

PRESENTED BY THIS TOWN IS SMALL
ARTIST-RUN CENTRE

RADIANT RURAL HALLS



20 FEBRUARY - 10 APRIL
2022 • EPEKWITK/PEI, CA

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RADIANT RURAL HALLS

Presentation Series, 2022

About Us

this town is small is Prince Edward Island's artist-run centre, established in 2010. this town is small supports contemporary art practices by presenting exhibitions, residencies, workshops, artist talks, and more. As a spaceless organization, this town is small has developed diverse and supportive partnerships to provide professional opportunities for artists and make connections with the public.

Radiant Rural Halls is a project by this town is small, conceived in response to a need for more contemporary arts programming in rural areas. In its first iteration, *Radiant Rural Halls* saw 18 artists and filmmakers present in 7 community venues across the Island between February 20 and April 10, 2022.

Territorial Acknowledgment

We pay respect to the traditional owners and custodians of the lands on which this town is small and its activities are located. Epekwitk is a part of Mi'kma'ki, the unceded, ancestral territory of the Mi'kmaq, and is subject to the Treaties of Peace and Friendship. We are mindful of the broken promises of the treaties, ongoing forms of colonization, and the need to work to recognize, understand and challenge our participation within colonialism as individuals, communities and organizations. We will work to honour the treaties of this territory while committing ourselves to the struggle of decolonization. We are all Treaty People.

We are grateful to live and work on this land and acknowledge the territorial and cultural sovereignty of the Epekwitnewaq Mi'kmaq: past, present, future.

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Schedule of Events

- FEB 20** ISLAND COWBOY by Raphaël Sandler at the Plough the Waves Community Hall, Wood Islands
- FEB 26** SCINTILLATE: AN ASTRONOMICAL ANIMATION WORKSHOP by Rachel Thornton at the Milton Community Hall
- MAR 5-6** SHIPWRIGHT by Vernon Corney and Patrick Jeffrey at the Riverview Community Centre, Clyde River
- MAR 12** STRENGTH OF CHARACTER by Millefiore Clarkes, Robin Gessy Gislain Shumbusho, Shane Pendergast and Susan Rodgers at the Kings Playhouse, Georgetown
- MAR 18** THE WATER LOVER by Patrick Allaby at the Bonshaw Community Hall
- MAR 15-20** THE WOODSMAN by Becka Viau at the Breadalbane Community Hall
- MAR 20-27** FABRIC STORIES by Donnalee Downe at the Breadalbane Community Hall, Milton Community Hall and the Farmers' Bank of Rustico
- MAR 20** EARLY SPRING by Alana Morouney at the Breadalbane Community Hall
- MAR 20** THE ROOT WASHER by Carina Phillips at the Breadalbane Community Hall
- MAR 25-26** CIRCUS OF THE FAILURZ by Megan Stewart and Brian Riley at the Milton Community Hall
- APR 2-10** CREPUSCULAR RHYTHMS by Lou Sheppard, artist in residence at the Kings Playhouse, Georgetown
- ON TOUR** L'EMPREMIER JAM, FÉVRIER 1969 by Rémi Belliveau and Jason LeBlanc

