



Fortitude Fragile

Sandra Brewster
Francisco-Fernando Granados
Regina José Galindo
Shabnam K. Ghazi
Coco Guzmán
Caroline Monnet
Vessna Perunovich
Anila Rubiku

GUEST CURATOR
Magda González-Mora



ONSITE GALLERY

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THE DELANEY FAMILY

JAN 22
→ **MAY 17**
2025

This publication accompanies the exhibition, *Fortitude/Fragile*, and *Presence in a past or an undetermined future.*, presented at Onsite Gallery, OCAD University, Toronto.

MAIN GALLERY

Fortitude/Fragile

JANUARY 22 TO MAY 17, 2025

Onsite Gallery, 199 Richmond St. W.
Toronto, ON M5V 0H4

SPECIAL PROJECTS GALLERY

*The Delaney Family
Emerging Curator's Prize:
**Presence in a past or an
undetermined future.***

JANUARY 22 TO MAY 17, 2025

Onsite Gallery, 199 Richmond St. W.
Toronto, ON M5V 0H4

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For the *Presence in a past or an undetermined future.* exhibition, Onsite Gallery thanks Lisa Deanne Smith and Marie-Josée Therrien for their participation as jurors for the Delaney Family Emerging Curator's Prize.

ONSITE GALLERY

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Cover image: Caroline Monnet, *Ikwewak (Alanis)*, (detail), 2022. Image courtesy of the artist.

Sandra Brewster, *Pinky*, 2024, acrylic, photo-based gel transfer on wood panel, 36 x 24 in. Image courtesy of the artist and Olga Korper Gallery.

Fortitude Fragile

“If hope is an impossible demand, then we demand the impossible” — Judith Butler

Fortitude/Fragile explores the tensions that define our contemporary moment: strength and vulnerability, tradition and transformation, local realities, and global forces. As a curator with extensive experience in international biennales—from Havana to Dakar to Johannesburg—my work is driven by a commitment to amplify voices that challenge dominant narratives and rethink the boundaries of creative work. This exhibition brings that same ethos to the present day within a Canadian context—a land forged through the interplay of colonial legacies and waves of migration, marked by hard-won achievements yet still grappling with deep-seated inequities as it reckons with its past and traverses the evolving complexities of its social fabric.

Caroline Monnet, *Ikwewak (Catherine)*, 2022, laser print on lasal mat paper, 84 x 54 in. Image courtesy of the artist.



At the heart of *Fortitude/Fragile* lies a universal question: how do we navigate identity and survival in a world shaped by historical trauma and contemporary crises? The artists in this exhibition—spanning Indigenous, European, queer, and diasporic communities—offer responses through a range of mediums, blending personal narratives with broader political commentary. From Shabnam K. Ghazi’s meditative installation, which dissolves cultural boundaries to reveal our shared humanity, to Francisco-Fernando Granados’s abstract reflections on displacement and remembrance, these works prompt us to reconsider the fluidity of identity. Sandra Brewster’s exploration of migration, heritage, and the potential of the next generation similarly invites us to reflect on the interplay between vulnerability and endurance.

In another exploration of the transience of beauty, Vessna Perunovich asks us to consider how fleeting moments of grace can coexist with the dangers and sorrows of life. Her work, like that of Anila Rubiku and Caroline Monnet, reminds us that we should view fragility not merely as a state of being but as a space of transformation. Rubiku reflects on cultural memory and overlooked moments of human experience, while Monnet boldly reclaims Indigenous identity, resisting colonial frameworks.

Through these varied perspectives, the exhibition emphasizes art’s capacity to engage with and challenge the structures of inequality that shape our world. Whether it’s Coco Guzmán’s celebration of trans and non-binary strength, or Regina José Galindo’s searing critique of extractive industries, the artists reflect lives shaped by conflict and transformation. Within this vulnerability lies the potential for something radical: the possibility of re-imagining who we are and how we relate to one another.



Anila Rubiku’s art emerges from a deeply personal intersection of history, memory, and social justice. Her Albanian Italian artistic practice embodies individual perseverance and a broader call for equity in a world shaped by systemic inequalities. By focusing on cultural memory—particularly untold stories and overlooked moments—Rubiku’s work becomes a poetic yet politically charged appeal for justice. She invites us to reflect on the delicate balance between the personal and the universal, where vulnerability offers insight and strength.

In her installation *Hope is the Thing with Feathers*, Rubiku presents a collection of 101 drawings and collages that meditate on the fleeting beauty and uncertainty of life. Through intricate lines and layered imagery, she explores the unnoticed subtleties of human existence, urging us to pause and appreciate the fragility we often overlook. She intertwines the individual with the collective, suggesting that in life’s most delicate moments, we find the power to endure and transform.

