



petits actes de résistance / small acts of resistance

> présentant des petits fanzines/sculptures/œuvres d'art/objets éphémères
réalisés par 15 membres et affiliés d'ARLIS NA / featuring small
zines/sculpture/art/ephemera by 15 ARLIS NA members + affiliates

> co-organisé par John Latour, Léa Boisvert-Chénier et Christine Walde, membres
d'ARLIS NA /co-curated by ARLIS NA members John Latour, Léa Boisvert-Chénier,
and Christine Walde

> vernissage le mercredi 6 mai à 17h /
opening reception wed may 6 @ 5 pm



ARTEXTE

documentation

Liste de participant.e.s / List of participants

Anonyme / Anonymous

Hélène Brousseau

Pamela Caussy

Sandra Cowan

Adèle Flannery

Jennifer Garland

Jessica Hébert

Paule Kelly-Rhéaume

Jonathan Lachance

Jacob Lackner

Gwen Mayhew

Jonathan Middleton

dani neira

Kiahra Read

Christine Walde

Anonyme / Anonymous



Images : © l'artiste / the artist

Dress code

[S.I.] : l'artiste / the artist, 2026

1/2

14 x 22 cm

Livre d'artiste / Artist's book

Démarche / statement :

Instructions: Wear no blue to work. Wear red, black, white, and green. Until the genocide ends.

I work in a Jewish institution alongside people with a range of opinions and politics. After October 2023, my anti-genocide and anti-occupation position was brought to light. For some, this posed no issue. For others, it presented a viewpoint that may be held, but mustn't be shared. Doing so could lead to termination. At the same time that I navigated the censorship of my voice, I began to use my clothing as the expression of my solidarity with the people of Palestine by wearing iterations of the colours of its flag: red, black, white, and green. I decide that I can wear blue, the colour on the Israeli flag, once the genocide is over. More than two years later, the performance continues. These photographs act as ongoing documentation of my small acts of daily resistance, anonymised due to the precarious nature of my employment. Documentation has been sporadic, as many outfits have been repeated, and I am always running late for work. When the performance ends—either when the genocide ends, or my employment is terminated—the documentation will be hand-bound into a publication. My artistic and curatorial practice often deals with interpersonal connections, speculative exercises for the future, and deep listening. The performance of everyday life is naturally a part of this. It includes durational projects such as these clothing instructions and a 15-year ongoing journaling project.

Bio :

[Anonymous] is an artist, curator, archivist and writer.

Hélène Brousseau, Pamela Caussy, Adèle Flannery, et/and Gwen Mayhew
(Montréal, Québec, Canada)

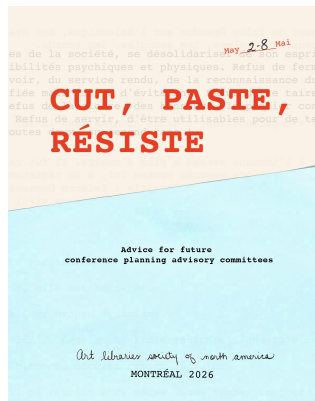


Image : © les artistes / the artists

Cut, Paste, Résiste : Advice for Future Conference Planning Advisory Committees
Montréal : ARLIS/NA CPAC, 2026
14 x 11 cm
Fanzine / Zine

Démarche / statement :

Cut, Paste, Résiste : Advice for Future Conference Planning Advisory Committees, a zine by Pamela Caussy, Adèle Flannery, Gwen Mayhew, and Hélène Brousseau “Cut, Paste, Résiste” is a playful, self-reflexive zine project created by the 2026 Conference Planning Advisory Committee (CPAC) during a dedicated one-day retreat focused on rest, care, and collective reflection. Conference planning is often invisible labor. It involves spreadsheets, logistics, budget constraints, deadlines, negotiation, diplomacy, crisis management, and emotional labour. It also involves imagination, collaboration, community-building, and joy. This zine exhibition creates space to reflect on both sides of that experience. Through drawing, collage, handwritten notes, fragments of meeting agendas, discarded drafts, humorous annotations, and collective writing exercises, CPAC members will reflect on the past year.

Bios :

Hélène Brousseau is a visual artist and the Digital Media and Visual Resources Librarian at Concordia University, where she serves as subject librarian for Cinema, Contemporary Dance, and Music.

Pamela Caussy is the Visual Collection Repository (VCR) Manager at Concordia University.

Adèle Flannery est bibliothécaire | Arts visuels et médiatiques + Design à l'Université du Québec à Montréal.