this town is small
prince edward island's artist run centre



Bonshaw Community Hall
Photo: Faraaz Hussain

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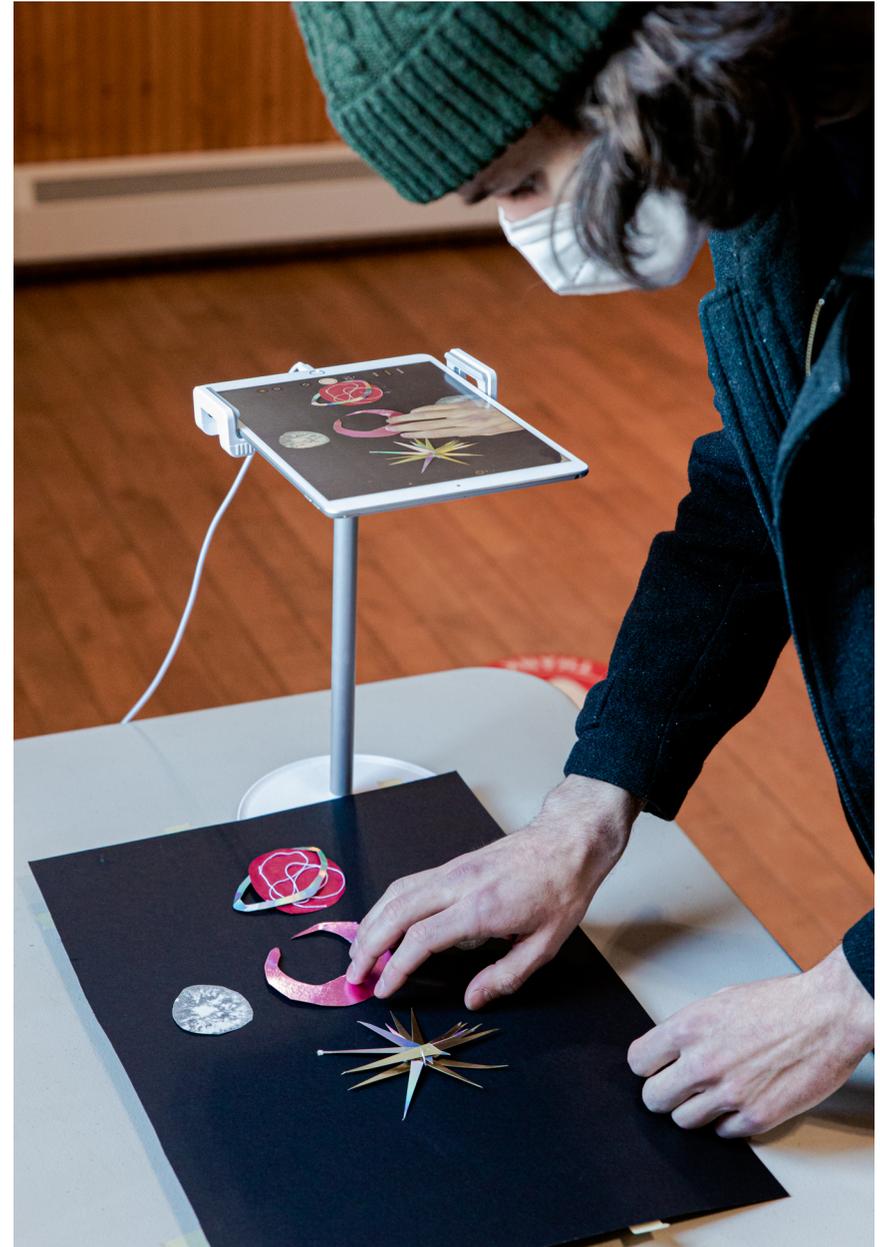


GATHER BY THE RIVER
1867 150 Years 2017
BONSHAW HALL

Foreword

Radiant Rural Halls is a new project by this town is small, developed in 2021 in response to a need for more arts programming in rural parts of PEI (arguably all areas excluding the capital city of Charlottetown). While local art venues are usually few and far between, a network of over 100 community halls spans the Island from east to west. These community halls are by-and-large run by small teams of dedicated volunteers. They hold a vital role within their communities by providing spaces for gathering, mutual aid, and supportive programming, particularly for youth and seniors. *Radiant Rural Halls* was inspired by the community practitioners who have been transforming their halls into hubs of creative activity for generations through talents such as knitting, line dancing, quilting, storytelling, rug hooking, basket making, gardening, beading, cooking, and more.

This first edition of *Radiant Rural Halls* has been a meaningful and moving opportunity to connect with rural artists from PEI and across the Atlantic region. Many participants drew inspiration from their own rural living and the ways in which it shapes their work as artists, farmers, parents, and more. Although the Island is mostly recognized for what it offers as a vacation destination, local meaning and experience are perennial and *Radiant Rural Halls* was situated during the off-season for this reason. This year's artworks have engaged us in considering, celebrating, and commiserating the complexities of life in rural PEI year-round. This catalogue attempts to document these projects and capture just a smidgen of the insight, creativity, and engagement generated through their presentation.





Rachel Thornton, *SCINTILLATE: AN ASTRONOMICAL ANIMATION WORKSHOP*
Photos: Greg Ellison

We are immensely grateful to the *Radiant Rural Halls* steering committee: Tarin Dehod, Evan Furness, Phil Homburg, Reequal Smith, and Haley Zavo. Thank you for contributing your thoughtfulness and creativity in designing the program for this first iteration. *Radiant Rural Halls* would not have been possible without the extensive and enthusiastic efforts of this town's small's staff, communications coordinator Alexandra O'Sullivan and executive director Lisa Theriault, who envisioned the project, set it in motion, and carried it forward. Thank you for all that you do, Lisa!