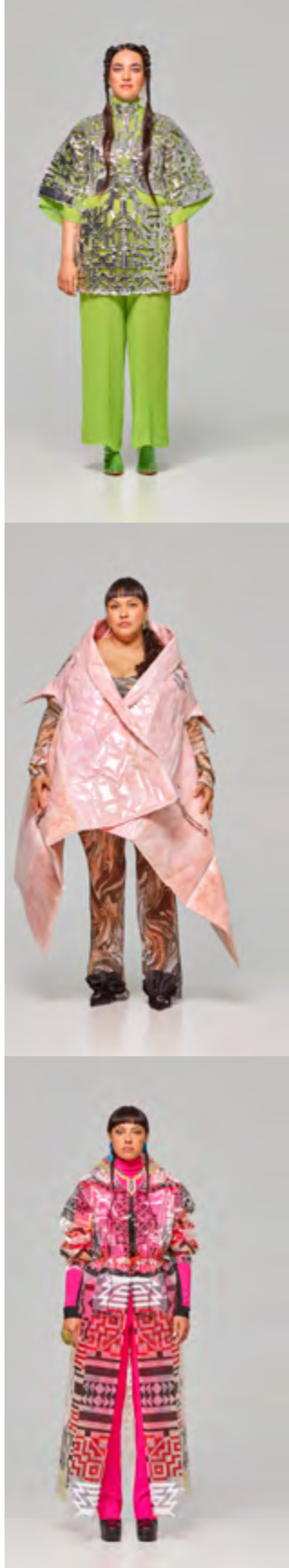
Anila Rubiku, *Hope is the Thing with Feathers* (detail), 2022, installation, 101 drawings collage on vintage pantone paper, metal wires, magnets, dimensions variable. Photo courtesy of the artist.

Caroline Monnet’s practice is a dynamic exploration of identity through the lens of her dual Algonquin French heritage. She challenges conventional narratives imposed on Indigenous communities through her multidisciplinary approach—spanning video, photography, sculpture, and installation. Monnet’s work boldly reclaims Indigenous identity, weaving traditional influences with contemporary forms to resist colonial frameworks that have long dominated discourse.

In *Creatura Dada* video and her giant photo wall *Ikwewak (Women)*, Monnet disrupts stereotypical depictions of First Nations women, liberating their image from the anthropological gaze, which historically framed Indigenous people as subjects of study rather than as empowered individuals. She confronts colonial representations and celebrates the strength, individuality, and cultural pride of Indigenous women in these works. Monnet’s forward-looking narratives imagine a future where Indigenous voices are not only visible but vital in shaping contemporary society. Her work reminds us that reimagining identity is not simply about revisiting the past—it is an active process of asserting cultural presence in the face of historical erasure.

Like Monnet, Spanish Canadian artist Coco Guzmán confronts entrenched societal frameworks, exploring the resilience of trans and non-binary communities through a deeply personal and political lens.

From top: *Ikwewak (Emilie)*, *Ikwewak (Swaneige)*, *Ikwewak (Caroline)*, Caroline Monnet, 2022, laser print on lasal mat paper, 84 x 54 in. Images courtesy of the artist.



Guzmán creates spaces in their work where the experiences of trans youth and older generations intersect, fostering dialogues that bridge overlooked narratives within these marginalized groups. With both playfulness and defiance, they use art as a tool to challenge societal discomfort with non-normative identities, carving out space for those who have long been silenced.

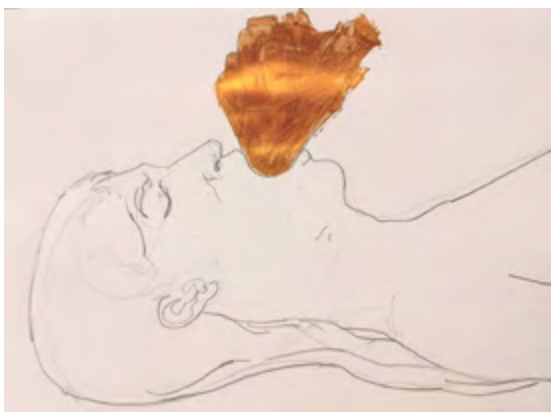
In *La Niña de Fuego/The Girl of Fire*, Guzmán weaves together stories of struggle and triumph, drawing attention to the complexities of living in a world that often refuses to recognize the full humanity of trans and dissident youth. The project declares a bold statement of existence and strength in the face of societal rejection. Their work not only critiques but celebrates, amplifying the voices of those who have been marginalized. *La Niña de Fuego/The Girl of Fire* becomes a beacon of hope reflecting both the strength of trans communities and the enduring power of difference in shaping a more inclusive world.

Coco Guzmán, *Trans Camp*, 2023, Bologna, Italy., on-site installation and community activities. Image courtesy of the artist.