Gwen Mayhew is the Head of Collection Access at the Canadian Centre for Architecture.

Sandra Cowan
(Lethbridge, Alberta, Canada)



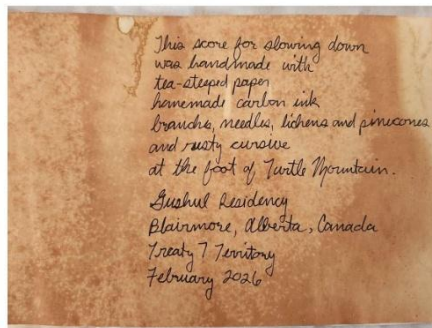
Real Intelligence

Crowsnest Pass : Gushul Residency, 2026

5.5 x 19 x 1.5 cm

Livre d'artiste (5 boîtes d'allumettes, tissage, matériaux naturels trouvés, papier japonais)

Artist's book (5 match boxes, weaving, found natural materials, Japanese paper)



Images : © l'artiste / the artist

Just Slow Down : A Score

Crowsnest Pass : Gushul Residency, 2026

12 x 21 cm

Livre d'artiste (Papier infusé au thé, dessins à l'encre de carbone réalisés à l'aide d'objets naturels trouvés, texte)

Artist's book (Tea steeped paper, carbon ink gestures with found natural objects, text)

Démarche / statement :

My creative practice is about walking, place, and the hand-made (for the most part). I completed these artists' books while at the Gushul Residency in the Crowsnest Pass, Alberta, and they were informed by daily walks in the mountain pine forest. They are each about small but important ways to resist the tsunami of speed, materialism, and AI that we seem to be drowning in: by slowing down (Just Slow Down) and by focusing on things that are of real--not artificial--intelligence (Real Intelligence). Art-making, walking, mind-body practices all help to support these.

Bio :

As a librarian at the University of Lethbridge, my role includes being the liaison librarian for the Faculty of Fine Arts. I am also a creative practitioner, working with various media including clay, fibre, walking, text, photography and artists' books. My practice lately has been about using walking and weaving in specific places in order to develop a relationship with the terrain, beings, and place. I have had recent residencies in the Crowsnest Pass, Alberta, and Kristinestad, Finland. You can find some of my work on Instagram @sandra8cowan.

Jessica Hébert

(Montréal, Québec, Canada)

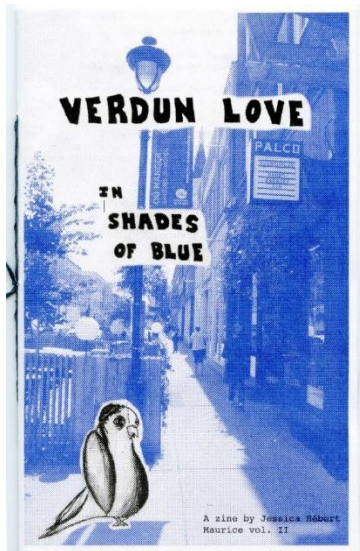


Image : © l'artiste / the artist

Verdun Love : In Shades of Blue

Maurice vol. II

Montréal : Stellar Zinery, 2019

20 x 13 cm

Fanzine / Zine

Démarche / statement :

My artistic practice began in photography and then later transitioned to zine-making. I have been a zine collector since 2005 and always been drawn to small print and independent publications but only started making them myself in 2017, when I started a small imprint Stellar Zinery, with my friend and colleague Hélène Brousseau. The zine I am submitting is the second in a series of a heartbroken pigeon named Maurice who is coming to terms with the rapid gentrification of his neighborhood, Verdun, located in the Southwest of Montréal. The theme of resistance, while not explicitly named, is ever-present throughout the zine. Maurice resists against the gentrification, against his feelings of heartache and despair, even though they become at times unbearable. He is both melancholic and cautiously optimistic that things will get better if he just keeps on keeping on. He resists the urge to give up, and he strives to find hope within an increasingly difficult situation, as he is pushed further and further from his home. The zine is written mostly in English, but since Maurice is a true Montrealer, Québécois vernacular is woven into the text. Each two-page spread in the zine is a vignette of Maurice's thoughts and reflections, each one holds the title of a pop song relating to the theme of heartbreak, or melancholy. The zine is a two-color risograph print, 34 pages, hand-bound, saddle-stitch and combines pencil drawings, text and photography.

