



# DENYSE THOMASOS

## JUST BEYOND

**TEACHER STUDY GUIDE**  
FALL 2023

**Vancouver**  
Artgallery

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“My whole life has been about this idea of developing a language out of line.”

- Denyse Thomasos

# VANCOUVER ART GALLERY TEACHER'S GUIDE FOR SCHOOL PROGRAMS

One of the most innovative abstract painters to emerge in the 1990s, the late Trinidadian-Canadian artist Denyse Thomasos (1964–2012) left an indelible, yet frequently overlooked, mark on contemporary painting. A career retrospective, *Denyse Thomasos: just beyond* brings together more than 60 paintings and works on paper, many rarely seen, to show how she challenged the limits of abstraction, infusing personal and political content onto her canvases through the innovative use of pattern, scale and repetition. Using these elements Thomasos conveys the vastness of events such as the transatlantic slave trade without exploiting the images of those who were most affected.

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## DEAR TEACHER,

This teaching guide will assist you in preparing for your class tour of the exhibition *Denyse Thomasos: just beyond*. It provides activities to facilitate discussion before and after your school tour. Engaging in the suggested activities will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Glossary section.

## LAND ACKNOWLEDGEMENT

*Denyse Thomasos: just beyond* takes place on the unceded territories of the xʷməθkʷəyəm (Musqueam), Skwxwú7mesh (Squamish) and səlilwətał (Tseil-Waututh) Nations.

# **DENYSE THOMASOS: JUST BEYOND HAS 3 MAIN GOALS:**

1

## **TO INTRODUCE**

STUDENTS TO THE EVOLUTION OF DENYSE THOMASOS' WORK

2

## **TO CONSIDER**

KEY THEMES WITHIN THE EXHIBITION SUCH AS  
LINE, COLOUR AND PATTERN

3

## **TO EXPLORE**

INDIVIDUAL ARTWORKS IN THE CONTEXT OF IDEAS,  
TECHNIQUES AND THOMASOS' PROCESS



Denyse Thomasos, *Dismantle #2*, 1998, acrylic on canvas, Art Gallery of Ontario, Gift of Richard and Donna Ivey, 2019

# ABOUT THE EXHIBITION

## ***DENYSE THOMASOS: JUST BEYOND***

This first-ever career retrospective of the late Trinidadian-Canadian artist Denyse Thomasos (1964–2012) is a celebration of the painter and her singular voice in modern abstraction.