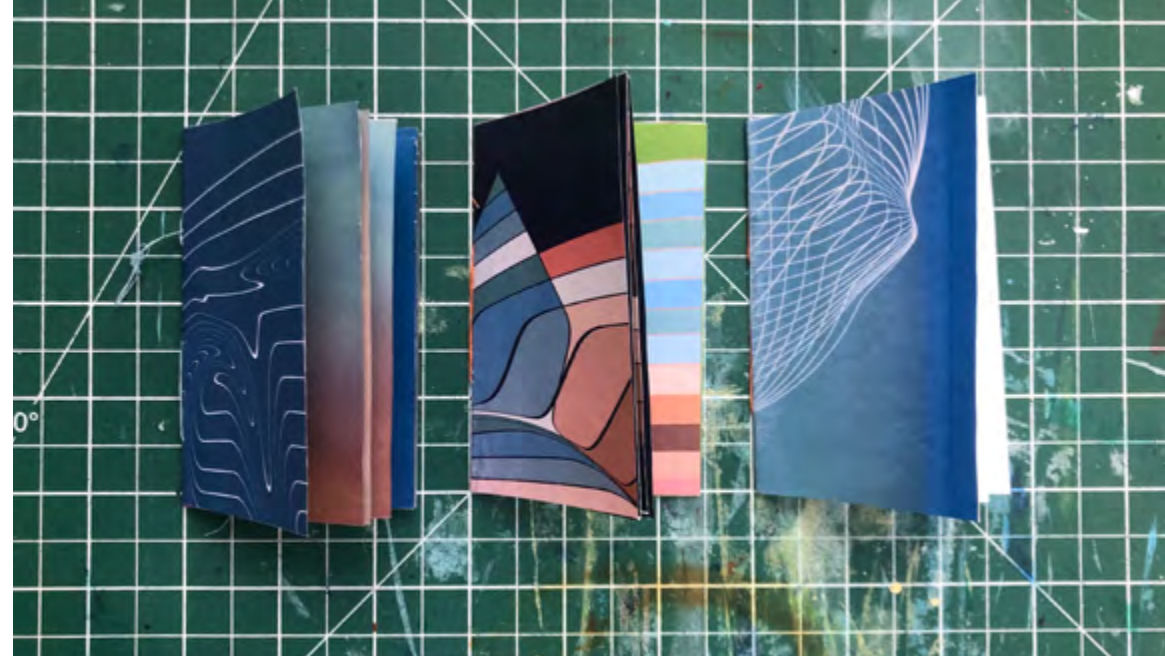
While Guzmán addresses the struggles of trans and non-binary individuals, Regina José Galindo turns her attention to the political and environmental violence impacting marginalized communities. Galindo, a Guatemalan artist, uses her own body as a medium to embody the pain and suffering of those silenced by systemic oppression. She challenges audiences through her art to confront uncomfortable truths, bringing abstract issues like state violence and human rights abuses into immediate, bodily reality.

In her performance, *Oro/Gold*, Galindo critiques the devastating impact of resource exploitation, focusing on the environmental and human costs of extractive industries in Latin America. Referencing the case of the Marlin mine, once owned by a Canadian company, Galindo's work tackles the widespread issue of resource extraction and its disproportionate impact on vulnerable communities and ecosystems.

She urges viewers through her work to reflect on the ethical responsibilities of extractive companies, reminding us that even with regulations, the consequences of these practices remain profound and far-reaching. *Oro/Gold* is both a critique and a call for greater awareness, highlighting the precarity of the ecosystems and communities affected by these industries globally.



Regina José Galindo, *Oro/Gold*, 2024 (sketch of performance). Image courtesy of the artist.



Francisco-Fernando Granados, a Guatemalan Canadian artist, uses abstract forms to reflect on themes of displacement, memory, and the delicate nuances of identity. He challenges colonial narratives through his practice, using abstraction to explore personal, ephemeral experiences that defy simplification. Granados's work offers an intimate reflection on how individuality is shaped by both visible and unseen forces.