Bio :

I am an art librarian based in Montréal with a bachelor's degree in fine arts (Photography) from Concordia University and a master's degree in library and information science from McGill University. I've been an active member of the Montréal, Ottawa, Québec chapter of ARLIS since 2014. From 2015 to 2023, I worked as a librarian at Artexte. During this time, I became immersed in art documentation, artists' archives and artists' publications. I have been making zines since 2017 and have participated on several occasions in Montréal's annual zine fair Expozine. In 2023, I began working at the Cinémathèque québécoise as Head of Collections Documentation, where I am responsible for managing the database and cataloging for the moving image collections, film-related archives and library collection. Artists' publications and zines remain an important part of my interests and artistic practice. You can find me on Instagram @jheberts and on LinkedIn: www.linkedin.com/in/jessica-hébert-75915082.

Jennifer Garland

(Montréal, Québec, Canada)

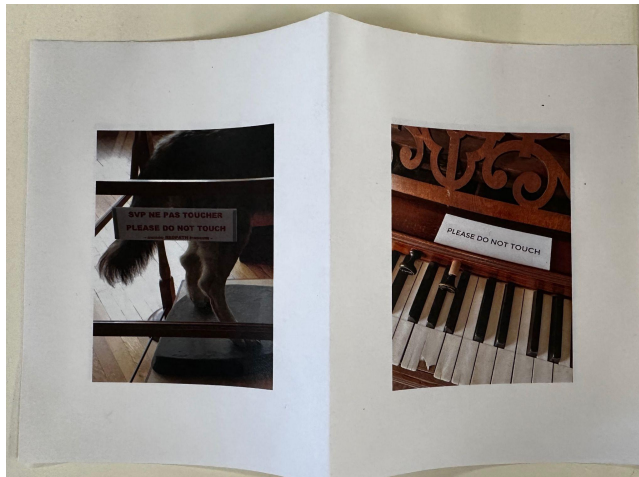


Image : © l'artiste / the artist

Untitled

Montréal : Publié par l'artiste / Published by the artist

Édition illimitée / unlimited edition

11 x 14 cm

Livre d'artiste / Artist's book

Démarche / Statement :

While I rarely exhibit my work, I take photographs almost every day. For *small acts of resistance*, I am submitting a small collection of eight photographs taken between 2021-2025.

In a museum context, “don’t touch” is already an unwritten rule—one that visitors often internalize without needing to be told. When a sign explicitly states this rule, it does more than convey information; it reasserts authority over something already understood and interrupts the viewer’s experience. It can also heighten the impulse it seeks to suppress—the temptation to touch becomes more present precisely because it is forbidden.

These photographs document such boundaries as they appear throughout our environment. By stating the obvious, this signage risks provoking awareness—or even mild defiance. To notice these boundaries is itself a small act of resistance.

Bio :

I am a special collections librarian, responsible for the rare architecture and art collections at McGill University's Rare Books and Special Collections, and co-founder of the library's Book Arts Lab. I am a graduate of the Nova Scotia College of Art and Design (BFA Photography) and currently work in digital photography, expired 35mm film, and alternative photographic processes, including cyanotype.

Jessica Hébert et/and Hélène Brousseau
(Montréal, Québec, Canada)

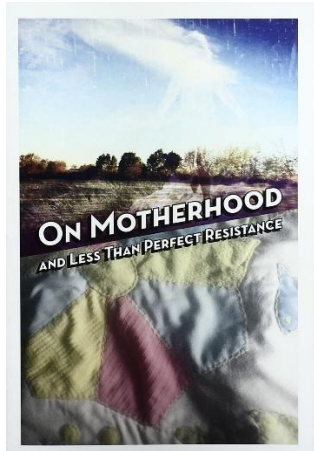


Image : © les artistes / the artists

*On Motherhood : And Less than Perfect Resistance : An Exchange of Thoughts and Images
between Hélène Brousseau and Jessica Hébert*

Montréal : Stellar Zinery, 2026

2 / 50

19 x 13 cm

Fanzine / Zine

Démarche / statement :

We founded Stellar Zinery as a collaborative zine project, inspired by the artists we worked with as art librarians at Arttexte. While we each maintain individual zine and artistic practices, collaboration has been central to the project from its inception. Our practice is anchored in dialogue and fiction, unfolding through the exchange of ideas, archives, and stories. We respond to one another's words and images, allowing each publication to emerge as an ongoing conversation. Within this collaborative framework, our practice also operates as a form of resistance. We resist the impulse to define value solely through productivity, output, and achievement, pushing back against the grind and the constant pressure to do more. Zine-making allows us to slow down and to question the ways in which professional and personal identities are shaped, measured, and often constrained by external expectations. In this zine, through interviews and dialogical writing, we explore experiences of motherhood and career trajectories, attending to the tensions between care, ambition, visibility, and absence. These exchanges open onto broader existential questions about time, authorship, and self-definition. By embracing slowness, speculation, and incompleteness, Stellar Zinery uses the zine as a site of refusal and reflection, asserting space for vulnerability, uncertainty, and sustained conversation.

