

AQUAKULTRE

KAREN MIRANDA AUGUSTINE

BUSEJE BAILEY

CHRISTINA BATTLE

WENDELL BRUNO

ERIKA DeFREITAS

KOURTNEY JACKSON

RHEA STORR

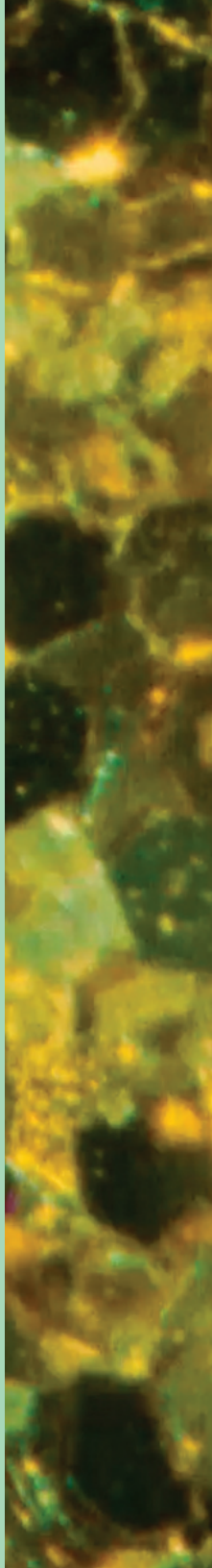
REX TASKER

BROAD / CAST

Reclaiming Representation

CURATED BY GEOFFREY WEBSTER

CURATORIAL MENTORSHIP / 2024-25

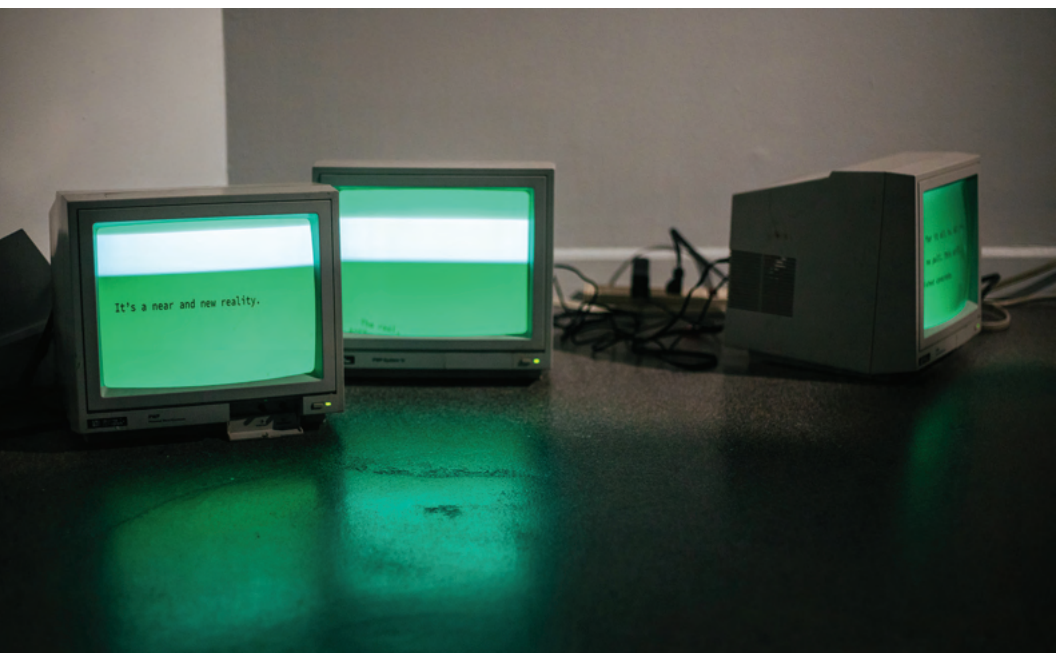




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All texts by Geoffrey Webster unless otherwise noted.

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Top: installation view of *Broad/Cast: Reclaiming Representation*, 2025.

Previous page: still from Rex Tasker's film *Encounter at Kwacha House* (1967).
Courtesy of the National Film Board of Canada.

FOREWORD

Dalhousie Art Gallery is committed to advancing inclusive curatorial practices that reflect the diversity and complexity of our local communities. As part of our broader institutional priorities, we have placed mentorship and professional development at the heart of our programming, recognizing the essential role these experiences play in fostering a new generation of curators whose voices are vital to the future of the arts in Canada. This publication marks an important outcome of that commitment, documenting the work and growth of Geoffrey Webster through a year-long curatorial mentorship grounded in research, collaboration, and community-engaged practice.

