



HAMILTON ARTISTS INC.

Dear Members of Hamilton Artists Inc.,

This package is provided to help you prepare for the 2018 Annual General Meeting.

The following documents are included:

Minutes from the 2017 AGM

Board Application: Bojana Videkanic

Board Application: Alejandro Tamayo

Board Application: David Perrett

Board Application: Sally McKay

Board Application: Christopher McLeod

Board Application: Clay McCann

Please take a few moments to review these documents in preparation for voting at the AGM on December 1, 2018.

Thank you!

A handwritten signature in black ink that reads "Sally McKay". The signature is written in a cursive style and is enclosed in a light gray rectangular box.

Sally McKay  
Board Co-chair

**Hamilton Artists Inc.  
Annual General Meeting  
Saturday November 25th, 2017  
Hamilton Artists Inc., 155 James Street North  
6PM**

**Minutes**

Board: Taien Ng-Chan, Mary Porter, Heather Kanabe, Kelly Drennan, Karen Schulman Dupuis, Kaylyn Roloson, Mark Prier, Alex Hartstone

Staff: Jessica Vellenga, Caitlin Sutherland

Members: To be added

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- 1) Meeting called to order at 6:20pm.
  - 2) Approval of Agenda: Karen Schulman Dupuis moved to approve agenda. Gerten Basom seconded.
  - 3) Approval of Minutes from AGM 2016: Motion to approve minutes made by Kelly Drennan, seconded by Heather Kanabe.
  - 4) Confirmation of the slate of Board of Directors: It was moved to approve the confirmation of board members by Simone Sciascetti, and seconded by Chris Erskine.
  - 5) Chair's Report:  
Annual Report submitted
    - a) Strategic Planning update  
Taien thanked volunteers and members for their continued support and announced her exit as Chair of the Board of Directors, welcoming Mary Porter as incoming Co-Chair starting in January 2018. Taien reported on the development of The Inc.'s Strategic Plan, which will unfold over the next five years. It was identified by consultant Heather Graham that there is a need to strengthen the diversity and inclusivity in The Inc.'s membership, programming, and community outreach.
    - b) New Committee – Approval to become Standing Committee: It was moved by Taien Ng-Chan to approve the Standing Committee and seconded by Heather Kanabe.
  - 6) Executive Director's Report:  
Annual Report submitted  
Jessica Vellenga thanked the Board of Directors, volunteers, and staff for their support and commitment to The Inc. She reported on a variety of accomplishments for The Inc. including an increase in operational and programming revenue from: Ontario Arts Council, Canada Council for the Arts, City of Hamilton, Incite Foundation, Hamilton Community Foundation, and sponsors the Cotton Factory and Mohawk College. Jessica iterated that The Inc. has been reclassified to a service organization by Municipal Property Assessment Corporation—a significant victory in terms of finance. Looking ahead, Jessica shared The Inc.'s ambitions and goals which focus on developing practices and policies of equity and inclusivity, with assistance from the New Committee, Strategic Plan, and increased community engagement.
  - 7) Programming Director's Report  
Annual Report submitted  
Caitlin Sutherland reported that exhibitions and public programming initiatives continued to expand over the past year, evidenced by an increase in community participation and partnerships. She continued by outlining a few spectacular initiatives and highlighted that The Inc. has continued to build upon public programming through various outreach platforms which have allowed for stronger in-house programming. Caitlin reported that this year saw the launch of a new series of regular professional development workshops in partnership with the Hamilton Arts Council, which will continue into 2018.

8) Committee Reports

**8.1 Special Events and Merchandising:**  
Annual Report submitted

Kaylyn Roloson reported that the Special Events and Merchandising Committee launched new merchandise along with hosting numerous successful events for The Inc. Major events included: Inc. Squared, Spring CraftMart, Winter CraftMart, and SWARM. In addition, artist Hazel Meyer created limited edition canvas tote bags for sale at The Inc. Kaylyn thanked committee members for their continued support.

**8.2 Communications and Membership Outreach**  
Annual Report submitted

Karen Schulman Dupuis reported on progress made by the Communications and Membership Outreach Committee highlighting The Inc. has a significant social media audience which has been experience consistent growth across all three platforms (Twitter, Facebook, Instagram). Karen indicated that social media numbers are strong and data can be used to support future sponsorship and partnership opportunities.

9) Financial Report

**9.1 Presentation of 2015/16 Audited Financial Statements**  
Annual Report submitted

Heather Kanabe presented the 2015/16 Audited Financial Statements.

**9.2 Approval of 2015/16 Audited Financial Statements**

It was moved by Chris Erskine to approve the 2015/16 Audited Financial Statements and was seconded by Mary Porter.

**9.3 Presentation of 2016/17 Unaudited Financial Statements:**  
Annual Report submitted

Heather Kanabe presented the 2016/17 Unaudited Financial Statements.

**9.4 Approval of 2016/17 Unaudited Financial Statements**

Karen Schulman Dupuis motioned to approve the 2016/17 Unaudited Financial Statements. Kaylyn Roloson seconded.

**9.5 Approval to appoint Beckett Lowden Read as auditors for 2016-17:** Taien Ng-Chan moved to approve appointment of Beckett Lowden Read as auditors. Seconded by Mark Prier.

10) Other Motions

None.

11) New Business/Questions

None.

12) Adjournment

Meeting adjourned at 7:10 pm.

