

CWP ARTISTS' COLLECTIVE x MIKE HOOVES PRESENT:

TRANS IS A FLOWER

A CELEBRATION OF GENDER DIVERSITY THROUGH MUSIC, POETRY, VISUAL ART, DRAG & MORE

SALLIEMAE JOANNA BORROMEO

SHANE STATZ
LUIS TOVAR

JACQS WALKER

BELLA
DESOUZA COOK

COMRADE
YULIA
BORSCHT

CHANTAL
CHAGNON

AYHAM KARDOUH

MIKE HOOVES

NOBLEONEY

SARAH
GOOD
MEDICINE
AKA MEDZ

LEO SATO

JERICHO BIG PLUME

AUDREY LANE COCKETT

ANACRUCIFIX



Canada Council
for the Arts

Conseil des arts
du Canada



Thank You For Being in Community with Calgary without Patriarchy: artists' collective

First Set:

1. WELCOME [jacqs]
2. Land Acknowledgment,
[COMRADE YULIA
BORSCHT]
3. Opening Song
CHANTAL CHAGNON
4. "Spoken Word Poetry"
AUDREY LANE COCKETT
5. "No Ordinary Man" Featuring
NOBLE ONEY
with CWP: artists' collective

Second Set:

1. "Radical", "White Hulk" [w/ guests from
cwp] & "Like a Colonizer" SARAH
GOOD MEDICINE, AKA MEDz
2. Guest Speaker-Film Maker,
JERICHO BIG PLUME
3. Guest Speaker-Visual Artist, MIKE
HOOVES
4. "Trans is a Flower" Featuring
COMRADE YULIA BORSCHT,
LEO SATO, AYHAM KARDOUH
& ANACRUCIFIX CHOIR

**"The Purpose of Art,
is to Lay Bare the
Questions That Have
Been Hidden by the
Answers"**

- JAMES BALDWIN





Billy Tipton is Standing far left

"NO ORDINARY MAN"



[Scan to Watch The Film]

Billy Tipton (1914-1989), was a trans-masc jazz musician. For decades, his life was framed as the story of an 'ambitious woman', cis-assumed as a man- in nightclubs in the 1940s & 50s, in pursuit of a music career.

The self-reflective 2020 film "No Ordinary Man" (directed by Aisling Chin-Yee and Chase Joynt), sets out to correct the narrative of Billy's story- he was a man and the film celebrates him as such.

The composition- "No Ordinary Man" is a musical deconstruction of Billy's story. It weaves together voice excerpts of Billy speaking (performed by NOBLE ONEY), as well as the voices of Marquise Vilsón (from the film), One of Billy's Children-Billy Tipton Jr, and Billy's ex-wife- Kitty Tipton.

The composition "No Ordinary Man"-references jazz standards "Hot House" and "What is This Thing Called Love", songs that were both performed and recorded by Billy, throughout his career.



A Highlight of the film- **"No Ordinary Man"**- is **Marquise Vilsón**- an actor and activist, who is 'auditioning' for the role of **Billy Tipton**. The film is full of insightful commentary from Marquise, including describing Billy as **"hiding-in plain sight"**

"I bring my transness into every room I'm in, I want to be fully present in any and everything that I do—as a body that's Black, AFAB, trans, a feminist—and who believes in just being a good person"

- Marquise Vilsón

[Standing to the Right, holding the sign "TRANS YOUTH POWER"]

TRANS IS A FLOWER

An Exploration of Gender Intersectionality in Five Movements

I- "SPANK"

Originally composed by drummer Cindy Blackman, "Spank" was chosen from the "New Standards: 101 Leadsheets by Women Composers", an anthology of jazz music, composed by women- curated and edited by jazz drummer and activist- Terri Lyne Carrington.

Along with activist- Angela Davis, Terri Lyne Carrington founded the "Institute of Jazz and Gender Justice" at Berklee College, their motto being "Jazz without Patriarchy". Carrington was the initial inspiration for Calgary without Patriarchy: artists' collective.

"Spank" features the brilliantly creative and fearlessly absurd Comrade Yulia Borscht [Drag Performer].