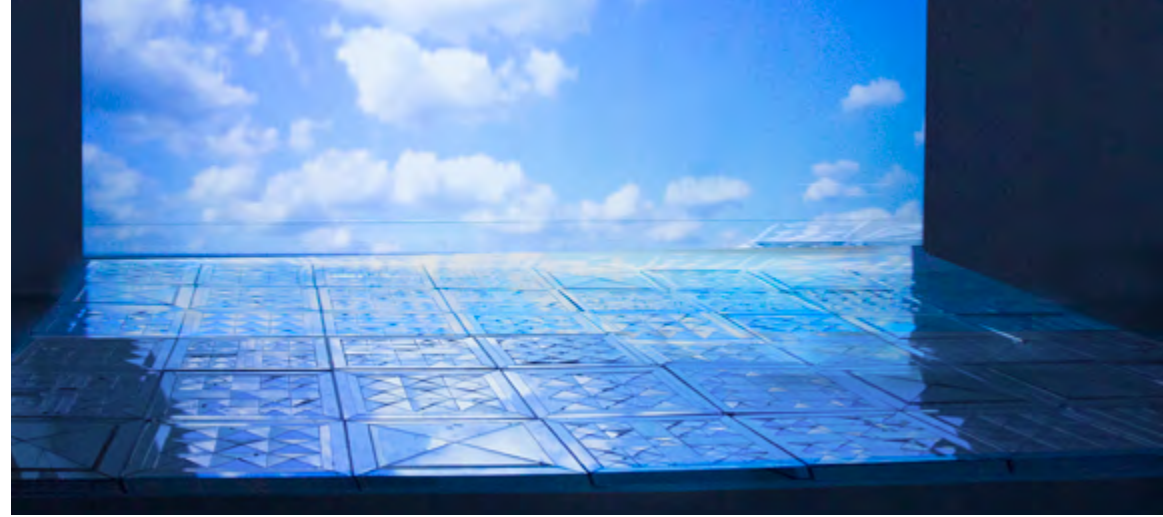
In *studies in minor abstraction*, Granados undertakes a nightly ritual of creating small, handmade books, evoking the fragility of displaced memories and the quiet resistance of everyday life. He turns his process of abstraction into a language of survival, where each gesture acknowledges the unseen forces shaping lived experiences. In his video *The Dedication*, Granados plays with rhythm and repetition, using the phrase "os ama" ("loves you" in Spanish) to blur the boundaries between the public and the personal. The work draws viewers into a reflection on love, identity, and the social constructs that govern both, creating space for the contemplation of fragile human connection.

Francisco-Fernando Granados, *studies in minor abstraction*, 2024, hand-made artist book. Image courtesy of the artist.



Sandra Brewster's exploration of memory, migration, and the complexities of identity manifests in her striking portrait series *Guyana Girls*. A Canadian artist of Guyanese heritage, Brewster's work navigates the fine balance between pride and nostalgia, particularly within the rapidly changing contexts of Guyana and the broader Caribbean. Using her signature photo-based gel-transfer technique, she creates fragmented, textured images that echo the layers of history, migration, and cultural memory that define diasporic life.

Sandra Brewster, *Blur 20*, 1/3, 2022, photo-based gel transfer on archival paper, 39 x 33 in. Image courtesy of the artist and Olga Korper Gallery



In *Guyana Girls*, Brewster captures schoolgirls in uniform, their faces reflecting the hopes, challenges, and expectations placed upon the younger generation. These portraits depict a critical transition not only for these girls but also for Guyana—a country negotiating its post-colonial legacy amid recent oil discoveries. She examines education as a tool for empowerment, while navigating the lingering legacies of inequality. She delicately handles both image and medium to invite reflection on the choices we make today, as these children inherit a world shaped by past decisions.

Expanding on these themes, Shabnam K. Ghazi's installation *Under the Same "Blue" Sky, Wherever I Go the Sky is Mine* dissolves cultural boundaries to reveal the shared human experiences that transcend geography and time. Drawing from Persian traditions and modern aesthetics, Ghazi uses mirrored tiles and visuals of drifting clouds to create an immersive environment. She invites viewers into a contemplative space, prompting reflection on the commonalities that connect us as human beings under the same expansive sky. Through subtle yet evocative visuals, Ghazi offers a quiet, introspective experience in her work, where cultural distinctions dissolve in favour of universal connection.

Shabnam K. Ghazi, *Under the Same "Blue" Sky, Wherever I Go, the Sky is Mine*, 2024, video, audio, and Persian mirror work, known as Āina-kāri (آینهکاری). Image courtesy of artist.



The installation's ambient sounds of gentle breezes and birdsong envelop the viewer, creating a serene atmosphere that transcends cultural and temporal boundaries. The reflective surfaces, rich in Persian symbolism, act as bridges between past and present, traditional and contemporary, drawing the viewer into a space where purity, light, and spiritual reflection converge. Ghazi's work serves as a powerful reminder that, despite the complexities and differences that define our individual experiences, there is an underlying thread of humanity that binds us together. In this immersive setting, she encourages us to view ourselves not as isolated individuals, but as part of a larger, interconnected whole, where shared experiences transcend borders and divisions.

Vessna Perunovich provides a striking commentary on the human condition through her art, often exploring the precarious balance between beauty and suffering. Drawing on her experiences of conflict and displacement as a Serbian Canadian artist, Perunovich weaves these themes into her practice to interrogate the tensions between resilience and impermanence. In *Cradle* and *Sava*, flames symbolize the volatile interplay between beauty's transience and life's inherent dangers.