In 2024–2025, the Gallery was pleased to support Geoffrey Webster through a year-long curatorial mentorship generously funded by the Canada Council for the Arts. The program provided sustained, hands-on experience in curatorial research, exhibition development, public programming, writing, and institutional collaboration. It created space for experimentation and critical inquiry, while also engaging broader conversations around race, representation, cultural memory, and the role of curatorial practice in shaping more equitable institutions.

The central outcome of the mentorship was *Broad/Cast: Reclaiming Representation*, Geoffrey's first major curated exhibition at Dalhousie Art Gallery and a significant contribution to the Gallery's summer 2025 program. On view from 18 July to 31 August 2025, the exhibition emerged

in response to the persistent misrepresentation of Black identity in media and brought together artists working across experimental, conceptual, documentary, and historically grounded approaches to lens-based media. Through works by Karen Miranda Augustine, Buseje Bailey, Christina Battle, Wendell Bruno, Erika DeFreitas, Kourtney Jackson, Rhea Storr, Aquakultre, and Rex Tasker, the exhibition opened urgent and layered questions around race, gender, class, authorship, and visual sovereignty from African Nova Scotian, African Canadian, and wider diasporic perspectives.

Thoughtfully conceived and sharply focused, *Broad/Cast* demonstrated Geoffrey's strength as an emerging curator attentive to both historical context and contemporary artistic practice. The exhibition was anchored in a distinctly local standpoint while remaining in conversation with broader global histories of Black representation in film and media. Geoffrey's curatorial approach was rigorous, responsive, and grounded in care for how Black diasporic stories are framed, encountered, and remembered within institutional space.

A vital extension of Geoffrey's exhibition took shape through public programming that expanded its themes into collective conversation. He moderated a panel discussion bringing together artist Erika DeFreitas, DJ-scholar and cultural theorist Mark V. Campbell, and filmmaker and community activist Sobaz Benjamin to explore how historically marginalized voices are reshaping representation across film, digital media, and sound. He also helped organize a screening of Sylvia D. Hamilton's landmark documentary *Speak It! From the Heart of Black Nova Scotia* (1992), followed by a conversation with the filmmaker. These events deepened the exhibition's engagement with voice, resilience, and cultural memory, while also building important connections between artists, scholars, students, and community audiences.

During his time at the Gallery, he contributed to tours, interpretive texts, and community engagement initiatives, and expanded his critical writing practice through publication. Notably, he wrote the cover story on Dalhousie Art Gallery's exhibition *Strange Birds* by Graeme Patterson for Visual Arts News, further demonstrating his capacity to translate curatorial ideas for broader publics. The visibility of his work also extended through the strong reception of *Broad/Cast*, which was featured by Akimbo and later recognized in its 2025 critics' picks as one of Halifax's most memorable art experiences of the year. Across all components, this mentorship meaningfully raised the visibility of Black



Broad/Cast: Reclaiming Representation curator Geoffrey Webster delivering the opening remarks to the exhibition, 2025.

and African Nova Scotian artists, cultural workers, and curatorial voices by centring their stories through exhibition-making, public programming, and institutional collaboration.

Geoffrey's thoughtful work with the Gallery reminds us that curatorial mentorship is not simply professional training; it is an investment in new ways of seeing, interpreting, and holding space for complex cultural histories within and beyond the gallery. We are grateful to him for the care, intelligence, and critical insight he brought to this work, and to the artists, participants, and Dalhousie Art Gallery staff whose contributions made this project possible. This publication documents not only *Broad/Cast: Reclaiming Representation*, but also the broader context of Geoffrey's mentorship and the emergence of a thoughtful, compelling curatorial voice. We look forward to following the important work ahead.

Pamela Edmonds, 2026

Director/Curator, Dalhousie Art Gallery

BROAD/CAST

Reclaiming Representation

CURATED BY GEOFFREY WEBSTER

AQUAKULTRE
KAREN MIRANDA AUGUSTINE

BUSEJE BAILEY

CHRISTINA BATTLE

WENDELL BRUNO

ERIKA DEFREITAS

KOURTNEY JACKSON

RHEA STONE

REX TASKER

Broad/Cast examines how lens-based practices can be used to reclaim, reexamine and challenge representations of Black identity. Acknowledging the historical and ongoing misrepresentations of Blackness within varied forms of media, this exhibition creates space for critical reflection, cultural affirmation, and alternative narratives.

Featuring works by nine artists—eight of whom are part of the African diaspora—the exhibition presents documentary, experimental, and musical approaches to storytelling, engaging with African Nova Scotian, African Canadian, and global African diaspora perspectives. Through intimate and dynamic expressions, these artists create moments that foster cultural preservation and inspire social change. Prior to creating moments of negrité within the everyday to uncovering and dismantling rooted stereotypes, works within Broad/Cast invite audiences to consider the powerful role of lens-based media in shaping our perceptions of individuality, authenticity, and relationality.