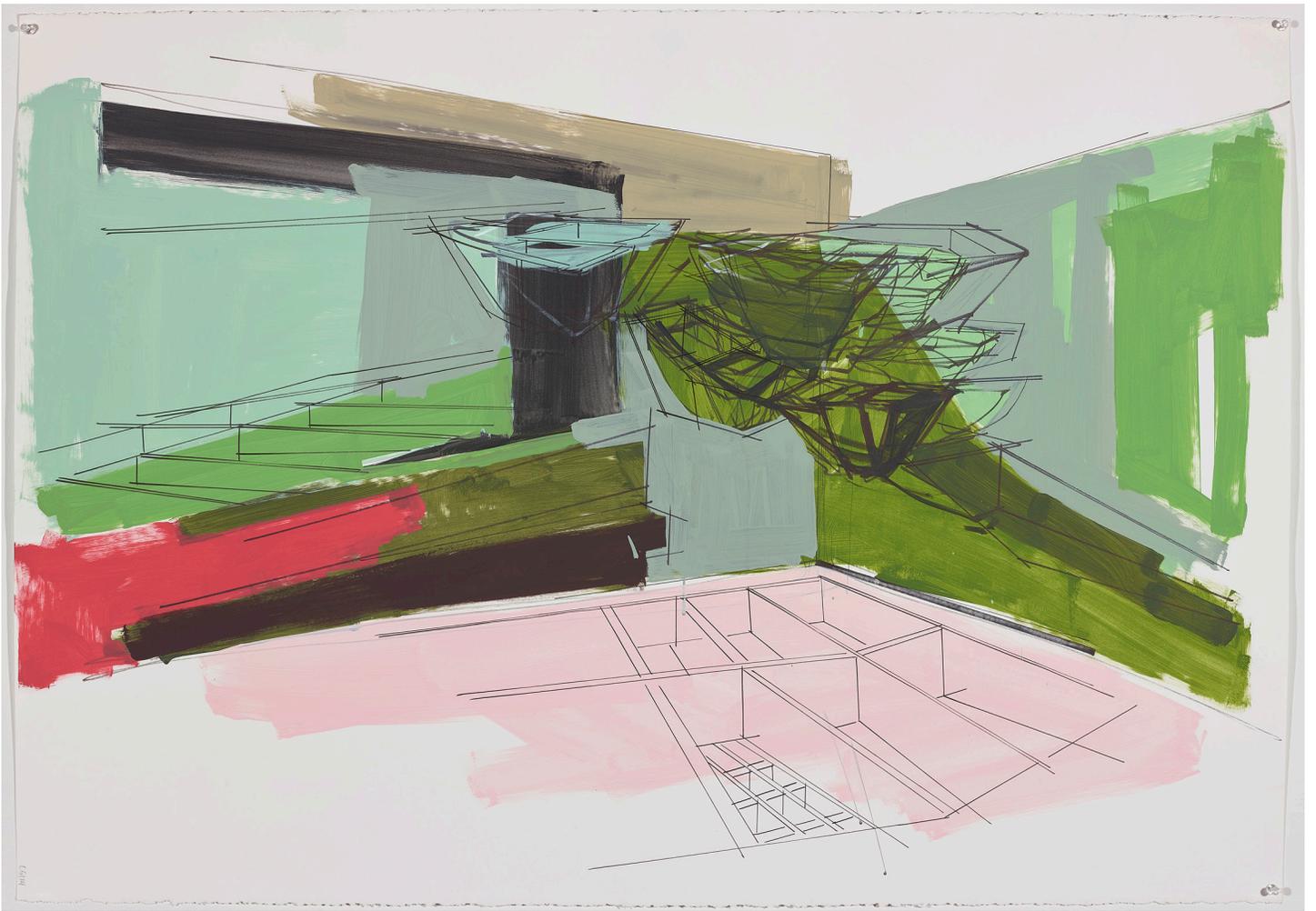
*Denyse Thomasos: just beyond* features more than 60 paintings and works on paper from her career. The exhibition also features archival materials like notebooks, sketches, photographs and documentary footage, including never-before-seen footage of the artist in her studio and commentary from those close to her, in order to present an intimate glimpse into the artist's life and personal experience. These help us gain insight into who Thomasos was as an artist and her motivations, beyond simply viewing her art.

The exhibition is organized chronologically and speaks to very concrete issues focused on the history of the Black experience in Canada and the United States through explorations of enslavement, confinement and activism. However, her artworks are not just heavy depictions of really difficult narratives, there is always an element of hope, strength and resilience within.

Throughout Thomasos' career, she revisited in paint the places she travelled, attempting to make sense of how Indigenous sites and domestic structures around the world—Dogon caves, Jodhpuri rooftops, and boats on the Yangtze River—might serve as reminders of resistance and resilience, even in the face of structural oppression. These works inspired by her journeys also speak to Thomasos' feelings of alienation and dislocation as part of

the Caribbean diaspora in Canada and later as a Canadian national in the United States, and her family's struggle to adapt. Seeking other modes of shelter and survival was as much a personal as an artistic necessity. In her own words, "with every line, every mark, it's a language that I weave together to survive."

Although Denyse Thomasos died when she was 47 years old, at the peak of her career, she left a legacy of paintings for us to learn from. *Denyse Thomasos: just beyond* underscores Thomasos' historic contributions to the contemporary art landscape, giving the late Canadian painter her due.



Denyse Thomasos, *Untitled (Kingdom Come)*, 2011, acrylic on paper, preparatory drawing for *Kingdom Come*, a site-specific installation at Oakville Galleries, Collection of Oakville Galleries, Purchased with the support of the Elizabeth L. Gordon Art Program of the Gordon Foundation, administered by the Ontario Arts Foundation, and the Corporation of the Town of Oakville, 2022

# PREPARING STUDENTS: SLAVERY AND ENSLAVEMENT

## TERMINOLOGY

“There is debate about the terms ‘enslavement’ and ‘enslaved people,’ on one hand, and ‘slavery’ and ‘slaves’ on the other. Many authors and historians use both sets of terms, which have similar meanings but can represent different perspectives on historical events. For example, ‘slave’ is used to describe a person’s property. It is a noun that critics of the term say reduces a person to a position they never chose to be in. The term ‘enslaved’ describes the state of being held as a slave. Historians who prefer ‘enslaved person’ explain that it makes it clearer that enslavement was imposed on people against their will. They also mention that adding the word ‘person’ brings forward the humanity of the people the term described.

