Presenter Bios

Christof Migone is an artist, curator and writer. His work and research delves into language, voice, bodies, performance, intimacy, complicity, endurance. His writings have been published in Aural Cultures, S:ON, Experimental Sound & Radio, Musicworks, Radio Rethink, Semiotext(e), Angelaki, Esse, Inter, Performance Research, etc. He obtained an MFA from NSCAD in 1996 and a PhD from the Department of Performance Studies at the Tisch School of the Arts of New York University in 2007. His book Sonic Somatic: Performances of the Unsound Body will be coming out this Spring from Errant Bodies Press in Berlin. He currently lives in Toronto and is a Lecturer in the Department of Visual Studies at the University of Toronto Mississauga and the Director/Curator of the Blackwood Gallery.

Antawan I. Byrd (b. 1986) is currently a PhD student in Art History at Northwestern University (US), focusing on Modern and Contemporary art of Africa and the African Diaspora. In 2009-10 he was a US Fulbright fellow based at the Centre for Contemporary, Lagos, where he was also a curatorial assistant from 2009-2011. While based at CCA, Byrd co-organized projects such as Identity: An Imagination (2009), the first publication on video art in Nigeria and most recently All We Ever Wanted (2011), a group exhibition featuring six Nigerian women artists. Byrd was recently curatorial assistant for Moments of Beauty, a retrospective exhibition on the work of the Nigerian photographer, J.D. ‘Okhai Ojeikere at the Museum of Contemporary Art, Kiasma, Helsinki, 2011. He has held research fellowships and internships with the Philadelphia Museum of Art, the Walters Art Gallery (Baltimore) and at HIAP-Frame, Helsinki, and has participated in a variety of projects in cities ranging from Sharjah, Cairo, Bamako, Johannesburg and Cotonou. He currently lives in Chicago.

Swapnaa Tamhane is an artist and curator currently working towards an exhibition at Museum Abteiberg, Mönchengladbach, centred around her research on artist, Rummana Hussain (1952-99). Tamhane was a Project Editor at Phaidon Press, London, (2002-06) working with contemporary art and design titles, and following was Assistant Curator at The Power Plant, Toronto (2007-08). She has been exhibiting since 2009 in Delhi (Galley Seven Art), Bangalore (KHOJ @1 Shanthi Road Residency) and Toronto (Launch Projects, Contact Photography Festival).

Ambereen Siddiqui is the Executive Director at SAVAC (South Asian Visual Arts Centre). Born in Toronto, and raised in Karachi, she returned to attend the joint Art and Art History program at the University of Toronto and Sheridan College. As an artist she works across media to include, video, animation and photography. She received her MFA from the Rhode Island School of Design this past June, and her work was shown most recently at Pleasure Dome, Niagara Arts Centre and Museum London. She is currently working on a range of programs for SAVAC, including exhibitions, screenings, professional development workshops and community outreach.
**Torontonians**

The Torontonians are a Toronto-wide art collective, soon to include the whole world. We create performance, interview shop owners, give lectures, make videos, dance on the street, start fights with drunk guys, take photographs, draw penises, check cell phones, sing songs, play cellos, draw bunnies, take the TTC, ride bikes and do volunteer hours.

**Vesna Krstich** is an art critic and independent curator, who teaches at Upper Canada College in Toronto. She holds a BA in Art History from York University and a MA in Art History from the Courtauld Institute of Art in London, where she specialized in Contemporary Art. Her research focuses on the intersection between participatory art and pedagogy from 1960 onwards. She has published in Parachute, C Magazine, Art Papers, Canadian Art and Curator: The Museum Journal, among others. She is currently based in London, England where she is conducting research on British Conceptual artist Stephen Willats as part of research grant from the Canada Council for the Arts.

**Wanda Nanibush** is an Anishnawbe-kwe curator, writer, and media artist. She is finishing her Masters at University of Toronto and is the Executive Director of the Association for Native Development in the Performing & Visual Arts. As a curator, her work has largely concentrated on re-contextualizing Indigenous time-based media and performance art to examine the underlying philosophical complexity of the work, as well as rethinking how culture and identity are framed by contemporary artistic discourses. Nanibush has published in FUSE magazine, Literary Review of Canada and in the book: *This is an Honour Song: Twenty Years Since the Blockades*.

**Jimena Ortuzar** is a doctoral student at the Centre for Drama, Theatre and Performance Studies and the Centre for Diaspora and Transnational Studies at the University of Toronto. She received her MA from Tisch School of the Arts/NYU where she earned the Leigh George Odom Memorial Award for Distinguished Masters Student. She has collaborated in various theatre, performance and video art projects in Toronto and New York City and her short film *Pinochet’s Trial* has circulated numerous festivals in Toronto, San Francisco and Brussels, Belgium. Her professional experience includes labour relations and human rights for the Canadian Union of Public Employees.