III- "ACAB"

[All Cops Are Bad/All Cats Are Beautiful]

ACAB is an abolitionist anthem, calling for Land Back and the end of ALL genocides.

As queers- especially for those of us who are white- we MUST work towards dismantling white supremacy. Our existence is political- and fighting for queer rights without fighting against racism- is racist and upholds white supremacy.

Law enforcement is violent and causes harm- especially to Black and Indigenous bodies. Policing is rooted in anti-Blackness and is colonial as fuck.

ABOLITION. FEMINISM. NOW.

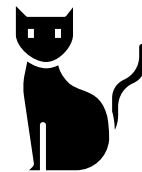
Musically, this piece is centred around the notes A-C-A-B. On Oud is authenticity personified- Ayham Kardouh.

II- "DOWN THE ROAD"

This is a deconstruction of a famous TV show theme song from the 1980s.

It features the relentlessly creative students in Anacrucifix Choir (part of Skipping Stone Foundation's Queer Music Program).

Though this arrangement is a little goofy- it is a reminder that in order to survive oppression- creating and nurturing communities of care, centering mutual aid and considering those who are unhoused- is essential to our artistic practise and advocacy.

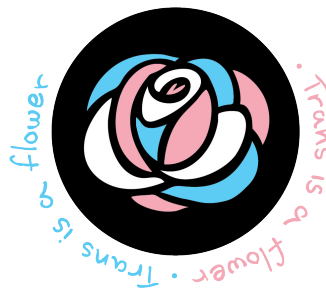


IV- "THIS IS IT"

In the Fall of 2022, I heard Joanna Borrromeo's Trio perform three times in about as many weeks. I fell in love with one of Joanna's compositions, called "Two". The lush melody and otherworldly quality of the song in general had me mesmerized. I remember Joanna once saying 'be a tiny speck of dust or as big as the Sun', which reminded me of the duality of "Two".

I went home after the third performance and started writing "This is iT"

Musically, this movement is 'winding' and harmonically dense- with a lot of mixed metre and intricate rhythms. It's the most 'fluid-flux' of all the movements.



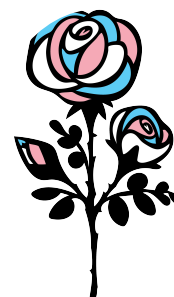
The Fifth Movement- also called **Trans is a Flower**- was heavily influenced by all of the **beautiful gender diverse people** in my life, including **Mike Hooves**. Everyday that I composed this work, I sat at my piano, looking at the print of the flower below. I first saw this installation at Kaffeeklatsch back in 2022 and immediately knew I wanted to do a project centred around the piece. Mike was so positive, open and gracious throughout the entire project- despite all the health/life challenges and trauma with the health care system, that they were navigating.

This movement- is in part, the **story of the trans and gender diverse youth that I have worked with over the last 4 years**. The lyrics were even edited by a student in **Skipping Stone's Queer Music Program (shout out to Ben!)**.

Musically, the piece is centred around two chords (Bbmaj#11 and Fmaj#11). The bass line was revealed to me in a recurring dream. **The middle section of the song represents a musical interpretation of what it can feel like to be misgendered**. At the part in the lyrics where Sallie sings "Even though you called me her"- the groove, rhythm and harmony of the piece shift momentarily, until we find our way back to Bbmaj#11.

Trans and Gender diverse people- especially those at intersections of race and disability- are being erased by racist-colonial capitalist fascists and all of the systems in place that uphold white supremacy. **It's our responsibility (ESPECIALLY us white queers) to work towards dismantling white supremacy and centering our 'activism' to include the most vulnerable and marginalized.**

- JACQS



Jericho Big Plume (they/them)

Film Maker and
Musician- Jericho Big
Plume,
Shares their insight and
wisdom- with a visionary
lens for what the film
industry could look like



"Art should NOT be something that is restricted. And there should never be barriers to separate us all- just because we're queer or trans or a person of colour or have disabilities that affect us..."

"Because if we can prove to them that these spaces are actually designed for us more than they realize, we really do have a fighting chance of proving that we can do so much more than what people tell us to do."

What drew you to film-making?

