

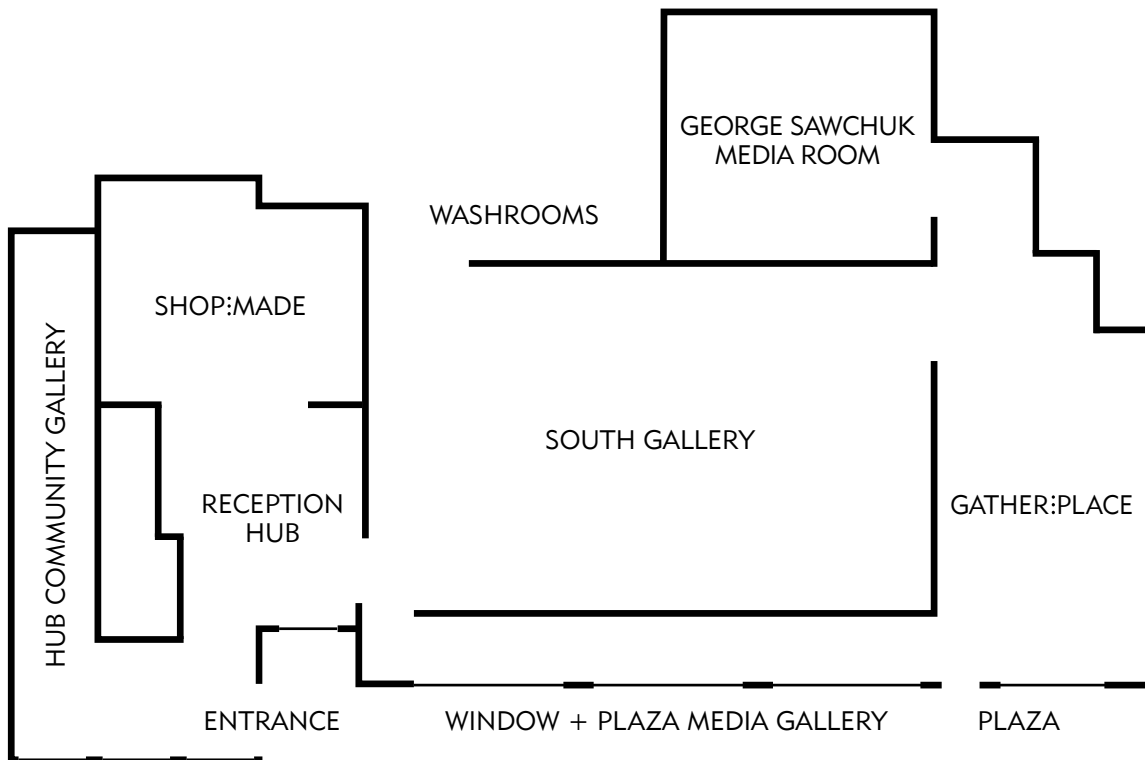


**because ·  
not despite**

JUNE 14 – AUG 30, 2025  
COMOX VALLEY ART GALLERY

# Current Exhibitions

## Gallery Floorplan



### **HUB COMMUNITY GALLERY:**

*Art of Belonging* | L'Arche Comox Valley Artists

### **SOUTH GALLERY:**

*Emma Goldman at the Frick Museum* |  
Persimmon Blackbridge

### **GATHER:PLACE:**

*The Shape of Care* | Taryn Goodwin

### **GEORGE SAWCHUK MEDIA ROOM /**

### **WINDOW + PLAZA MEDIA GALLERY:**

*because · not despite* | *three videos*

### **PLAZA:**

*Public Place : Sacred Space* (ongoing program) |  
Traditional Welcome Poles: Randy Frank +  
Karver Everson | *Crossroads*: Andy Everson |  
Traditional Indigenous Garden: Elder Barb Whyte

# because • not despite

CURATORIAL COMMENT  
BY DENISE LAWSON

*"In Western culture, disability is not accepted as a normal part of life. Society does not expect it, build around it, or embrace it within our daily lives."* - Persimmon Blackbridge

