

GALERIE LEONARD & BINA ELLEN  
UNIVERSITÉ CONCORDIA  
1400, BOUL. DE MAISONNEUVE O. LB-165  
MONTRÉAL (QUÉBEC) H3G 1M8  
[ELLENGALLERY.CONCORDIA.CA](http://ELLENGALLERY.CONCORDIA.CA)

## THE GOLDEN SQUARE MILE

A project by Deanna Bowen

**FEBRUARY 21 - APRIL 13, 2024**

Organized by Michèle Thériault

This project was made possible by the Leonard & Bina Ellen Program in Support of Artistic Production

A discussion with the artist followed by a reception will take place on Wednesday, March 20, 2024.

[The Golden Square Mile](#) is accompanied by a series of public events addressing issues raised in the exhibition. For more information on the exhibition and our calendar of activities, visit our website and follow us on social media.

### Press contact

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Promotional images: [The Golden Square Mile](#)

### GALLERY HOURS

We are open from noon to 6 pm from Tuesday to Friday and noon to 5 pm on Saturdays.

### ACTIVITIES

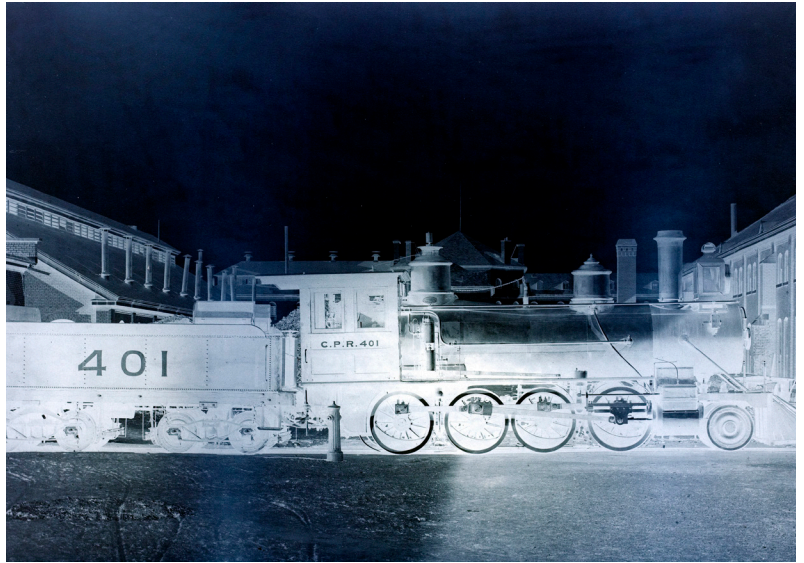
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### SOCIAL MEDIA

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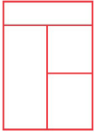
**MONTREAL, QC, February 21st, 2024** — Deanna Bowen's projects are ontologically connected, site-specific and dependent on the regional histories of their host gallery. Developed specifically for the Leonard & Bina Ellen Art Gallery, *The Golden Square Mile* follows the socio-economic connections within the Anglo-Montrealer community further addressed and exposed in *The Black Canadians (after Cooke)*, the monumental work on the facade of the National Gallery of Canada until August 2024.

The Anglo-Montrealer community reaped the benefits of Queen Victoria's annexation and industrialization of Canada in the 19th century. They were bank board members, railway builders, politicians, scholars, and other wealthy citizens who circulated in a social network that defined and built the propagandist cultural narrative of Empire by creating the Royal Canadian Academy of Arts, the Royal Society of Canada, the National Gallery of Canada, the Art Association of Montreal, and the Redpath and McCord museums, among others. Montreal's Golden Square Mile was home to many of these wealthy, influential people and their legacy has left many traces.

Bowen proposes constellations of photographs as well as videos that address the embedded history of slavery and minstrelsy, of the Canadian Pacific Railway, of Black railway porters, of the introduction of jazz, and of the architecture and familial histories of the Golden Square Mile using as a framework the genealogy of her own family. Together they tell a bigger story about the genocidal impacts of Anglophone White supremacy, colonial extraction, the railway, slavery, servitude, ridicule, and wealth.

[Read more](#)

Image: Deanna Bowen, *William Notman Builder's Photograph of CPR Steam Locomotive No 401, 1826-1891, 2022*. Courtesy of the artist



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### Biography

**Deanna Bowen** was born in 1969, in Oakland, California and is a descendant of two Alabama and Kentucky born Black Prairie pioneer families from Amber Valley and Campsie, Alberta. Bowen's family history has been the central pivot of her auto-ethnographic interdisciplinary works since the early 1990s. She makes use of a repertoire of artistic gestures in order to define the Black body and trace its presence and movement in place and time. She is a recipient of numerous grants and awards including the Scotiabank Photography Award (2021), the Governor's General Award (2020), the John Simon Guggenheim Memorial Foundation Fellowship (2016,) and the William H. Johnson Prize (2014). Her writing, interviews and art works have been published in *Canadian Art*, *The Capilano Review*, *The Black Prairie Archives*, and *Transition Magazine*. Bowen is editor of the publication *Other Places: Reflections on Media Arts in Canada* (2019). Deanna lives and works in Montreal, where she is an Assistant Professor of Intersectional Feminist and Decolonial 2D-4D Image Making and Co-Director of the Post Image Cluster at Concordia University.

Image: Deanna Bowen, *HRH the Duke of Connaught and staff, 1913, 2022*. Courtesy of the artist