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A Directors Perspective of Iconoclast Collective

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SASAH Experiential Learning Course Report and Reflection



Diyana Noory

My Role and Project Development

In February 2016, I co-founded ICONOCLAST with five of my good friends from the School for Advanced Studies in the Arts and Humanities (SASAH): Sama Al-Zanoon, Nara Monteiro, Emma Cohen, and Emily Wood.ⁱ ICON is an arts and culture collective based at Western, and it is funded by SASAH and the Arts and Humanities Students Council (AHSC). My co-founders and I had already been drawn to each other by our shared interests in art, culture, and progressive politics, and we wanted to create a community centered on these values. We were dreamers who idolized people like Tavi Gevinson of [Rookie Magazine](#), who got her start as a child fashion blogger and in turn created a platform for teenage girls to express themselves and enjoy content that is unabashedly curated for them.

Getting ICON out of our heads and off the ground was a deeply collaborative process that required long hours and encouragement. Our title as directors meant absolutely doing everything that is required to make it work, which involved much more than just choosing pretty pictures for the magazine. We could not have completed our goals individually, and it took a lot of hard work and explanations of our mission to secure funding and submissions.

At the outset, we had to decide whether we wanted to be a University Students' Council (USC) club or an AHSC departmental committee, and we ultimately decided on

the latter because it is less tightly regulated, allowing us to have a more free-flowing structure amongst our team. If we had chosen the USC route, we would have had to have a minimum number of paid members, an elected staff structure, content moderation according to USC guidelines, and other regulations to follow that would have restricted our ability to maintain our creative vision for ICON. To become an AHSC departmental committee, we had to give presentations to the council to illustrate the value of ICON and prove that it would not impose on their existing publications. Some members were concerned that we would be drawing attention away from their publications, however we demonstrated how ICON's mission is completely different so we would not be detracting from their audience.

After securing funding, we needed to spread word of our mission. We decided to create an introductory zine called "[ORIGIN](#)" to showcase the style and quality of work we were looking for. We emailed many professors and faculty communications departments to request that they share our call for submissions for our first issue. We also initiated cross-club promotion with relevant groups, shared ICON with any artist we met, and even presented to our lecture halls to tell our classmates about it. Insofar as social media, we built a following on Facebook and used the internet to find artists and directly encourage them to send us their work. We did not have an advertising budget, so all of our growth was organic and based on our efforts in manually sharing our posts with our followers and other online groups like Facebook social pages and the [UWO subreddit](#).

Initially, all five of us worked on logistics and direction, but since it got difficult to delegate tasks this way we decided that Emma and Emily would take on the co-editor in

chief roles while Nara, Sama, and I would be editors. Regardless of our titles, we all put in the same amount of work: attending weekly meetings, constant communication amongst ourselves, working on design direction, managing deadlines and delegating tasks, and spending every waking moment promoting our project to ensure we had a good amount of submissions and launch party attendees. As such, for “ORIGIN” and “LAUNCH” Emma and Emily had the title of “co-editors in chief”, but after the release of “LAUNCH” in Fall 2016, they informed us that they would be leaving Western to attend Concordia University in second year. They told us they would slowly pass on their responsibilities to us, but in reality they stopped working on their responsibilities, and became unresponsive when we asked for certain documents and information regarding their correspondence with the AHSC. There was a lot of miscommunication and loose ends that we had to tie up: we were embarrassed to learn that the venue and band from the “LAUNCH” launch party had yet to be paid when we took over, and Emma and Emily had not informed us of this. It was difficult to maintain ICON’s reputation in resolving these issues while maintaining professionalism towards our former colleagues, and this was a learning experience in what it is like to work on a big project with people who you consider your friends. There had been other issues with Emma and Emily taking credit for founding ICON on their own in the “ORIGIN” editors’ letter, and when they went on Radio Western to promote our collective. In fact, we had all discussed starting ICON together as co-founders while at The Wave in February 2016. The only distinction between their position and ours was they took on more of the logistic work while we focused on promotion and editing.

When Nara, Sama, and I continued ICON in 2017, we grew our team by creating application forms and conducting interviews with candidates. Over time, we brought on an Events Coordinator, Events Staff, more Graphic Designers, a Web Designer, a Staff Photographer, and a Music Coordinator. We strengthened our team dynamic by organizing casual social events,ⁱⁱ and attending other campus events together to highlight ICON's presence and to spend time together.ⁱⁱⁱ As directors, we had to keep our team members motivated and accountable to our collaborative volunteer project. To do so, we had to build ICON's value to the point where the people who applied for our staff positions were passionate about helping out. In situations where their performance was lacking, we communicated the issues with them or stepped in as needed according to our skillsets; I worked on social media often when our staff member was not doing enough to build our presence, and Sama was quick to fix graphic design issues as needed, eventually taking on a title as Director of Graphic Design.