**Amish Morrell** is Editor of C Magazine, a quarterly journal on contemporary international art, and Special Lecturer in Visual Studies at the University of Toronto Mississauga. He has written for publications including Art Papers, Ciel Variable, Fuse Magazine, History of Photography and Prefix Photo. His curatorial projects include The Frontier is Here, an exhibition of works by contemporary Canadian and international artists that explore landscape and identity, and Nightwalks with Teenagers, a collaborative project to produce new artworks that investigate walking as aesthetic practice, produced by Mammalian Diving Reflex. He recently edited The Anti-Catalogue (The Model, 2010), a book on contemporary artists collectives, and is published in Byproduct: on the excess of embedded art practices (YYZBooks, 2010), edited by Marisa Jahn.
**Stephanie Springgay** is an Assistant Professor in the Department of Curriculum, Teaching, and Learning at the Ontario Institute for Studies in Education at the University of Toronto, where she teaches courses focused on arts education, cultural studies, and curriculum studies. Her research focuses on how cultural production (films, performances, contemporary art practices) create pedagogical spaces that facilitate, invite, and demand “unlearning” as a site of creative resistance. Currently she is working on two interrelated Social Sciences and Humanities Research Council of Canada (SSHRC) grants on relational and interventionist art practices, and on the ‘pedagogical turn’ in contemporary art and art education. She has published widely in academic journals and is the co-editor of the book *M/othering a Bodied Curriculum: Theories and Practices of Relational Teaching* University of Toronto Press, with Debra Freedman; is the co-editor of *Curriculum and the Cultural Body*, Peter Lang with Debra Freedman; and the author of *Body Knowledge and Curriculum: Pedagogies of Touch in Youth and Visual Culture*, Peter Lang.

**Emelie Chhangur** is an artist and award winning curator and writer based in Toronto, where she works as the Assistant Director/Curator of the AGYU. Over the past decade, she has developed an experimental curatorial practice in collaboration with artists. Recent projects (2011) include The Awakening, a three-year multi-faceted participatory performance with Panamanian artist Humberto Vélez and the Centre for Incidental Activisms (CIA), a radical proposition of gallery “in-reach,” where participatory, activist, and research-based practices were emphasized over conventional methods of exhibition display. Chhangur has published a number of texts, which follow the principles and strategies of the artists she works with, most recently (2011) the hybrid screen-play/curatorial text Oliver Husain: Mechanisms at Play, and the relational text/diary Walking into and along-side Diane Borsato’s Walking Studio.

**Jess Dobkin’s** performances, artist’s talks and workshops are presented internationally at museums, galleries, theatres, universities and in public spaces. She creates innovative live and video solo performances, as well as multiple artist productions. Jess has presented as a Visiting Artist at numerous universities and taught as a Sessional Lecturer at the University of Toronto and OCAD University. Currently she is Guest Curator of Harbourfront Centre’s 2011-2012 HATCH season and a Fellow at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto. She is also a collective member of 7a*11d, which produces a biennial international performance art festival. For more about her work visit: jessdobkin.com.

**Jorge Lucero** is an artist who's teaching practice is his creative practice. He is currently an Assistant Professor of Art Education at The University of Illinois in Urbana-Champaign. Strongly identifying as a first generation Mexican-American who was born and raised in Chicago, Jorge looks forward to how his perpetually in-flux identity is reinvented daily by the encounters he has with other individuals. Jorge's current research is concerned with the interactions between contemporary art practices that have a distinctly pedagogical character (such as performance, participatory, and conceptual art) and how those modes of operation propose alternative approaches to learning, relationships, ethics, spirituality, generativity, and
civic engagement. Jorge and Maribel Lucero co-construct a life with their four highly sensitive and generous children in Champaign, IL.

Kim Simon has been active as an arts writer and curator for over 15 years, she is currently curator at Gallery TPW in Toronto. Founded in 1980 as a non-profit venue for photographic practices, TPW is committed to a media-specific but expanded mandate, addressing the vital role that images play in contemporary culture and exploring the exchange between photography, new technologies and time-based media. Within the context of TPW, for the last few years Simon's particular curatorial research investigates an ethics of viewing in relation to the aesthetics of troubling images, within the context of pedagogical and journalistic turns in contemporary art. Alongside exhibitions at TPW, Simon continues to develop two extended programs, "You Had To Be There" - an event and performance series looking at the relation between liveness and images, and "This is Not a Blog" - an intimate series of discussions on culture. In addition to TPW, Simon writes and curates independently for other institutions. Recent work includes the presentation of a performative, community-based, public site work by Canadian artist and activist Reena Katz, and publishing on the work of Quebec artists Diane Landry and Karilee Fuglem. In 2006, Simon also curated a section of the inaugural Nuit Blanche Toronto, a city-wide 12 hour public art event.