Thank you to Shari MacDonald and the Association of Rural Community Halls (ARCH PEI), Willow Bell, Josiah Corney and the whole Corney family, Ghislaine Cormier, Lenny Gallant, Bill Glen, Becca Griffin, Jill Harris, Monica Lacey, Phil Mercier, Irene Novaczek, Norah Pendergast, Byron Petrie, Julia Purcell, Noella Richard and the Acadian Museum of PEI, Arnold Smith, Tomoyo Suzuki, Becka Viau, Pan Wendt, Haley Zavo, and the whole staff of the Kings Playhouse. Thank you to FilmPEI for their invaluable support and to the Canada Council for the Arts, the Government of Canada, the PEI Culture Action Plan through Innovation PEI, and the Government of Prince Edward Island for funding this program and thus making it possible.

Thank you to the artists whose brilliance has shaped this edition of *Radiant Rural Halls*. Thank you also to the catalogue contributors, and to everyone who attended this year's program of events across PEI. Perhaps most of all, thank you to the countless individuals who have dedicated their time and passion to supporting the Island's many community halls. This town is small and its artistic community is indebted to you, and we are so excited to continue developing this project in the years to come.

Jordan Beaulieu
Project Coordinator, *Radiant Rural Halls*

Coming Home: The Role of Rural Halls in Island Communities

Chelsea Perry

For many Islanders, community halls were the backdrop in our childhood memories. They remind us of fingers made sticky by after-school art classes. They remind us of fundraisers and kitchen parties, of stomping feet and shared laughter. They remind us of funeral receptions, when families hug and cry and eat sandwiches cut into triangles. On election day, we line up outside the doors of our local community centre, ready to cast our ballot. When winter storms knock the power out, the halls provide a place of warmth, rest, and comfort.

That feeling of comfort is something that resonates with community hall members across the Island. Though their uses have changed throughout history, rural community centres on PEI serve a shared purpose: *connection*.

Connection is the key to a healthy and vibrant community life. Julia Purcell is an artist and Clyde River rural municipality council member. She books and organizes events at the Riverview Community Centre in Clyde River. Volunteering at the hall allows both lifelong and new residents to have fun and give back, she said.

“There’s a lot of new people, which is really good. There’s still that core of residents that have been here a lifetime – a smaller percentage of the population. We’ve lived here for 30 years. The only way to really be part of a community is to get involved and do things and try to make things happen.”



Vernon Corney, Patrick Jeffrey, Benton Hartley and Joey Weale, *SHIPWRIGHT*
Photos: Greg Ellison



In 1973, the Clyde River Women's Institute gained ownership of Riverview, managing it for 47 years until it was donated to the care of the Municipality of Clyde River in 2020. Tea parties, strawberry socials, and family gatherings are just a few of the events the hall has seen over the years. Purcell hopes to see more community members taking advantage of the space, as pandemic restrictions start to ease.

"[The Women's Institute] left the hall in beautiful condition. It's been all beautifully renovated and painted, inside and out. The gardens are in beautiful shape. And the kitchen is full of all kinds of crockery and silverware. It's just waiting to be used."

Purcell has big dreams for Riverview, but there's one item that sits at the top of her list: "I would like to have a little stage – a little portable stage. I studied theatre in university. I love little plays and theatre and I hope other people do too."

The Association of Rural Community Halls (ARCH PEI) provides a unified voice for community halls across the Island and provides cultural and financial opportunities for its members. "Everything is volunteer based. So, it brings the community to-

gether to plan things and do things," said Shari MacDonald, director of ARCH PEI. "Community halls tend to be run by busy people, which is where ARCH steps in to help." MacDonald is also the president of the Milton Community Hall, sitting at the corner of the Rustico and New Glasgow roads. First built in 1870, the hall provided a venue for action to be organized, whether you wanted to learn how to churn butter or raise funds for the new church.

Returning to the Kings Playhouse in 2015 as the executive director felt like coming home for Haley Zavo. Growing up in Georgetown, Zavo took part in community theatre programs at the Playhouse. The Playhouse and its community shaped her upbringing: "As young kids, you have this opportunity to experience something with the broader community. It's a real gift. And I think that's true of most community halls."

The original Playhouse, built in 1887, entertained both locals and visitors alike for 96 years before burning to the ground during a snowstorm in 1983. Quickly rebuilt by the community, the Playhouse has since evolved into a hub for art, performance, community, and culture.

“What keeps people coming back to the hall is the sense of welcome the hall fosters. I’ve often really loved that, when kids from the school come, they kick off their boots in the foyer. That’s such a nice, kind of, example of what a community centre can mean to people – that sort of comfort, where they feel like they belong there.”