Well, the best way I can answer this question is, I was always very curious when I was very young, I believe when I was in kindergarten at the earliest. And- I remember, just like sitting and watching movies and- I was always reading out the titles of film, because you know- every title was very interesting because it told a story about the film before you even got to know about it.

And from that I started to get more curious on how it was made, not just beyond like script writing or who was operating things. More of just like, what did they use? What kind of cameras? Was the sound equipment different? Were there big lights? Is there a green screen? How do the actors remember their lines?

And I would watch them with my Uncle specifically. He's actually the reason why I got into film. He was always like a big fan of movies and I was always interested in what he had to watch because he was always watching these really cool action movies. And horror movies (sorry Mom!).

And- with that- I kind of just like, started making my own films. I had an iPad that I won from a contest- back about, um- I think it was about Children's Rights if I remember correctly. I don't remember what year, I just remember I was in junior high. And, I just, kept making movies. I made small little films. I was always making trailers with my siblings. I was always hassling them to do acting, because- I didn't want to be in front of the camera at the time because I was camera shy. But, my siblings were very funny and they were really outgoing at the time- it really helped.

How are you enjoying film school?

Well- with film school, it really depends on what you want from it. You can either- be in post-production or production. Or just, stay with pre-production and being an assistant. It really depends on just-where you find yourself more comfortable and where you really see yourself.

Like for myself for example- I love directing. I love screen writing. I love doing sound work-whether that's post or production. I love being an assistant camera person.

This Interview Was Originally Audio Recorded & Transcribed, For the Full Interview Scan the QR Code



INTERVIEW WITH JERICHO BIG PLUME:

"I want to make sure that Indigenous stories are told correctly, and that they're told by the voices that deserve to be heard from"

Has it [Film School] been everything you have expected?

Well, for my experience at least, I feel like-I am in a way restricted on being creative- because everything is for assignments. And sometimes you feel like the joy is being taken away from you a lot. Because you're more concerned about the deadline than the QUALITY of what you're trying to make. AND, as time has gone on, I feel like I've learned to really let that go-and- in a way shaped film-school into my expectations and not- the expectations of others. Because the longer that I dwell on what people think about me, or what people...you know- have to say about me. Or even what instructors have to say about my work. Whether it's they love it or they hate it. At the end of the day, I'm here because I wanted to be here. And film school, I'm going to take, every part of it- as much as I can. Because the only one who is in this journey, other than myself- or those who I know will listen- and will be always proud of me for what I do.

Where do you draw your inspiration from?

Where I draw a lot of my inspiration from when it comes to me making short films and short docs, would definitely be from my personal experiences, or just stories that I feel like that are really important to tell. So, for example, um- there's a script I'm currently writing that is about MMIW, which if you do not understand what MMIW is, would be Murdered or Missing Indigenous Women, because, uh, it is something that has happened to my family. And, I want to tell that story purely because, there is not enough Indigenous Story Tellers out there. So, I feel like that's a big factor into how my style is influenced. Is because, I want to make sure that Indigenous stories are told correctly, and that they're told by the voices that deserve to be heard from

If you're comfortable sharing, how have the intersections of your identity shown up in your art?

Being an Indigenous trans film maker has definitely shaped my views when it comes to the industry. And here's WHY: with the industry specifically, when it comes to film- we are often told that we should not be in these spaces. And that these spaces were never designed for us. And the reason why I say this is because I have faced a lot of discrimination and a lot of people who have talked down to me because I'm Indigenous and trans. And they will always, try to prove me wrong and say that I don't know what I'm talking about. And that the stories that I want to tell don't matter. And what I honestly have to say to that is- I don't care. I will be in these spaces. I will take up as much space as I can because we have a right to be here. And it's possible- we see it all the time! We've seen an Indigenous actress almost win an Oscar, and the same for an Indigenous documentary film maker almost winning an Oscar as well. WE are so close to showing, that we can be here and that we have stories that can be told. It's just a matter of who's willing to listen. And that's why we have to fight for our place in this industry.