Beyond the magazine itself, ICON's directors worked on event planning, including finding a venue, coordinating with performers, and of course promoting the event. I played a hand in finding local performers and making sure that we set aside money in our budget to pay them. Furthermore, I applied my knowledge as a London local to seek out cool venues like Filthy Revena, Forbidden City (a Chinese restaurant with an empty upper level and dumplings for sale during the event), and my musician friend's loft which includes a rooftop patio and a perfect nook for a band to perform in. Our events team worked around each issue's theme to create unique décor, including a [photobooth](#) where we set up my camera on a tripod for our guests to take photos of themselves. I also brought Alex Lam^{iv} onto our team as our staff photographer, and he

documented our events beautifully (our new photographers Fayadh Ahmed and Jesse Xu have taken over his position since he graduated). I further suggested we leave a [disposable camera](#) out at our events for our guests to take photos with, and I took [film photos](#) on my own camera as well. We promoted the event in the same way we promoted our call for submissions, in addition to creating posters to display. Since our launch parties, we have expanded to do art showings in conjunction with the Visual Arts Students' Association and [Museum of Western Artists](#), as well as an upcoming podcast and a recent [publishing workshop](#) with a lot of other campus publications where I gave a presentation on freelance journalism.

Our directors have been very detail oriented with a cohesive vision of our collective's aesthetic. We set the bar high for design direction from the start, and I am proud of the beautiful and polished appearance of all our publications.^v Each publication begins with a brainstorming session to determine the issue's socially relevant theme, and we wrote descriptions of each theme for submissions as well as editors' letters reflecting further on the topics. Our themes were carefully selected based on issues we felt were pertinent at the time, and that we could envision translating well into a visual form. The editors' letter-writing process always began with a flurry of collective typing on a Google Doc, unsure of what would emerge from it, but within a few hours we would have created a text that encapsulates everything we want to say about the issue at hand.

When I worked on design direction, my team and I collaborated on selecting visual pieces that we wanted in the magazine and pairing them with written works. Our reference points were greatly varied, from online publications to print magazines and

photobook layouts. We would select a cover image and then provide inspiration to our graphic designers, such as suggesting title text placement and photo editing ideas. Furthermore, we would give our graphic designers page layout reference images and constructive feedback to achieve our desired look.

As ICON's culture editor, I edited cultural criticism about fashion, music, film, and more, and I curated music and video submissions for our website. I would look at Western-related hashtags and location tags on Instagram to find visual artists and send them messages to contribute their work, and whenever I attended a campus arts event I would approach musicians who have a cool sound to invite them to send us their work. Being an artist myself, I have contributed photography and writing to each issue of ICON.^{vi}

Reflection: Educational, Intellectual, and Personal Benefits

When I helped start ICON, my vision was to create a space wherein artists of all faculties working in all mediums could have a space to express themselves. We aimed to create an uncensored publication that pushes for social change and does not limit itself to faculties that are typically tied to the arts. This helped us connect with people we otherwise would not have encountered, as our contributors and team members came from many different faculties outside of the obvious ones: software engineering,

psychology, Ivey, computer science, health science, and more. Our name was drawn from my art history lecture wherein I discussed about iconoclasm within the art world. In our case, we wished to make changes within the often “corporate” culture at Western and create a progressive space for uninhibited artistic expression. I have been thrilled by how supportive SASAH and the AHSC have been, particularly Dr. Joel Faflak and Jennifer Tramble, as well as the great feedback about our work from our contributors, team members, and readers.^{vii} I never imagined I would have the opportunity to take on an entirely self-directed creative venture during university, but it has been experiential learning through projects like this that have taught me things I could never learn through lectures alone.

My experience with ICON has given me an incredible range of skills and connections. I learned how to effectively communicate my ideological goals in a tangible format, rally a team and get things done, strategically market projects and events, edit visual and written content, facilitate on-campus outreach, and so much more. I have applied these skills to my current position working as the USC’s social media intern, and I hope to continue using my leadership skills in my future positions, including during my law career. I wrote about ICON in my law school application personal statement, since it has been one of the most life-changing experiences for me in many ways, and I could genuinely reflect on it in my writing. Below is an excerpt from my personal statement:

I co-founded ICONOCLAST, a Western-based arts and culture collective ... Beyond editing, I have been a part of building ICONOCLAST's brand and refining our voice: we encourage uninhibited expression in any artistic medium. I have spent countless hours working on budgeting and raising over \$10 000 in grant funding, hiring

volunteer staff and delegating tasks, and curating five print magazines ... Our goal is to facilitate a conversation between disparate groups by unifying creative minds at our school, which is not reputed as being conducive to the arts.