Bios :

Jessica Hébert is a librarian and artist based in Montréal, with a Bachelor of Fine Arts degree in photography from Concordia University and a Masters of Library and Information Science from McGill University. She is currently Head of Collections Documentation at the Cinémathèque québécoise. From 2015 to 2023, she worked at Artexte documentation centre, where she met Hélène, who became both a close friend and collaborator. Since 2017, she has been creating zines and has offered several zine-workshops for students. Her zines combine photography, text, drawing, archival images and watercolors, to offer melancholic, sometimes humorous, reflections on the everyday challenges of modern urban existence. LinkedIn: www.linkedin.com/in/jessica-hébert-75915082 or @jheberts.

Hélène Brousseau is a visual artist and the Digital Media and Visual Resources Librarian at Concordia University, where she serves as subject librarian for Cinema, Contemporary Dance, and Music. She holds a BFA in Fibres from Concordia University, a Certificate in Archival Studies from UQAM, and a Master of Information Sciences from the Université de Montréal. Her artistic practice is grounded in textiles and artist publications, with a particular interest in relational and research-based forms. She creates zines that engage archives, memory, and everyday institutional life, often playfully reflecting on library work and the affective dimensions of information labour. Through embroidery, publishing, and small-scale collaborative projects, she explores slowness, documentation, and the spaces between personal and collective histories. Instagram @helene.b and helen.brousseau@concordia.ca.

Paule Kelly-Rhéaume
(Montréal, Québec, Canada)



Images : © l'artiste / the artist

World Series : I've got a feeling for you

Montréal : PKR, 2013

Dimensions variables / Variable dimensions

Publication d'artiste (doigt en bronze en édition de 3, cartes postales d'artiste en édition illimitée, étagère en acrylique transparent)

Artist's publication (bronze finger in an edition of 3, unlimited edition artist's postcards, transparent acrylic shelf)

Démarche / statement :

I've got a world series kind of feeling for you. The kind of feeling that balloons inside of you. The kind of feeling that gets knocked against the brutality of love, hardening into a single bronze finger.

Je te kiffe, tu me kiffes, on s'aime. Paroles du légendaire duo malien Amadou & Mariam. Un sentiment d'espoir qui se cogne contre les aléas de l'amour, une confrontation que se livre un simple doigt en bronze.

Bio :

Paule Kelly-Rhéaume is a poet and video artist. Her work has been published in *This Magazine* and the *Toronto Star*. Paule Kelly-Rhéaume a récemment prêté sa plume au recueil collectif *Murmure Poétique*, disponible à la Bibliothèque Maisonneuve. cargocollective.com/pkr.

Jonathan Lachance

(Montréal, Québec, Canada)

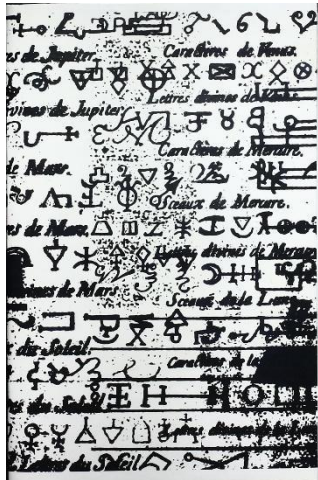


Image : © l'artiste / the artist

That The Greater Number of Magical Books Are False And Vain

Montréal : Jonathan Lachance, 2023

7 / ?

22 x 15 cm

Fanzine / Zine

Démarche / statement :

Le zine que je soumetts ici, *That The Greater Number Of Magical Books Are False And Vain*, ne s'inscrit pas dans ma démarche actuelle. C'est une critique des « classiques » de la littérature occulte occidentale. Elle est faite à partir d'extraits édités (par blackout) et de citations. J'ai cherché à mettre de l'avant des passages qui m'ont fait réagir et qui m'ont mené vers une lecture de plus en plus cynique de ce type de littérature de référence. J'ai tendance à associer ce que j'ai fait dans ce zine à de la censure, mais je pense qu'il peut y avoir plusieurs niveaux de lecture, dont celle de la résistance, ou d'une forme de révolte. Les textes dont je tire des extraits s'adressent généralement à des personnes déjà en position de pouvoir et d'influence, et prennent pour acquis leurs ressources extravagantes. Je retourne leur médium contre eux. Un exemplaire fait déjà partie de la collection d'Artexte dans mon dossier.