Cradle reflects on the ephemeral nature of beauty—how its very impermanence imbues it with both allure and sorrow. Perunovich invites us through her work to consider whether beauty's fleeting nature defines it, or whether its capacity to endure beyond suffering and destruction is more telling. By juxtaposing vulnerability and strength, her art encourages viewers to reflect on how we navigate life's challenges—whether it is beauty's perseverance or transience that makes it so precious. Through this exploration, Perunovich's work speaks to the broader themes of *Fortitude/Fragile*, capturing the delicate balance that holds humanity together in times of challenge and transformation.

Vessna Perunovich, *Cradle*, 2004-2023, video and sculptural installation, white wooden cradle, white ostrich feathers, balloons, 2 video projections: projection on the wall 4:03 video loop, sound; projection on the TV monitor 0:49 video loop, sound, dimensions variable. Photo by Bojana Janjić.

Echoing Judith Butler’s insight that “If hope is an impossible demand, then we demand the impossible”¹ the deeply personal and politically charged works of these artists confront us with the myriad forces—historical, social, and environmental—that shape our lives and identities. Whether through the reclamation of erased histories, the celebration of marginalized voices, or the critique of exploitation and dominance, each artist offers a unique lens through which to explore the ongoing tension between resilience and impermanence.

By presenting diverse viewpoints, the exhibition emphasizes art’s role as both a reflection of our world and a catalyst for change, challenging the structures of power and inequality. Offering spaces for reflection and confrontation, the artists invite us to engage with the ever-changing challenges and complexities of our time.

In a world poised between progress and vulnerability, *Fortitude/Fragile* exemplifies art’s profound capacity to challenge perceptions, inspire dialogue, and catalyze transformation. It stands as a testament to the enduring power of creative expression in reimagining who we are and how we connect with one another. ■

Magda González-Mora
Guest Curator

¹Judith Butler at Occupy Wall Street, uploaded by smabiner 23 October 2011, [Judith Butler at Occupy Wall Street - YouTube](https://www.youtube.com/watch?v=JVpoOdz1AKQ), sourced by author 14 November 2024 (https://www.youtube.com/watch?v=JVpoOdz1AKQ)

BIOGRAPHIES

Magda González-Mora is an independent curator, art critic, and consultant based in Toronto, Canada. She co-founded the Wilfredo Lam Contemporary Art Centre in 1984 and was part of the founding curatorial team for the Havana Biennial for 16 years and curated *Ad Infinitum*, a group exhibition for the 2019 Biennial. She co-curated the Cuban pavilions of Johannesburg Biennale in 1998 and the Dakar Biennale in 1992. From 2007 to 2014, she co-curated the Sherritt Collection of Contemporary Cuban Art of the Art Gallery of Ontario. She served as the first Guest Chief Curator of ArtYard in Frenchtown, NJ, from 2016 to 2018. She has developed projects in museums and art spaces across Europe, the United States, Canada, and Cuba, including shows at Mattress Factory in Pittsburgh, Nuit Blanche in Toronto, and international art fairs including ARCO Madrid and Art Basel Miami. Extensively published, she is a member of IKT and AICA. She holds an MA in Art History from the University of Havana, Cuba.

Sandra Brewster is a Canadian artist based in Toronto. Her work employs a range of media to engage concepts of movement that express an internal relationship with identity. Her practice is grounded in people of the Caribbean diaspora who maintain a relationship with back home. Born to Guyanese parents, she is interested in a multilayered sense of being made up of a collision between geographies and temporalities. She expresses these complexities via the unfixed nature of her work’s materiality and presentation.

Brewster’s work has been featured internationally. Recent group and solo exhibitions have been held at Remai Modern (Saskatoon), Art + Practice (Los Angeles), Kenderdine Art Gallery (Saskatoon), Art Gallery of Guelph, Leonard & Bina Ellen Art Gallery (Montreal), Les Rencontres d’Arles - Mécanique Générale, Hartnett Gallery (Rochester), The Power Plant Contemporary Art Gallery (Toronto), OPTICA, centre d’art contemporain (Montreal), MCA Chicago, Agnes Etherington Art Centre, Gallery of Ontario, Or Gallery (Vancouver), Rajko Mamuzić Gallery (Novi Sad), and LagosPhoto Festival.

Her public sculpture *A Place to Put Your Things* is currently on view at the Harbourfront Centre, Toronto. Brewster is the 2024 recipient of the Paul de Hueck and Norman Walford Career Achievement Award.

Regina José Galindo was born in 1974 in Guatemala City and currently lives and works in Guatemala. She is a visual artist specializing in performance art. Her work explores the universal ethical implications of social injustices related to racial and gender discrimination, as well as other abuses involved in the unequal power relations that function in our current society. Galindo has participated in events such as the 54th, 53rd, 51st, and 49th Venice Biennale, the 11th International Biennial of Cuenca, the 29th Biennial of Graphic Arts of Ljubljana, the Sharjah Biennial, the Pontevedra Biennial 2010, the 17th Biennale of Sydney, the second Moscow Biennale, the first Auckland Triennial, the Venice-Istanbul Biennial, the first Biennial of Art and Architecture of the Canary Islands, the fourth Valencia Biennial, the third Albania Biennial, the second Prague Biennial, and the third Lima Biennial.