My interests in English, journalism, and law all rely on innovative thinking and concise communication. Cutting down articles with thousands of words has been rigorous training that has proven to be essential even for writing this very statement. I have sifted through redundant cultural theory and dense literature to pick out key points, not far removed from cases that span hundreds of pages. Additionally, my work in other fields has often been social justice oriented. At its core, being a lawyer means having a voice and lending one to others: no matter an individual's complexities, the democratic legal system exists to hear each person on an equal platform.

Writing alone is not enough to satisfy my desire to make an impact in the world; I wish to learn more about its practical application in the field of law. Thus far, as a journalist I have used my skills to share the work of artists who I believe in. My next goal is to build a solid understanding of the legal aspects of creating and distributing art. During law school I will volunteer to provide artists with legal advice, and as a practicing lawyer I will negotiate fair contracts and protect copyright. I would like to explore Western's Entertainment Law course, and I hope to learn more about intellectual property. Within every area of business, legal cases are the nucleus of social change as they challenge perspectives and unravel prejudices in the pursuit of justice. Language's transformative property is what drives this perceptual

evolution, revealing the different facets of any story and persuading the most steadfast listeners.

The key aspects of leadership development and communications experience that I have gained through ICON can be applied to any of my future pursuits. In recruiting, interviewing, and managing staff, I have learned how to keep people accountable and provide support to create a positive team environment. My interpersonal skills and confidence have grown as I have become more comfortable with speaking to crowds and approaching strangers to suggest collaborations. I have built my project management skills by setting and meeting publication deadlines, as well as maintaining quality control in our publications. I applied and improved the editing skills I have gained through my educational and freelance writing experience to polish the text in our publications, and I have learned how to curate visual content. I have learned how to strategically scout talent, as I have discovered student artists and writers online and in person and encouraged them to submit work or apply for staff positions. As discussed earlier, I also picked up a lot of marketing skills which directly lead to my employment doing communications work for the London Muslim Mosque and later as the USC's social media intern, which has been an excellent learning and networking opportunity. Throughout all of this, it has been crucial to work on my problem-solving skills. We have had a lot of hurdles to deal with, from issues with printing, budgeting, team members not showing up, and work that is not up to par with our quality standards. In these cases, we have had to be flexible to adapt to changing circumstances and pick up slack where needed to ensure we achieve optimal results.

The best part of ICON is the artistic community that we have brought together at Western. This was the reason I got involved with it to begin with; all the other benefits in terms of personal and professional development have just been great side benefits. When I stayed in my hometown of London for university instead of moving to Toronto, I was worried I would not find “my people” (in retrospect this was silly, considering Western has a population of about 30,000 students). However, this was far from the truth – through my program and extracurricular involvement, particularly ICON, I have connected with individuals who have inspired me to enjoy new things and improve my skills in every area of my life.

Starting ICON has been one of the best decisions I’ve ever made, providing me with unmatched learning experiences and enhancing my university life more than I ever expected. The euphoria that I experience at our publication launch parties^{viii} is unmatched as I see art lovers pore over the culmination of our collaborative art piece. After all the hard work that goes into making sure we have enough content and that we meet publication deadlines, the launch parties are always a reminder that people appreciate our work. It is always humbling to overhear people talking about ICON and to be able to jump in proudly and tell them: “That’s my team”! I have faith that the team we have brought on to carry on ICON’s legacy will continue doing amazing work, and I look forward to seeing our collective continue to enhance Western’s arts community.

Appendix

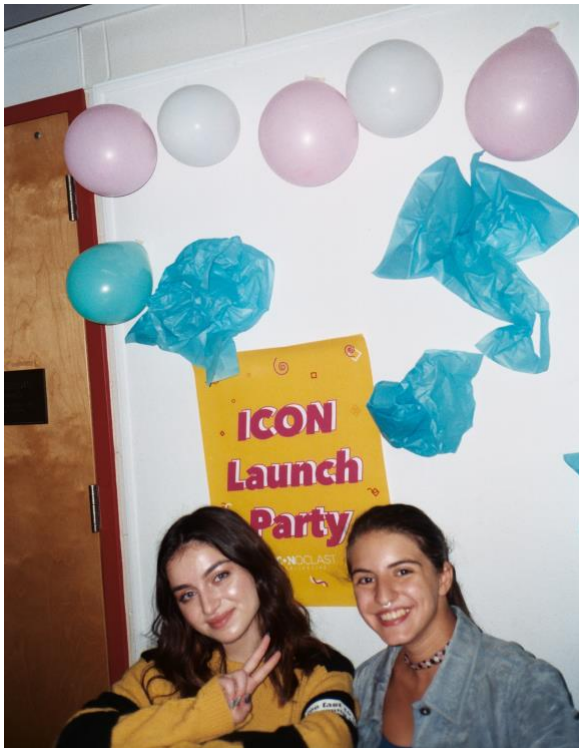
ⁱ Our very first team meeting in early 2016, along with our Social Media coordinator Rebecca McLaren and our Finance coordinator Emily Dolan // Our first contributors' meeting in 2016, where we invited Western students to learn about ICON // Group photo of our original 2016 team by Savanna Lee



