

## Curatorial Ethos

As a curator, I see myself as a listener, learner, collaborator, and conceptual engineer when it comes to working with artists and planning exhibitions. I am fascinated by artists who experiment with mixed media, natural materials, and unconventional processes. To broaden my worldview, I conduct research and cultivate relationships with artists from different cultures, ancestries, life experiences, and spiritual beliefs. I am drawn to interdisciplinary practices that explore hybrid identities, the healing of trauma, and intergenerational knowledge transfer. These artistic interventions have the potential to change the way we perceive and interact with memory, familial relationships, and our surroundings.

I see the exhibition space as a palette. One on which artists and I can create a kaleidoscope of colours that have never been mixed before. Trust is the heartbeat of collaboration, and artists share their stories and histories with me in good faith as their curator. Together, we can reimagine the museum or gallery as a multisensory, accessible space for visitors to share their unique perspectives on art. I hope to continue creating exhibitions that spark memorable moments, personal connections, and transformative experiences for audiences of all ages. I am also inspired by generations of curators who made it their lifelong work to advocate for women artists, textile practices, and the revival of ancestral techniques. Their contributions to the contemporary art scene have taught me that exhibition-making is risk-taking.

I gravitate towards voices that have not had the chance to share their narrative. Curation is a tool that can empower artists and visitors to speak their truth and be in dialogue with one another. I believe that the most compelling exhibitions invite mystery and encourage audiences to continue the conversation beyond the gallery space. As curator, my role is to welcome surprises and embrace critical reflections from community members who are willing to engage with challenging works of art. When artists and visitors are not afraid to ask questions and shift my perspective, they make me into a better curator and intellectual thinker.

From start to finish, curating is a labour of love and a powerful form of storytelling. Every aspect of the process—from the studio visits and fundraising to the catalogues and programming—carves a special time and place for artistic visions to be recognized by the public. While “wearing multiple hats,” during the planning and production of my thesis exhibition, *The Love that Remains*, I understand that curators have to be creative problem-solvers and resilient leaders. While immersing myself in the contemporary art scene as much as possible, I am grateful to the curators who have shared their experience and wisdom with me over the years. As I continue to learn and grow, I see that my role as a curator is to unlock new doors for creativity and collaboration to push the limits of what a gallery or museum space can be.