Chelsea Perry is recent graduate of Holland College Journalism and Communications, raised in Richmond, PEI. She currently resides in Toronto with her partner and a very chatty cat named Susan.





Alana Morouney, EARLY SPRING
Photo: Faraz Hussain

Radiant Rural Halls: An Imperfect Travelogue

Jane Affleck

The prospect of going to see art—and people—after so much time in isolation helped me through some dark winter days. *Radiant Rural Halls* was indeed a much-welcome opportunity to re-engage with the arts community, and to celebrate this town's small's innovations with programming in absence of a permanent exhibition space. From the events I attended, a couple of common themes arose. One was around ideas of the handmade and manual labour; no doubt because of the venues, many events and artworks also dealt with care and community. Doing things by hand takes time and effort, for farmers and artists alike; communities care about friends, neighbours, and strangers alike (as during the early pandemic, when mutual-aid groups rallied to provide support). Inherent to community is belonging; yet, too often, communities also exclude. Some works and events suggested that the “Island community” would benefit from a greater diversity of human—and more-than-human—members.

February 20th, Plough the Waves Community Hall, Wood Islands

Raphaël Sandler's 2021 film *Island Cowboy* honours his uncle, Stan Sandler, a Murray River area beekeeper. Apparent immediately is that beekeeping is manual-labour-intensive, from moving the hives (imagine the bees' murmuring), to processing the honeycomb (the aroma!), to filling the jars (the flowing liquid gold). Stan and his “cowboy” beekeepers are the obvious community, but so are the bees, serving their queen and providing an “ecosystem service” to blueberry growers. Yet, Stan and growers are at odds, partly due to lax provincial rules around bee importation from places harbouring infectious parasites. The film raises questions about short-sighted



Raphaël Sandler, *ISLAND COWBOY*
Courtesy of the artist



(Above) Becka Viau, *THE WOODSMAN*
(Below) Carina Phillips, *THE ROOT WASHER*
Photos: Faraaz Hussain

economics versus long-term sustainability, reminding viewers that all beings are kin who thrive on reciprocity.

March 5th, Riverview Community Centre, Clyde River

Upon entering *Shipwright*, an exhibition by Vernon Corney and grandson Patrick Jeffrey with collaborators Benton Hartley and Joey Weale, we're greeted by Corney's largest model, *The Charles E. Lefurgey*, frozen mid-toss on an ocean painted deep green—an impressive piece that would fill a bathtub. Corney's wife¹ says he works on each ship over “two to three winters,” and close examination shows why: nearly every component is handmade. My partner, a sailor, marvelled over the details: “Those ratlines are hand-knotted! And for the deadeyes, he drilled tiny holes in cross-sections of a dowel!”²

In the other room, two young men move into the makeshift proscenium, recorded waves and seagulls contextualizing their conversation: it's just another day in the shipyard, circa 1850. Lines like “I could whittle pegs all day!” elicit laughs, but more compelling is their physical work (I could watch them whittle pegs all day!). Like Corney's models, full-scale ships were once made entirely by hand; shipbuilders had to bore holes with a hand-drill longer than their leg, and then rasp the drill's entire corkscrewed edge to sharpen it.

March 12th, Kings Playhouse, Georgetown

During the documentary screening *STRENGTH OF CHARACTER*, each short film addresses community in its own resonant way, and the post-screening discussion led by Millefiore Clarke also emphasizes care, with filmmakers examining the ethics of “telling someone else's story.” Clarke's *Grandmothers*, Betty, Aggie, and Patricia, share wisdom accumulated over lifetimes of heartbreak and joy, their vignettes framed by scenes of local choreographer Reequal Smith pondering her place in a matrilineal line through dance. Rogers' film features Chad Matthews, Stompin' Tom Connors impersonator and singer-songwriter, who delights his audiences through their shared

¹ I forgot to ask her name—my apologies!

² A ratline is a rope ladder that sailors use to climb partway up the mast; a deadeye is a wooden disk used to secure ropes in the rigging. See “Wooden Model Ship Deadeye,” Cast Your Anchor Hobby, <https://www.castyouranchorhobby.com/category/deadeyes> (accessed April 15, 2022).



Alana Morouney, *EARLY SPRING*
Photos: Faraaz Hussain



love of the late legend. Shumbusho's film is a portrait of rap artist Vince the Messenger, who was at the forefront of developing a community in Charlottetown for this important musical genre. Pendergast's film, *The Strange Universe of Shannon Charles Clow*, invites viewers into an imaginary world Clow calls "Bluebird Island," after the Hank Snow song. In his self-created "sci-fi bluegrass" genre, Clow paints vibrant forested landscapes populated with dinosaurs and humans, negating art-making's inherent solitude.