ii Our team at a November 2017 staff social.



iii Nara and I at an ICON booth at Arts and Humanities faculty day in September 2017.



Sama and Nara photographed by me at an ICON booth at [Nuit Violette](#), a USC Public Arts Commission event, in October 2017.



Sama and I at Radio Western, discussing our position as directors of ICON for a segment titled "All Women's Voices". We talked about our experience as racialized women building empowerment through our leadership positions as editors.

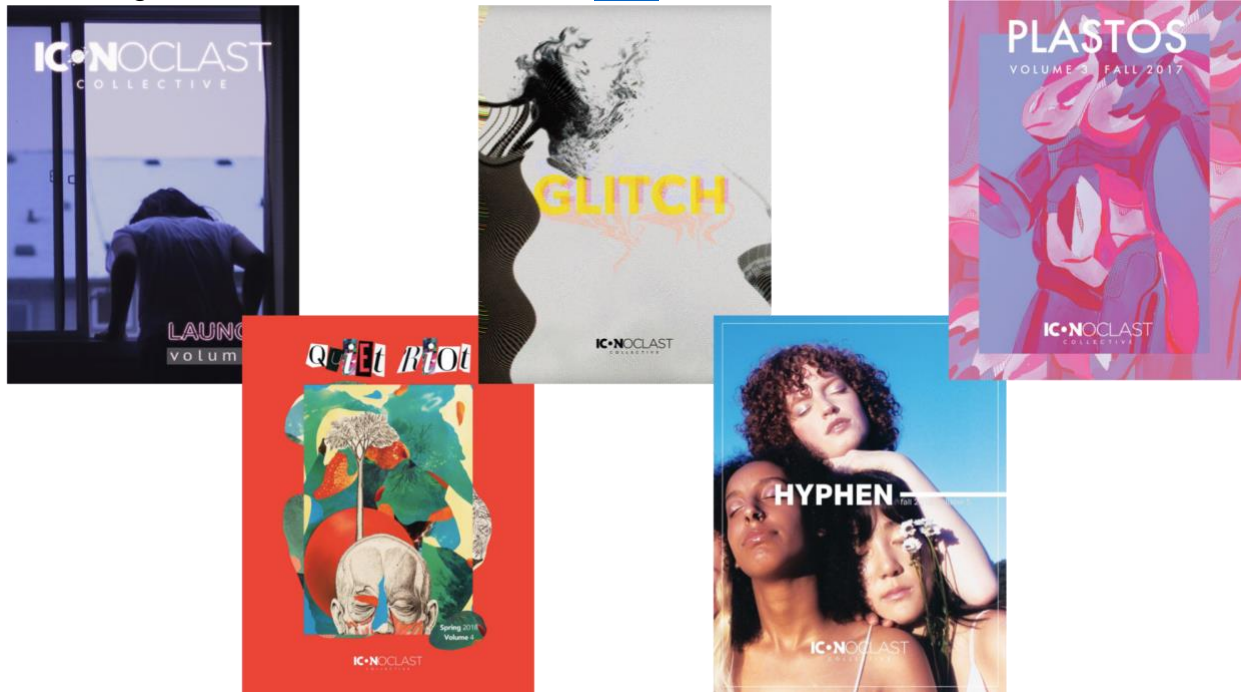


^{iv} Alex's [reflections](#) on being involved with ICONOCLAST:

“I am Alexander, a fourth year Popular Music Studies student and a contributing artist for ICONOCLAST. For the past two years I have indulged myself in music and portrait photography. I owe a lot of my early experiences to my high school photography class. I still remember extracting rolls into cylinder containers in a closed black bag, relying on my sense of touch. Then spending hours in the darkroom, exposing negatives into physical photographs. It was the contact and dedicated labor that brought photos to life. Photography has been my personal meaning making process of the world. My goal with photography is to translate and encapsulate real time experiences in stop motion resulting in a form of storytelling. I focus most of my work with music because I love music and it has something that I have never had to second-guess. As a musician first, I have approached cameras like playing another instrument. When shooting, I feel more connected with the members performing due to the awareness of song structure, lyrical climax and physical movement. In every song I am looking for windows of time between notes or lyrics to capture the musicians in their element. Live music has always been one of my favourite things in the world. To see musicians performing songs written from the heart, and for me to photograph these events, I am simply just an observer who shares the love and passion. Photography has brought only good things to my life, whether it be opportunities, friends, memories, and most importantly a subject to fulfill passion.