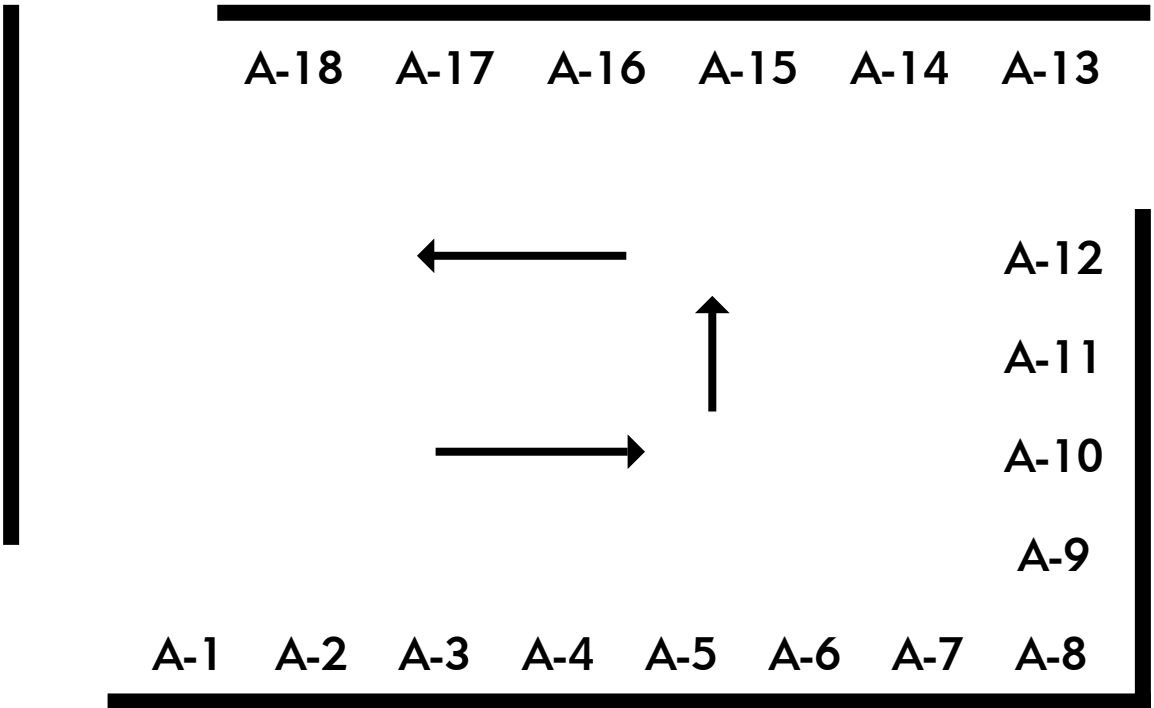
**BECAUSE • NOT DESPITE** disrupts historical perceptions of disability as a failing and problem that requires curing, rehabilitation, or condescending charity. The works in this convergent program uphold the creative passion and artistic excellence of professional and emerging artists who identify as neuro-divergent. Their projects contribute to de-stigmatizing prevailing attitudes towards (dis)ability and raise awareness about the many ways in which difference enhances and expands collective perception and understanding of our world. This program has been an opportunity for artists and the culture of the "white cube" to come together. Together, we have adopted new accessibility practices, disrupted prevailing standards of presentation, honoured what is possible, and made room for new forms of expression to erupt. These changes have been coined as "cripping" the arts... and it is a good thing.

**PERSIMMON BLACKBRIDGE'S EMMA GOLDMAN AT THE FRICK MUSEUM** tells an important history story, and sadly a long ongoing one that is evidenced in these times. The artist's sculptures and text portray the flamboyant anarchist and feminist Emma Goldman's acts of resistance to the status quo that existed in 1890s New England society. At the same time, the works critique Trump's America and are homage to the many acts of speaking-out-against the oppression and disparities that are active today. The artist's multi-media installation explores resistance and exposes the nuance of privilege.

**DISABILITY AND SOCIAL PRACTICE ARTIST TARYN GOODWIN** draws on social commitment, empathy, accessibility, community building, and inclusivity as artistic mediums. Goodwin's practice deepens understanding of mutual aid, academic ableism, Disability Justice, and the Politics of Care. *The Shape of Care* is a process-based residency and accumulating exhibition that work together to make disabling, harmful working and learning cultures visible.

**L'ARCHE COMOX VALLEY ARTISTS** work together in a collective collaborative process. Participants explore different media, share knowledge that develops new skills and activates risk-taking that enables individual artists to create their own artworks. *Art of Belonging* is a socially radical project that enables the spirit of community and recognizes the creativity that exists in every person.

*"Working together and learning from each other has an important and transformative effect, helping each one of us to become more fully human."* - L'Arche Comox Valley Artists



Comox Valley Art Gallery  
SOUTH GALLERY

# Emma Goldman at the Frick Museum

## Persimmon Blackbridge

A-1 *Two Emmas Dancing* | 19" x 17" x 4"

Paragraph 1

A-2 *Gang of Emmas* | 16" x 20" x 4"

A-3 *Emma Would Throw It* | 36" x 20" x 5"

A-4 *Blue Emmas* | 12" x 35" x 5"

Paragraph 2

A-5 *Reading History* | 10" x 36" x 4"

A-6 *Emma Goldman in the Halls  
of Diagnosis* | 44" x 11" x 8"

Paragraph 3

A-7 *Minors' Strike* | 36" x 8" x 4"

A-8 *Two Emmas Wondering* | 19" x 24" x 5"

A-9 *Emma Debates Theodor Herzl* | 16"  
x 24" x 4"