Hamilton Artists Inc.,  
155 James Street North,  
Hamilton ON

November 20, 2017

RE: Hamilton Artists Inc. Application for a Board Member

Dear colleagues,

I am writing this letter in order to apply for a position of the board member at Hamilton Artists Inc. Hamilton Artists Inc.'s status as a cultural and social hub, programming diversity, commitment to supporting Hamilton and region artists and art, as well as, commitment to connect Hamilton's art scene to national art institutions and networks are all qualities that I hold in high regard. My own interdisciplinary practice based in performance art, contemporary art theory and curation, as well as my experience as an art educator, administrator and volunteer, are qualities I believe can positively contribute to the development of Hamilton Artists Inc.' key goals and objectives.

As a curator, artist and an educator I have had a great privilege to work in the Canadian contemporary art field for more than 15 years. I have held various positions from gallery attendant, curator, art educator, to board member and administrator. In these various capacities I have accrued experience in arts administration, contemporary art writing, curating, education, and production. Moreover, I have also built up a network of colleagues across Canada and internationally. I believe that these various experiences can contribute to different aspects of Hamilton Artists Inc. operations. It is my hope that I would be able to contribute to aspects of programming, administration or any other field that my expertise and experience would be useful and/or needed. Another key aspect of my professional work is my commitment to politics of equity and inclusion, and more importantly to allyship with groups and members of indigenous communities as well as communities of colour, youth and immigrants. As a refugee myself, I strongly believe in respect and inclusion as the basis of any artistic and cultural work. In other words, for me art and politics are closely aligned.

Since I am a newcomer to Hamilton, I hope that my potential participation in the work of Hamilton Artists Inc. would help me integrate into the artistic community, so that I can learn from the experiences and wisdom of those who are working in the city and region for a long time. I also hope to be able to learn about the city of Hamilton more broadly, and the needs and goals of the cultural communities. Hamilton Artists Inc. is one of the key cultural hubs in the city, and it provides both artistic, cultural and socio-political work in the community. These are very important insights that I hope will help me integrate into my new home, and contribute to its growth and development.

I would be very grateful if the Board would consider my application and find it interesting enough to accept me as one of its members, as I am convinced that I would contribute in a positive and constructive way to its work. If any additional information is necessary please let me know and I will be happy to provide any clarification.

Sincerely,

A handwritten signature in black ink, appearing to read 'Bojana', with a long horizontal flourish extending to the right.

Bojana Videkanic PhD  
Assistant Professor; Associate Chair Undergraduate  
Department of Fine Arts, University of Waterloo  
200 University Ave. West  
Waterloo, Ontario, Canada  
N2L 3G1

**OR**

62 Reding Rd.  
Hamilton, ON L9G1M8  
905-304-3342

**BOJANA VIDEKANIC, PhD**  
Assistant Professor of Visual Culture  
Department of Fine Arts, University of Waterloo, Waterloo, ON  
519.888.4567 ext. 32614; bojana.videkanic@uwaterloo.ca

## EDUCATION

**2005-2013 Ph.D.**, York University, Toronto, ON Canada  
**2001-2003 M.A.**, York University, Toronto, ON Canada  
**1996-2001 B.F.A.**, Concordia University, Montreal, QC Canada

## FIELDS OF TEACHING EXPERTISE:

Theory of Contemporary Art and Visual Culture; Contemporary Performance Art; mid-20<sup>th</sup>-century Modernism; Eastern European and Yugoslav 20<sup>th</sup>-century Art History.

## OTHER PROFESSIONAL EXPERIENCE:

Curating, grant writing, arts administration, non-profit cultural sector work, non-profit cultural policy development,

## ACADEMIC POSITIONS HELD

**2016-present Associate Chair Undergraduate** Department of Fine Arts, University of Waterloo, Waterloo, ON Canada  
**2012-present Assistant Professor**, Department of Fine Arts, University of Waterloo, Waterloo, ON Canada  
**2010-2012 Lecturer (CLTA)**, Department of Fine Arts, University of Waterloo, Waterloo, ON Canada  
**2004-2010 Adjunct Lecturer**, Liberal Studies Department, OCAD University, Toronto, ON Canada

## VOLUNTEER EXPERIENCE

**2017-present** Board of Directors, *Kitchener Waterloo Art Gallery*, Kitchener, ON.  
**2013-present** Board Member, *Toronto Art Performance Collective*, Toronto, ON.

## PUBLICATIONS

### **A.) Articles (in peer-reviewed journals)**

**2016** "Yugoslav Post-War Art and Socialist Realism: An Uncomfortable Relationship," *ArtMargins: Journal of East European and Latin American Visual Culture*, June 2016.  
**2011** "Leona Drive Archive." Steven Logan and Bojana Videkanic. *Public Journal: Art, Culture, Ideas*. 43.2. pp.14-21.  
**2008-2009** "What Would Deleuze Say? Tanja Ostojic's Performances and Post Identity Thinking." *Identities: Journal for Politics, Gender, and Culture*, No. 14. 2009  
**2006** "You Pretend to Be a Canadian: Exploring the Work of Kinga Araya and Camille Turner." *Women and Environments International Magazine*, Special Issue: Crossing Boundaries: Women, Art and Community, No 72/73. November, 2006.

### **B.) Book Chapters (peer-reviewed)**

**2010** "First and Last Emperor: Representations of the President, Bodies of the Youth." *Remembering Utopia: The Culture of Everyday Life in Yugoslavia*. Ed. Breda Luthar and Maruša Pušnik, Washington D.C.: New Academia Press, Fall 2010.