In 2005, Galindo received the Golden Lion at the 51st Venice Biennale in the young artist category for her work *Who can erase the traces?* and *Hymenoplasty*. In 2011, she received the Prince Claus Award from the Netherlands for her ability to transform personal anger and injustice into powerful public acts that demand a response that interrupts ignorance and complacency to bring us closer to the experience of others.

In 2011, Galindo also won the grand prize at the 29th Biennial of Graphic Arts in Ljubljana. In 2007, she won first prize in the fifth edition of La Quinta Imagen, MARCO, Costa Rica. She has received artistic residencies and project grants at Třebešice Castle in the Czech Republic, Le Plateau in Paris, Alto Paso in San Antonio, Texas, and CIO Miami.

Born and raised in Tehran, Iran, **Shabnam K. Ghazi** has been shaped by a rich cultural tapestry that infuses her work with depth and nuance. Currently based in Toronto, Canada, her artistic journey spans continents and decades, reflecting a unique blend of Eastern and Western influences. During the 1990s, she completed several apprenticeships in painting, sculpture, and ceramics with Iranian masters in Tehran. She has exhibited extensively in Iranian galleries and museums and graduated with a Bachelor of Fine Arts from York University in Toronto in 2009.

Ghazi's work transcends borders, having been exhibited in esteemed galleries across Iran, the United States, Canada, and Cuba. Her art has graced the walls of the Tehran Contemporary Museum of Art, International Print Center New York, Edward Hopper House Art Center in New York, Olga Korper Gallery in Toronto, Pierre-François Ouellette Art Contemporain in Montreal, and Koffler Arts in Toronto, among

others. Her creations are in private and public collections, including the TD Bank Corporate Art Collection.

Francisco-Fernando Granados was born in Guatemala and lives in Toronto, Dish With One Spoon Territory. Since 2005, his practice has traced his movement from convention refugee to critical citizen, enacting abstraction site-specifically and relationally to create projects that challenge the stability of practices of recognition. His work has developed from the intersection of formal painterly training, working in performance through artist-run spaces, the study of queer and feminist theory, and early activism as a peer support worker with immigrant and refugee communities in Coast Salish Territories. This layering of experiences trained his intuitions to seek context-responsive approaches, alternative forms of distribution, and the weaving of lyrical and critical propositions.

Exhibition projects include *who claims abstraction?* (2023–24) a solo project with SFU Galleries; *foreward* (2021–23), a series of site-specific installations in dialogue with the permanent collection at the MacLaren Art Centre; and *refugee reconnaissance* (2021), a bilingual compilation of performance scores spanning 2005–2013 published by AXENÉO7; Other highlights include participation in international group shows on contemporary queer aesthetics at the Hessel Museum (2015) and Ramapo College (2016) in the United States and Malmö Konstmuseum (2022) in Sweden.

Coco Guzmán, also known as Coco Riot, is a Spanish Canadian queer trans artist who explores hidden narratives through drawing, installation, and on-site interventions. Their interdisciplinary approach combines critical theory, comics, queering studio processes, archival research, and conversations, uncovering stories that prompt viewers to question their identities and societal constructs.

Guzmán's work delves into personal and collective trauma, blending the mundane with the disturbing to create compelling scenes. Notably, *A Hole So Big It Became the Sky*, in collaboration with Daze Jefferies, addresses local 2SLGBTQIA+ histories through a dynamic visual and audio installation involving queer-identified residents of St. John's, Canada. Their exploration of silenced histories is evident in *Los Fantomas/The Ghosts*, examining Spain's struggle against fascism and Franco's dictatorship. This work highlights the resilience of suppressed histories and draws parallels with global marginalized communities.

Guzmán's work has been exhibited internationally, including at CentroCentro Madrid and the 13th Havana Biennial. Recent exhibitions include *In Situ* at La Mar de Arte in Cartagena, Spain, and *TransCamp** at FUORII Festival in Bologna, Italy (2023). Guzmán holds a PhD in Art: Production and Research from the Polytechnic University of Valencia (2024), an MFA from OCAD University (2017-19), and a BA in Comparative Literature from Paris 8 University (1999-2003). They advocate for art that challenges oppressive structures and fosters connection and vulnerability.