I'd like to thank ICONOCLAST for being a place for me to grow, connect and learn. My contributing work consists of portraits, which have allowed me to expand my subject areas, pushing through creative comfort zones while feeling the support of other creators at UWO. These publications are not just story tellers but story simulators. A collection of thoughts that may exist in real time or only in one's mind. We all have stories to share or something to say, and we can only express them in our own way. Art is a base for community, not competition. I am glad I have invested myself in contributing to Iconoclast.”

v Our magazine covers. Read each issue [here](#).



vi My work featured in various issues of ICON.



This piece was in part inspired by my artist statement for "[Borders](#)", which was on display at our fourth year seminar's /ruts/ [exhibition](#)

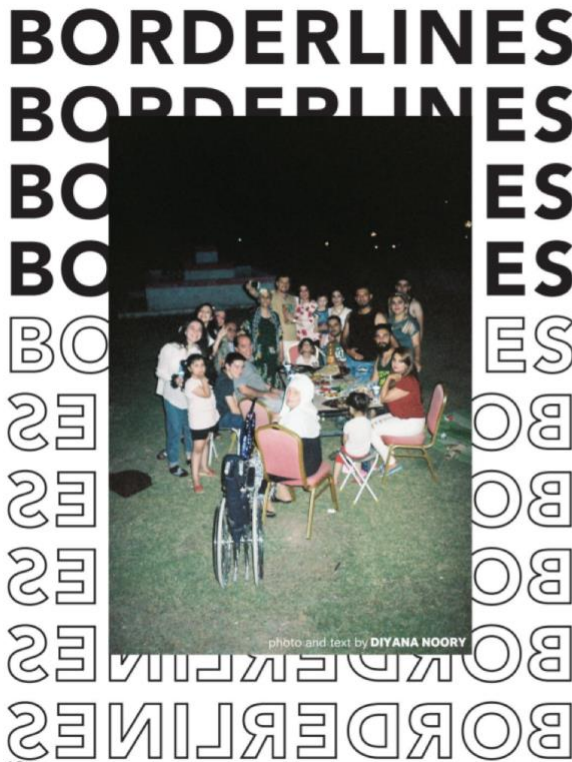


photo and text by **DIYANA NOORY**

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Prior to my late high school years, I had accustomed myself to accepting the invisibility of Kurdish people. I simply told others that I was Arabic or Middle Eastern instead of specifically Kurdish. Since learning more about my ethnic background, I've grappled with questions of nationalism and belonging as a member of the Kurdish-Iraq diaspora.

On one hand, I feel resentment towards the establishment of the Sykes-Picot agreement and its implications on Middle Eastern groups' relations. It scattered the Kurdish with no land to call our own, and it created tensions among diverse groups who had mostly been living peacefully. On the other, I feel uncomfortable when I consider the imperialist implications of borders and their status as a prerequisite to respecting a population.

Our ethnocentric education system does not do justice to Iraq, a country with great potential. I did not learn of the Sykes-Picot agreement until I researched it myself because Canadian schools teach a skewed version of history and current events. I remember questioning my ancient civilizations teacher as to why we did not learn more about the Middle East, which he told us was the "cradle of civilization" during Mesopotamian times. His reply was that Ancient Greece and Rome are "more relevant" to us as Canadians. It's no surprise that many people aren't aware of the socio-political environment in different Middle Eastern regions, let alone the existence of Kurdish people.

This summer, I visited Kurdistan for the first time. I was struck by the lack of Iraq flags—border politics aside, the Kurdish region is proudly autonomous. I empathize with the Kurdish refusal to acknowledge the Iraqi flag, which Saddam Hussein modified to include the *takbir* (the phrase "Allahu akbar", which means "God is great" in Arabic) in what is allegedly his own handwriting. Hussein committed many atrocities, including a genocide of Kurdish people, under the name of God. Furthermore, I'm against a threat orientation of the country's symbolism to begin with. Hussein's legacy is an extremely complicated one, though; even my Kurdish family acknowledges life in Iraq was better during his reign. For all his evils, he was lauded for trying to improve conditions in Iraq and he was wise with his national oil wealth. However, the USA used his human rights violations as an excuse for their imperialist invasions. In turn, the country's infrastructure was destroyed and it became the perfect breeding ground for ISIS to thrive.