Some historians continue to use the terms ‘slave’ and slavery, without adding person, arguing that the terms are clearer and more familiar. They argue that adding the word ‘person’ implies a level of autonomy that enslavement took away from people.”

—Natasha Henry (<https://www.thecanadianencyclopedia.ca/en/article/black-enslavement>)

For the purposes of teaching the history and influences of *Denyse Thomasos: just beyond*, we will use the terms slavery and enslaved to speak to the experience of African people and their descendants who were trafficked and exploited during the time of lawful slavery in North America.

## TIMELINE

The enslavement of African people began over 400 years ago in North America and was abolished in 1834 in Canada and 1865 in the United States.

## WHAT IS SLAVERY AND WHAT ARE THE LASTING EFFECTS?

Slavery is when someone is forced to work for free, for the financial benefit of another person who has legal responsibility for or “owns” them. A person who is enslaved does not have basic human rights and is bought and sold as property. The kidnapping, trafficking and enslavement of Black people existed for more than 300 years in North America. In the late 17th century laws were created that proclaimed Black people were inferior and protected slave owners from prosecution of human rights violations. This created the foundation for anti-Black racism as it functions today. Many Black Canadians and Americans are the descendants of those who were taken from Africa or born into slavery in Canada, the United States and the Caribbean. The lasting social impact of slavery in Canada and the United States means that all Black people are vulnerable to prejudiced belief systems that were empowered for hundreds of years.

## ABOLITION, CIVIL RIGHTS AND BLACK LIVES MATTER

There have always been people who knew slavery was wrong. Those who took action to end slavery were known as abolitionists. They were people of all backgrounds working together to form movements that would eventually abolish slavery. In the 1950s the Modern Civil Rights Movement continued to fight for equal human rights for Black Americans. This included the right to vote in elections and end segregation (lawful separation of Black and white people in privately owned establishments and public facilities such as buses, schools and neighbourhoods). Today’s Black Lives Matter movement is a continuation of earlier initiatives to end systemic inequities impacting Black people disproportionately.

## PREPARING STUDENTS: GRADE 4-12

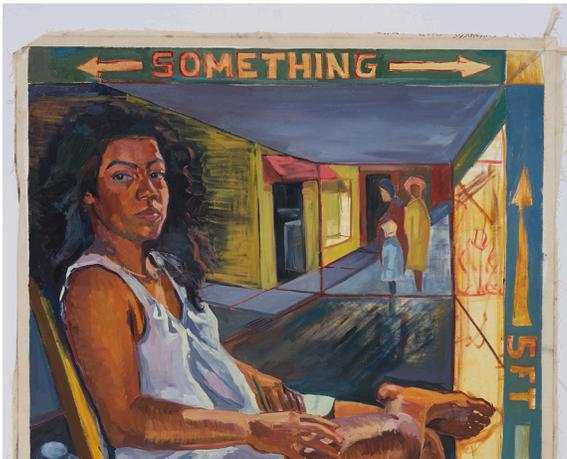
What are some present-day effects of the history of enslavement in North America?

How are Black people still experiencing the effects of this history?



Denyse Thomasos, *Excavations: Courtyards in Surveillance*, 2007, acrylic on canvas, Collection of Bob Harding

# PRE-TOUR ACTIVITIES ALL AGES



## 1. GRADES 4-12 | WHO IS DENYSE THOMASOS? Pre-Tour Activity



## 2. GRADES 4-12 | ABSTRACT LANDSCAPE Pre-Tour Activity



**3. GRADES 4-12 |  
WE WERE HERE**  
Pre-Tour Activity



**4. ALL AGES |  
MAIL ART**  
Post-Tour Activity

# GRADES 4-12 | WHO IS DENYSE THOMASOS?

## PRE-TOUR ACTIVITY

### OBJECTIVE

Students connect with the life, artistic processes and collection of works by Denyse Thomasos.