### **C.) Other Publications**

### **Catalogues and Exhibition Essays**

- 2017** "Unsettling: or how to re-write history through one's body," group exhibition, Doris McCarthy Gallery, University of Toronto Scarborough, June 22-July 22 & September 5-October 21, 2017. <https://www.utoronto.ca/~dmg/html/publications/essays/videkanic.html>
- 2015** "Vessna Perunovich: Border Stitching," Catalogue Essay for Vessna Perunovich's solo exhibition, OBORO Art Centre, Montreal, QC Canada, Fall 2015.
- 2014** *Precarious Labor in Canadian Contemporary Art*, Project Catalogue, Colin Campbell and Bojana Videkanic, eds. Special Issue *Kapsula Magazine*. December 2014.
- 2011** "tension, distance, presence," Exhibition Essay, XSPACE Cultural Centre, Toronto, ON. January 2011.
- 2010** "Vessna Perunovich's Borderless," Exhibition Essay, Kulturni Centar grada Beograda/City of Belgrade Cultural Centre, <http://www.kcb.org.rs/Programi/Likovniprogram/2010/VesnaPerunovic/tabid/940/language/en-US/Default.aspx> Belgrade Serbia. June 2010. Online.
- 2009** "Affect and Identity in the work of Tanja Ostojic." *ArtMargins: Journal of Central and East European Visual Culture*. <http://www.artmargins.com> September, 2009. Feature Article.
- 2006** "In Between: Long Distance Relationships" Exhibition Essay, Gallery TPW, Toronto, 2006.

### **Book Reviews**

- 2016** "The Ukrainian Diaspora Women Artists 1908-2015," *Woman's Art Journal*, Vol.37 No. 2 Fall/Winter 2016. Book Review.
- 2013** "Gender, Sexuality and Museums," *Journal of Curatorial Studies*. Issue 1.3, January 2013. Book review.
- 2009** "Technologies of Intuition," *Woman's Art Journal*. Fall/Winter 2009. Book review.

### **Papers in Refereed Conference Proceedings**

- 2003** "Imaging Ideology: Nationalism and Diaspora in Cyberspace." Proceedings from the *Authenticity and Places of Memory International Symposium*, Muzeji Hrvatskoga Zagorja, Croatia, 2003.

## **RESEARCH FORTHCOMING/ UNDER REVIEW**

### **Books, Book Chapters, Articles and Catalogues**

*Non-aligned Modernism: Yugoslav Art and Culture 1945-1980*, manuscript under consideration with McGill-Queens University Press.

"Americans in Belgrade: MoMA's 1956 Exhibition, Cold War and Artistic Diplomacy," (book chapter) *Art as Cultural Diplomacy—(re) constructing notions of eastern and western Europe*, Cassandra Sciortino, ed. In development with KU Leuven Press, Amsterdam.

"Walking as Subversion: Performance Art in the Socialist Urban Space," (book chapter), *Contemporary Art and Protest in the Western Balkans since 1968*, Jasmina Tumbas and Jon Blackwood Eds. in development for IB Tauris Press.

"Tanjas Ostojic's Lexicon of Resistance: How Post-Yugoslav Post-Socialist Space Became a Space Empty of Women's Voices," (journal article), *Sociologija*, in development for 2018.

*Unsettling*, exhibition catalogue in development for publication with Doris McCarthy Gallery, Fall 2018.

“Ljubljana Biennale of Graphic Arts, Non-aligned Modernism, and Cultural Diplomacy.” To be published in an edited volume. Ed. Ljubica Spasovska, currently no publisher.

## **EXHIBITIONS/FESTIVALS**

- 2019** Untitled Project, Border Crossings Intermedia Festival, Hong Kong.
- 2018** Untitled Project, Workers Arts and Heritage Centre, 5-day solo performance, forthcoming
- 2017** “Settling In: Your Real Estate and Financial Future,” Solo Performance, *Hamilton Biennale: Hot Properties*, April 22, 2017.
- 2016** “Reports from an Export Processing Zone (EPZ)- Hamilton,” Solo Performance, *Hundreddollar Gallery (Hamilton Art Crawl)*, October 14, 2016.
- 2016** “History is a Bitch: Or Reports from an Export Processing Zone (EPZ),” series of three solo performances, IMAF (International Multimedia Art Festival,) Novi Sad, Serbia September 2-4, 2016.
- 2015** “Space/Tension,” Performance co-presented with Carol Montealegre, *Where Performance Happens: Platform*, curated by Fay Stevens, St. Nicolas Market, Bristol UK October 22, 2015.
- 2015** “81 Feet Doug Line: For Richard Long,” Solo performance, *Where Performance Happens: Platform*, curated by Fay Stevens Castle Park, Bristol October 23, 2015.
- 2014** “Building Out: Scenes from the Archives,” co-performed with Johanna Householder and Francisco-Fernando Granados (as The Archonettes) for *Encuentro Biannual International Performance Art Festival and Conference*, organized by Hemispherica Institute, Montreal, QC June 21-28, 2014.
- 2012** “Summit,” Four Co-Presented Performances with Nahed Mansour. *M:ST The Mountain Standard Time Performance Art Festival*, Calgary October 24-27, 2012.
- 2012** “Skin II,” Solo Performance, “She Said” curated by Holly Timpener, HUB 14: Art and Performance Works, Toronto, June 10, 2012.
- 2011** “A Space Without Coordinates,” Presented as SUM Collective, Toronto Free Gallery, Toronto ON, June 7-28, 2011.
- 2010** “Skin,” Solo performance, *7a\*11d International Performance Art Festival* Toronto, October 24, 2010.
- 2009** “The Leona Drive Archive,” work completed with Steven Logan for *The Leona Drive Archive Project*, group exhibition co-curated by Janine Marchessault and Michael Prokopow, Willowdale, ON 2009.
- 2008** “Crossing Borders, Crossing Body II.” Solo performance *Nuit Blanche Toronto “401 Richmond Art in the Fall,”* Toronto, 2008.
- 2007** “Crossing Borders. Crossing Bodies,” solo performance for *FADO Emerging Artist Series*, Curated by Nahed Mansour, Toronto Free Gallery, Fall 2007.
- 2004** “Identities,” Group Exhibition, Base Gallery Toronto, 2004.
- 2000** “Worlds Apart,” Solo exhibition Grano Gallery, Montreal (Que.) 2000.