It was fascinating to travel to a place so rich with history that is relevant to my family. Visiting Erbil (Hawler in Kurdish), the capital of Iraq Kurdistan, was particularly eye-opening – it emblemizes Kurdistan's status as a rapidly growing haven in the midst of a warzone. While some investors stuck around despite the threat of ISIS taking Mosul nearby and oil prices falling, others abandoned half-finished buildings which stand in stark juxtaposition to well-established neighbourhoods.

Although I knew Kurdistan had been better off than the rest of Iraq during the post-Hussein era, I still had preconceptions of the region based on my experiences

in other Middle Eastern countries. Despite the annual snowfall, even their mountain roasts are infinitely better maintained than ours in Canada. Kurdish people's pride in their region is reflected by their cleanliness and maintenance of green spaces in a dry landscape. In the ancient Citadel of Erbil, I felt lost in time in a historical place where I could imagine past lives quite vividly. The textile museum located there provided a snapshot of traditional Kurdish ways of life that are not too far in the past for my parents, who recognized tools on display that were present in their own households.

Anna Suraka in Sulaymaniyah was the former headquarters of the Mukhabarat, Hussein's intelligence agency, until it was liberated by Kurdish Peshmerga fighters in the early 1990s. Under Hussein's command, Baathist authorities tortured, sexually abused, and executed scores of Kurdish prisoners. Visiting this museum was a chilling and devastating experience as I read disembodied final words and stood on prison cell floors still stained by blood. In the dark upper levels, the sound of silence was a cacophonous one, and I felt ashamed for gasping when I shined my flashlight on a prisoner statue sitting by my feet on the stairs. The outside of the museum is bordered by military tanks and trucks that were used to transport the prisoners, many of whom died during the journey. Close by is a café converted from the mess hall that Baathists used to enjoy, freshly renovated inside but still hauntingly guarded by its original metal doors.

The Al-Anfal memorial includes a hall lined with 180 000 mirror shards that represent the estimated number of Kurds killed by Hussein, and there are 4500 ceiling lights that represent the number of destroyed Kurdish villages. My father, normally talkative, was silent as he looked closely at pictures of the 1991 Kurdish Exodus to locate photos of himself and his family; their own photos were lost due to relocating multiple times. He didn't end up spotting any, but he recognized one of his old friends. I held back tears while reading messages the prisoners had left behind on the walls, but I broke down when I entered the hall of Peshmerga martyrs in the fight against ISIS. Being confronted by so many faces and names was both overwhelming and inspiring. Anna Suraka commemorates past and present injustice against Kurdish people, but it also highlights their resilience even in the most hopeless situations.

My family has been scattered all over the globe because of the political situation in Iraq. Although I've been blessed with the opportunity to travel worldwide to visit them, it is always heartbreaking to part ways and hear someone like my aunt crying over not being able to spend more time with us because of the war. Imperialism sinks its teeth into our narratives in infinitely painful ways, destroying the homeland and then turning away those who seek refuge. To this day, marginalized peoples like the Kurdish strive for any rays of light they can find, whether at the end of a tunnel or outside of a cave like King Mahmud's hideout. Even when the truth is concealed, enlightenment is within reach for anyone with an internet connection and an open mind. I remain humbled by my privilege growing up white passing in a relatively safe country and inspired by my family and ancestors' resilience.

11

ON CONSUMER CULTURE AND FRANK OCEAN'S ARTISTRY

WORDS AND ILLUSTRATION
BY DIYANA NOORY



Frank Ocean took his sweet ass time preparing *Endless* (which was visually similar to a preceding mysterious livestream), *Blonde*, and the *Boys Don't Cry* magazine. With only one full-length album to his name, he's managed to remain on everyone's radar even after disappearing on social media, save Tumblr, and hiding from the press. Ocean's work thus far has been breathtaking, and as such keeps his fans clinging breathlessly for more.

Four years after the drop of Grammy-winning *Channel Orange*, anticipation for new Ocean music reached a fever pitch. Ocean's admirers were presented with scraps of information that were combed over as carefully as hieroglyphs on archeological discoveries, desperate for a clue as to when another musical package would be delivered. We found ourselves desensitized to potential release dates as so many came and went without a word from Ocean or his team, and the hype escalated to unfathomable levels.

When *Blonde* finally dropped on August 20, 2016, house parties turned into listening parties – Ocean fans dropped everything to soak in the music. While music fans collectively lost their shit, Ocean himself seemed as nonchalant as can be in his initial blog post announcement. *Endless* and the livestream on Ocean's website solidified how he wants us to enjoy his music; it should be an immersive sensory experience as opposed to background noise, and we should respect an artist's creative space and privacy. Sonically, lyrically, and conceptually the

album draws in its audience and doesn't expect them to leave until it has shared all of its stories.