A-10 *Five Emmas with Ghosts* | 14" x 32" x 4"

Paragraph 4

A-11 *Emma and Sasha* | 11" x 7" x 3"

A-12 *Two Emmas Talking* | 20" x 25" x 5"

A-13 *Ida B. Wells Is Too Busy to Debate  
Emma* | 8" x 30" x 3"

Paragraph 5

A-14 *Five Emmas, One Frick* | 30" x 20" x 4"

Paragraph 6

A-15 *Wheelchair Blockade at the Frick  
Museum* | 15" x 30" x 4"

A-16 *Emma Flies* | 30" x 18" x 5"

Paragraph 7

A-17 *Seven Emmas with Shadows* | 13" x 48"  
x 6"

A-18 *Ida B. Wells Is Still Too Busy to Debate  
Emma* | 16" x 34" x 5"

### **BODY OF WORK:**

Created between 2022 – 2025 | materials:  
carved wood, junk metal, plastic, bones, doll  
parts, photographs, acrylic transfers, plywood,  
graphite, acrylic paint

# Artist Statement

*"You go back and look at the 1890s, McKinley, that was when we were proportionately the richest..." - Donald J. Trump*

**THIS SERIES IS KIND OF ABOUT** the notorious Emma Goldman (shameless anarchist, out loud feminist and exuberant activist, disturbing the peace in the 1890s US and beyond). But it's also kind of about a class I once took. It's an extended riff on a fabulously flamboyant woman, telling big truths and making big mistakes as she danced her way through history. But it's also... kind of not.

**A FEW YEARS AGO**, I wrote a little story about Emma, Henry Clay Frick and me, and then I started making sculptures as illustrations for the story, imagining Goldman in a place she never went to, speaking to people she never knew. I was thinking about the 1890s all the time (apparently, I was not the only one).

**THE 1890s ARE FAMOUS** as a time of great income inequality, unmatched in modern history (until now, this age of mega billionaires where we live today). Industrialists like Henry Clay Frick slashed wages and broke unions in order to amass great fortunes in mining, railroads and real estate. It was indeed a time of vast wealth, but only for a few. It was an age of racist backlash, where the victories of Reconstruction in the US were being destroyed (just as the victories of the twentieth century civil rights movement are being dismantled in the US today, under the guise of fighting "wokeness"). In the 1890s, lynchings were used as the lethal enforcement tool of Jim Crow, and Black activists like Ida B. Wells were fighting for people's lives (as Black Lives Matter activists do today). It was also a time when US politicians whipped up anti-immigrant feelings and enforced mass deportations. Jewish immigrants like Emma Goldman were particularly targeted as "Bolsheviks" and radicals (just as Muslim immigrants are targeted today). Eventually, Goldman was deported for her political views, under the 1918 Alien Act, despite having been a US citizen for years. She never returned to the US and died in Toronto in 1940.

**IN THIS WORK**, Emma Goldman, in all her flaws and glory, becomes both a scandalous inspiration from history and an unruly vehicle for examining our current times. Like William Faulkner said, "The past is never dead. It's not even past."

# Biography

**CELEBRATED AS A CANADIAN TRAILBLAZER** in socially engaged art, Persimmon Blackbridge has made queer, feminist, and disability art from the late 70s to today. Together with writer Sheila Gilhooley, she created the 1980s exhibition *Still Sane*, a then groundbreaking combination of sculpture and text and one of the earliest examples of first-person narrative art in Canada, as well as a pioneering exhibit of disability art. She was a member of the Kiss & Tell collective whose installation *Drawing the Line* was a potent intervention against censorship in the feminist “Porn Wars” of the 1980s. In the 90s, Blackbridge collaborated with twenty-seven former residents of BC’s large institutions for people with intellectual disabilities on the installation *From the Inside/OUT!*, which was instrumental in winning reparations for former residents of Woodlands Institution. From 2015 to 2020, her series *Constructed Identities* toured Ontario and BC, disputing the social construction of tragic disability. Blackbridge has won many awards for her work exploring identity and the complexities that come with it. These awards include: the 1991 VIVA award for visual arts and the Emily Carr Distinguished Alumni Award in 2000. Blackbridge’s work has been shown across Canada, the US, Europe, Australia and Hong Kong.



*Emma Debates Theodor Herzl* | Persimmon Blackbridge | 16" x 24" x 4"

# History Notes

IF YOU'D LIKE TO KNOW MORE about some of the historical figures referred to in this show, here are some additional notes.

**THEODOR HERZL** (1860 – 1904) was an Austrian journalist and activist best known as the founder of Zionism. As an anarchist Jew, Emma Goldman was opposed to states of any kind, including the state of Israel, as proposed by Herzl. I can't find any records of them ever meeting, but if they did, she would definitely have argued with him. In our own time, some politicians like to paint the Jewish community as a monolith, but there are many differing views on Israel and its current government among Jews, and it's important to recognize the vibrant diversity of opinion among Jews in Canada and around the world.