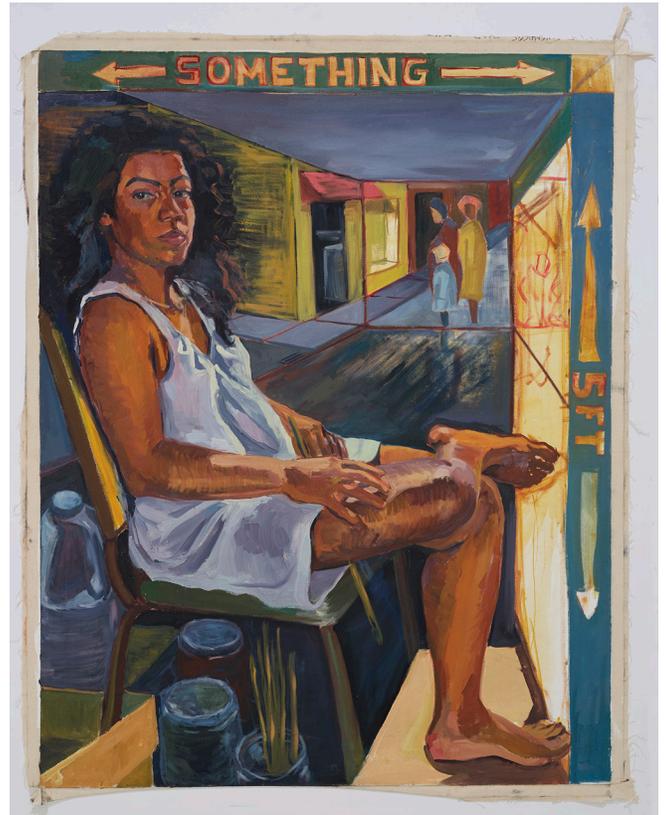
### MATERIALS

- Writing materials
- Access to the internet
- Artist Information Sheet (p. 14) and the Student Worksheet (p. 15)

### PROCESS

- Divide the class into small groups
- Give each group one of the categories from the Artist Information Sheet (p. 14)
- Give each student a copy of the Student Worksheet (p. 15) and ask them to consider what they need to find out to complete their section
- Have them conduct research using the internet, either at home or at school

Ask each group to find and describe a piece of work by the artist and add it into the space provided on the Student Worksheet (p. 15). Have each group present their information while the rest of the students fill in their worksheets



### CONCLUSION

Discuss the following:

- What were some of the most interesting things that students learned or discovered?
- Which artwork are students curious about seeing in the exhibition?
- Does Denyse Thomasos' work connect or resonate with students' lives? Why or why not?
- What else are students interested in finding out about the artist?

# GRADES 4-12 | WHO IS DENYSE THOMASOS?

## PRE-TOUR ACTIVITY

Born in Port-of-Spain, Trinidad and Tobago, Denyse Thomasos emigrated to Canada at age six and was raised in the suburbs of Toronto. In the early 1970s, there was little focus on cultural education in the Toronto public education system, and so Thomasos' awareness and knowledge of Black culture and history was limited. Thomasos' paintings reflect her search for identity in respect to Black culture, history and politics. "Painting served as a foundation to locate or anchor myself in society," said Thomasos.

In Grade 7, Thomasos' teacher encouraged her to attend a weekend art program that sparked her interest in the creative arts. In high school, Thomasos transferred to attend a special program in the arts where she excelled and subsequently pursued a Painting and Art History degree at the University of Toronto. While at school, she was interested in figurative painting and got a job at Canada's Wonderland amusement park creating street portraits. Her talent also resulted in a commission to paint murals for the University of Toronto while a student there. Thomasos' work moved into abstraction while working towards a Masters in Fine Arts in Painting and Sculpture at Yale University, before moving to New York to pursue a painting career and work as an Associate Professor at Rutgers University, where she taught painting, drawing and printmaking.

Denyse Thomasos is best known for her large-scale, abstract paintings. Inspired by a wide variety of sources, including Caribbean textiles, shipyards, slave ships, villages, maximum security prisons and graveyards, Thomasos showed that abstraction could be used as a platform for exploring social justice issues, issues of race, memory and history. Rigorous amounts of research and planning went into the development of her work. For example, Thomasos employed a distinct and saturated colour palette throughout many of her paintings and she was very particular about how her paints were mixed. Her colour palettes were specific to each painting, and, because of her research, each palette had its own reasoning behind it.