March 20th, Breadalbane Community Hall

As we arrive, my friend and I spot a kite snapping in mid-air, a small crowd gathering in the field below. In the hall's front yard is Becca Viau's woodchopping station for *The Woodsman*; the artist is absent, maybe resting her shoulders. Inside, the hall's kitchen has been transformed into a cinema for Carina Phillips' film, *The Root Washer*, featuring a machine handmade in the 1980s for the previous owner of Phillips's farm. Both sound and visuals are compelling and hypnotic: the cylindrical machine turns as interior lights project through the slats, flashing patterns on the snow, while the creaks and rumbles of wood and metal create arhythmic acoustics. Phillips chats

with us, explaining her ideas about the decline of intergenerational farming and shifts in farming practices. The film further generates thoughts about ancestral roots, and how narratives about settlement on PEI/Epekwitk commonly centre white Europeans' "homesteading," washing history of its morally "dirty" side: colonialism and the appropriation of unceded Mi'kmaw lands.

The rest of Alana Morouney's *Early Spring* kites soar inside the hall, their cheery colours replicated in the samples of her handwoven satins. Dexterity was also required to sew the hems of each kite and to appliqué the flowers. Material tactility is also key to Donnalee Downe's *Fabric Stories*, featuring favourite garments alongside family photographs and drawings of patterns. Two women listen as Downe examines the vintage cream-coloured dress they've brought, noting its densely woven fabric, hand-tatted lace collar, and finely stitched seams.³ Though yellowed, the dress puts to shame today's "fast fashion."

³ Based on the description and photograph on this website, the dress might have been made of bengaline, a densely woven cotton fabric that was fashionable in the late 1880s: "Bengaline," Vintage Fashion Guild, <https://vintagefashionguild.org/fabric-resource/bengaline> (accessed April 3, 2022).



(Above) Donnalee Downe, *FABRIC STORIES*
(Below) Becka Viau, *THE WOODSMAN* artist talk
Photos: Faraaz Hussain

The installation by Rémi Belliveau and Jason LeBlanc comprises a 1960s-era tape deck playing folk-rock. I sit and listen, but the din of conversation mutes the music, so I take a booklet to read later. It contains letters written in Chiac⁴ in 1969 by two Acadian singer-songwriters, Jean DuLarge and Miller White. Later, in a virtual artist talk, Belliveau explains that they and LeBlanc assumed fictional personas (DuLarge and White, respectively) to record covers of songs by Donat Lacroix, whose “Viens Voir L’Acadie” has become an Acadian anthem. The multifaceted project is ongoing, with Belliveau planning future work to push back at the boundaries of the male-dominated music industry by asserting the presence of trans, femme, and women musicians.

About 15 visitors stay for Becka Viau’s artist talk. *The Woodsman* is clearly about manual labour, but as Viau explains, it also upsets capitalism’s false narrative about individualism. For her chopped wood, people offered items including a toy lizard, sourdough starter, and a potato chip (the only item refused). Trading, she says, is “so much richer” than monetary exchanges, because it creates an obligation between parties to be fair and ensure good relations continue. Her talk, and the nods of fellow masked attendees, are heartening—the ongoing challenges of the pandemic were compounded by mid-winter protests led by people who seem to value money and personal freedom over collective well-being. Viau’s work is another reminder of the importance of reciprocity.

March 25 & 26th, Milton Community Hall

Bad weather kept me home on the first day of Megan Stewart and Brian Riley’s performance workshop, *Circus of the Failurz*, so I’m reluctant to join the second (What did I miss? Will I look dumb?). Turns out looking dumb is part of the fun: the groovy music and the general vibe of letting go have me choreographing, dancing, and celebrating (or at least accepting) my myriad failures in a goofy “failure monster” costume. This is an embodied community-building experience in its own right, and as I remove my wig, I’m disappointed it’s over.

⁴ Chiac/chiaque is a dialect of Acadian French spoken primarily in Southeastern New Brunswick.

April 9th, Kings Playhouse, Georgetown

Lou Sheppard's open studio event is part artist talk, part workshop. He brings two groups of participants outside to experience the local soundscape; inside, he instructs us to give visual form to those sounds using the drawing materials provided, noting that these "scoring"⁵ activities are part of his art-making process. I ask about the video projecting above: the title, "Send Them All to Sable Island," refers to a comment by a former mayor of Halifax during the 1980s AIDS crisis. This notion of quarantining an "undesirable" population speaks to discrimination against Asian people during the pandemic's first wave. More generally, the piece connotes the boundaries of community—not only who is in or out, but also, who feels safe enough to be "out." Yet, Sheppard alludes to the utopian subtext: What if a place existed where the LGBTQIA2S+ community (or any oppressed person/people) could live without discrimination, repudiation, or violence?