## **CURATING**

- 2018** *7a\*11d International Performance Art Festival*, (Co-curator) October 2016, (11 international artists and 15 Canadian artists are participants, with several performance art panels), October 2018.
- 2018** *This Could be the Place 3.0*, series of performances; co-curator with Ivan Juracic,



- UWaterloo Fine Arts and UWAG Gallery, June 2018.
- 2017** *Unsettling*, Guest curator (artists; Lori Blondeau, Terrance Houle, Duorama [Ed Johnson and Paul Couillard], Basil Alzeri, Lisa Myers, Adrian Stimson, and Michael Farnan), Doris McCarthy Art Gallery, University of Toronto Scarborough June 22-July 22 & September 3-October 21, 2017.
- 2017** *(UN)settled*, Group exhibition (curated artists: Lori Blondeau, Terrance Houle, Duorama [Ed Johnson and Paul Couillard], Basil Alzeri, Matt Walker, Lisa Myers) and in collaboration with *7amd8 Performance Art and New Media Series*, and with *Friends of the Guild*, presented at The Scarborough Guild of the Arts, Toronto, ON. May 2-16 and June 5-16, 2017.
- 2016** *7a\*11d International Performance Art Festival*, (Co-curator) October 2016, (11 international artists and 15 Canadian artists are participants, with several performance art panels).
- 2016** *This Could be the Place 2.0*, series of performances; co-curator with Ivan Jurakic for UWaterloo Fine Arts and UWAG Gallery. May 30-June 4, 2016.
- 2014** *7a\*11d International Performance Art Festival 2014*, (Co-curator and organizer) October 2014. (11 international artists and 15 Canadian artists are participants, with several performance art panels).
- 2014** *This Could be the Place*, curated series of performances and symposium (curated artists: Terrance Houle, Lisa Birke, Johannes Zits, Adrian Blackwell and Adrian Stimson) (co-curator with Ivan Jurakic) for UWaterloo Fine Arts and UWAG Gallery. June 2-7, 2016.
- 2011** *tension, distance, presence*, (guest curator) Group exhibition, (Participating artists: Tamara Platisa, Sasa Rajsic, and Vladimir Milosevic.) XSPACE Cultural Centre, Toronto, ON. <http://www.xspace.info/mainspace/zenith/>, January 8-29, 2011.
- 2006** *In between: Contemporary Artists from Former Yugoslavia*, (guest curator) group exhibition (Participating artists: Maja Bajevic, Zoran Todorovic, Darko Fritz, Trkulja and Radisic Duo, Irena Paskali, Nebojsa Seric-Shoba, Vujinovic/Simicic Duo, Toronto Photographic Workshop (TPW), 2006.

**Exhibition Reviews (reviews in newspapers, magazines, blogs, on-line sources of my work):**

- 2015** Disman, Adriana. "Towards Anti-Disciplinarity: the (messy) hermeneutics of self-violent performance art," *Theatre Research in Canada*, [Online], 36.1 (2015): n. pag. Web.
- 2016** Lawes, Matt. "This Could be the Place Returns Art to the Arts Quad," Imprint, June 8, 2016 <http://legacy.uwimprint.ca/article/5831-this-could-be-the-place-series>
- 2011** R.M. Vaughn, exhibition review in Toronto Star for *Tension, Distance, Presence*, January, 14, 2011, <http://www.theglobeandmail.com/arts/a-garden-blooms-with-neon-pink-and-deadpan-messages/article621695/>
- 2010** Daniel Baird, writer in residence for *7a\*11d* text on *Skin*, performance for the festival, October, 27, 2010. Online at <http://7a11d.blogspot.ca/2010/10/wednesday-october-27th-2010-db.html>
- 2009** Jessica Loduca, "Artists Explore Soul of Toronto Suburbs" in *Toronto Observer*, <http://torontoobserver.ca/2009/10/23/artists-explore-soul-of-toronto-suburbs/>

**Invited presentations on my work:**

- 2012** *Dictators Speak for the Summit*, co-presented with Nahed Mansour for *Performing Masculinities Panel*, organized by M:ST International Performance Art Festival at University of Calgary Nickel Gallery, October 26, 2012 <http://www.populust.ca/gossip/2012/10/audio-performing-masculinities-panel/>
- 2011** *Ba? La. Ha? Yes. Ra? Evet. Ya? Da: searching for points of conjunction between languages, A dinner & talk with SUM° – Alize Zorlutuna, Bojana Videkanic, Nahed*

*Mansour, and Reena Katz.* Panel Discussion moderator/respondent Jessica Wyman, Toronto Free Gallery, Toronto, ON. June 24, 2011.