<https://e-artexte.ca/34927/>.

Bio :

Jonathan Lachance détient une AEC en enregistrement musical et sonorisation de l'Institut d'enregistrement du Canada (2007) et un DEC en techniques de la documentation du Collège de Maisonneuve (2018). Suite à une douzaine d'années d'expérience dans le domaine de l'événementiel, tant comme musicien que comme technicien audio, il se tourne vers les sciences de l'information. Il se joint à l'équipe d'Artexte au printemps 2018. Ses textes ont été publiés dans les revues *Documentation et bibliothèques*, *Art Documentation: Journal of the Art Libraries Society of North America* et sur le blogue d'Artexte. À titre d'artiste, il s'est d'abord fait connaître par ses performances au début de l'année 2016 dans le cadre de collaborations avec la scène noise et expérimentale montréalaise. Il compte plus d'une vingtaine de publications à son actif, seul ou au sein de groupes, notamment sur les étiquettes Jeunesse Cosmique, Mikroclimat et Rara Avis. En juin 2020, il quitte la scène pour se tourner vers une pratique artistique privée.

Jacob Lackner

(Oxford, Georgia, États-Unis / United States)

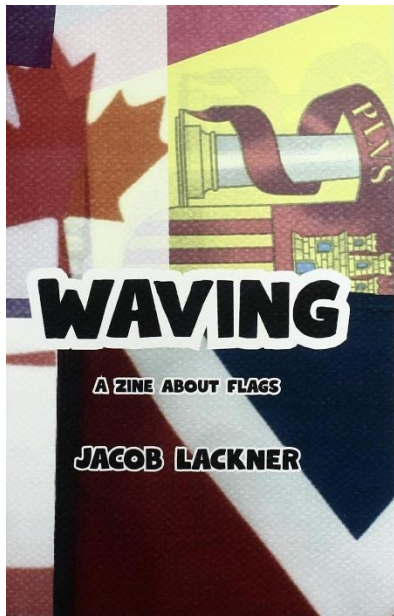


Image : © l'artiste / the artist

Waving: A Zine About Flags

Oxford, GA : Jacob Lackner, 2026

2 / 8

22 x 14 cm

Fanzine / Zine

Démarche / statement :

I'm very new to the idea of any kind of artistic practice, and this is my first real zine. However, I've been fascinated by flags, and symbols in general, for a very long time. This zine allowed me the opportunity to reflect on some of my fascination with flags, and how they relate to the broader world. I love flags because they combine graphic design, art, communication, and ideology and are reproduced worldwide. At the same time, I do feel pretty alienated at this current moment, and I feel like I don't really have a particular flag that I would call my own, and I struggle with what it means to resist. To create this zine, I took some flags from my personal collection and scanned them so I could use them as images. I also took photographs of some of the flags in my life.

Bio :

I've been working as a librarian for the past four years. I've developed an interest in the intersection of libraries, museums, and exhibitions. I'm really interested in the world of art and information, and the idea of creativity in librarianship.

Gwen Mayhew

(Montréal, Québec, Canada)



Image : © G. Mayhew

Recipes for success(ful meetings)

Montréal : Gwen Mayhew, 2026

1/1

14 x 9 x 3 cm

Livre objet (photographies sur des fiches annotées au feutre, le tout rangé dans une boîte à recettes)

Book object (photographs on index cards and annotated with felt-tip pen, all in recipe box)

Démarche / statement :

I went to art school, but I'm not an artist. I went to art school so that I could learn how art was made, then I went to museum school so that I could learn how museums are made, and then I went to library school so that I could learn how libraries are made. I like knowing how things are made. I went to art school and museum school and library school and somehow had the good fortune of mixing it all together and became an art librarian. In art school (and museum school, and library school), they prepare you for all kinds of things, but what they don't prepare you for is how many meetings you must attend.

Meetings are where decisions are made. I discovered early on that my inclination during meetings was to fall asleep, so I decided to start bringing homemade baked goods to meetings, thinking that this would help me resist the urge to fall asleep while we discussed ordering workflows, or intranet re-organization, or overhauling statistics. But I didn't want to be the only one having a snack during the meeting (what's that saying about drinking alone?), so I brought enough for everyone.