One of the most stylistic motifs Thomasos revisited time and time again was the unique use of lines to express the Black experience from enslavement to present day. Thomasos was focused on the idea of developing a language out of line. She stated, "In my early paintings, I used very small brushes and built from the center of the canvases, hatching out forms. Cross-hatches symbolize labor in the fields, the recording of time or scratching at a wall. The lines became building segments for makeshift structures, like those found in the shantytowns of Trinidad. Every day the lines assumed new forms and sensibilities, in much the same way as daily journal entries change in tone as time passes."

Denyse Thomasos was also interested in urban density and architecture. She travelled to West Africa, India and China to research Indigenous structures, seeking to expand her perspective on human history. As these three non-Western regions are also the three main cultural influences in Trinidadian cultural heritage, Thomasos was able to better understand her Trinidadian heritage through her research.

Denyse Thomasos is known to be one of the many Pan-Africanism artists whose artworks document and reflect the trauma, resilience and resistance that have resulted from the Maafa. Maafa is a term used to describe the historical monstrosities and atrocities committed against people of African descent. And while Thomasos' paintings ask us to contemplate the darker side of humanity, there is also a reckoning in them, making space in the oppressive and confining lines of her artwork for hope. It's as if Thomasos could see just beyond the world as it is, to a world that is a better place for everyone.

When Thomasos died suddenly in 2012 at 47 years old she was at the height of her career, with New York and Toronto gallery representation, many prestigious awards and residencies, major museum shows and a full professorship.

# GRADES 4-12 | WHO IS DENYSE THOMASOS?

## PRE-TOUR ACTIVITY

### ARTIST INFORMATION SHEET

#### PERSONAL INFORMATION

- Born in 1964 in Port-of-Spain, Trinidad and Tobago
- Emigrated to Canada in the 1970s with her family
- She is a Pan-Africanism Abstract painter
- In 2012, died suddenly at the height of her career

#### EDUCATION

- In high school, attended a special program for the arts where she excelled
- Graduated with a Painting and Art History degree from University of Toronto
- Got her Masters in Fine Arts in Painting and Sculpture from Yale University
- Associate Professor at Rutgers University teaching painting, drawing and printmaking

#### ART PROCESSES

- Known for large-scale abstract paintings
- Did rigorous amounts of research and planning to develop her art
- Used saturated colours and was very particular with how they were mixed
- Used stylistic motifs of lines

#### IDEAS + INFLUENCES

- Interested in abstraction as a platform to explore Black culture, history and politics
- Interested in urban density and architecture
- Used painting as a foundation to understand her own identity
- Focused on developing a language out of line

# GRADES 4-12 | WHO IS DENYSE THOMASOS?

## PRE-TOUR ACTIVITY

STUDENT WORKSHEET (FILL IN THE CHART WITH THE FOLLOWING)

<b>PERSONAL INFORMATION</b>	
<b>EDUCATION</b>	
<b>ART PROCESSES AND MATERIALS</b>	
<b>IDEAS AND INFLUENCES</b>	
<b>AN ARTWORK</b>	

# GRADES 4-12 | ABSTRACT LANDSCAPE

## PRE-TOUR ACTIVITY



Denyse Thomasos, *Metropolis*, 2007, acrylic, charcoal and porous-point marker on canvas, Collection of the Art Gallery of Ontario, Purchased with the assistance of the Toronto International Art Fair 2007 Opening Night Preview and with the financial support of the Canada Council for the Arts Acquisition Assistance Program, 2008

# GRADES 4–12 | ABSTRACT LANDSCAPE

## PRE-TOUR ACTIVITY

### OBJECTIVE

Create an urban abstract landscape.