Especially, from-speaking from a trans perspective- I've always been told that my pronouns and that my identity shouldn't be a big factor into who I am. And-honestly- being trans is a beautiful thing and it has shaped so much of myself, that it has made me love film more than ever- because art is always a progressive form. I don't care what anyone says. Art has always been progressive and we've seen it when it comes to music, when it comes to film- and sometimes even video games. Art should not be something that is restricted. And there should never be barriers to separate us all- just because we're queer or trans or a person of colour or have disabilities that affect us. WE should be able to make art without people telling us that there are barriers in place that keep us out of these spaces. Because if we can prove to them that these spaces are actually designed for us more than they realize, we really do have a fighting chance of proving that we can do so much more than what people tell us to do.

Moments with Mike



Mike Hooves (they/them)

Mike is a Prairie Queer residing in Treaty 7 – Calgary. They're an illustrator, animator, designer, and filmmaker who received their Bachelor of Design in Illustration from AUArts in 2016. Mike enjoys playing with markers and colouring outside of the lines.

Could you elaborate on the meaning of "Trans is a flower" and how it informed the creation of your series? What does the piece mean to you?

Trans is a Flower celebrates the beauty of transness through simplistic floral illustration and use of colors from the transgender flag. The flower depicted is a rose in three states of growth and bloom to emphasize the phases and varied forms transness assumes. The rose is inspired by the quote **"Give us roses while we're still here"**, which emphasizes the celebration of trans people while they are living.

What was your artistic process for making this series?

The initial inspiration for TiaF was my wife, Bryce's, transition. Observing the process of coming into herself and how sublime that journey is. This appreciation then turned to myself, and my peers, my community – I found that transness was a unique experience for each person, but there was an overarching beauty that was shared amongst us. I pondered how to depict the idea of a unique but shared beauty, and I landed on flowers. I had Bryce write out the title and the rest is history.

Has the way you feel about the piece, or the piece's meaning shifted for you over the years?

My intent with TiaF was to create positive trans messaging, which makes it more important now than when I created it three years ago. Showcasing trans joy is the most radical thing I am able to do in a climate that intends to silence and suppress transness. I did use this concert as an opportunity to revise the illustration to reflect my desire to be more explicit in my affirming messaging – I added cute little hearts into the flower.

Is there anything you want to share about your experience making this series?

The first iteration of TiaF was my foray into multicolor silkscreen. I received a grant from Calgary Arts Development that funded a silkscreen mentorship with Blake of Cinic Studio, and we printed on tshirts, sweatshirts, sweatpants, and paper. The results of this mentorship were showcased at Kaffeeklatsch in October 2022, and all the proceeds from sold prints and apparel went towards Bryce's facial feminization fund. TiaF exuded trans joy throughout its creation and exhibition. So many trans people have touched this project, and I'm so pleased that it includes CWP!

Can you share any insights you have into your artistic practice? Is it the same now as it was when you created TiaF?

TiaF kicked off an ongoing thematic exploration of queer signifiers in my arts practice. I'm intrigued by imagery that is easily readable to everyone that also carries additional significance for queer people. In terms of mediums I also work in murals, design, and silkscreening a lot more than I had prior to this project. I also do drag under the name Mx Jendr.

In 2023 I received a breast cancer diagnosis, which was a huge lifechanging thing. Being a trans person with gendered cancer has been a hell of an experience, so I made a comic about it called **Enby Breast Cancer**. It helps me better understand my trauma, and share the unique experience of being a young trans cancer patient.

**"Give us our Roses,
While We're Still Here"**

is attributed to B. Parker - a Black Trans Artist and
Micah Bazant - a Trans Anti-Zionist Jewish Artist - in
their work called 'Forward Together'

"Five Red Hands" by Dalbir Singh



Dalbir Singh (he/him)

Dalbir Singh is a queer Sikh playwright based in the Toronto, Canada area. Besides playwriting, Singh's achieved PhD candidacy in Performance Studies at the University of Toronto. He has taught courses there as well as at the University of Waterloo and the University of Guelph. At Waterloo, he taught the first theatre course exclusively focused on racial identity and Canadian theatre. He has edited several collections of plays and critical essays on topics including Tamil culture and identity, post-colonial theatre, South Asian Canadian drama, and queer and gender-diverse Canadian theatre