INTRODUCTION

Going into this curatorial mentorship, I was incredibly nervous! This was going to be my first time curating an art exhibition, let alone at an established art gallery. The weight of the responsibility, good grief!

When I was sixteen years old, I walked into an art gallery with a different kind of attention for the first time. Although I had visited many art galleries and museums throughout my childhood, this visit felt more intentional. To roughly quote Eric Chalfant, one of my professors at Queen's University, the "interesting" feels like you're putting a bookmark in something, saving it for later. You don't necessarily understand why you're drawn to it, but there's a sense that it's worth exploring more at some point. During this gallery visit, I had no idea what I was looking at or why, but I knew there was something here worth investigating further, much later.

Over the years, I would go on to visit more exhibitions, but there was always that lingering sense of curiosity about what I had seen that first time at that gallery. After a couple of years on what I can now recognize as a rather negatively motivated hiatus from the art world (fueled by frustrations with some of the traditional institutional settings), I eventually found the bookmark my sixteen-year-old self had left behind. The book had collected dust, but my renewed interest in curatorial practice—particularly from a critical perspective—felt like I began wiping it clean. My time at the Dalhousie Art Gallery, just prior to the curatorial mentorship program, served as a pivotal moment. It was during this period that I was able to reconnect with the gallery settings on my terms. Working

Opposite: movement performance by kay macdonald and l'thandi Munro during the opening of *Broad/Cast*, 2025.

for the gallery under the guidance of DAG Director/Curator Pamela Edmonds and the incredible team provided me with valuable insights into how exhibitions are brought to life, particularly from non-normative perspectives. The hands-on experience of being in a gallery setting, along with the mentorship and expertise offered by both Pamela and the rest of the staff, gave me a more nuanced understanding of what it means to curate, something I had long admired but had never fully experienced.

In addition to my work at the Dalhousie Art Gallery, I had the privilege of taking seminar courses led by professors Leah Decter and Carla Taunton at NSCAD University. Their expertise and guidance deepened my understanding of contemporary art practice, curatorial theory and cultural engagement, while also making me examine how we create, present, and interpret cultural meaning.

With the combined support of the Dalhousie Art Gallery, the mentorship program, and the critical thinking skills fostered by my professors, I began to find my focus. The mentorship program allowed me to dive deep into my interests and explore curating from a place of critical curiosity while also fostering care and representation towards underrepresented voices. By the time *Broad/Cast: Reclaiming Representation* opened in July, the sixteen-year-old in me whispered all of the answers I had been waiting to hear.

I hope that this exhibition created some bookmarks in people's minds. Bookmarks from different, underheard perspectives.

Geoffrey Webster, 2026

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kay macdonald (left) and l'thandi Munro (right) movement performance during the opening of *Broad/Cast*, 2025.

HALIFAX'S TRUTH: AQUAKULTRE AND REX TASKER

Rex Tasker's *Encounter at Kwacha House* (1967) and Aquakultre's *Africvillean Funk* (2022) span more than five decades apart, yet both confront the persistent realities of anti-Black racism in Halifax through distinctive forms of storytelling. Tasker's documentary film offers a rare glimpse into a gathering at Kwacha House, a North End community centre that served as a hub for youth activism, political education and Black cultural organizing during the civil rights era. Among the featured participants are prominent African Nova Scotian leader, activist and lawyer Burnley "Rocky" Jones and actor and playwright Walter Borden. Aquakultre's music video *Africvillean Funk* is a speculative reimagining of Africville, the historic Black community that was razed by the City of Halifax in the 1960s under the guise of urban renewal. Through sonic storytelling and enacted historical fiction, the work bridges memory and resistance, reclaiming narrative space to honour the past, confront the present and envision a different future.

It is vital to consider the relationship both artists have towards each event. Although fiction was employed in *Africvillean Funk*'s music video, it acts as form of intervention, inviting viewers to question how history is told—and who tells it. In contrast, Rex Tasker, a white filmmaker, presents a documentary that appears to capture reality. However, Tasker had ultimate control over the output. This raises important questions: what footage was excluded from that evening in Kwacha House, and whose stories may have been left out?



Top: video still from Aquakulture's *Africvillean Funk*, 2022. Courtesy of the Artist/Forward Music Group/All Out Arts Management.

Bottom: installation view of Rex Tasker's *Encounter at Kwacha House* (left) and Aquakulture's *Africvillean Funk* (right).