I'm already anticipating a 2023 edition of *Radiant Rural Halls*—one that perhaps fosters even greater diversity. While the selection process for any exhibition always depends on who applies, organizers might think about how to ensure the call for proposals has a broader reach. If transportation to rural places is a barrier for some (artists or spectators), how can this be overcome? And beyond that, how can we work together to make PEI/Epekwitk a more diverse, safer, and stronger "Island community"?

Jane Affleck lives in rural Epekwitk (Prince Edward Island). A writer, educator, and artist, Jane's writing has appeared in various publications, including *Visual Arts News*, *feral feminisms*, *Mindful*, *Taproot*, *Montréal Serai*, *C Magazine*, and *The Side View*.

⁵ Sheppard uses the word "scoring" to describe drawing as means of re-envisioning sounds as a kind of musical notation.



Lou Sheppard, *CREPUSCULAR RHYTHMS*
Photos: Greg Ellison



Patrick Allaby, *THE WATER LOVER*
Photos: Faraaz Hussain



Participating Artists

PATRICK ALLABY is a graphic novelist living in Sackville, NB, within the Siknikt district of Mi'kma'ki. His work focuses on illness and capitalism, and their intersection. His books *Martin Peters* and *The Water Lover* were published by Conundrum Press in 2019 and 2021. Both are about living with diabetes. He has been making and performing hand-drawn slideshows since 2016 and has performed them across both Atlantic Canada and the Kitchener area. He has a Master of Fine Arts from the University of Waterloo (2019).

RÉMI BELLIVEAU and JASON LEBLANC have been creating films and music together since their teenage years in Memramcook, New Brunswick (i.e., Cookers). Both graduates of l'Université de Moncton, Belliveau in Fine Arts (2011) and LeBlanc in Engineering (2014), they went on to form the art-rock band Les Jeunes d'Asteure in 2012 and released an album titled *Paradis, possiblement* with their bandmates in 2016. Respectively, Belliveau has maintained a career as a visual artist for the past decade and was shortlisted for the 2021 Sobey Art Award (Atlantic region), while LeBlanc launched a solo music career in 2016 with his alter ego Me-noncle Jason, releasing two albums (*Dans son prime* in 2016 and *La grosse piastre* in 2019) and gaining multiple mentions and prizes.

VERNON CORNEY is an Island craftsman who works in metals, paint, wood, and more. He was once a sailor on a navy vessel travelling throughout Atlantic Canada. When he moved ashore to raise a family, he began building model ships to continue his passion for seafaring. He has continued this tradition for over fifty years. Now ships he has built are in private collections across Canada, and his crest work can be seen in the Kingston Legion. Vernon is an avid CB radio enthusiast and was riding a motorcycle well into his 80th year. He lives with his wife Geraldine in the woods of New Dominion. They have a Jack Russell Terrier named Piper.

MILLEFIORE CLARKES is an award-winning filmmaker and editor from Canada's smallest province, Prince Edward Island. Her films have screened at festivals internationally and been broadcast nationally. She has directed four documentaries for the National Film Board of Canada.

DONNALEE DOWNE is a multidisciplinary artist. Her practice seeks to trace habits, people, activity and evolving memory through research, ongoing futile documentation and archival processes. Downe completed her MFA at Cardiff School of Art and Design (Wales) in 2012 and her work is included in collections at the Confederation Centre Art Gallery and the PEI Art Bank.



Megan Stewart and Brian Riley, CIRCUS OF THE FAILURZ
 Photos: Faraaz Hussain



PATRICK JEFFREY is a theatre maker from Long Creek, PEI. A graduate of the National Theatre School of Canada, he has performed in companies including the Atlantic Repertory Company (Saint John), Repercussion (Montreal), and the Confederation Players (Charlottetown). He has played a rat, king, lover, fighter, sister, dentist, prospector, ghost, robot, politician, conspirator, dead cat, puppeteer, and now, a shipwright.

ALANA MOROUNEY (she/they) is a textile artist and sculptor in Sackville, New Brunswick. She works with materials that draw the hand while incorporating simple mechanics in her interactive sculptures that result in unexpectedly pleasant outcomes. She has given workshops and artist talks in participation with A Handmade Assembly and the Owens Art Gallery *Maker* series and was the New Brunswick recipient of the BMO 1st award in 2021.