- 2010** *The Leona Drive Archive Project.* Invited panel presentation for “ArtSpaces.” Organized by the University of Buffalo Reading Group in Cultural Studies of Space. April 1, 2010. <http://www.acsu.buffalo.edu/~jread2/Reading%20Group%20in%20Cultural%20Studies%20of%20Space.htm>

*The Leona Drive Archive.* Lecture for *Research and Practice Seminar*, Fine Arts Department, York University, October 20, 2010. Invited guest lecture.

*Performance Art Daily Panel Discussion.* Panel moderator/respondent. *7a\*11d International Performance Art Festival*, Toronto Free Gallery, Toronto, ON. October 29, 2010.

- 2009** *The Leona Drive Archive*, artist talk co-presented with Steven Logan, October 2009.

## **PUBLIC LECTURES/PANELS**

- 2017** “Art and Activism” panel moderator (participants: Wanda Nanibush, Carol Conde and Karl Beveridge, Kristy Robertson), Kitchener Waterloo Art Gallery.
- 2017** “Don’t Forget the Money!” panel participant, Blackwood Gallery.
- 2016** “Art and Politics of Bencic,” panel presentation in conjunction with Althea Thauberger’s film screening “Preuzmimo Bencic,” Cinematheque, Vancouver, May 16 2016.
- 2015** “The Reclining Nude from Figure to Body” Public lecture for *The Naked Dialogs*, The Museum, Kitchener, ON
- 2014** “Althea Thauberger’s Preuzmimo Bencic,” panel presentation, Susan Hobbs Gallery, Toronto, ON
- 2011** “Which Rearview Mirror?” Public lecture for the *Sunday Scene*. The Power Plant Contemporary Art Gallery, Toronto ON, July 17, 2011.

## **SELECTED CONFERENCES & PANELS:**

- 2016** “Non-aligned modernism: Yugoslav modernist art, Cold War and Yugoslav Internationalization,” (*Re*)*Thinking Yugoslav Internationalism—Cold War Global Entanglements and their Legacies*,” Centre for East European Studies September 30-October 1, 2016.
- 2015** “The Scarborough Guild of the Arts: An Alternative History,” Panel: Trending: Exploring Trajectories in Canadian Art, *University Art Association of Canada Annual Conference*, NSCAD University, Halifax NS, November 5-7, 2015.
- 2014** “Yugoslav Cold War Diplomacy.” Panel: “Soft Power: Art Exhibitions and Cultural Diplomacy” *University Art Association of Canada Annual Conference*, OCAD University, Toronto ON, Oct. 23-26, 2014.
- 2014** Conference Co-organizer with Ivan Jurakic: *This Could be the Place*, a one-day conference on contemporary Canadian Art and Precarious Labour, June 7, 2014, organized at the University of Waterloo Department of Fine Arts.
- 2013** Co-chair of a two-part panel with Joan Coutu. Panel title: “The Moving Image: Artist Making Films,” at *University Art Association of Canada Annual Conference*, Banff, AB October 16-19, 2013. My presentation title: “Moving Between the Body and the Image: Tomislav Gotovac’s Performative Filmmaking”

Co-chair of a panel with Inga Utkins, and a presenter at the panel for Canadian Comparative Literature Association, Panel title: “Utopian and Dystopian Visions of the Socialist and Post-Socialist City” at *The Edge: Annual Congress of the Humanities and*

*Social Sciences*, University of Victoria, BC June 2-4, 2013. My paper title: "The Use of Space Envisioning the Urban in a Post-socialist Space."

**2012** *Vjenceslav Richter, Sinturbanism and An Aesthetic Socialist Utopia*. Symposium Presentation at "Remembering the Modernist City of the Future." Annual UAAC Symposium. Concordia University, Montreal, ON. November 1-4, 2012.

**2011** *Between the Rock and the Hard Place: Fluxus Art in the Socialist Yugoslavia*. Conference Presentation at "Fluxus International: Reception, Interpretation, Appropriation" panel at the Crossroads: Association of Cultural Studies Conference in Paris, July 2-6, 2012.

*The Official and the Unofficial Street: Socialist Visual Practices as Countercurrents* Symposium Presentation at *Ephemeral Visual History*. Annual UAAC Symposium. Carleton University, Ottawa, ON. October 27-30, 2011.

