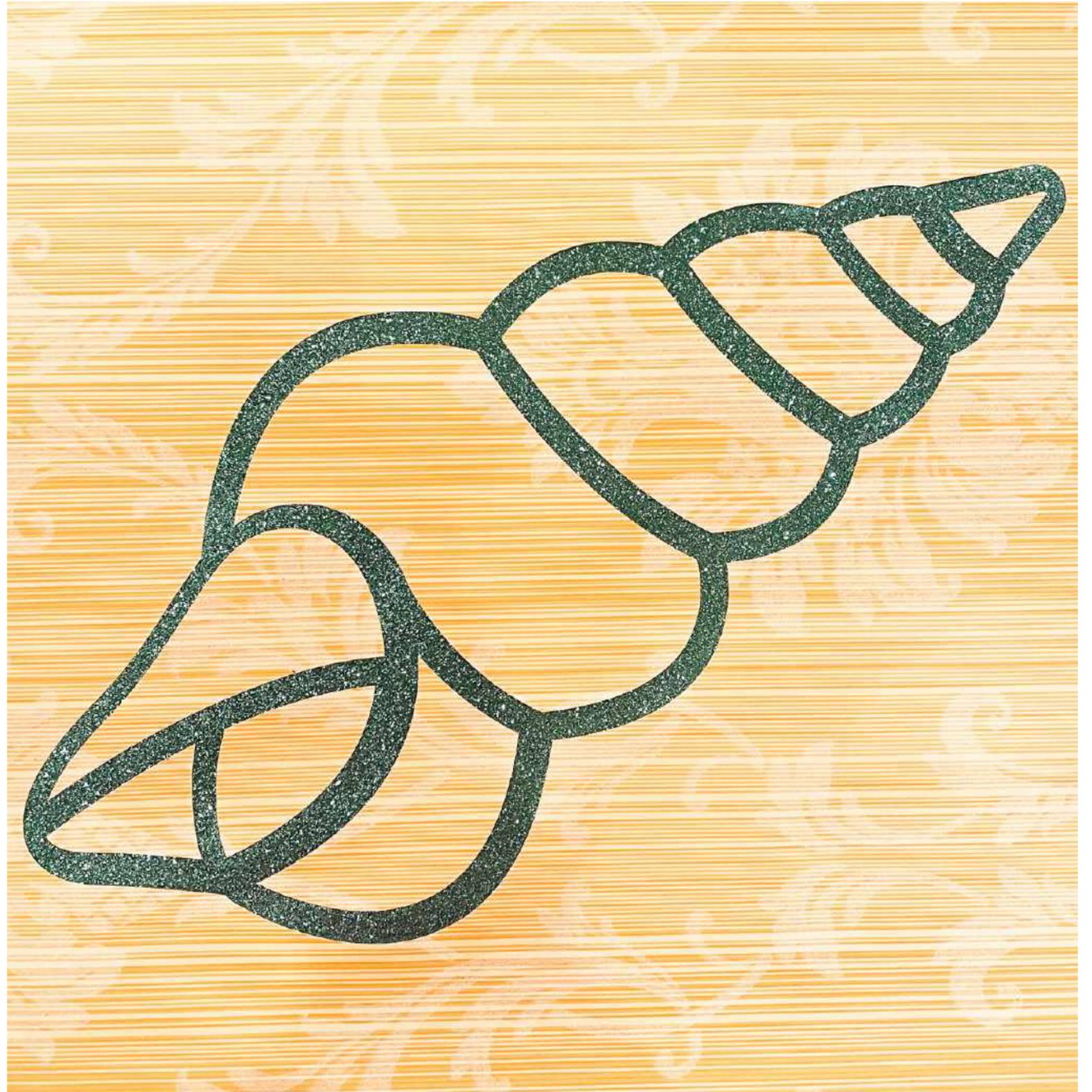
Great Aunt Grace Studio Portrait
Nassau New Providence
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Great Aunt Grace Wedding Portrait
Nassau New Providence
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Shell Resistance 1
Mixed Media on Paper
12 x 12 inches



Cousin Faye Nassau New Providence
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Eating Coconut Sandy Cay Bahamas
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Picnic with Moya Fahy Sandy Cay
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



First Experience with Snow
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 6
Mixed Media on Paper
12 x 12 inches



RCAF Brandon Manning Depot 1943
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



His Most Gracious Majesty Called
on the Men of his Empire
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