KAREN MIRANDA AUGUSTINE



video still from Karen Miranda Augustine's *Postmodern Minstrel*, 2001.
Courtesy of VTape.

Karen Miranda Augustine's *Postmodern Minstrel* (2001) and Wendell Bruno's *Media Blackmale* (1991) share similarities through their interrogation of how Black identity is constructed, circulated, and commodified within dominant media frameworks. Both works confront enduring racialized stereotypes and reclaim representational agency.

In *Postmodern Minstrel*, Augustine deconstructs the legacy of Blackface minstrelsy by sampling and remixing sensationalized clips from The Jerry Springer Show that are interpolated with Reverend Swami's diatribe. The work exposes how these damaging tropes have not disappeared and continue to echo in contemporary media, especially through the exploitive dynamics of reality TV, where working-class, racialized, and gender-nonconforming subjects are routinely cast as spectacle. As Augustine writes in her MA thesis (2008), "Talk shows like Jerry Springer represent a sensationalist portrayal of society's underbelly."

Wendell Bruno's *Media Blackmale* similarly confronts the eroticized and dehumanizing portrayals of the Black male body, particularly through what he frames as a dominant "white gaze" exemplified by figures like artist Robert Mapplethorpe. Drawing from his identity as a Trinidadian-born, Canadian-raised artist, Bruno brings a diasporic perspective that deepens his critique, asserting a self-determining and hopeful narrative.

WENDELL BRUNO



Top: video still from Wendell Bruno's *Media Blackmale*, 1991. Courtesy of VTape.

Opposite: installation view of Karen Miranda Augustine's *Postmodern Minstrel* (left) and Wendell Bruno's *Media Blackmale* (right).





video still from Buseje Bailey's *Blood*, 1992. Courtesy of VTape.

BUSEJE BAILEY

Over the course of six minutes, Buseje Bailey's *Blood* (1992) offers an intimate, uncompromising meditation. Drawing from the personal, Bailey probes how Black women's bodies have been imaged, consumed, and distorted across history and into contemporary media imaging. *Blood's* near-motionless frames and low, insistent hum, become an experimental reckoning with the ways sexuality is both felt and framed. Bailey's work burns as a "metaphor for rage," slowly and deliberately, reasserting agency while refusing systems of exploitation.

"My work is not a plea for inclusion. I've grown beyond the need to be included in a problematic system. It is an honest attempt to get to know and accept myself".¹

Projected onto a wall in the high gallery, Buseje Bailey's *Blood* (1992) made a striking return to the Dalhousie Art Gallery; its first appearance in the space since 2001 in the group exhibition *Black Body: Race Resistance Response* guest curated by Pamela Edmonds. The work's reinstallation reintroduces a significant piece from the gallery's exhibition history but also invites renewed engagement with the artist's work at a large scale.

¹ Lee, Yaniya. *Buseje Bailey: Reasons Why We Have to Disappear Every Once in a While*. Montréal: Éditions Artexte, 2024.

CHRISTINA BATTLE

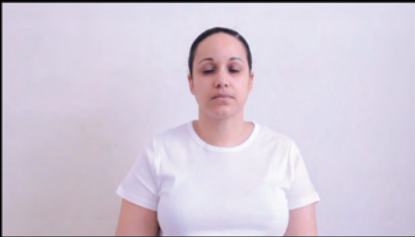
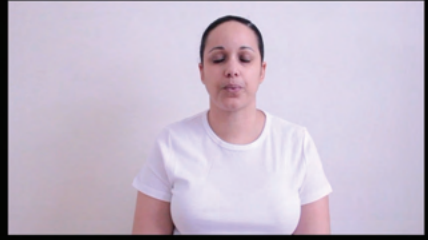
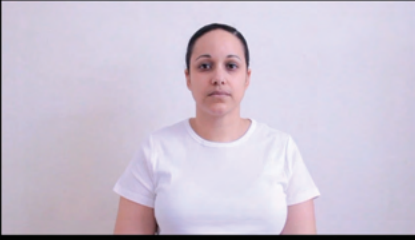
Notes to Self is part of an ongoing video series by the artist that documents a simple, repetitive act: setting handwritten notes on fire. This gesture mimics the fleeting, disposable nature of social media updates—brief expressions released into the digital void. Each “note to self,” whether a personal reminder, wry observation, or reflection on broader social events, is given only a few seconds of life before it is consumed by flame. The process is both deliberate and ephemeral, contrasting the illusion of permanence on social media with the material finality of destruction.