### **RESEARCH GRANTS & AWARDS:**

**2017** Waterloo Region Art Fund, Projects Grant (for *This Could be the Place 2.0*) \$8,500

**2016** Student and Curriculum Engagement Grant, PIA and *LandMarks2017 Project* \$17,500

**2016** Canada Council Visual Arts Travel Grant \$1,400

**2014** Canada Council for the Arts, *Visual Arts Project Grant* \$5,300

**2014** Canada Council for the Arts, *Visual Arts Project Grant (for 7a\*11d Festival)* \$85,000

**2014** Ontario Arts Council, *Visual Arts Project Grant (for 7a\*11d Festival)* \$10,000

**2014** Toronto Arts Council, Visual Projects Grant, (*for 7a\*11d Festival*), \$8,500.

**2014** Social Sciences & Humanities Research Council of Canada, *Connection Grant* \$8,170.00

**2014/17** Social Sciences & Humanities Research Council of Canada- *Insight Development Research Creation Grant* \$58,000.00

**2012** University of Waterloo *Faculty Travel Grant* 1,400

**2010/11** York University, *President Susan Mann Dissertation Scholarship*, \$22,000

**2010/11** Ministry of Training, Colleges and Universities, and Faculty of Graduate Studies, York University *Ontario Graduate Scholarship (declined)* \$14,000.00

### **PROFESSIONAL AFFILIATIONS**

**2007-present** Member of University Art Association of Canada.

**2008-2010** Member of L.O.T. (League of Tangents): Experiments in Urban Research Collective <http://www.l-o-t.ca/>

**2009-2012** Member of *SUM Degree Art Collective*

### **ACADEMIC SERVICE**

**2017** Peer-reviewer for *Journal of Canadian Studies*; one full-length journal article (40 pages)

**2016** Peer reviewer for *Art History Journal UK*; Association of Art Historians; reviewed one full-length journal article (45 pages).

**2016/ 2017** MFA & PhD Visual Art Grants, Committee member, Fonds de recherche du Québec - Société et Culture, for Quebec- 40 graduate (Masters and Doctoral in French and English) applications in total (Quebec SSHRC equivalent).

**2016** Peer-reviewer, *Imaginations Journal of Cross-Cultural Image Studies*, University of Alberta; 7 full-length articles (ranging from 20 to 40 pages)

**2015/ 2016** MFA & PhD Visual Art Grants, Committee member, Fonds de recherche du Québec - Société et Culture, (30 Doctoral French and English) applications in total (Quebec SSHRC equivalent).

**LANGUAGES SPOKEN**

Serbo-Croatian, English, French (functional reading and speaking).

**Alejandro Tamayo**  
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**August 25, 2018**  
**Hamilton Artists Inc.**  
**Board of directors**  
**Hamilton, ON, Canada**

**REF. Application for Board Membership**

Dear Members,

I am hereby expressing my motivation to become an active member of the board. I am a practicing artist from a Colombian background and I have been a member of The Hamilton Artists Inc. since four years ago.

I have recently graduated from the practice-based doctoral program in Visual Arts at York University and I now have more time to dedicate myself to new endeavours. One of my goals is to become actively involved with the local art community and also to participate in the changing process that is taking place within The Inc. We are living in extremely challenging times where new working models for art organizations need to be explored. I share the motivations and ideals expressed by the board in the new Strategic Plan as guiding principles to create change from within.

I have over five years of experience working with grassroots organizations in Bogotá where I was a founding member of Medialab Bogotá. A self-run and not-for-profit platform that operated as a nomadic meeting place for artists, designers, engineers, social scientists and hackers. My role was basically that of a facilitator that allowed encounters between people of different backgrounds and social contexts to meet, share ideas and learn from each other in a non-hierarchical manner.

I have a particular interest in alternative education, community participation and spontaneous learning processes.

Should my qualifications and interests meet those of the board, I will be happy to hear from you and learn more about where I could be helpful.

With best regards,



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Alejandro Tamayo

## Alejandro Tamayo

### Curriculum Vitae

3-154 Hunter Street E.  
Hamilton, ON  
L8N 1M7  
289-489-3726

Online portfolio: [www.thepopshop.org](http://www.thepopshop.org)

Email: [nothing3times@gmail.com](mailto:nothing3times@gmail.com)

### STUDIES

2018. Doctor of Philosophy in Visual Arts (Studio). York University. Supervisor: Marc Couroux.  
2012. Master in Fine and Visual Arts, emphasis in media (distinction). Universidad Nacional de Colombia, Bogotá, Colombia. Supervisor: Jaidy Diaz.  
2003. Graduate Certificate in Digital Technologies in Design/Art Practice. Concordia University, Montreal, Canada. Supervisor: PK Langshaw.  
1996. BEng., Production Engineering. EAFIT University, Medellín, Colombia.

### AWARDS and RESIDENCIES

2017. Graduate Development Fund. York University.  
2014. Ontario Graduate Scholarship. Ontario, Canada.  
2013. Susan Crocker and John Hunkin Award and Scholarship in the Fine Arts. York University.  
2013. York Graduate Scholarship. York University.  
2012. Academic Scholarship. Master in Fine and Visual Arts, Universidad Nacional de Colombia.  
2009. Art and Artificial Life Award VIDA 12.0. Incentive for the production of work. Fundación Telefónica. Madrid, Spain.  
2009. *interactivos? Garage Science*. International workshop and residency. With the participation of the Critical Art Ensemble. MediaLab-Prado, Madrid, Spain.

### TEACHING EXPERIENCE

Sessional Instructor. Master in Digital Futures, OCAD University, Toronto. 2018.  
Teaching Assistant. Visual Art and Art History, York University, Toronto. 2013-2018.  
Sessional Instructor. Escuela de Artes Plásticas y Visuales, Universidad Nacional de Colombia, Bogotá. 2009-2012.  
Departamento de Arte, Universidad de los Andes, Bogotá. 2004-2006, 2010-2012.  
Master in Advanced Interaction, Institute for Advanced Architecture of Catalonia, Barcelona. 2013.  
Maestría en Diseño y Creación Interactiva, Universidad de Caldas, Manizales. 2008 - 2012.  
Escuela de Artes Plásticas, Universidad Jorge Tadeo Lozano, Bogotá. 2007.  
Departamento de Estética, Facultad de Arquitectura y Diseño, Pontificia Universidad Javeriana, Bogotá. 2004-2008.