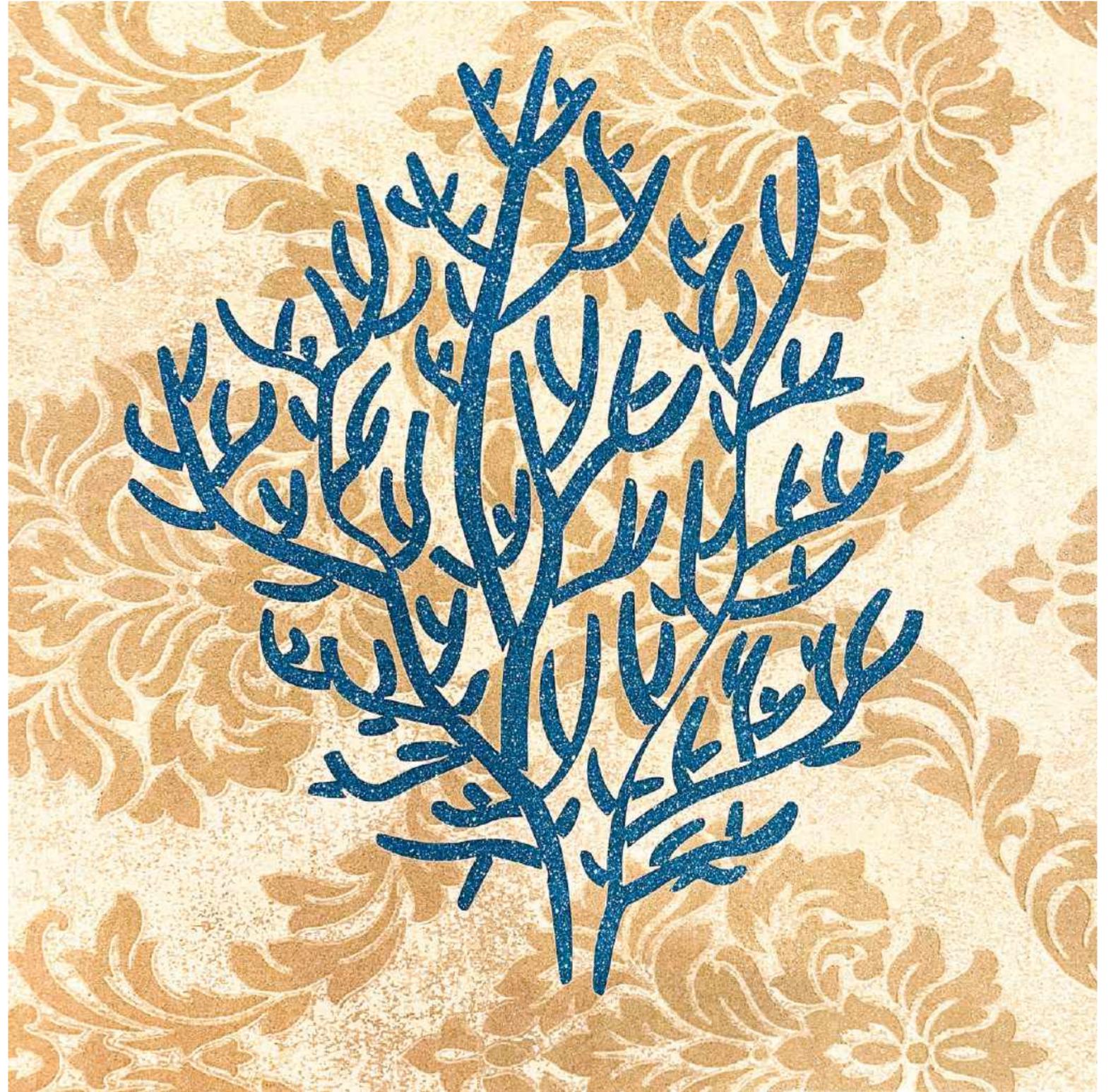
Snow 30 Below Zero NB Canada
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



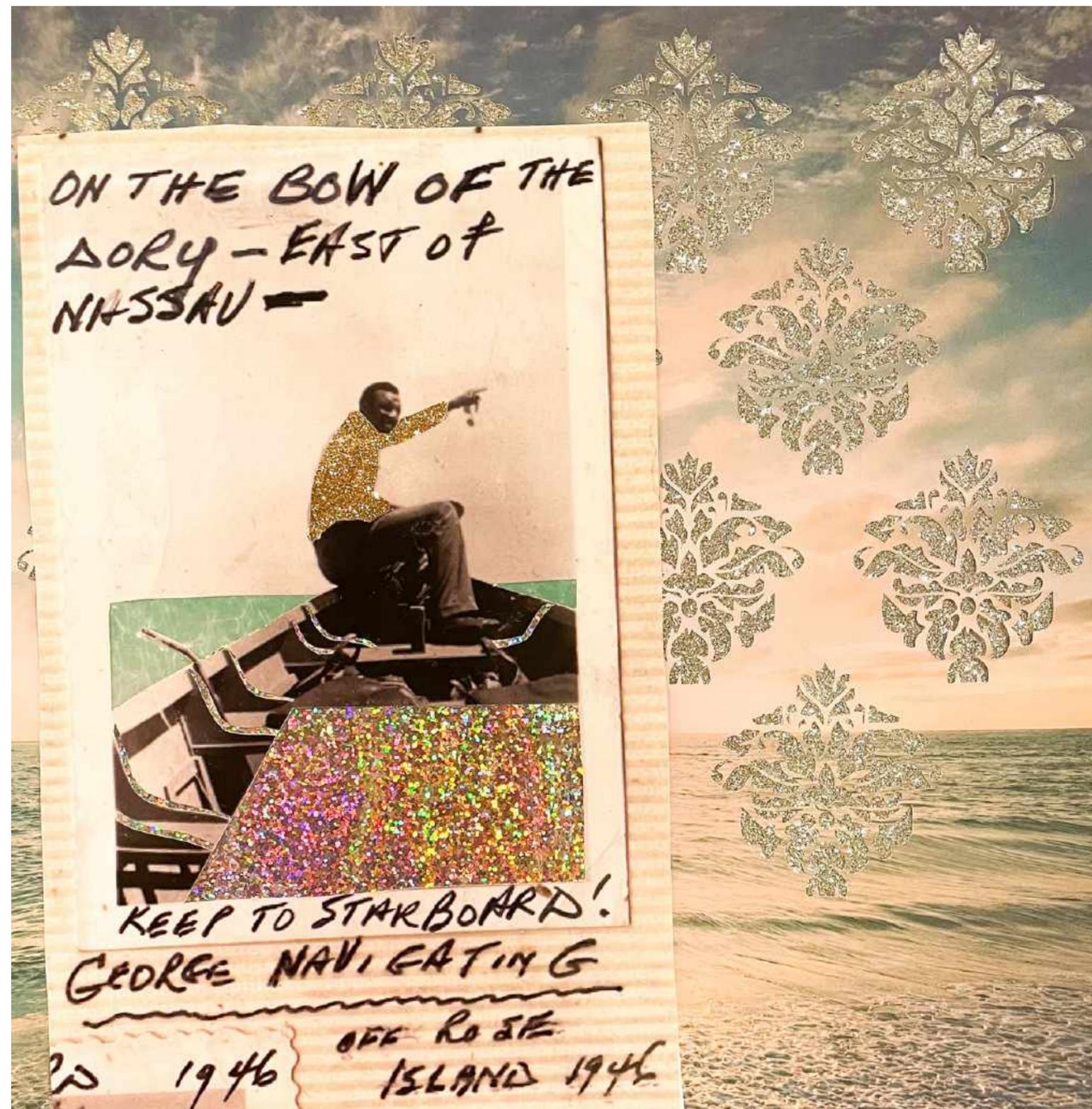
Overlooking the St Lawrence Quebec City
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Coral Resistance 1
Mixed Media on Paper
12 x 12 inches