IN *EMMA DEBATES THEODOR HERZL*, the picture in the left-hand corner is a portrait of Arthur Balfour, a British nobleman who was a key figure in the creation of Israel.

**IDA B. WELLS** (1862 – 1931) was a journalist and Black civil rights activist in the USA. She campaigned tirelessly against lynching and for women's suffrage. Emma Goldman wrote very little about race, and when she did, it was kind of shallow and ill-informed. One could say she was a woman of her time, but so was Ida B. Wells, a woman of the same time. I've paired specific quotes from Emma with quotes from Ida to contrast their thinking.

IN *IDA B. WELLS IS TOO BUSY TO DEBATE EMMA*, Emma's quote, "The state is a machine that crushes you in order to sustain the ruling class," reflects her focus on class as her single most important issue. But Ida's quote, "South Carolina had thirteen lynchings last year: ten were charged with assault on white women, one with horse stealing and two with being insolent to white women," shows her more nuanced view. In her work against lynching, Ida B. Wells grappled daily with lethal terrorism happening at the intersection of race, gender and class.

IN *IDA B. WELLS IS STILL TOO BUSY TO DEBATE EMMA*, Emma's quote, "If voting changed anything, they would make it illegal," reflects her anarchist belief that voting is useless. But as an activist in the US South, Ida knew that voting was in fact illegal for many people. Until 1920, no woman could vote, and for decades before and after



**Seven Emmas with Shadows | Persimmon Blackbridge | 13" x 48" x 6"**

that, Black people were prevented from voting by selectively applied rules like literacy tests and poll taxes, as well as by outright murder such as by lynching. I use her quote, "They have viewed us with a white man's glasses for so long, there seems to be no other perspective for them," because no one who considered Black perspectives for even a second could claim that voting was not illegal in the US at least until the Voting Rights Act of 1965 (which is being undermined more each day in our own times).

**THE 1918 ALIEN ACT** (referred to in *Emma Flies*) expanded the Alien Enemies Act of 1798, the same act that's being used to deport people in the US today. It gave the president the power to deport people for being anarchists, in the absence of any other offence. This was the law under which Emma Goldman was deported to Russia (where she argued with the Bolsheviks). She later moved to England, France, Spain and finally to Canada, where she continued arguing for the rest of her days.



*Wheelchair Blockade at the Frick Museum* | Persimmon Blackbridge | 15" x 30" x 4"

# Art Notes

**ALL THE SMALL PAINTINGS** are copies of works at the Frick Museum, except for the portrait of Arthur Balfour which is in the UK's National Portrait Gallery.

**THE THING WITH THE CUT-OFF HEAD TOPS:** years ago, I started cutting off the tops of my sculptures' heads and adding extra, alternative head tops, to symbolize the many diagnoses that follow some of us around. Diagnosis is such a strange, complicated thing. When I got my very first diagnosis of "learning disabled" it was fabulous. It meant the stuff I'd regularly been beaten for as a kid was not "my fault" after all. But actually: I don't believe in learning disabilities — it's a label that sets apart and medicalizes certain cognitive styles.

**A MORE RECENT (MIS)DIAGNOSIS** led to the partial destruction of my kidneys, because it was so much easier to believe a crazy person such as myself was just crazy in a new way, rather than looking further and discovering the physical disease that was causing it all. Carrying a diagnosis means you bear the burden of doubt. Your feelings, your words, your experience: all are questioned. Your stories are but symptoms.

**THE PHOTOS OF CHILDREN** used in some of the works are all of me, my sister or my partner Della McCreary. As survivors of physical and emotional abuse, we join Emma Goldman; questioning, shouting, dancing.

**ALL THE WORDS WRITTEN** directly on the sculptures are by me, except when they're in quotation marks, indicating a real quote from a historical figure. On the sculpture *Emma Flies*, the line "the radio said they were just deportees" is from a 1948 song by Woody Guthrie: "The sky plane caught fire over Los Gatos Canyon / A fireball of lightning shook all our hills / Who are these friends, all falling like dry leaves? / The radio said, 'They were just deportees.'" I included this reference to tie 1890 to 1917 to 1948 to today: the lives of immigrants have been deemed unimportant across history.