Ocean complied with modern music marketing schemes whilst simultaneously subverting them. Pop-up stores have been popular among musicians lately – note Kanye West opened a bunch internationally this weekend as well – and sure enough *Boys Don't Cry* pop-up stores appeared in only four cities to coincide with the release of *Blonde*. Although the 360-page magazine and exclusive CD track list were given away for free, Ocean raked in profit by selling anticipation and mystery and his album was released as an Apple Music exclusive.

Our consumerist culture has been conditioned to expect instant gratification, so when Ocean took his time with his projects listeners displayed a sense of entitlement. Even the memes that have been shared over the past few years reveal how demanding we've become, despite the fact that artists do not owe us anything. Measuring time just became a countdown to the unknown date when Ocean would quench our thirst for new tunes. Expectations escalated into an alternate, unreachable realm and many listeners approached listening to the album with a sense of hastiness – "oh shit, FINALLY, let's listen to this now". People casually consumed to something that an artist has put their whole heart into, and if it didn't meet their impossible expectations for such a brilliant musician they took it personally.

Our addictive relationship with media can be toxic. We constantly crave new content despite the fact that we are constantly being provided with a new stream of visuals and audio. We scroll past masterpieces on our Instagram feeds after sparing milliseconds to double tap. We consistently turn to art to fill an unidentifiable void in our lives – or to add to the beauty of our lives, depending on what your outlook is. Ocean's music usually arrives at points of high tension in my life, yet I don't associate it with negativity.

Total absorption into his work, whether it be immersing myself in his videos or looping the audio as I work, provides a vital sense of comfort with his smooth vocals wrangling in my scattered thoughts.

Is *Blonde* a timeless album? Time will tell. It took time to create this work, and it takes time to appreciate it. Judging an album that took four years to create by four second snippets or through a four-minute post-listening reflection session is an injustice to the artist. Ocean is the type of artist that makes you focus with all of your energy to understand him. You'll need to devote 45 minutes to patiently watch his visual album sprinkled with silence and slowly developing sequences, or he'll make you squint at the tiny caps lock text he uses to convey important messages.

There will never be another *Channel Orange*. There will only be *Blonde*; this "I miss the old Kanye Frank" rhetoric is played out. The latter album is distinctly more experimental than Ocean's debut, so of course any mainstream music fans he drew in with *Orange* may be taken aback by the distinctive mood presented by his latest release. When Ocean gave us our beloved *Channel Orange*, he also told us who he loves. He "wanted to create worlds that were rosier than [his]. [He] tried to channel overwhelming emotions", so he channeled *Orange*. With *Blonde*, he gave us a poem titled "Boyfriend" in his magazine that further explores his emotions and his queerness. With his latest release, Ocean presented a multimedia platter of varied tastes and complex ingredients. No matter how long it takes for us to hear his music, Ocean's art grows with us and in his new album he has proven his ability to create a diverse body of work. Like the visionary he is, he created great art inspired by his personal experience and made it a part of our experience as well.