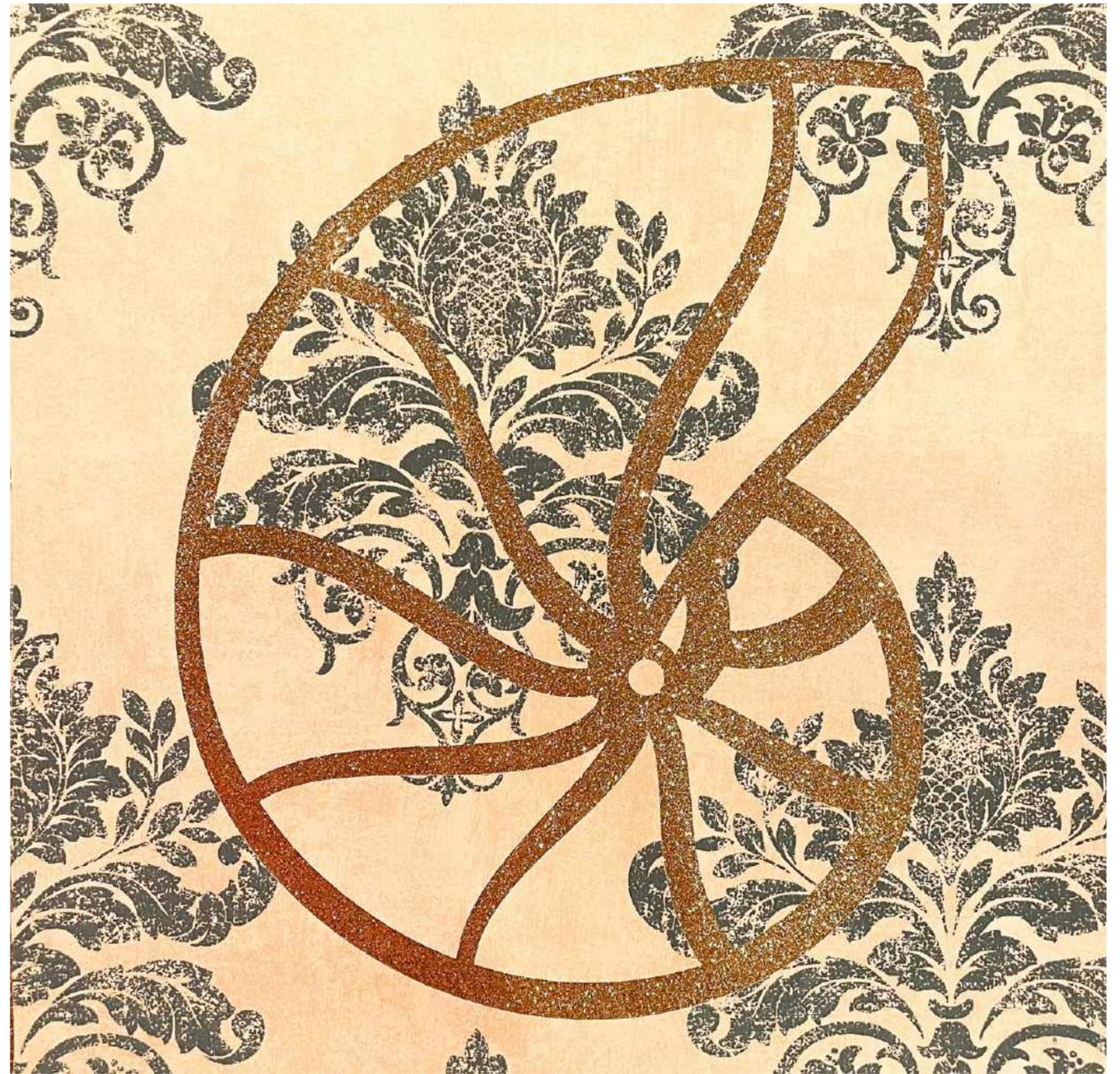
Keep to Starboard
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