SHANE PENDERGAST is a filmmaker and musician from Tracadie Cross, PEI. He has released two albums of original folk music. His documentaries have screened at festivals including Lunenburg Doc Festival, Rhode Island International Film Festival, and FIN Atlantic International Film Festival.

CARINA PHILLIPS is an artist and mother, living and working in rural Prince Edward Island. Her current artistic processes are based in creating and nurturing reciprocal relationships with nature. Using biodegradable materials is very important to her as a responsible artist who lives and works closely with the land. Disciplines she has explored include but are not limited to fibre arts, sculpture, installation and performance. Research for her artwork is often based in practices that she is privileged to explore in her daily "side hustles" like farming and floristry. Her life inspires her latest works which reflect themes of agriculture and floral design.

BRIAN RILEY is a multi-disciplinary artist based in Maqapskekej/Wolfville, NS. His art thrives in community. He creates sound designs and installations for dance and theatre. He worked with Bread & Puppet Theatre in 2012 to 2013 and still runs off of that fuel. Recent failurz include getting his car stuck in a snowbank, not sending mittens to school with his kids, and pooping his pantz when he had the flu.

SUSAN RODGERS is an author and filmmaker from Prince Edward Island, Canada. Her first series of novels, the angsty *Drifters* series, has captured the hearts and imaginations of contemporary romance readers worldwide. Her feature film, *Still The Water*, premiered at FIN 2020.

RAPHAËL SANDLER (he/him) is a Montreal-based artist who graduated from Concordia University's film production program in 2018. His directorial work is largely non-fiction and experimental, often featuring family, friends, and found footage. Sources of this material include familial archives, corporate archives, and YouTube. Raphaël is a founder of the Neighbourhood Film Festival, a joint festival held in Montreal, and Philadelphia. He also hosted a 177 episode run of a live TV show called BPTV that will never be seen again.

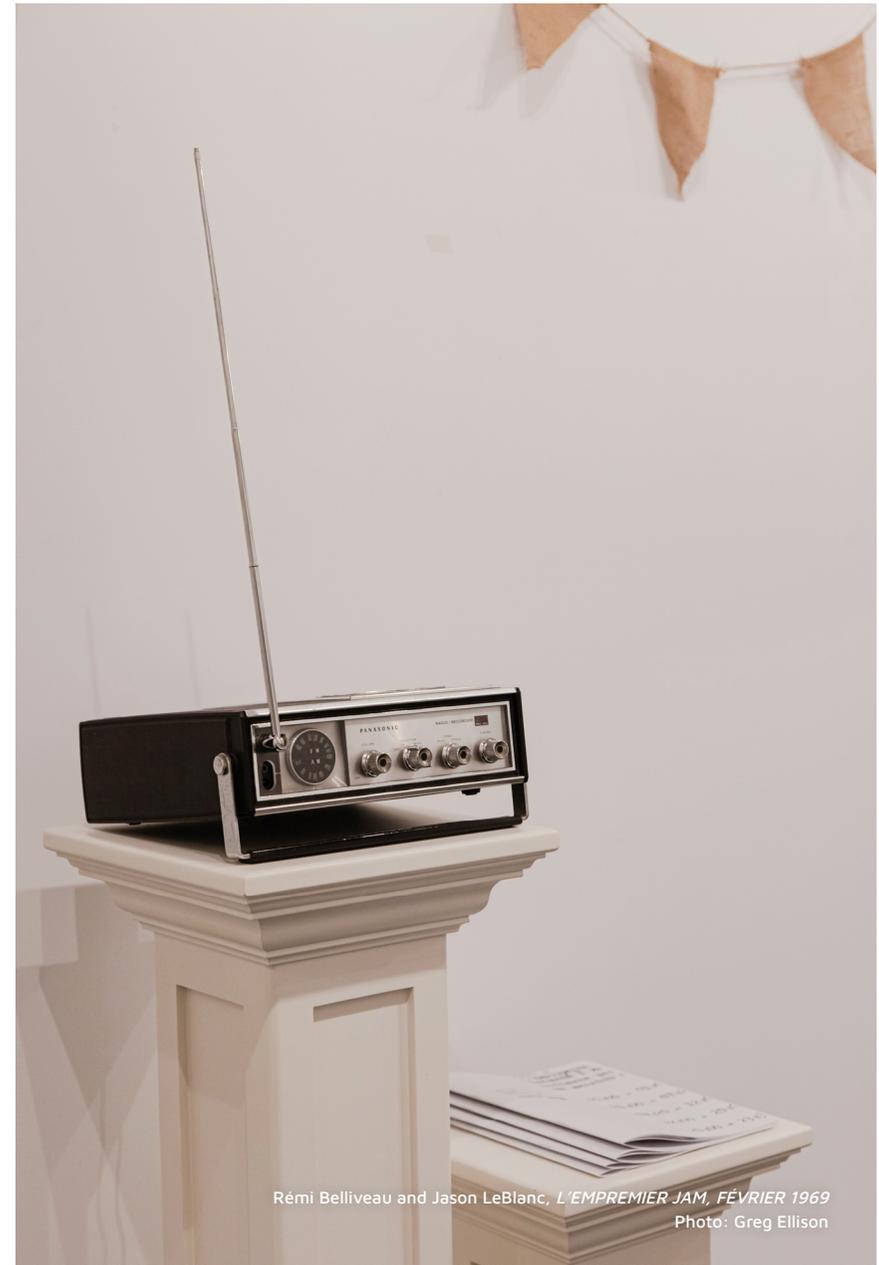
LOU SHEPPARD works in interdisciplinary audio, performance and installation based practice. His work pays queer attention to systems of meaning-making and how these systems construct and order our bodies and environments. His research is often evidenced through graphic notations, scripts and scores which are then performed in collaboration with other artists and in community gatherings. Lou has been long-listed for the Sobey Award in 2018, 2020 and 2021, and was the recipient of the Emerging Atlantic Artist Award in 2017. Lou is a settler on the traditional and unceded territory of the Mi'kmaq in Mi'kma'ki/Nova Scotia.