### DISCUSSION

Denyse Thomasos' passion for architecture grew from her childhood in Trinidad and Tobago and her travels to her ancestral homes of West Africa and East Asia, where she saw many different styles of homes and domestic structures. She began to focus on what the many lines of architectural drawings symbolized, the metaphorical barriers they created. Thomasos thought about how these barriers related to her own personal life. As a child, she emigrated to Canada from Trinidad and felt alone due to her race and heritage. She also recalled the barriers and suffering her father faced as a mathematician and physicist due to racism in Canada. Thomasos' paintings not only express her own personal stories and feelings, but also use lines to shape the complicated concept of "home" for Black diasporic communities. Yet Thomasos' paintings are not just heavy depictions of really difficult narratives, the artist also uses lines to leave openings in her structures that take the viewer out of the canvas and the pain she is expressing and offer hope for a better world.

*Metropolis* reveals a city-scape where futuristic-looking machines and architecture seem to encroach on a vibrant urban space. Thomasos combined architectural and figurative elements woven into a dense overlay of yellows, oranges, browns and reds. The abstract composition of *Metropolis* is up for interpretation. What is the main architectural element she is using? Is the element a giant claw or a rib cage? Is something being torn down or, if you look at it a different way, is something being built up?

Regardless of interpretation, the notions of structural barriers and the openings to freedom are evident, as is Thomasos' hope that together we can build a better world just beyond this one.

### MATERIALS

- Paper
- Pencil crayons or markers
- Ruler

### PROCESS

- Look closely at Denyse Thomasos' painting, *Metropolis* on p. 16. Follow the lines in the painting. Where do your eyes go? How do the lines lead you through the artwork? Where do you feel confined? Where do you see an opportunity to escape? What feelings do you think Denyse Thomasos is trying to communicate? What do you see that makes you say that?
- Find a view of your neighbourhood, be it on a walk or out your window. Take a moment to look at the lines that make up the buildings around you.
- Use your pencil crayon or marker and draw out the buildings you see. Try only using straight lines, as is predominately used by Thomasos in *Metropolis*.
- Once done, turn your paper 90 degrees, change colours, and draw the scene again. What do you notice on your second time drawing that you might have missed the first time? Consider how your page gets increasingly full with lines.
- Continue to turn your page and draw the scene again until you are satisfied.
- Once you are satisfied with your work, give your piece a title.

### CONCLUSION

Display the artworks in the classroom. Place them together, side by side, to create one large-scale image. Discuss the process and the finished works.

- Which elements did you consider from Denyse Thomasos' painting?
- What was easy or hard about creating your artwork?
- What were some of the things you took into consideration while planning and creating your painting? Share the decisions that you made.
- Where do you notice similarities and differences between the artworks created by your class?
- If you were to do the project again, what would you do the same and what would you do differently?

# GRADES 4-12 | WE WERE HERE

## PRE-TOUR ACTIVITY



### OBJECTIVE

Create a collaborative artwork using line, grid and colour to represent the figure.

### DISCUSSION

Denyse Thomasos made references to histories of architectural spaces, or built spaces, that have been used to confine the Black body, starting with the [transatlantic slave trade](#) and tracing the lasting social impacts for Black people in Canada and the United States today. Because these are abstract paintings dealing with trauma, Thomasos has chosen not to include actual human figures. By painting structures using the abstract language of line, grid and colour, the paintings become a universal space that holds a figure, allowing us to feel ourselves in those spaces when viewing the work. So rather than looking at somebody who is other than you, you are feeling the spaces that once encased

those bodies, inviting us to engage in difficult conversations, creating empathy and understanding in hopes of building a better world.

In the early 1990s, Denyse Thomasos was teaching art in Philadelphia. The experiences of racism that Thomasos witnessed during this time had a profound influence on her subsequent artistic creations. Her painting *Rally* reflects issues that were present in Philadelphia: high rates of poverty, inequalities within the city and the Black community, and the lack of work available at that time. She wanted to address these issues by painting her emotions and the light she still saw from within. In a recorded artist talk, Thomasos spoke about the heaviness of living there and how, among the destruction she encountered, she would see certain houses painted bright colours, which offered moments of hope. These colours also reminded Thomasos of her Caribbean roots.