Julia Child is known to have said that, "a party without a cake is just a meeting." But what does that mean for a meeting *with* a cake? Does it become a party? As librarians, we make workflows and procedures and rules. And sometimes we make cakes to bring to the place where we make

decisions, to help us resist falling asleep (or perhaps to resist the toll that so many meetings eventually takes on us all.).

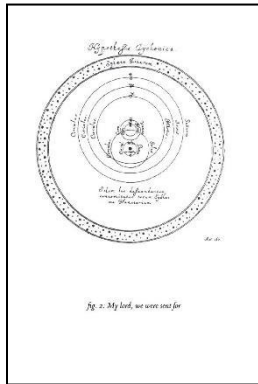
This work will showcase photographs and recipes of some of the things I've baked for meetings during my career as an art librarian.

Bio :

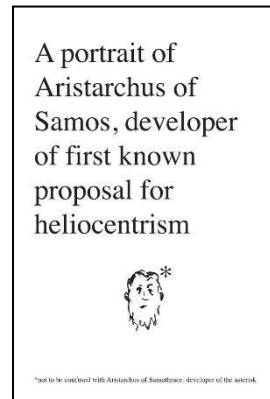
Gwen Mayhew is the Head of Collection Access at the Canadian Centre for Architecture. Prior to that, she spent ten years working at the Watson Library at the Metropolitan Museum of Art. She holds a Master's degree in library science from Queens College (CUNY), an MA in Art and Museum Studies from Georgetown, and a BFA in Art History from Massachusetts College of Art and Design.

Jonathan Middleton

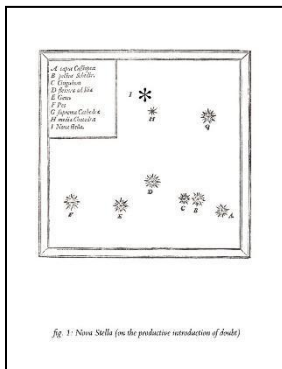
(Toronto, Ontario et/and Vancouver, Colombie-Britannique / British Columbia, Canada)



My lord, we were sent for (oblong balance)



Portrait clarification



Nova Stell (on the productive introduction of doubt)



Hindsight

Images : © l'artiste / the artist

Vancouver : Jonathan Middleton, 2025

10.2 x 15.2 cm ou/or 15.2 x 10.2 cm

Cartes postales d'artiste produites en 2025 dans le contexte de l'exposition *Confounded by Time* à OHCE-ECHO, Vancouver

Artist's postcards produced in conjunction with the exhibition *Confounded by Time* at OHCE-ECHO, Vancouver

Démarche / statement :

I am proposing exhibiting four postcards that I produced in connection to my show at OHCE-ECHO. The postcards stem from an interest in 16th century astronomer Tycho Brahe, and specifically his studies relating to the supernova SN 1572, which is thought to have catalyzed widespread interest in the heliocentric model of the universe by demonstrating that the universe is not "perfect and unchanging." Brahe is also known for his "geo-heliocentric" model of the universe, an attempted middle ground between the Ptolemaic and Copernican camps of astronomy, for which he has been linked to Shakespeare's Rosencrantz and Guildenstern in the writings of Dan Falk. The postcards stem from my ongoing research on the roles of doubt and compromise in relation to ideology and political action. [...]

[T]he works are largely about 16th century astronomer Tycho Brahe, who is known for his precise observations, despite making all of his measurements without the aid of telescopes. Among his claims to fame, is his work proving that a super nova known as "Tycho's star" or SN 1572, was in fact a star, and not some closer astronomical phenomenon. This event is widely believed to have been the final catalyst for a wider acceptance of Copernican heliocentrism, as it proved visibly that the heavens were not fixed and perfect but were subject to change. This proved an evidentiary rupture with the Ptolemaic ideology associated with geocentrism that had persisted well after the death of Copernicus. Generally speaking, the postcards articulate an interest in doubt as a prompt to re-examine received knowledge. [...]

So, with these cards, as well as the other works in the exhibition I had at OHCE-ECHO in September 2025, there is a nod to contemporary events and especially the way that misinformation continues to persist, despite our significant access to the historical record. I hope we all might look more closely, read many sources, and — as historian Avi Shlaim recently described of himself, be "radicalized in the archive".