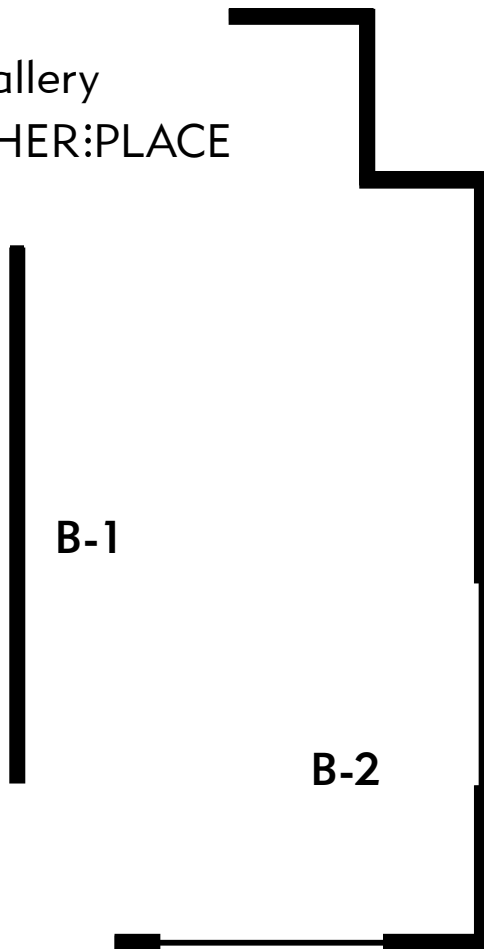
# The Shape of Care

Taryn Goodwin

**B-1** Community Interactive Wall

**B-2** Accumulating Exhibition Project |  
creative research + community  
engagement + residency

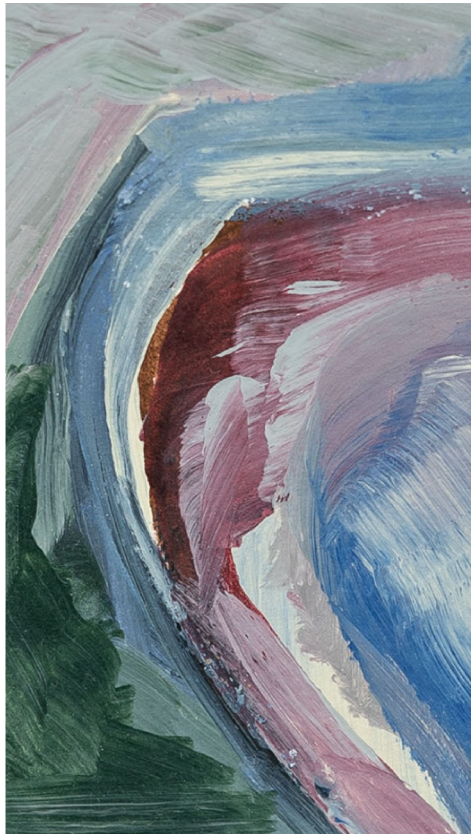
Comox Valley Art Gallery  
GATHER:PLACE



# Project Description

TARYN GOODWIN will spend time in Gather:Place throughout the duration of the program, undertaking ongoing artwork development in response to the creative research that will be part of the residency aspect of *The Shape of Care*.

**THERE WILL BE OPPORTUNITIES** for participating in the community engagement part of the project. Invitations will be posted online. The gallery team will have updated information at the Hub/Shop welcoming desk. Those who sign up for the gallery eNews will receive updates through email. One-on-one visits with Taryn can also be arranged.



Art by Taryn Goodwin | 2025

# Artist Statement

**THE SHAPE OF CARE EMERGES** from a deep commitment to honoring the mind and body through material and relational practices. As a neurodivergent, disabled social practice and visual artist and community organizer, Goodwin's work celebrates the radical potential of care — not as a sentiment, but as an active, creative, and collective force.

**ROOTED IN THE ETHOS** of "crip time" and community interdependence, Taryn's practice embraces slowness, rest, and adaptability as essential tools for sustainability. Studio becomes exhibition, and process becomes product — dissolving traditional boundaries in favor of accessible, inclusive modes of making and being. This work is both a reflection and an enactment of the support structures that allow care to take shape — in relationships, in environments, and in ourselves.

**CARE IS NOT** a solitary act. It is co-authored, continually negotiated, and held together in community. *The Shape of Care* is not fixed — it bends, stretches, and reshapes itself around the needs and offerings of those involved. It is built slowly, intentionally, and collectively. Nothing important is work we do alone.

**TOGETHER**, we build *The Shape of Care*.



YOUR BODY IS NOT A LEARNING DISABILITY.

# Biography

**TARYN GOODWIN** (she/they), BFA, is a Queer, Neurodivergent, award-winning Canadian abstract artist, writer, and educator whose visual practice explores the intersection of identity, emotion, and materiality. Known for their joyful approach to art making through the use of color, fluid composition, and intuitive mark-making, Goodwin's work invites intimate, sensory engagement through abstraction as a transformative and communicative language.

A **GRADUATE** of Emily Carr University of Art + Design, with a BFA in Critical and Cultural Studies and a minor in Social Practice and Community Engagement, Goodwin's work is deeply informed by their lived experience as a Queer and Disabled artist. Working across painting, drawing, and installation, their process balances spontaneity and control — layering washes, rhythmic lines, and bold color groupings to create dynamic, tactile compositions that resonate with feeling and movement.