Caroline Monnet (Anishinaabe/French) is a multidisciplinary artist from Outaouais, Quebec. She studied sociology and communication at the University of Ottawa (Canada) and the University of Granada (Spain) before pursuing a career in visual arts and film. Her work has been programmed internationally at the Whitney Biennial (New York), Toronto Biennial of Art, KØS Museum (Copenhagen), Museum of Contemporary Art (Montreal), and the National Art Gallery of Canada. Solo exhibitions include Montreal Museum of Fine Arts, Schirn Kunsthalle Frankfurt, Arsenal Contemporary Art in New York, and Centre International d'Art et du Paysage, Vassivière, France. Her films have been programmed at film festivals such as Toronto International Film Festival, Sundance, Aesthetica (UK), and Palm Springs International Film Festival. In 2016, she was selected for the Cinéfondation of Cannes Festival for a residency in Paris. Her work is included in numerous collections in North America as well as the permanent UNESCO collection in Paris. Monnet is recipient of the 2020 Pierre-Ayot Award, the Merata Mita Fellowship of the Sundance Institute, the REVEAL Indigenous Art Awards, and was recently named Compagnes à l'Ordre des arts et des lettres du Québec. She is based in Mooniyang/Montreal and represented by Blouin-Division Gallery.

Vessna Perunovich is a Yugoslav-born, Canadian artist based in Toronto and Belgrade. In a career that spans more than 35 years she has presented over 250 solo and group projects worldwide. She took part in numerous international biennial exhibitions including Cuba, Albania, England, Portugal, Yugoslavia, and Greece, and attended the international residencies in Berlin, Banff, Istanbul, Malta, New York, Beijing, Bursa, and Quebec City. Since 2010, Perunovich toured her interdisciplinary survey exhibitions *Borderless*, *Emblems of Enigma*, and *Home Paradigm* to public galleries and museums across Canada and Eastern Europe. Her work is the subject of three comprehensive

monographs, *(W)hole*, (2004), *Emblems of the Enigma* (2008), and *Home Paradigm: A New Place of Belonging* (2023). Perunovich's work is part of many art collections in Canada and Europe including Art Gallery of Hamilton, Cambridge Art Galleries, Textile Museum in Canada, the Museum of Contemporary Art Belgrade, US Embassy in Belgrade, Cultural Centre of Belgrade in Serbia, and many others. She is the recipient of numerous Canada Council for the Arts, Ontario Arts Council, and Toronto Arts Council grants, most notably Ontario Arts Council Chalmers Fellowship Grant in 2019. She received a prestigious TFVA Award in 2005 and was shortlisted for the best exhibition of the year by *Politika* in 2011 and 2023.

Anila Rubiku is an Albanian-born, Italian artist. She holds a double degree in art from the Academy of Fine Arts in Tirana in 1994 and Brera Academy in Milan 2000. She currently works and lives between Milan, Toronto, and Durrës.

Her work is intimately connected to political, social, and gender issues, using various media: installations, sculptures, embroideries, engravings, paintings, video, and printing. In her poetic and ironic works, she addresses issues related to gender inequality and social injustice (Havana Biennial, 2019; fifth Thessaloniki Biennale, 2015), which touch on environmental issues (Frac Centre-Val de Loire 2022; Kyiv Biennial, 2012) and relational (56th October Salon, Belgrade 2016), reflecting on the meaning of being an immigrant today (Biennale di Venezia 2011; Hammer Museum residency, LA, 2013) and on the relationship between city and democracy (Venice Architecture Biennale, 2008).

Her work is part of the following private and public collections: Frac Centre-Val de Loire, France; National Gallery of Art, Washington, DC; Mint Museum, Charlotte, NC; The Israel Museum, Jerusalem; Deutsche Bank Collection, London, UK; Edition 5 Collection, Erstfeld, Switzerland; and P.O.C. Collection, Brussels, Belgium. She was nominated in 2014 by the Human Rights Foundation for her social commitment and was selected as one of the top Global Thinkers by *Foreign Policy* magazine. ■

Free Public Events

WEDNESDAY, JANUARY 22, 4 TO 5 P.M.

Regina José Galindo Performs Oro/Gold

Onsite Gallery

Regina José Galindo's live performance *Oro/Gold* serves as both a critique and a call to action, raising awareness of the fragile ecosystems and vulnerable communities impacted by extractive industries in Latin America and beyond.

FRIDAY, FEBRUARY 07, 12 TO 2 P.M.

Fortitude/Fragile Curatorial Tour with Magda González-Mora

Onsite Gallery

Join guest curator Magda González-Mora for an in-depth curatorial tour of *Fortitude/Fragile*

THURSDAY, FEBRUARY 13, 6:30 TO 8 P.M.

Onsite Gallery's Delaney Family Curatorial Lecture

eunice bélidor: Handle with Care: Curatorial Practices After the Pandemic

MCA 190 (Main Auditorium) 100 McCaul Street, OCAD University

Onsite Gallery is thrilled to announce its annual Black History Month guest lecture featuring esteemed curator eunice bélidor. Co-presented with the Centre for the Study of Black Canadian Diaspora and Black Artists' Networks in Dialogue Gallery (BAND Gallery), this event highlights the vital role of fostering dialogues on Black history, art, and culture within and beyond our communities.