As a curator, Christina’s note from March 17, 2024 struck a deep chord for me. It reads, “*forever in beta*”, a short but powerful phrase that captures the ever-shifting nature of Black identity. In video game culture, “beta” refers to a testing stage, a moment when a product is still being refined, adjusted, and experimented with. My attention was drawn to how Battle reclaims this idea, turning a term associated with incompleteness into one that celebrates fluidity and transformation. Read through a particular lens, the phrase suggests that Black identity is never static; it is always in motion, adapting and finding new ways to express itself. “*forever in beta*” feels both vulnerable and empowering, acknowledging the uncertainty of becoming while embracing the resilience that comes with continual change.

Within *Broad/Cast*, Battle’s gesture of burning becomes a powerful image of erasure, renewal, and transformation, crystallizing the exhibition’s wider concern with representation as something provisional, contested, and continually remade.

Opposite: video stills from Christina Battle’s *forever in beta* [March 17, 2024], from *notes to self*, 2014–2024. Courtesy of the artist.





ERIKA DeFREITAS

In forgive me for speaking in my own tongue / to practice the study of breathing, Erika DeFreitas brings together two works—*forgive me for speaking in my own tongue* (4 minutes and 12 seconds before entering melancholy) and *to practice the study of breathing* (it seemed to me more than just to speak)—in a split-screen, single-channel composition. Through this video diptych, DeFreitas reflects on breath as both a necessity and a declaration of existence. Breathing becomes more than biology for DeFreitas; it is a gesture of presence, of persistence, and of resistance.

Within the framework of *Broad/Cast: Reclaiming Representation*, this consideration of breath resonates as a metaphor for voice, agency, and visibility. To breathe is to insist on occupying space in a world that often restricts, erases, or misrepresents. Here, breath is not only survival but a form of labour: a sustained exertion that testifies to the will to live, to speak, and to be seen.

Through this diptych, DeFreitas reminds us that in moments of urgency and anxiety, breath becomes fragile; whether interrupted, withheld, or suppressed, breath becomes a measure of vulnerability and resistance. Yet in its release, breath becomes a reclamation of space through embodied sound: a reminder that to exhale, to give voice, and to transmit one's presence is an act of power. By foregrounding breath, DeFreitas aligns with the broader curatorial vision of *Broad/Cast* where acts of representation are reclaimed not as permission granted but as necessity.

Opposite: video stills from Erika DeFreitas's *forgive me for speaking in my own tongue/to practice the study of breathing*, 2016. Courtesy of VTape.

KOURTNEY JACKSON

Within this section of *Broad/Cast*, viewers are met with Kourtney Jackson's *Wash Day*. This work establishes a threshold, shifting the visitor's attention from the experimental and overt tactics employed by Augustine, Bruno and Storr to the intimate tempo of the body. Focusing on the familiar yet frequently overlooked rituals of Black hair care, Jackson reframes these intimate acts as gestures of cultural continuity. What might otherwise be dismissed as ordinary domestic routine is here rendered as a site of historical and cultural convergence.

Produced at the outset of the COVID pandemic, *Wash Day* resonates with the conditions of its time. 2020 pushed many into solitude, altering social patterns and underscoring the importance of private rituals. Within this climate, Jackson's film functioned as a space of reflection, offering viewers an encounter with practices that affirm identity and care. The work continues to operate in this way, foregrounding how self-fashioning and self-preservation are cultivated not only in public but in the most intimate and everyday spaces.

Jackson's work insists that any engagement with identity must begin with the body and its daily negotiations with care. In doing so, the film prepares viewers for the exhibition's broader inquiries, reminding us that identity and meaning are not only theorized but enacted, gesture by gesture, in the ongoing labour of everyday life. The film's physical placement within the exhibition is also significant. By situating *Wash Day* as a prologue to Erika DeFreitas and Christina Battle's work, its tonal shift prepares the viewer for a conceptual exploration of the body's rhythmic and habitual practices.



Top: video still from Kourtney Jackson's *Wash Day*, 2020. Courtesy of the Canadian Filmmakers Distribution Centre.