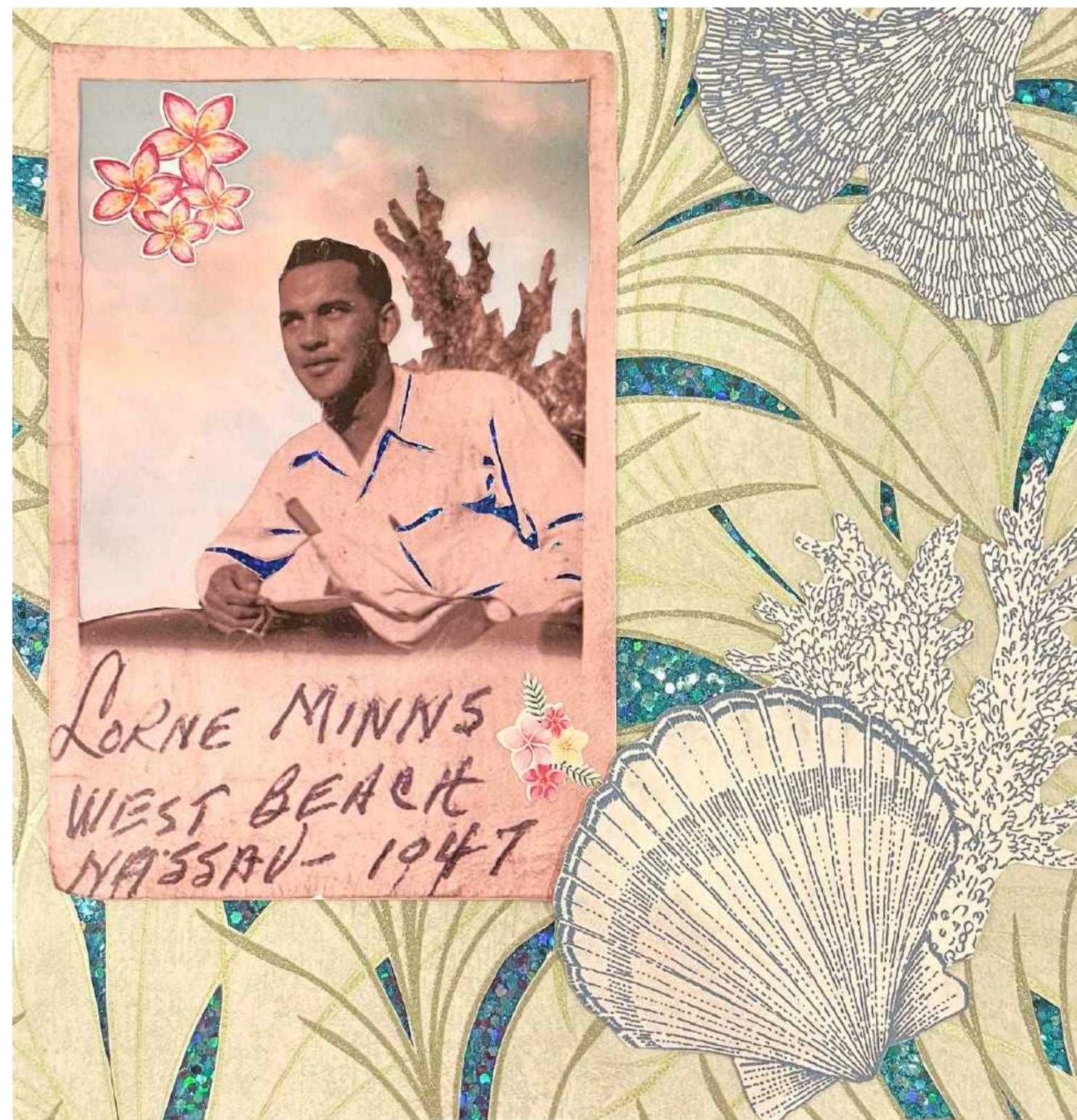
Western Road Near Caves with Eric Minns
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Shell Resistance 2
Mixed Media on Paper
12 x 12 inches



Lorne Minns West Beach
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



George Steering
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Playing in the Street Cabbage Town
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



High Park Sunday
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 8
Mixed Media on Paper
12 x 12 inches