Denyse Thomasos, *Rally*, 1994, acrylic on canvas, Courtesy of the Estate of Denyse Thomasos and Olga Korper Gallery

# GRADES 4–12 | WE WERE HERE

## PRE-TOUR ACTIVITY

*Rally* uses thick lines and colour to produce a large grid of layered cells, with an average of 50 brushstrokes in each cell. This adds up to 1,100 repeated brushstrokes in the work. Thomasos used these brushstrokes of line and colour to create a suggestion of the dense, urban housing she observed. *Rally* exhibits a sense of living within an unforgiving and stifling space, but its patchwork of vibrant colour also references West African textiles and the enduring hope and perseverance in the face of the devastation that Thomasos felt living in Philadelphia at that time.

Thomasos reaches out to us through her paintings if not to understand the details of the Black legacies, histories and experiences that she painted, then at least to have a sense of her feelings of them.

### MATERIALS

- White construction paper
- Pencils, pencil crayons, black permanent markers, colour markers and oil pastels
- Tape or tacks

### PROCESS

- Begin by discussing the title of the artwork. What does “rally” mean? When used as a verb, rally is defined as troops who come together again in order to continue fighting after a defeat. As a noun, rally is defined as a mass meeting of people making a political protest or showing support for a cause. Why do you think Denyse Thomasos used this word for the title of her artwork?
- Look closely at *Rally* on p. 18. Follow the lines in the painting. Where do your eyes go? How do the lines make you feel? How would you describe this painting to someone who had never seen it? What feelings do you think Thomasos is trying to communicate? Many lines are layered beneath the surface of this painting. Would this be labour intensive work when you consider how large the painting is? How many hours do you think went into creating *Rally*? How do you think Thomasos showed evidence of the Black people living in this community without showing human figures?

- Divide into groups of three or four to create an abstract artwork using line, grid and colour.
- Choose a marker colour that represents you. Each person in the group should create a large square of colour on the paper. The squares should touch each other and create a grid-like pattern. If the group decides, they can create a pattern of squares in a grid with the colour marker chosen to represent them.
- Starting with the pencil, each person should fill their colour square with lines.
- Repeat this process with the pencil crayon, black marker, and oil pastel. Consider how you will add each mark to your square. Will the lines be bold? Wavy? Horizontal or vertical? What kind of line represents your feelings at that moment? How will your lines work in collaboration with your classmates working with you?
- When finished, tape all the artworks together to create a large-scale artwork. Work together as a class to figure out the grid and placement of the works to form a composition. A composition is the arrangement of elements within a work of art.
- As a class, come up with a title for the artwork.

### CONCLUSION

Discuss the following:

- Denyse Thomasos used an abstract language of line, grid and colour that moves away from painting actual people to creating spaces that hold the evidence of people in spaces. Do you feel as a class you have successfully created an abstract artwork that represents you in your classroom space? Why or why not?
- What were some of the things you took into consideration when creating your artwork?
- What were some of the things you took into consideration when putting all of the artworks together?
- What was easy or hard about creating this artwork?
- What decisions did you make when creating the title?
- If you were to do the project again, what would you do the same and what would you do differently?

# ALL AGES | MAIL ART

## POST-TOUR ACTIVITY

### OBJECTIVE

Create a postcard for *Denyse Thomasos: just beyond*.

### DISCUSSION

Having finished the school tour of *Denyse Thomasos: just beyond*, you have an insight into who she was as an artist and her motivations and you have also learned about the issues important to her.

As a class, discuss which artwork or archival material (notebooks, sketches, photographs, documentary footage) resonated with you and why. Discuss what you would share with a friend who has not seen the exhibition. Which artwork would you share? What interesting facts would you tell them about the artist? How would you describe Thomasos' artistic process to them? What ideas were important to Thomasos and why?

### MATERIALS

- 5x7 index card
- Drawing materials

### PROCESS

- Draw a line down the middle of a 5x7 index card.
- On the right side of the line, create a spot for an address and make a square to place a stamp. The left side of the line is where you will write your message to the person you want to send your postcard to.
- Flip your postcard over again. Think about something that resonated with you from your Gallery visit. Draw it on your paper. Maybe you will use some of Thomasos' techniques and processes to create a drawing of your experience or feelings after seeing her work. Maybe you want to draw an artwork from the exhibition you found interesting.
- When finished, flip over your artwork and write a note to someone you want to share your Gallery visit with.
- Address your postcard to the recipient and don't forget to add a stamp.