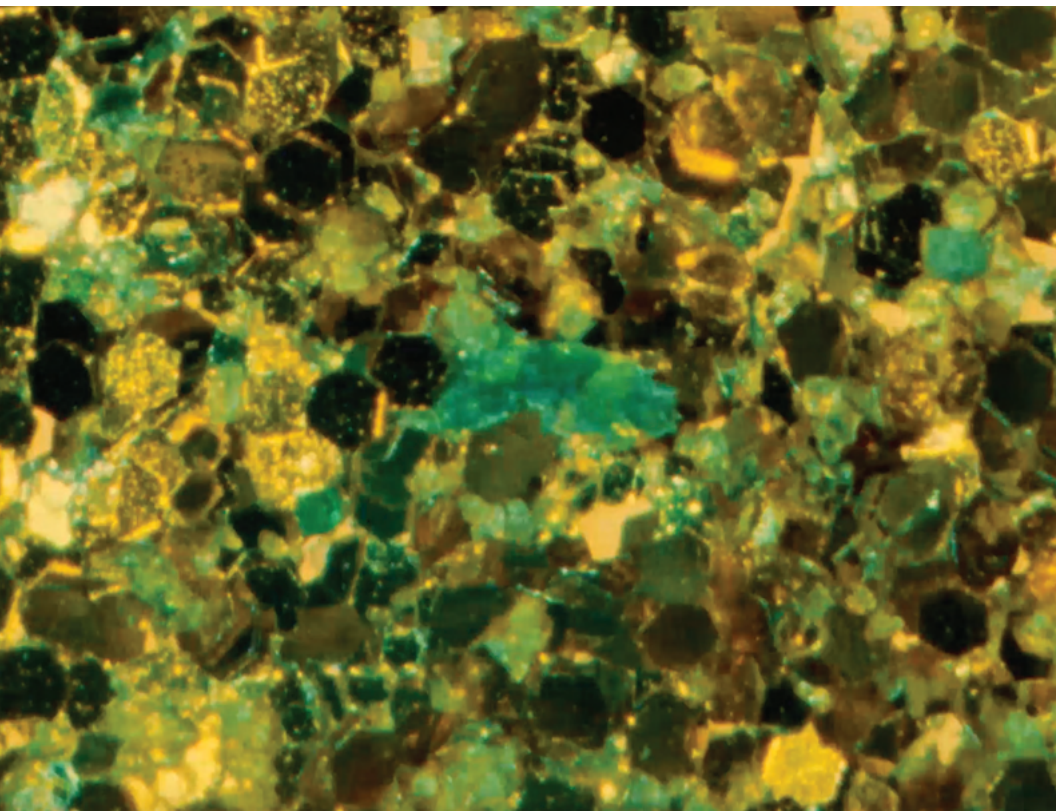
Opposite: installation view of Kourtney Jackson's *Wash Day*, 2025.

RHEA STORR



Created in 2021, Storr's *Madness Remixed* continues similar themes of exoticization that Wendell Bruno's work explores, confronting how the Black body has historically been consumed and commodified through spectacle. By remixing archival footage of Josephine Baker and her infamous Banana Skirt, Storr not only revisits Baker's position within colonial fantasies of the "exotic" but also critiques how these same visual tropes persist in contemporary culture. The skirt (once a symbol of objectification) becomes, in Storr's treatment, "a site of tension between agency and appropriation". Through digital techniques such as datamoshing, Storr visually distorts Baker's image, drawing attention to the violent circulatory processes that Black bodies go through in popular media. Glitch aesthetics serve as a metaphor for rupture, interrupting the colonial gaze and forcing the viewer to confront the instability of representation itself.

In the context of *Broad/Cast: Reclaiming Representation*, Storr's work aligns with the exhibition's central aim: to challenge who gets to represent whom, and on what terms. Rather than reproducing archival harm, Storr asserts a form of reclamation through remix by manipulating historical footage, turning exploitative archival imagery into a critical commentary on ownership and memory.



Top: video still from Rhea Storr's *Madness Remixed*, 2021. Courtesy of LUX.

Opposite: I'thandi Munro performing in front of Rhea Storr's *Madness Remixed* during the opening of *Broad/Cast*, 2025.



EXHIBITION PLAYLIST

At the intersection of representation and phenomenology lies this selection of music, which served as a personal companion during the exhibition's development. These tracks embody a spirit of resilience that became fundamental to the project's core identity. Frequent immersion in these sounds allowed for a deeper interrogation of how identity is perceived and felt, effectively bridging the gap between theory and the creative process.

1. *Tired* – Navy Blue
2. *Glass Face* – Cautious Clay
3. *Space 6* – Nala Sinephro
4. *A Doll Fulla Pins* – billy woods
5. *Spelling* – E L U C I D
6. *Hvnli* – keiyyaA
7. *River City* – Savon
8. *Escrow* – Babyfather
9. *Animal* – LA Timpa
10. *BLACK PLEASURE* – Cities Aviv
11. *Avoid The Drones* – Alfa Mist
12. *Company Softball* –
Kenny Segal, Serengeti
13. *Goose* – Caleb Giles
14. *Voyager* – Slauson Malone 1

LIST OF WORKS

All works courtesy of the artist or distributor as noted.