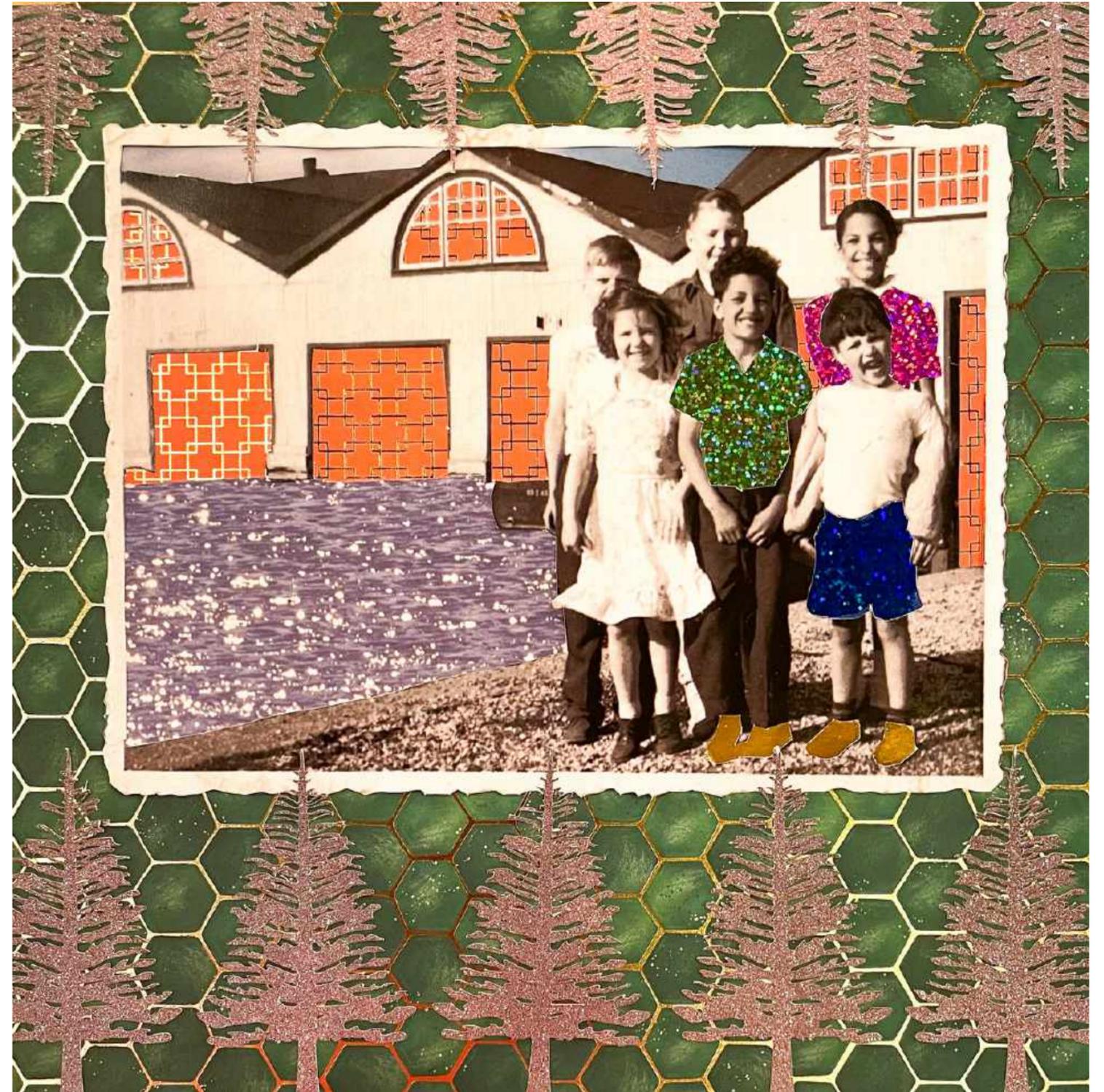
Trip to the Exhibition
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 8
Mixed Media on Paper
12 x 12 inches



Sunny Side Sunday
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Tommy's Birthday Cabbage Town
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Grace and Peter Farrington Cabbage Town
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Nassau Cousins Visiting Toronto
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



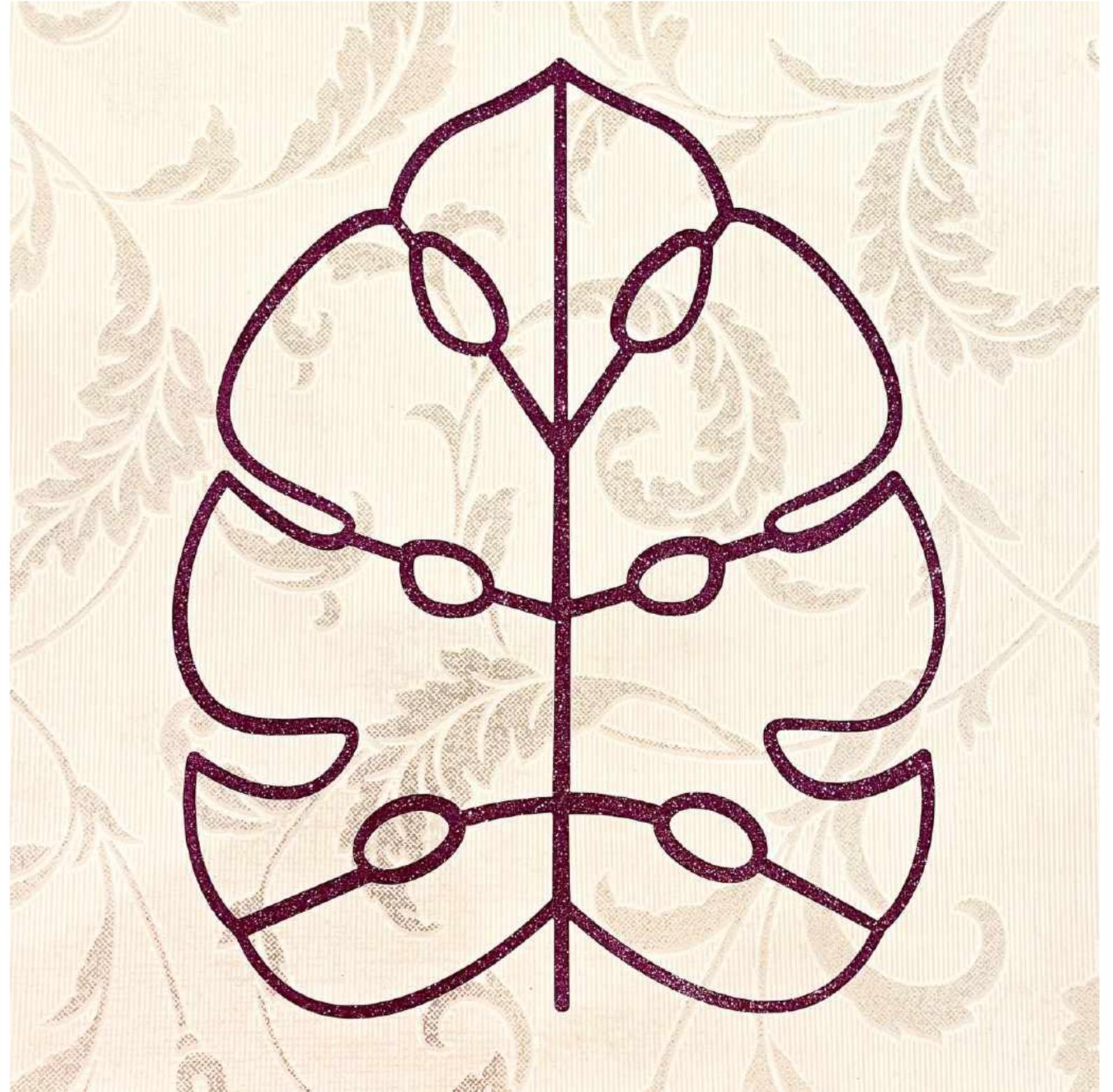
Buttonville Airport 1959
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