Dalbir recently circled back to playwriting by revisiting an older play he wrote entitled, **"Five Red Hands"** This play was a finalist for the Fratti-Newman Political Play Award at the Castillo Theatre on 42nd street in New York City. More recently it was a top 3 finalist at the 2022 Playwrights Guild of Canada award for Best Canadian Play of the Year. Set in an immediate Post-9/11 setting in Toronto, **"Five Red Hands"** is focused on how trauma (both political and emotional) is manifested through five seemingly disparate characters that weave in and out of each other's lives. **SCAN QR CODE TO PURCHASE "FIVE RED HANDS"**

Below is an Excerpt from the brilliant and powerful play- "Five Red Hands"
CW: themes of racism, trauma, racial violence and religion

DEEP I think I work hard. I've made the Dean's list three years in a row now.
But it doesn't really mean anything, does it? Not compared to other things.
Degrees don't latch onto my being like history.
History stays on me like that beauty mark on my back,
that small scar below my nipple, this defeated posture.
It stays with me. And just the smallest thing could bring it flooding back;
A tear in my mother's sari, the smell of masala, chamomile soap on my legs.
And I know, that I better hold on hard to the edge of the tub, not the shower rod,
with my back cold against the porcelain tiles.
When my history comes, it arrives in whispers, in voices.
And I'm suddenly there, in the silent hallway outside my kindergarten classroom,
while all the other kids are inside reciting the Lord's Prayer.
I'm there, hurrying home with numb legs, a crowd of white kids behind me,
and trails of spit running down my back.
I'm there, hurrying past adults with pink faces sipping their pink lemonades on
their peeling white front porches calling out to me,
"get your scrawny brown legs off of our sidewalk."
I realized at seven years old that it's safer to walk on the road, than it is on the
sidewalk. History stays with me, like whispers, like the voices of muffled
relatives, family, ancestors, lovers, in Bombay ditches choking on mud, choking
on the Union Jack. Slaves till Independence.
It stays with you.



[From Left to right: Joanna Borrromeo, Shari Rae, SallieMae, Shane Statz, Nia Devetzis Wendy Walker, jacqs walker. Missing: Luis Tovar, Bella DeSouza Cook, Leo Sato, Ayham Kardouh]

• Photo by Yolanda Sargeant

Meet the Musicians Behind the Genre Bending Music

Joanna Borrromeo (she/her) is a singer, pianist and educator whose multi-faceted career has brought her across Canada, along the western coast of the US, all throughout the UK and the Caribbean. Beyond having the opportunity to work with such artists as Divine Brown, Slakah the Beatchild, Ebrahim, Dee Daniels and David Myles, she herself is an accomplished solo artist and Juno Award nominee.

Shane Statz (he/him) is a jazz saxophonist and composer based in Calgary Alberta. His music is known for its sophistication, ear-catching inventiveness, and bold yet lush lyricism. Shane has been a featured artist with many groups and has had the privilege of sharing the stage with a variety of world-class musicians

SallieMae (they/them) has a passion for storytelling through sweet melodies and intentional words. Born and raised in Calgary - this Filipinx singer/songwriter is raising their voice by curating a meaningful sound and creating their own spaces to express their identity

Luis Tovar (he/him) is the leader and creative mind behind the number one salsa band in the area, 'Distrito Salsa.' Regardless of the musical genre and musical collaborators, Luis Tovar brings a unique blend of energy and positive dynamic to the stage or recording studio using his Venezuelan/ Afro-Caribbean roots to immediately contribute to any project.

Bella DeSouza Cook (she/her) is a Calgary-based music major specializing in saxophone performance. with a strong background in piano and voice. She is currently a freelance writer, music journalist, and editor for Music Is To Blame and ARTiculate Initiative.

Ayham Kardouh (he/him) When he plays his oud, Ayham feels like he is still home in Syria. Growing up in Damascus, he first played his instrument when he was 7 years old and learned from his brothers. He is in love with Arab music and has had his own band for years and years.

Leo Sato (he/him) is a Calgary-based Argentine Tango dancer and bandoneonist. He has performed tango music at various events across the city with his band and was invited to play with CWP in 2022. As an accomplished dancer, Leo has graced the stage with the Calgary Philharmonic Orchestra, Civic Symphony, and Wind Orchestra, showcasing the passion and elegance of tango.