Aquakultre

Africvillean Funk Ft. Trobiz
(Official Music Video) 2022
single-channel video, 07:23 mins.
Courtesy of the Artist/Forward
Music Group/All Out Arts
Management

Karen Miranda Augustine

Postmodern Minstrel 2001
single-channel video, 04:33 mins.
Courtesy of VTape

Buseje Bailey

Blood 1992
single-channel video, 06:01 mins.
Courtesy of VTape

Christina Battle

forever in beta [March 17, 2024],
from notes to self 2014–2024
single-channel video, 00:57 sec.
Courtesy of the Artist

Wendell Bruno

Media Blackmale 1991
single-channel video, 04:23 mins.
Courtesy of VTape

Erika DeFreitas

forgive me for speaking in my own
tongue/to practice the study of
breathing 2016
single-channel video, 11:02 mins.
Courtesy of VTape

Kourtney Jackson

Wash Day 2020
single-channel video, 09:52 mins.
Courtesy of the Canadian
Filmmakers Distribution Centre

Rhea Storr

Madness Remixed 2021
single-channel video, 10:55 mins.
Courtesy of LUX

Rex Tasker

Encounter at Kwacha House –
Halifax 1967
single-channel video, 17:58 mins.
Courtesy of the National Film
Board of Canada

Opposite: I'thandi Munro responding to Christina Battle's *forever in beta [March 17, 2024]* during a movement performance at the opening of *Broad/Cast*, 2025.

PUBLIC PROGRAMS



Opening Reception – July 17, 2025

Dáminí Awóyígà performing at the opening of *Broad/Cast*, 2025.



Panel Discussion – August 7, 2025

Top: *Broad/Cast* panel discussion featuring (left to right) Pamela Edmonds, Geoffrey Webster, Sobaz Benjamin, Mark V. Campbell, and Erika DeFreitas (on screen).

Film Screening – August 14, 2025

Bottom: a special screening of Sylvia D. Hamilton's *Speak It! From the Heart of Black Nova Scotia* (1992) was followed by a conversation with the filmmaker. Image courtesy of Sylvia D. Hamilton, Director.

BIOGRAPHIES

EXHIBITING ARTISTS

Karen Miranda Augustine is a Toronto-based multidisciplinary artist, writer, and educator whose work explores race, gender, memory, spirituality, and diasporic identity. Working across video, installation, performance, and collage, her practice critically examines representations of Blackness and the persistence of racial stereotypes in contemporary culture. Her work has been exhibited nationally and internationally and is held in public and private collections.

Aquakultre is the musical project of Halifax-based artist Lance Sampson. With family roots in Africville and connections to North Preston, Sampson's work draws on African Nova Scotian history, community memory, and Black life in Nova Scotia. Blending hip hop, soul, jazz, R&B, and spoken word, Aquakultre's music combines social commentary with storytelling, often addressing resilience, place, and the ongoing legacies of displacement and cultural survival. His work has been widely recognized in Canada's independent music scene.

Buseje Bailey is a Jamaican-born Canadian artist, curator, and writer whose work examines Black diasporic identity, sexuality, memory, and representation. Working primarily

in video, photography, and installation, she was a founding member of the Diasporic African Women's Art Collective (DAWA). Her work has been exhibited extensively in Canada and internationally and remains foundational to Black feminist media practices in Canada.

Christina Battle is an interdisciplinary artist based in Edmonton whose work spans video, sound, performance, and installation. Her practice explores systems of communication, memory, digital culture, and environmental change through experimental media. Her work has been presented internationally at festivals, galleries, and artist-run centres and is distributed by the Canadian Filmmakers Distribution Centre.

Wendell Bruno is a Trinidadian-born Canadian artist, curator, and educator whose video and performance work investigates race, identity, sexuality, and representation. Emerging in the 1980s and 1990s, his practice critically addresses the construction of Black masculinity and media stereotypes while exploring diasporic experiences through experimental video and installation.

Erika DeFreitas is a Toronto-based artist whose multidisciplinary practice examines language, memory, gesture, ritual, and inherited histories. Working through video, photography, performance, and installation, she explores the embodied experiences

of women of colour and diasporic communities. Her work has been exhibited widely across Canada and internationally.

Kourtney Jackson is a filmmaker and media artist whose work explores Black identity, care, domestic space, and everyday rituals. Working primarily in documentary and moving image, her films examine the intimate experiences of Black life and cultural memory. She is based in Toronto.

Rhea Storr is a British artist and filmmaker whose work examines colonial histories, migration, race, and representation through moving image. Employing documentary, experimental film, and digital manipulation, her work frequently explores Caribbean diasporic experiences and the politics of the archive. Her films have screened internationally and are distributed by LUX.

Rex Tasker was a Canadian filmmaker associated with the National Film Board of Canada whose documentaries recorded social, political, and community life during the 1960s and 1970s. His film *Encounter at Kwacha House* (1967) provides an important historical document of Black cultural and political organizing in Halifax.