**IN PARALLEL WITH THEIR STUDIO PRACTICE**, Goodwin is committed to education, access, and collective care. Their work often extends into community-engaged projects that center LGBTQ2S+ experiences and challenge systemic barriers in art and academic spaces. Through teaching, organizing, and advocacy, they reimagine learning environments that affirm all bodies and identities.

**GOODWIN IS THE RECIPIENT** of multiple awards, including the 2022 Lieutenant Governor's Medal for Inclusion + Democracy, ECU Alumni Association's Graduate Award for Community Engagement, a 2022 BC Arts Council Community-Engaged Arts Scholarship, and a 2020 Sobey Art Award nomination.

**THEY ARE CURRENTLY** leading a two-year community-research initiative through the Canada Council for the Arts' Sector Innovation and Development Grant, focused on supporting artists receiving Persons with Disabilities (PWD) benefits and building long-term systemic change in the arts.

**BASED ON** the unceded traditional territory of the K'ómoks First Nation, Goodwin creates from a posture of rest, contributing to community-rooted, care-informed online arts spaces. Their work is held in private and institutional collections and has been exhibited across Canada and Europe.

# Art of Belonging

L'Arche Comox Valley Artists

C-1

C-2

C-3

C-4

C-8

C-7

C-6

C-5

Comox Valley Art Gallery  
HUB COMMUNITY GALLERY

**C-1** *Art Of Belonging L'Arche Comox Valley* |  
3 min, 50 sec | video | continuous loop

**C-2** *Untitled* | Brent Howard + Jaime Ross |  
2024 | Gelli print on paper | 11.5" x 8"

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*Untitled* | Brent Howard + Jaime Ross |  
2024 | Gelli print on paper | 11.5" x 8"

*Untitled* | Carli Kennedy + Gary  
Scavardia | 2024 | Gelli print on paper |  
11.5" x 8"

*Untitled* | Noella Rousseau + Claire  
Donovan | 2024 | Gelli print on paper |  
11.5" x 8"

*Untitled* | Daniel Erb + Deirdra Pitre |  
2024 | Gelli print on paper | 11.5" x 8"

*Untitled* | Daniel Erb + Deirdra Pitre |  
2024 | Gelli print on paper | 11.5" x 8"

**C-3** *Untitled* | Erik Hedley | 2022 |  
watercolour fish print on paper | 18" x 10"

*Untitled* | Daniel Erb | 2022 |  
watercolour fish print on paper |  
22" x 13.5"

*Untitled* | Marie Koop | 2022 |  
watercolour fish print on paper | 11" x 18"

*Untitled* | Rachel Scott | 2022 |  
watercolour fish print on paper | 12" x 18"

*Untitled* | Millie Johnson | 2022 |  
watercolour fish print on paper |  
7.5" x 18"

- C-4** *Untitled* | Lisa Bruce | 2022 | watercolour on paper | 10" x 7"  
*Untitled* | Suzanne Davies + Sandy Schultz | 2022 | watercolour on paper | 11" x 8.5"  
*Untitled* | Rachel Scott | 2022 | watercolour on paper | 7" x 10"  
*Untitled* | Marie Koop + Georgie Harrison | 2022 | watercolour on paper | 7" x 5"
- C-5** *Untitled* | Rachel Reynolds | 2017 | digital photo composite | 10" x 8"  
*Untitled* | Debby Howard | 2017 | digital photo composite | 10" x 8"  
*Untitled* | Kathy Prince | 2017 | digital photo composite | 10" x 8"  
*Untitled* | Eileen Morrison | 2017 | digital photo composite | 10" x 8"  
*Untitled* | Arnad Wick | 2017 | digital photo composite | 10" x 8"  
*Untitled* | Clinton McColl | 2017 | digital photo composite | 10" x 8"  
*Untitled* | Marie O'Brien | 2017 | digital photo composite | 10" x 8"  
*Untitled* | Marie O'Brien | 2017 | digital photo composite | 10" x 8"
- C-6** *Untitled* | Dean Bauche + Participants | 2017 | digital photo composite | 30" x 60"
- C-7** *Pippi* | Rita Masterskaya | 2025 | mixed media | 14.5" x 9"  
*Pepper* | Claire Donovan | 2025 | mixed media | 14.5" x 9"
- Calliope* | Marie O'Brien | 2025 | mixed media | 14.5" x 9"
- C-8** *Tree of Life* | Arnad Wick, Breanna Lutzer, Charis, Clinton McColl, David Mathew, Gary Scavardia, Jane Bood, Jennifer Baxter, Judith Monroe, Marie O'Brien, Rachel Scott, Randy Bates, Sian, Suzanne Davis, Way Lu, Carol Nielson, Carolyn Howard, Cynthia Bugaret-Richardson, Dean Bauche, Debby Howard, Hervé Monier, Louise Belanger, Rachel Reynolds, Sophie Skapski, Tracy Kobus, Wendy Norton, Wendy Dyck | 2016 | mixed media | 73" x 50"