Bio :

Jonathan Middleton is an artist, curator, and publisher working between Toronto and Vancouver. He has over 26 years' experience in artist-run centres, having served in curatorial and directorial positions since 1999 at Western Front, Or Gallery, Art Metropole. Middleton was co-founder of the artist-run publishing organization *Fillip* and later served in publishing roles at *Information Office* and *C Magazine*. His own art practice engages language, comedy, and institutional practices, among other subjects; and has been exhibited, screened, and performed at VIVO, Plaza Projects, Dazibao, Contemporary Art Gallery, Tracey Lawrence Gallery, Vancouver International Film Festival, InsideOut, and Chicago International Film Festival, No Soul For Sale Festival (at Tate Modern), and Slakthusateljéerna (Stockholm). Middleton's work was recently featured in a 2025 solo exhibition at OHCO-ECHO (Vancouver) and will be presented as part of a forthcoming collaborative project with Sasha Langford called *The Disquiet Foundation*, at Simon Fraser University's Audain Gallery. Instagram: @jonathanmiddleton / bsky: @jonathanmiddleton.ca.

dani neira

(Vancouver, Colombie-Britannique / British Columbia, Canada)



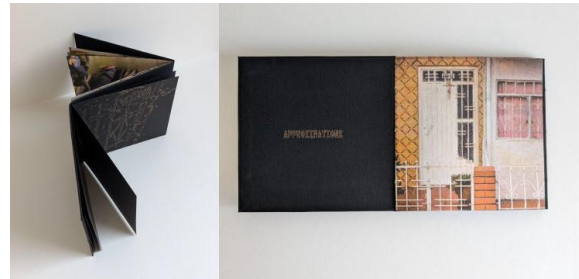
Dog ears

Berlin: Lucky Punch Press, 2024

15 x 23 cm plié à / folded to 12 x 6 cm

36 / 100

Fanzine / Zine



Approximations

Berlin : DDC Press, 2024

13 x 13 cm

Éd. de / ed. of 20

Livre d'artiste / Artist's book



Images : © l'artiste / the artist

CENTO

Victoria + Vancouver: Moniker Press + Open Space, 2024

Éd. de / ed. of 150

25.5 x 14 cm avec divers documents de dimensions variables / with various documents,
variable dimensions

Livre d'artistes par / Artists' book by Vida Beyer, Nour Bishouty, Hazel Meyer, Philip Leonard
Ocampo, Dana Qaddah avec texte par / with text by dani neira

Démarche / statement :

Rooted in queer-feminist methodologies of care, collaboration, and gathering, my practice is invested in alternative and affective modes of knowledge production. The artist book works I am submitting draw upon queer and diasporic narratives to disrupt and resist dominant forms of seeing, remembering, citing, and relating. *Approximations* (2024) is a two-fold, cloth-bound book holding found and disrupted Google Earth images of my grandmother's home and neighbourhood in Colombia. Meditating on distance, memory, and machinic vision, this book displays a small selection of synchronicities that transform the often extractive viewpoint of satellite cameras to intimate details and fragmented forms. *Dog Ears* (2024) explores material kinships in independent publishing. Taking the form of a collaborative reading list compiled by and of independent publishers, the zine seeks to map out a network of print-based relationships. Its title and triangular form reference the practice of folding over the corner of a page in a book. It signifies reading in progress; a place to return to. A dog-eared book has been well-read, well-worn, perhaps overly-loved. It is the tactile result of a book passed among friends or strangers. *CENTO* (2024) is a loose-leaf, interactive artist book that features artist editions including a fortune-teller, citational bookplates, shape-shifting forms, gossipy booklets, existential meditations, and curatorial musings. Through its expanded book form, *CENTO* extends its namesakes' literary tradition [1] and embraces the language of patchwork as a reparative method. Piecing together personal, cultural, historical, and speculative fragments, the publication explores a non-linear gathering and layer of memory.

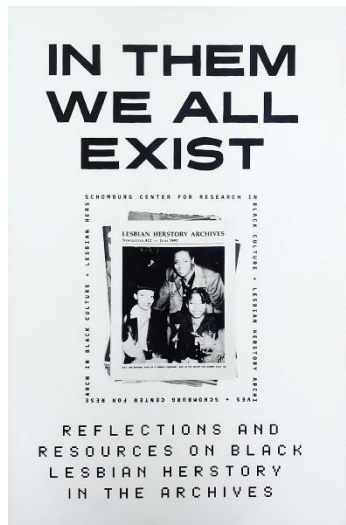
[1] cento(noun) a piece of writing, especially a poem, composed wholly of quotations from works of other authors; anything composed of incongruous parts; obsolete. A patchwork.