### CONCLUSION

Share your postcard with the class. Discuss the following:

- How did Denyse Thomasos inspire your postcard image?
- What were some of the things you took into consideration when creating your postcard?
- What similarities and differences did you notice between the postcards created?
- Were you surprised at the different things that resonated with your classmates?
- Did other postcards make you think further about some of the artworks in the exhibition? Why or why not?

# ALL AGES | MAIL ART

## POST-TOUR ACTIVITY



Denyse Thomasos, Maiden Flight, 2010, acrylic on canvas, Art Gallery of Ontario, Gift of Gabrielle Israelievitch in memory of her beloved husband Jacques, 2018

# GLOSSARY

**ABSTRACTION** Art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colours, forms and gestural marks to achieve its effect.

**BLACK LIVES MATTER** Black Lives Matter is a current movement that started in 2013 which sparked protests against inequality and violence toward Black people.

**DIASPORA** Refers to a large group of people who share a cultural and regional origin but are living away from their traditional homeland. Diasporas come about through immigration and forced movements of people.

**ENSLAVEMENT | SLAVERY** A practice where one human being was owned by another. An enslaved person was considered (by law) not human, but rather chattel property (such as farm animals). Enslaved people of all ages were deprived of the rights held by free persons such as: body autonomy, property rights, access to equal education, freedom to travel and voting. In North America slavery began over 400 years ago. In the United States lawful slavery ended December 18, 1865 and in Canada lawful slavery ended on August 1, 1834.

**FIGURATIVE ART** Describes any form of modern art that retains strong references to the real world and particularly to the human figure.

**INDIGENOUS** Relating to or being a people who are the original, earliest known inhabitants of a region, or are their descendants, in contrast to groups that have settled, occupied or colonized the area more recently.

**MAAFA** A term used to describe the historical monstrosities and atrocities committed against people of African descent, often referring to the transatlantic slave trade and its rippling aftermath.

**MURAL** A painting applied directly to a wall usually in a public space.

**PAN-AFRICANISM** A movement for Black freedom and unity throughout the world.

**TRANSATLANTIC SLAVE TRADE** Between 1501 and 1867, nearly 13 million African people were kidnapped, forced onto European and American ships and trafficked across the Atlantic Ocean to be enslaved, mistreated and forever separated from their homes, families and cultures.

**UNCEDDED** A term for a relationship between the government of Canada and Indigenous people when no treaties have been established. In general, "unceded" means the lands and waters of Indigenous people were never surrendered and were taken without permission.

# FURTHER LEARNING

## TEACHER AND STUDENT RESOURCES

### BOOK

*Denyse Thomasos: just beyond*, edited by Renée van der Avoird, Sally Frater and Michelle Jacques, Art Gallery of Ontario and DelMonico Books, 2022.

### WEBSITES

Maafa — Ashé Cultural Arts Center <https://www.ashenola.org/maafa>

Art Gallery of Ontario <https://ago.ca/>

Denyse Thomasos: Ideas That Inform My Work and Practice <chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://maclarenart.com/wp-content/uploads/2018/01/DT-Urban-Jewels-statement.pdf>

JUST BEYOND - Harvey Kalles Real Estate Ltd., Brokerage <https://harveykalles.com/just-beyond/>

Immigration, Inequalities and The Loss of Identities: Denyse Thomasos <https://www.artshelp.com/the-loss-of-identities-denyse-thomasos-rally-displaced-burial/>

Into the next world | Foyer <https://readfoyer.com/article/next-world>

Just beyond possibility | Foyer <https://readfoyer.com/article/just-beyond-possibility>

### AUDIO

Denyse Thomasos: just beyond at Saskatoon's Remai Modern | Saskatchewan Weekend with Shauna Powers | Live Radio | CBC Listen <https://www.cbc.ca/listen/live-radio/1-205-saskatchewan-weekend/clip/15981555-denyse-thomasos-beyond-saskatoons-remai-modern>

# THANK YOU

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Organized by the Art Gallery of Ontario, Toronto, and the Remai Modern, Saskatoon, and curated by Michelle Jacques, Head of Exhibitions and Collections/Chief Curator, Remai Modern; Sally Frater, Curator of Contemporary Art, Art Gallery of Guelph; and Renée van der Avoird, Associate Curator, Canadian Art, Art Gallery of Ontario. Circulated with the support of the Canada Council for the Arts.

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