# Project Statement

*"I really enjoy the 'Art of Belonging'. Every year, it teaches me more about different kinds of art and allows me to work and interact with beautiful people of many abilities and talents. I have participated for at least five years, and I look forward to it every year."*

- Sid Lodewyk

*"I had lots of fun doing 'Art of Belonging' over the years, and I also enjoyed making puppets."*

- Joe Grubwieser

**CREATIVITY AND A SENSE OF COMMUNITY** are essential to our well-being. They help us connect, express ourselves, and feel seen — needs that are universal.

**TEN YEARS AGO**, L'Arche Comox Valley launched a unique program called *Art of Belonging*, designed to bring people with and without intellectual disabilities together to create art and foster genuine connection.

**L'ARCHE COMOX VALLEY** is part of an international organization committed to supporting adults with intellectual disabilities, grounded in the belief that everyone has gifts to share. *Art of Belonging* embodies this principle by providing a welcoming, inclusive space where creativity and community go hand in hand.



*Untitled* |  
Carli Kennedy  
+ Gary  
Scavardia |  
L'Arche Comox  
Valley | 2024 |  
Gelli print  
on paper |  
11.5" x 8"

**VALUING DIVERSE ABILITIES** means recognizing that everyone contributes in meaningful ways — not in spite of their differences, but because of them. It asks us to look beyond labels and limitations, and instead see the strength, insight, and creativity each person offers. In *Art of Belonging*, this value is lived out in every workshop. This approach shifts the narrative from “helping” to “sharing,” creating a dynamic exchange where everyone gives and receives.

**UNDER THE GENEROUS GUIDANCE** of professional artist Dean Bauche, participants explore diverse artistic forms that inspire, challenge, and delight. Guest artists and facilitators are often invited to share new perspectives and techniques, enriching the experience for everyone involved.

**OVER THE YEARS**, the program has explored a wide range of media — from driftwood sculpture and fused glass to fish prints, watercolor, digital design, Gelli prints, and puppet-making. Yet the focus is never solely on the final product. What matters most is the process: the joy of self-expression, the satisfaction of working with our hands, and the relationships formed through shared creative experience.

**THE ENVIRONMENT** is playful, respectful, and deeply affirming. Facilitators weave together improvisation, acting, song, dance, and open conversation to create a space where trust and laughter flourish. This spirit of collaboration nurtures a profound sense of belonging for everyone.

**ART OF BELONGING** is more than an art program. It’s a living example of what becomes possible when we create together across perceived differences. It’s a celebration of community, creativity, and our shared humanity.



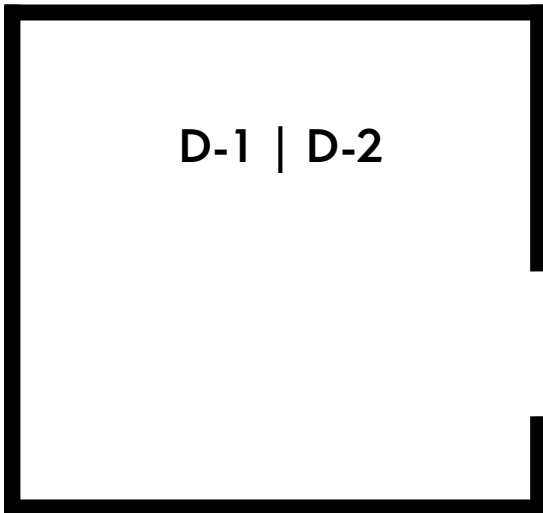
- (1) *Pippi* | Rita Masterskaya | L’Arche Comox Valley | 2025 | mixed media | 14.5” x 9”
- (2) *Pepper* | Claire Donovan | L’Arche Comox Valley | 2025 | mixed media | 14.5” x 9”
- (3) *Calliope* | Marie O’Brien | L’Arche Comox Valley | 2025 | mixed media | 14.5” x 9”

# because · not despite | three videos

Zsofin Sheehy + Lorna Boschman + Erik Hedley



Comox Valley Art Gallery  
WINDOW + PLAZA  
MEDIA GALLERY



## THREE VIDEOS:

Looping screenings of films augment the exhibitions *Emma Goldman at the Frick Museum* and *Art of Belonging*.