Bio :

dani neira is an artist-researcher working across book arts, publishing, sculpture, and curation. Weaving queer theory, archival studies, and speculative fiction, their practice investigates the mutability of materiality and memory through an affective lens. dani holds a BA in Art History and Visual Studies from the University of Victoria, and is currently a Master of Archival Studies and Library & Information Studies student at the University of British Columbia, where they are researching artists' archives. They are the co-founder of the curatorial and publishing project the Dirty Dishes Collective, and currently live on the unceded territories of the xʷməθkʷəy̓əm, Skwxwú7mesh, and səliłwətał nations. @dirtydishescollective @danineiraco.

Kiahra Read

(New York, New York, États-Unis / United States)



Images : © l'artiste / the artist

In Them We All Exist : Reflections and Resources on Black Lesbian Herstory in the Archives

New York: Schomburg Center for Research in Black Culture, the New York Public Library, 2025

20.5 x 13 cm

Fanzine / Zine

Démarche / statement :

Celebrating the 50th anniversary of the Lesbian Herstory Archives and the 25th anniversary of the Schomburg Center, *In The Life Archive*, *In Them We All Exist* is a 44-page digital and limited edition print zine that commemorates the inextricably linked histories of these monumental institutions, and more broadly, of Black and queer communities. Through digitized archival collections, collage, and research, I explore the rich history of African American lesbians' self-archival practices throughout the latter half of the 20th century, and I inquire about the fragmented digital footprint of these histories, using Wikidata as an initial methodological trial towards data justice. With a print run of 3,800 acid-free copies for archival posterity, *In Them We All Exist* can be found in over 10 global archival collections, extending the dissemination and preservation of Black lesbian history. The genesis of my archival practice was an artistic project, focusing on my great-grandmother and her legacy as a keeper of cultural heritage in my family. As a memory worker walking in her path, my artistic path is deeply rooted in the resistance of Black people and Black women in particular, against colonial erasure from the dominant narratives of history. The past, and the present, is textured and filled with voices that have long-needed to come to the fore, and I seek to reflect that with the layers of archival material and storytelling that I present in my work. <https://www.digitalschomburg.org/inthemweallexist>.

Bio :

Kiahra Read is a cultural memory strategist, scholar, and researcher based in New York City. Formerly, Read worked on the grant-funded Digital Curation Initiative at the Schomburg Center for Research in Black Culture, where she created digital humanities projects with the Digital Curator to increase the visibility and accessibility of the Schomburg Center's 11 million archival collection items. Currently, Read serves as a Library Specialist for Access and Circulation at Barnard College, continuing to advance her passion for inclusive knowledge practices. Read is the author, curator, and graphic designer of the digital and limited edition print zine, *In Them We All Exist: Reflections and Resources on Black Lesbian Herstory in the Archives*, published by the New York Public Library and archived at global cultural institutions. She holds a B.A. in sociology from Columbia University, where she specialized in studying the critical intersections of Black lesbian studies, cultural production, and archival practice. Read is deeply committed to expanding access to underrepresented Black histories globally, and remembering to imagine better futures. www.linkedin.com/in/kiahraread.

Téléchargez le fanzine ici / Download the zine here:



Christine Walde

(Victoria, Colombie-Britannique / British Columbia, Canada)



Images : © l'artiste / the artist

The Sleep-In

Victoria : Christine Walde, 2026

Dimensions variables / Variable dimensions

1/1

Livre d'artiste / Artists' book

Démarche / statement :

The Sleep-In is a unique artists' book in the shape of a bed and composed of different "sheets" of Canadian and American historical newspapers that document historical sleep-in protests. From students to nurses to labour unions to celebrities like John Lennon and Yoko Ono –who famously camped out in “a bed-in” at the Fairmont Queen Elizabeth Hotel in Montreal in 1969 – *The Sleep-In* acts as both a document and documentary to the passive but resistant act of sleeping as protest. By choosing not to work, but to sleep instead, is a transgressive and non-violent act against modes of capitalist production in a capitalist society. Carefully considered in both its materials and composition, *The Sleep-In* directly speaks to both the theme and location of the ARLIS NA conference in Montreal.

Bio :

Christine Walde is an artist, poet, and academic librarian whose work combines library and archival research with interests in artist books and multiples, experimental prose, poetry, visual poetry, performance, and the visual arts. Her work has been published in print and online journals in Canada, the US, the UK and Germany while her artist editions are held in the collections of the Art Gallery of Ontario, the Banff Centre, the University of Buffalo and the Philadelphia Museum of Art. Walde has exhibited both locally and internationally and works as the Fine Arts Librarian at the University of Victoria Libraries and Art Collections on the traditional territory of the lək'wəŋən peoples in the Cascadia Bioregion of the Pacific Northwest.
www.christinewalde.com IG: @du_champagne.

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