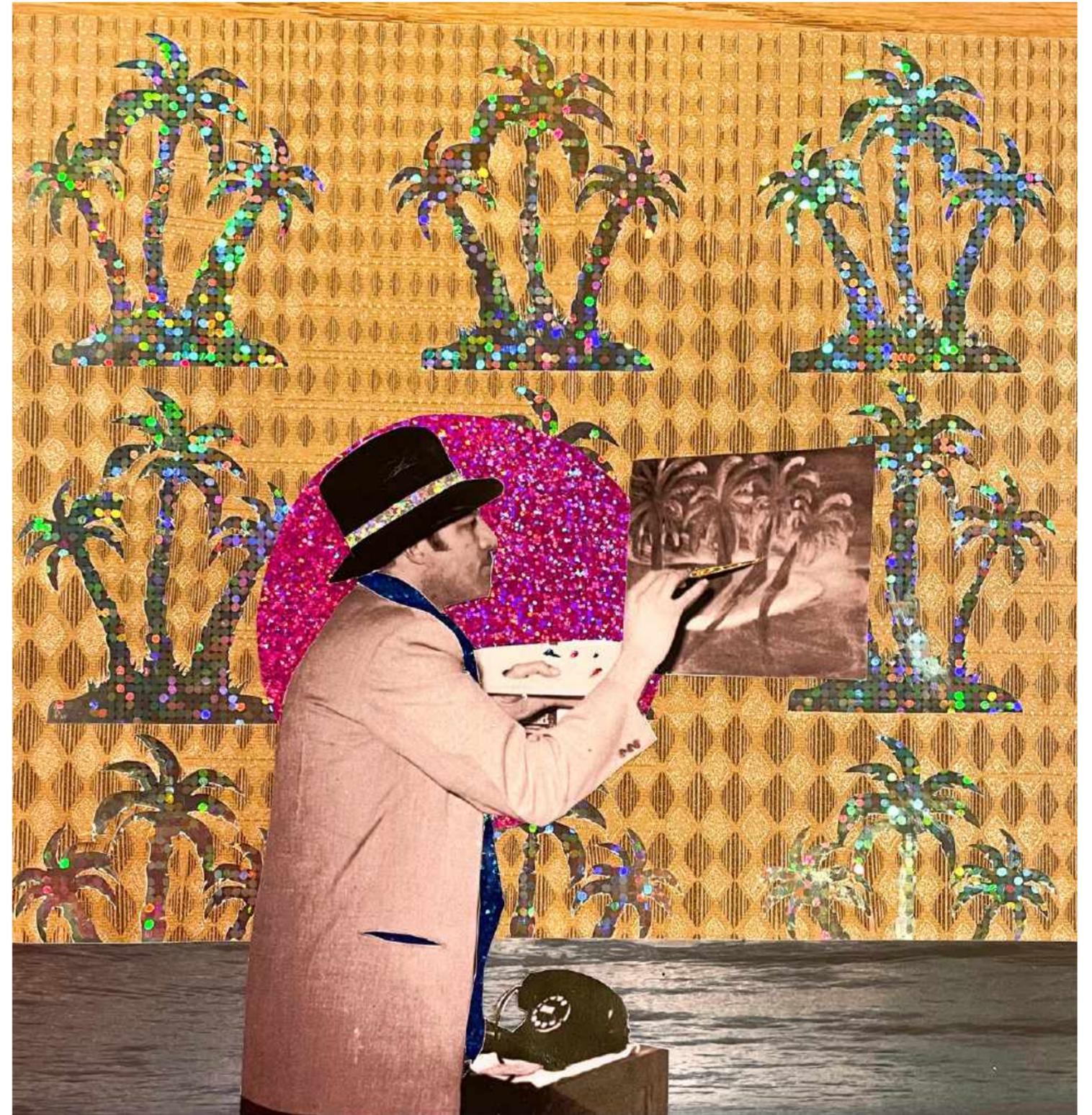
Peter & Tommy Dora's Mercury Toronto Ont
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