PUBLIC PROGRAM CONTRIBUTORS

Dáminí Awóyígà is a poet, performer, and interdisciplinary artist based in

Kijipuktuk/Halifax. Their work explores Blackness, migration, spirituality, memory, and belonging through poetry and performance. Awóyígà's writing and spoken-word practice creates spaces for reflection, resistance, and collective imagination.

kay macdonald is a Halifax-based dance artist, choreographer, and educator whose work investigates Black embodiment, memory, ancestry, and contemporary movement practices. Their interdisciplinary approach combines dance, performance, and community engagement, creating work that centers Black experiences and histories within contemporary performance.

I'thandi Munro is a dancer, choreographer, and multidisciplinary artist based in Nova Scotia. Their practice explores movement, identity, improvisation, and embodied storytelling. Through performance and collaboration, Munro investigates the relationship between body, memory, and space.

Dr. Mark V. Campbell is a DJ, scholar, curator, and educator whose research explores the relationships between Afrosonic innovation, hip-hop archives, sound studies, and Black cultural knowledge. He is Associate Professor of Music and Culture at the University of Toronto Scarborough and founder of the Northside Hip Hop Archive. His work examines

the role of sound, music, and archives in shaping Black diasporic experiences and cultural memory.

Sobaz Benjamin is a Halifax-based filmmaker, community organizer, and social justice activist. He is the founder and Executive Director of In My Own Voice (iMOVE) Arts Association, which supports Black youth through arts education and community-based programming. Working across film, music, theatre, and documentary, Benjamin's practice explores race, identity, social justice, and Black experiences in Nova Scotia.

Sylvia D. Hamilton is an award-winning Nova Scotian filmmaker, writer, poet, and visual artist whose work has been instrumental in documenting and preserving African Nova Scotian histories and experiences. Born in Beechville, Nova Scotia, her documentaries, including *Black Mother Black Daughter, Speak It! From the Heart of Black Nova Scotia*, and *The Little Black Schoolhouse*, have brought the stories of African Canadians to national and international audiences. She is Professor Emeritus at the University of King's College and a member of the Order of Nova Scotia.

WRITERS AND CURATOR

Pamela Edmonds is a curator and writer with over two decades of experience in contemporary Canadian art. She is the Director/Curator

of Dalhousie Art Gallery and has worked extensively across the country to advance decolonial and equity-based curatorial practices. Her work centers Black Canadian visual culture, institutional transformation, and mentorship.

Tiohtià:ke-born artist and curator **Geoffrey Webster** critically interrogates the construction and distortion of Blackness within contemporary culture. His multidisciplinary practice focuses on the influence of music and television, dissecting how media representations shape and shift societal perceptions. Currently pursuing a Master of Arts in Screen Cultures & Curatorial Studies at Queen's University, Webster's mission is to create innovative curatorial frameworks that challenge systemic narratives and advocate for authentic, nuanced Black representation.

ACKNOWLEDGEMENTS

Broad/Cast: Reclaiming Representation represents a significant step in my curatorial practice, and it would not have been possible without the collective support and wisdom of many peers and mentors.

To the artists and distributors: thank you for entrusting me with your work and for allowing our thoughts and visions to intertwine in those months last year. My deepest thanks also extend to the Dalhousie Art Gallery for trusting me with the opportunity to curate my first exhibition. I will always be profoundly grateful for your guidance and for the space you have provided me to grow, not only as an emerging curator but also as a person.

I am also deeply indebted to Denise Ryner for her expert curatorial assistance throughout my tenure. Her guidance through the challenges of the curatorial process, particularly with considering how to use technology sensitively and thoughtfully, helped me refine the vision for this show and navigate its complexities with greater clarity and intent. Similarly, Mark V. Campbell's amazing insights into sound design added a pivotal layer to this project, as his expertise deepened my understanding of sound's transformative capabilities.

I am very grateful to Dáminí Awóyigà, whose extraordinary poetic talent I, and everyone in attendance at the opening reception, were fortunate enough to witness firsthand. Huge thanks also go to I'thandi Munro and kay macdonald for activating *Broad/Cast* that opening night: they both breathed incredible life into every piece they encountered, and opened theoretical and material connections within the artworks that I could not have envisioned on my own.

Finally, I want to recognize the enduring support of everyone within the NSCAD community. Although I am writing these words from my apartment in Kingston, Ontario, the creative and personal connections I built during my time at NSCAD remain a constant source of strength and inspiration, providing an anchor for everything I aim to create.

Much love, and sincerely,

Geoffrey

Broad/Cast: Reclaiming Representation

Curated by Geoffrey Webster

July 18 – August 31, 2025, Dalhousie Art Gallery

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