ASL interpretation will be provided for the lecture.

FRIDAY, FEBRUARY 28, 12 TO 2 P.M.

Connecting Shared Experience Through Time & Memory

Virtual via Zoom

Join us for an engaging virtual event! Invited panelists will delve into the compelling ways they position time within cultural, socio-geographic, and familial histories. Through rich discussions of their artistic practices and creative works, panelists will explore how these layered narratives carry the power to transform, connect, and reveal deeper truths about our shared and individual experiences.

ASL interpretation will be provided for the event.

WEDNESDAY, MARCH 19, 5 TO 7 P.M.

From Community to Gallery: Exploring Contexts of Socially Engaged Art

Onsite Gallery

In Spring 2024, a group of emerging racialized artists came together in a creative research process to explore relationships to identities, both personal and collective. Learnings from their resulting exhibition, *Trajectories of Now*, will be placed in dialogue with the Onsite Gallery exhibit *Fortitude/Fragile*, in a panel discussion alongside other perspectives from the Toronto art community. A short documentary film highlights the research process stimulating discussion on socially engaged arts.

SATURDAY, MARCH 29, 10 A.M. TO 1 P.M.

Zishou Li Nature's Palette: Painting with Natural Materials

Onsite Gallery

Explore the intersection of art and nature as participants discover how to use living materials to create artworks that celebrate the beauty of the earth. This workshop emphasizes sustainable practices, encouraging participants to source materials responsibly and adopt eco-friendly processes. Through engaging, hands-on activities, participants will learn essential techniques for painting with natural materials, including crafting botanical inks and dyes, preparing solvent-free oil paint from mineral pigments, creating textural effects, and understanding the science behind these processes to achieve captivating, long-lasting results.

THURSDAY, APRIL 10, 1 TO 3 P.M.

***Fortitude/Fragile Onsite Gallery Tour
with Lisa Deanne Smith***

Onsite Gallery

Meet us at Onsite Gallery for a public tour of *Fortitude/Fragile* with Onsite Gallery's Senior Curator, Lisa Deanne Smith.

WEDNESDAY, APRIL 30, 5 TO 7 P.M.

***Presence in a past or an undetermined future.
Public Program***

Onsite Gallery

FRIDAY, MAY 16, 6 TO 8 P.M.

Dyke Night

Onsite Gallery and Sweaty Betty's Bar (13 Ossington Ave)

Explore the *Fortitude/Fragile* exhibition through a dyke lens with a democratize-the-docent polyvocal tour for the 2SLGBTQ+ community at Onsite Gallery. Continue afterwards from 8 pm till late at Sweaty Betty's for an afterparty featuring DJs, readers, and special guests.

SATURDAY, MAY 17, 1 TO 4 P.M.

***Beyond The Line with Francisco-Fernando Granados
& Vessna Perunovich***

Onsite Gallery

Through the art of performative storytelling, *Fortitude/Fragile* exhibiting artists Francisco-Fernando Granados and Vessna Perunovich delve into the complexities of lived and diasporic experiences. Granados and Perunovich use their artistic practices to shed light on narratives often marginalized or constrained by dominant systems of power, creating space for critical reflection and dialogue. By intertwining personal and collective histories, they evoke a nuanced understanding of resilience and vulnerability, offering audiences an intimate exploration of identity, displacement, and belonging.

Also at Onsite Gallery

JANUARY TO APRIL 2025

***Coco Apunnguaq Lynge |
Up Front: Inuit Public Art @ Onsite Gallery***

Onsite Gallery, 199 Richmond St W (exterior windows)

Coco Apunnguaq Lynge's mural *Maliina* (2024) beautifully weaves together different, yet impactful versions of the Inuit circumpolar origin story of the sun and the moon.

Upcoming Exhibitions Summer/Fall 2025

MAY TO DECEMBER 2025

Rosalie Favell | Facing the Camera: TSÍ TKARÒN:TO

Onsite Gallery, 199 Richmond St W (exterior windows)

JUNE 18 TO DECEMBER 6, 2025

***Belonging: Rosalie Favell |
A Photographic Series Retrospect (1982 - 2023)***

Curated by Ryan Rice

Please follow us on social media and website to learn more about additional events, registration and programs taking place throughout the length of the exhibitions.

**Onsite Gallery presents contemporary,
Indigenous, and public art and design to
advance knowledge creation and stimulate
local and international conversations on
the urgent issues of our time.**



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416-977-6000, Ext. 265



Wednesday
noon to 7 p.m.

Thursday - Saturday
noon to 5 p.m.



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