Magic Plant Resistance 9
Mixed Media on Paper
12 x 12 inches



Painting Home
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



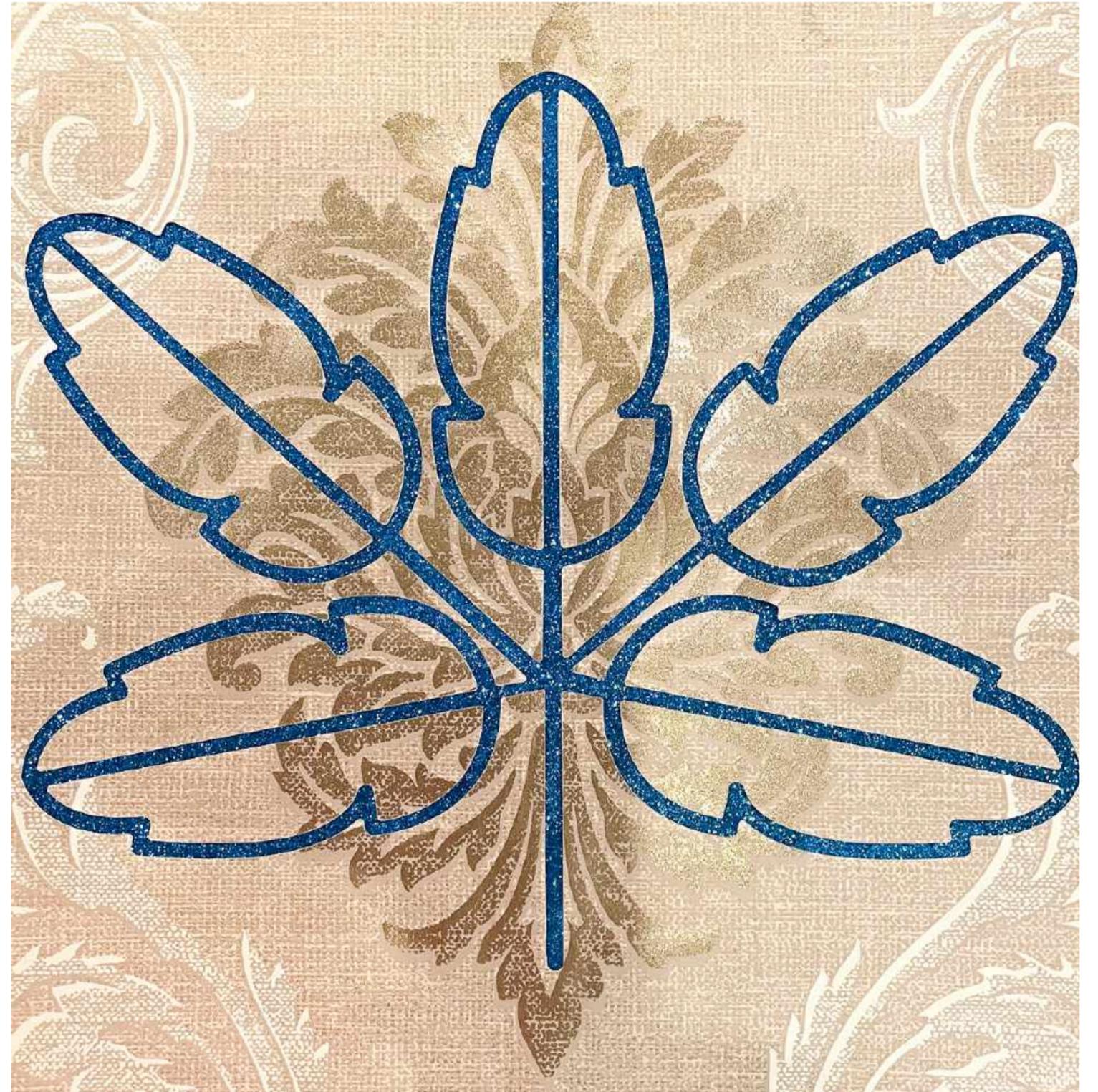
Second Wedding
Mixed Media and Vintage
Photography on Paper
12 x 12 inches