D-1 *Persimmon Blackbridge: Sculptor* | Zsofin Sheehy | 2025 | video | 14 min, 2 sec

D-2 *From the Inside/OUT!* | Lorna Boschman | 2000 | video | 25 min, 14 sec

D-3 *Sand Spin* | Erik Hedley | 2021 | video | 32 sec

GEORGE SAWCHUK  
MEDIA ROOM

# Persimmon Blackbridge: Sculptor

THIS SHORT DOCUMENTARY is part of *Art Island: Perspectives from a Creative Community*, a video portrait series exploring the creative lives of artists on Hornby Island. Persimmon Blackbridge reflects on disability, identity, and the transformative role of art from within the intimate setting of her home and studio. The film invites viewers into a quiet, contemplative space — one that Persimmon generously and bravely opens to us. Her work weaves together activism, memory, humour, and resilience, speaking with clarity and emotional depth. Rather than interpret or explain, the video simply listens, allowing Persimmon's voice to guide the experience.

*"I'm deeply grateful for the trust she extended in allowing this glimpse into such a personal and layered world. My hope was to hold that space with care, and to honour her perspective by sharing it as truthfully and respectfully as possible. This is a portrait shaped by presence, vulnerability, and creative courage."* - Zsofin Sheehy



because · not despite | three videos

# From the Inside/OUT!

**IN 1996**, the institutionalization of people with developmental disabilities in British Columbia came to an end, when the last residents of Woodlands moved to their new homes in the community.

**AWARD-WINNING ARTIST** Persimmon Blackbridge worked with survivors of these institutions to create *From the Inside/OUT!*, a provocative installation about confinement and freedom. Twenty-eight artists shared stories, made artwork, and uncovered truths to create a work that reviewers call “unforgettable.”

**FOR MORE THAN A CENTURY**, it was common practice in BC to segregate and confine people with developmental disabilities in large institutions. On October 21, 1996, that practice finally came to an end when the last two residents of Woodlands institution moved to their new homes in the community. This program presents a rich tapestry of images and spoken memories, drawn from the experiences of individuals who lived in Woodlands, Tranquille, and Glendale Lodge. It is a powerful record of a unique collaboration and an essential contribution to an important chapter in Canada’s social history.

## Sandspin

**ERIK HEDLEY GOT THE IDEA** for *Sand Spin* from his *Art of Belonging* instructor, Dean Bouche.

**IN 2021**, Dean showed Erik’s group a timelapse video he made where he was zigzagging on the beach and thought it was really funny!

**THIS GAVE ERIK** the idea to make his own version, *Sand Spin*, at his favourite place, the Goose Spit.

“I hope you enjoy it!” - Erik Hedley



***Sand Spin* | Erik Hedley | 2021 | video | 32 sec**

# Biographies

**ZSOFIN SHEEHY** is an independent filmmaker with a passion for creating immersive and emotionally rich experiences through her work. Over the past decade, Zsofin has worked with creatives of all stripes to produce shorts, documentaries and music videos across Canada. Her intuitive photographic sensibility and attention to nuance is visible alongside her pursuit of technical mastery in cinematography. Zsofin's most recent project, a nineteen-episode film series with the Hornby Island Arts Council, *Art Island* showcases the lives of individual artists situated away from the mainstream. These intimate portraits not only explore the creative but also personal struggles of the subjects, humanizing and connecting them to viewers. Currently residing back in her hometown of Hornby Island, Zsofin delights in her rambling garden, cooking the spiciest Northern Thai cuisine she can muster, and her sassy and deaf, elderly dog Paprika.

**LORNA BOSCHMAN** collaborated with Persimmon Blackbridge on multiple video projects during the 1990s, including *From the Inside/OUT!*. Lorna was awarded the Vancouver Mayor's Arts Award in Film + New Media in 2016 in recognition of her work as a director. In collaboration with Sebnem Ozpeta and Vancouver's grunt gallery, Lorna has co-facilitated community digital storytelling workshops for the past decade. They are featured on Digital Stories Canada. Her most recent collaboration, *How I Got My Queer Back*, was co-written and co-directed with Rojina (RJ) Farrokhnejad and Aerlyn Weissman in 2025.

**ERIK HEDLEY WORKS** with young children as a childcare assistant. In his spare time, he like to take pictures and videos to help remember his life. Erik's iPhone is like his point of view and his eye on the world. Erik has a fascination with change over time. The timelapse videos that he makes helps him to see change sped up on video. For example, he has recorded snow rising up outside of their house in Ottawa and sunsets turning into night time. As part of an armed forces family, he has lived from Halifax to Comox. While living in Ottawa, Erik and his family made autism awareness and advocacy videos. These are on a YouTube channel he made as a teenager called AutismShoeViews. During that time, he collaborated with his mom on an autism article series called "I Have Autism and I Need Your Help" for Autism Ontario's *Autism Matters* magazine. He did the cartoon-style art work for the articles which ran from 2012 to 2018. He has had an interest in photography and videography since he was a child.



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250.338.6211 | WWW.COMOXVALLEYARTGALLERY.COM  
HOURS: WEDNESDAY – SATURDAY 10AM – 5PM  
ADMISSION: DONATIONS GRATEFULLY ACCEPTED



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## Acknowledgments

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