### Courses taught

#### Graduate

2018. *From Data to Perception*. Master in Digital Futures. OCAD University. 2018  
2013. *Between magic and everyday life*. Master in Advanced Interaction, Institute for Advanced Architecture of Catalonia.  
2008 – 2012. *Interactive Design I and III*. Maestría en Diseño y Creación Interactiva, Universidad de Caldas.  
2004-2006. *Digital Image*. Especialización en Creación Multimedia, Departamento de Arte, Universidad de los Andes.

## Undergraduate

2018. *Drawing: Contemporary Practices*. Course director Pamela Phatsimo Sunstrum. York University.
2017. *Art Fundamentals*. Course directors Marc Couroux, Pamela Phatsimo Sunstrum, and Laura Moore. York University
2017. *Drawing: Abstract Image Making*. Course director: Yvonne Singer. York University.
2016. *Art Fundamentals*. Course directors Marc Couroux, June Pak, and Kevin Yates. York University.
2016. *Drawing: Contemporary Practices*. Course director Yvonne Singer. York University.
2015. *Art Fundamentals*. Course directors Marc Couroux, Yam Lau, and Kevin Yates. York University.
2015. *Introduction to Sculpture: Wood and Metal Fabrication*. Course director Brandon Vickerd. York University.
2014. *Critical Issues in the Studio*. Course director Brandon Vickerd. York University.
2014. *3D Construction*. Course director Brandon Vickerd. York University.
2013. *Drawing: From Image to Object*. Course director Kevin Yates. York University.
2012. *Media Art*. Escuela de Artes Plásticas y Visuales, Universidad Nacional de Colombia.
- 2010 – 2012. *Interactive and Autonomous Objects*. Departamento de Arte, Universidad de los Andes.
- 2009 – 2011. *Art and Science*. Escuela de Artes Plásticas y Visuales. Universidad Nacional de Colombia.
2007. *Digital and Audiovisual Media*. Escuela de Artes, Universidad Jorge Tadeo Lozano.
- 2004-2008. *Emphasis in Digital Design (V\*i\*d\*a Lab)*. Departamento de Estética, Facultad de Arquitectura y Diseño, Pontificia Universidad Javeriana.

## WORKSHOPS

2014. *El misterio de las cosas (The mystery of things)*. UNEMEX, Master in Visual Studies, Toluca, Mexico.
2012. *Mueva cosas (Move things)*. Physical computing for telekinetic works. Expin Medialab, Universidad Autónoma de Occidente, Cali, Colombia.
2012. *Physical computing for sound art*, in collaboration with Nobara Hayakawa. Javeriana University, Bogotá.
2011. *Solar explosions and microbial fuel cells*, experimental workshop. MDE11-Encuentro Internacional de Arte de Medellín. In collaboration with Sofía Cordero, Iván López and Hamilton Mestizo. Medellín, Colombia.
2010. *interactivos? Neighbourhood science, international workshop*. In collaboration with Douglas Repetto, Andrés Burbano, Alejo Duque, Alejandro Araque and Platoniq. Medialab Prado, Madrid, Spain.
2009. *An introduction to electronics and physical computing for artists*. Continuing Education, Faculty of Fine Arts, Javeriana University, Bogotá.
2009. *Physical computing for sound art*, in collaboration with Nobara Hayakawa and Mauricio Bejarano. Continuing Education, Faculty of Fine Arts, Javeriana University, Bogotá.
2008. *interactivos? Technologies of laughter, international workshop*. In collaboration with Zachary Lieberman and Leslie García. Centro Nacional de las Artes, Ciudad de Mexico, Mexico. Co-organized by Medialab Prado.
2008. *An introduction to microcontrollers and interactive objects*. Master in Design and Interactive Creation, Caldas University, Manizales.
2006. *Second life of electronic objects*, in collaboration with Xavi Hurtado. Programa de Estudios Internacionales (PEI), Faculty of Architecture and Design, Javeriana University, Bogotá.
2004. *Vestirse a Buenos Aires (Wearing Buenos Aires)*, in collaboration with architects Jorge Moscato and Carlos Hernandez. Programa de Estudios Internacionales (PEI), Faculty of Architecture and Design, Javeriana University and Museo de Arquitectura, Buenos Aires, Argentina.