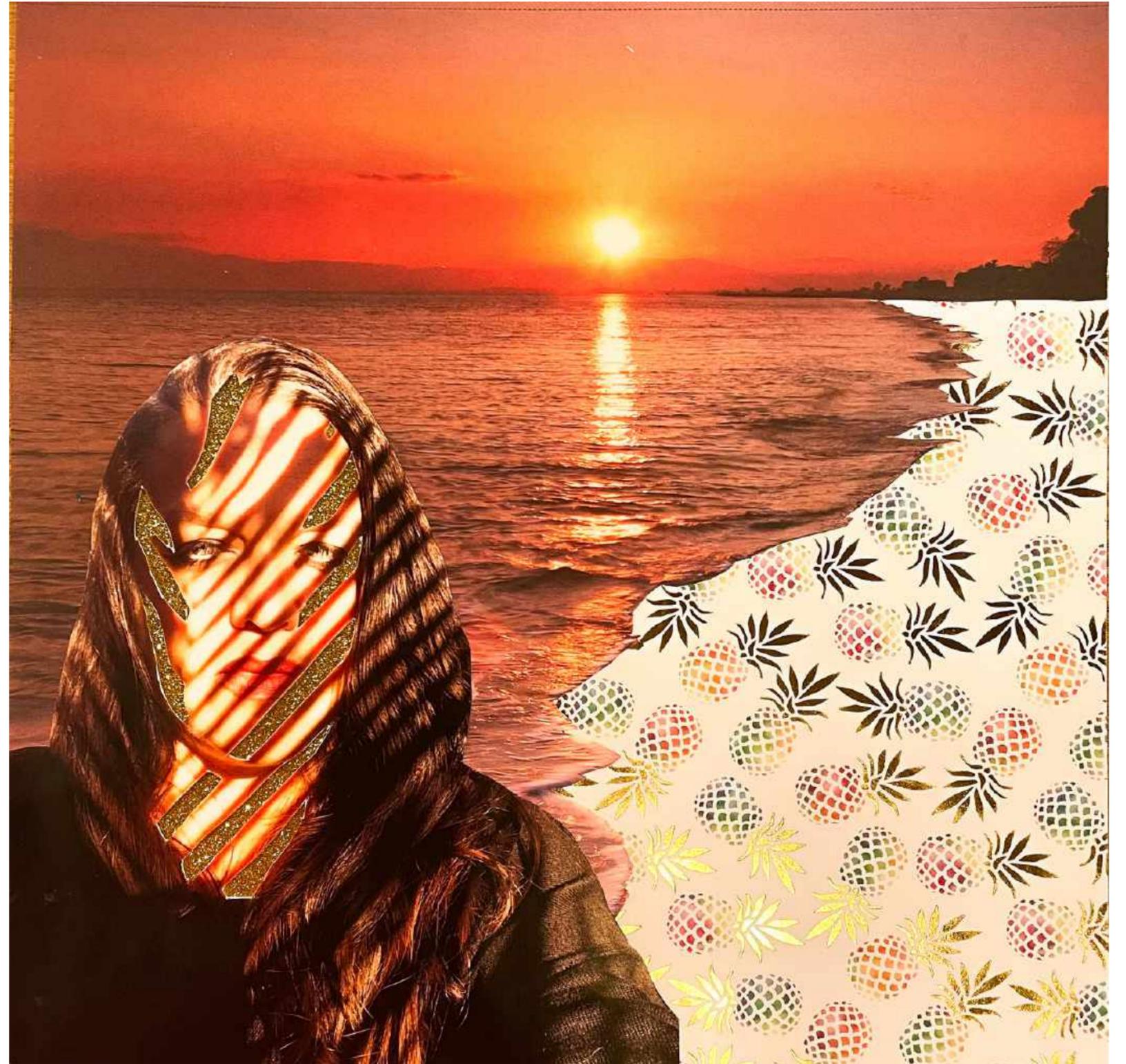
Farrington Family Plot 1839
Western Cemetery Nassau
New Providence Island
Mixed Media and
Photography on Paper
12 x 12 inches



Magic Plant Resistance 10
Mixed Media on Paper
12 x 12 inches



Self Portrait with Shadow of Palm Leaves
Mixed Media and
Photography on Paper
12 x 12 inches



Magic Conch Shell Resistance 3
Mixed Media on Paper
12 x 12 inches



Granpa Farringtons Paint Box at
the Bottom of the Ocean
Installation View



Granpa Farringtons Paint Box at
the Bottom of the Ocean
Detail Installation View



Granpa Farringtons Paint Box at
the Bottom of the Ocean
Installation View



Conclusion

Acknowledgements

Thank you...

To **Carla Garnet** for believing in this project and pushing my creativity and potential beyond what I thought I was capable of.

To the **Board of the Aird Gallery** for their support and commitment to telling all our communities' stories.

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About the John B. Aird Gallery

The John B. Aird Gallery (1985-present) is a self-funded non-profit public art gallery. The Gallery hosts up to nine exhibits per year, many accompanied by online publications <https://airdgallery.org/publications>, plus our annual Mistletoe Magic fundraiser. These exhibits provide participation opportunities for up to four hundred artists year upon year.

The Aird prides itself on being inclusive, hosting several large-group shows (online or in-situ), and two or three annual Arts Council and/or Scotiabank CONTACT Festival of Photography, funded exhibits that pay CARFAC fees.

The Gallery's mission is to provide a generous, safe contemporary art exhibition space where visual culture can be shared and explored by an audience as diverse as its makers. We believe visual culture inspires, engages, and amplifies Toronto's communities.

In September 2019 the Aird Gallery moved from the provincial government buildings at Bay and Wellesley, to its current temporary location in the City's oldest ARTSCAPE building on West-Queen-West. We foresee returning to our new 3,500-square-foot space on the second floor in the Macdonald Block by mid-decade.



John B. Aird Gallery|Galerie John B. Aird

www.airdgallery.org

ARTSCAPE West Queen West

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