photos by **DIYANA NOORY**

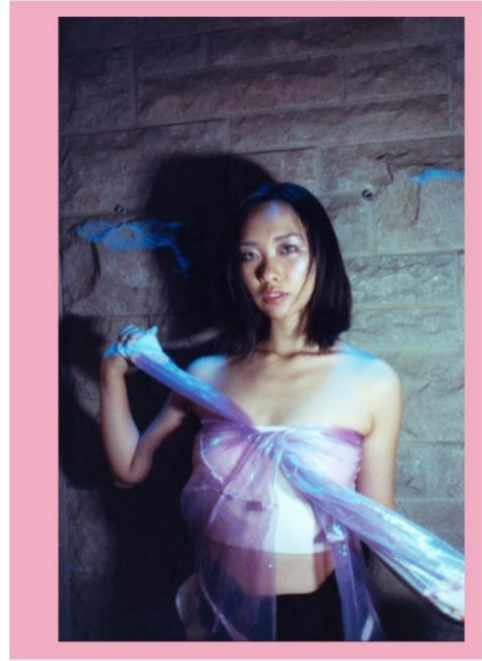
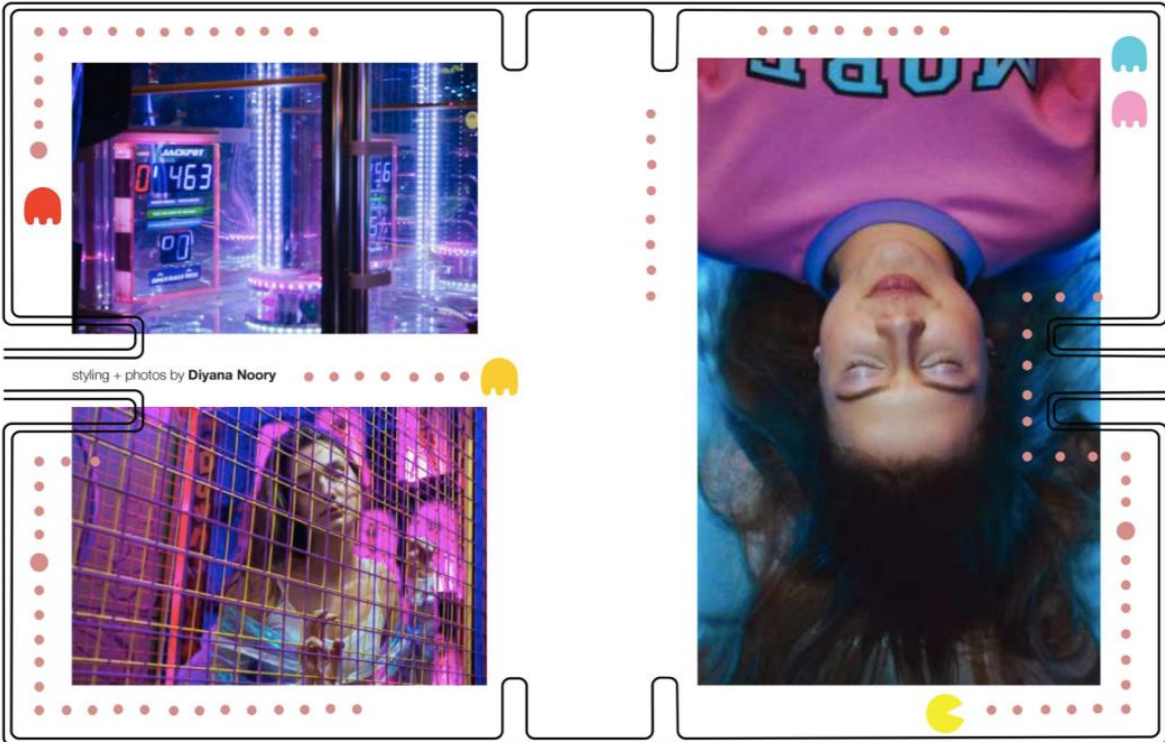


photo by **DIYANA NOORY**



styling + photos by **Diyana Noory**

vii [Facebook](#) reviews about ICON



Savanna Lillian recommends Iconoclast Collective UWO.

April 15 at 8:04 PM · 🌐

super easy process, cooperative and dope iconoclast team!!



Becca Serena recommends Iconoclast Collective UWO. ...

April 17 at 10:06 AM · 🌐

Icon restored my faith in publishing my work with student publications; I'd experienced many issues with other publications altering my work or not notifying me my work had been selected! I'd almost given up when icon launched and created a safe, intellectual and stimulating publication. The editors are great!



Rebecca McLaren reviewed Iconoclast Collective UWO — 5★ ...

August 5, 2016 · 🌐

Such a great idea - Western NEEDS this! So excited to get involved and meet other creative people at the school 😊



Mina Yuan reviewed Iconoclast Collective UWO — 5★ ...

August 20, 2016 · 🌐

People behind it come from everywhere so this is the most creative and inclusive community ever!



Shauna Ruby Valchuk reviewed Iconoclast Collective UWO — 5★ ...

February 2, 2017 · 🌐

i wish 10/5 was an option. love this publication A+



Sonja Katanic reviewed Iconoclast Collective UWO — 5★ ...

November 26, 2016 · 👥

The peeps know what's up!!!! Trying to make beautiful stuff and I'm living for it. Congrats dudes!

viii Launch party photos.

Co-directors: Nara, me, and Sama at the “PLASTOS” launch party.



My friend and ICON contributor Dalla Zhao and I at the “QUIET RIOT” launch party at Forbidden City.



Me at the “GLITCH” launch party at Filthy Reberna, photographed by [Tom Hortiz](#) (Alex could not make it to this party, so I hired my friend Tom to take [photos](#) at this event).



A meta moment: me photographing my friend and ICON contributor Adam Ibrahim on [film](#), photographed by Fayadh Ahmed (contributor and current staff photographer) on film at the “PLASTOS” [launch party](#).



Nara, myself, and Sama giving farewell speeches at our last launch party as directors for the “MYTHIC” edition (Sama graduated last spring). [Photos](#) by Jesse Xu.