ROBIN GESSY GISLAIN SHUMBUSHO is a photographer, aspiring filmmaker, and currently the Art Director at ZeroResistance Studios, a multi-disciplinary creative studio where he has directed multiple visual campaigns and exhibitions to success. Shumbusho is fascinated by the beauty of people who look like him, people with a creative drive, and he looks to create a platform/space that binds purpose, God, and the beauty among people by telling stories through stills and motion direction.

MEGAN STEWART is a theatre director, producer, performer and dramaturge, as well as the artistic director of The River Clyde Pageant. She lives and works in Epekwitk, in Mi'kmaq territory. Recent failurz include remembering to put the recycling out, getting her grant reports in on time, and keeping her hair out of the food she cooks.

RACHEL THORNTON is an artist and curator living in Sackville, NB, a part of Siknikt, a district of the greater territory of Mi'kma'ki. In their practice, Rachel presents explorations of the connection between the body, astronomy and mythological cosmology through book works, video, and online projects.

BECKA VIAU (MFA) is a cis-female, queer-identified, white settler artist from the unceded territory of the Mi'kmaq, Epekwitk, known in Canada as Prince Edward Island. Much of her artistic practice engages with questions relating to the institutions, dissemination and social networks of power, art and culture.



Rémi Belliveau and Jason LeBlanc, *L'EMPREMIER JAM, FÉVRIER 1969*
Photo: Greg Ellison

Artists:

Patrick Allaby
 Rémi Belliveau and Jason LeBlanc
 Vernon Corney and Patrick Jeffrey
 Millefiore Clarkes
 Donnalee Downe
 Alana Morouney
 Shane Pendergast
 Carina Phillips
 Brian Riley and Megan Stewart
 Susan Rodgers
 Raphaël Sandler
 Lou Sheppard
 Robin Gessy Gislain Shumbusho
 Rachel Thornton
 Becka Viau

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Bonshaw Community Hall
 Breadalbane Community Hall
 Farmers' Bank of Rustico
 Kings Playhouse (Georgetown)
 Milton Community Hall
 Plough the Waves Centre (Wood Islands)
 Riverview Community Centre (Clyde River)

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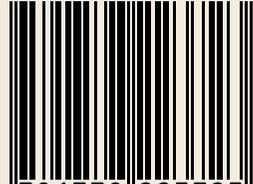
THIS TOWN IS SMALL is Prince Edward Island's artist-run centre, established in 2010. this town is small supports contemporary art practices by presenting exhibitions, residencies, workshops, artist talks, and more. As a spaceless organization, this town is small has developed diverse and supportive partnerships to provide professional opportunities for artists and make connections with the public.

RADIANT RURAL HALLS is a project by this town is small, conceived in response to a need for more contemporary arts programming in rural areas. In its first iteration, *Radiant Rural Halls* saw 18 artists and filmmakers present in 7 community venues across the Island between February 20 and April 10, 2022.



www.thistownissmall.com

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