GUEST ARTISTS

Comrade Yulia Borscht (she/her) is an international queen of confusing camp, witty comedy, theatre of absurdity and magic. A producer and host of Housing Crisis, she is known for her powerful stage presence, bizarre ideas and charisma.

Chantal Chagnon (she/her) Chantal Chagnon is a Cree / Métis Singer, Drummer, Artist, Storyteller, Actor, Educator, Workshop Facilitator, Social Justice Advocate and Activist with roots in Muskeg Lake Cree Nation, Saskatchewan. She shares Traditional Indigenous Songs, Stories, Culture, History, Arts, Indigenous Craftsmanship and Teachings. Chantal has presented in Classrooms from Preschool through University and Professional, Community, and Social Justice Events and Gatherings. Chantal aims to entertain, engage, enlighten, educate, and inspire everyone she meets.

A Two Spirit single mother of two boys, and twin girls, she understands societal struggle first hand. Chantal has been an activist for over 25 years, organizing events within community with a focus on building allies and alliances. Chantal is an advocate for marginalized voices, including Murdered and Missing Indigenous Women, Girls & Two Spirit (MMIWG2S), Women's Rights, Racial Inequity and Environmental Initiatives. Chantal Chagnon is passionate about building awareness and sharing understanding of Indigenous culture, spirituality, social justice and political issues. She creates opportunities for cooperation, education, and empowerment everywhere she can.

Chantal recognizes sharing culture and building community is an integral part of building bridges of understanding and acceptance. Chantal is a compassionate woman, who believes that a healthier, fairer, more sustainable Canada is possible as we make decisions for future generations to come.

Sarah Good Medicine [AKA MEDz (she/her)] is a Hip Hop Emcee and DeeJay. Her Native ancestors are Cree, Metis and Chippewa from the Manatoba and North Dakota area and believes in being a good Aunty for her community in Mohkinstsis. She feels that using her medicine (gifts) is why she, and all human beings are here: to use our medicine.

Audrey Lane Cockett (they/them) is a spoken word poet, filmmaker, educator, and ecologist settled in Treaty 7 Land (Calgary AB) whose poetry and films have been celebrated both locally and internationally. Their work grows towards the sun, embodies deep time and river rhythm, and explores tender feels and joy in a body that overheard it was broken

Morgan Roves (they/he) AKA NOBLE ONEY (he/him) is a drag performer, activist for social justice and they direct the All Ages Drag Show at the Attic Bar & Stage.

Anacrucifix is the performing youth choir that's part of Skipping Stone's Queer Music Program, at Anacrusis Music. The musicians in this group are talented singers AND accomplished drag performers! Anacrucifix features **Everyst Mackenzie (he/they)**, **Finch Mackenzie (he/it)**, **Rae Rubin-Hamilton (they/he)** and **Miller Beckel (they/he/it)**



Proceeds Going To: Ending Period Poverty with Alycia Two Bears and the Moon Time Bag Initiative

"I wish there was no need of making Moon Time Bags. But y'know, capitalism and patriarchy are still giving it their all. And so you'll find me and my people in collaboration with Walls Down Collective ensuring houseless kin needs are being met.

I want everyone in safe, accessible, free housing. I want to be able to drop off reusable cloth pads, period underwear in your style of choice or a disc or a cup and see ya in 5 years if you still need access to supplies for your body needs. There are so many ways to meet your bleeding body needs that are less impact on the original mama."

- Alycia Two Bears



**THANKS TO EVERYONE
WHO MADE THIS PROJECT POSSIBLE**

SPECIAL THANKS TO SHANE, SALLIE, GRAY,
JOSHUA, LANNY, JOANNA, CASEY, YULIA, MIKE & YOLANDA

THANKS TO THE ALCOVE CENTRE FOR THE ARTS, ANACRUSIS MUSIC,
CANADA COUNCIL FOR THE ARTS, CONGRESS COFFEE, ONE BIG JAM & SLOW DOWN COOKIES



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CONGRESS
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