## SELECTED EXHIBITIONS

2019. *Division of Labour* (Upcoming group exhibition curated by Suzanne Carte). Workers Arts & Heritage Centre.
2018. *The distance from the Sun*. Ph.D. thesis exhibition. The Gales Gallery. York University.
2016. *Sea Foam*. Curated by Ashley Culver. Toronto.
2015. *The world is happening*. Special Projects Gallery. York University.
2015. *A quantifiable translation of the agitation of enclosed air allowing three empty spaces to be visually compared*. The Art Gallery of York University (AGYU). Vitrines project. Toronto.
2015. *Chance*. Hamilton Artists Inc. Hamilton, Ontario. With K.G. Guttman and John Haney.
2015. *Almost nothing*. Intervention on Alexandre David's installation *My work has no meaning unless it is used*. G Gallery, Toronto. Coordinated by Yam Lau.
2013. *Pax 6*. Transitio\_MX 05: Biomediations. Festival of New Media Art and Video. Centro Nacional de las Artes, Mexico DF, Mexico.
2013. *A fraction of a second*. Self-curated exhibition with Ashley Culver and Kika Thorne. The Gales Gallery. York University.
2013. *Proem*. The Gales Gallery. York University, Toronto. MFA and PhD group exhibition.
2012. *Astronomías interiores*. MFA thesis exhibition. Universidad Nacional de Colombia, Bogotá.
2011. *Densidades: Sound Art in Colombia*. Julio Mario Santodomingo gallery. Universidad de los Andes. Bogotá.
2010. *Estárter*. Off Limits gallery. Madrid, Spain.
2010. *AUDO, Alternative Practices in Sound*. Patti and Rusty Rueff Galleries. Purdue University, USA.
2009. *Fruit computer laboratory*. Art and Nature Nacional Competition, Botanical Garden José Celestino Mutis. Bogotá.
2009. *Fruit computer laboratory*. Medialab Prado, Madrid. Spain.
2009. *Statistical objects*. Dorkbot – people doing strange things with electricity. Ciudad de Mexico, Mexico.
2008. *Statistical objects*. CIANT gallery, International Centre for Art and New Technologies. Prague, Czech Republic.
2008. *Statistical objects*. Pixelache University. Kiasma Museum of Contemporary Art. Helsinki, Finland.
2008. *V\*i\*d\*a lab*. Alianza Colombo Francesa. Bogotá.
- 2007-2008. *Statistical objects*. XV Salón de Arte BBVA. Medellín, Bogotá, Barranquilla y Cali.
2007. *L.A.* galería. Bogotá.
2006. *Statistical objects*. Rococó gallery. Bogotá.
2006. *Statistical objects*. Intervention in public space. Universidad de la Salle. Bogotá.
2006. *Statistical objects*. Dorkbot – people doing strange things with electricity. Bogotá.
2005. *2.0/seg. (aprox.)*. ARTBO, Bogota International Art Fair, Salón ArteCámara. Bogotá.
2005. *2.3/seg*. Valenzuela Klenner gallery. Bogotá.
2004. *Mi primer dibujo*. MARC, Museum of Architecture, Buenos Aires, Argentina.
2003. *Self*. VAV gallery. Graduate Certificate in Digital Technologies group exhibition. Concordia University. Montreal.

## SELECTED ARTICLES AND REVIEWS

2018. "Listen to the still language", Golnaz Taherian  
<https://excal.on.ca/listen-to-the-still-language/>
2015. "Hedge Your Bets", Ailish Corbett  
<http://www.theinc.ca/exhibitions/chance-kg-guttman-john-haney-and-alejandra-tamayo/>
2009. Interview with Régine Debatty.  
<http://we-make-money-not-art.com/archives/2009/03/interactivos-garage-science-th.php#.VUvQ9NpViko>
2007. Interview with Régine Debatty.  
[http://we-make-money-not-art.com/interview\\_with\\_11/](http://we-make-money-not-art.com/interview_with_11/)



## PUBLICATIONS

2017. *The Book of The Present Moment (And its Near Past)*. Limited edition. Self-published.

Distributed by Art Metropole.

2016. *A quantifiable translation of the agitation of enclosed air allowing three empty spaces to be visually compared*. Published and distributed by the Art Gallery of York University (AGYU).

## SELECTED TALKS AND PRESENTATIONS

2013. *Art and Science: Thinking and acting beyond collaboration*. Jour Fixe, Master in Art & Science, University of Applied Arts Vienna, Vienna, Austria.

2013. *Technology: Between Magic and Everyday Life*. Master in Advanced Interaction. Institute of Advanced Architecture of Catalonia (IAAC). Barcelona, Spain.

2013. *Immortality*. SubtleTechnologies Festival. Toronto, Ontario, Canada.

2013. *Visualizing the impossible*. TEDx talk. Madrid, Spain.

2012. *Astronomías interiores*. Art and Science Meetings. Universidad de los Andes, Bogotá, Colombia.

2012. *Interacciones arte, ciencia, diseño y tecnología*. Museum of Modern Art, Barranquilla, Colombia.

2011. MDE11. Participación de Medialab Bogotá. Encuentro Internacional de Arte de Medellín. Medellín, Colombia.

2008. *Statistical objects*. International Centre for Art and New Technologies-CIANT. Prague, Czech Republic.

2008. *V\*i\*d\*a lab*. Pixelache University, Festival for Electronic Art and Subcultures. Kiasma, Museum of Contemporary Art. Helsinki, Finland.

To the Board of Hamilton Artists Inc.

I am interested in joining the board to assist in the administration of Hamilton Artists Inc. I have 15 Years of professional activity as a sculptor as well as experience in the governance of several arts based organizations, and one non-Art Co-operative.

I am interested in facilitating the development and selection of quality programming, fostering community outreach and engagement, and in participating as the organisation needs. I would like to explore the ways in which Hamilton Artists Inc. can engage a broader audience, to play a central role in disseminating contemporary art to The City of Hamilton.

Regards,

David Perrett

**David Perrett**

96 Barons Ave South  
Hamilton, ON  
L8K 2Y6

phone: (204) 880-5382  
email: david@davidperrett.ca  
web: [www.davidperrett.ca](http://www.davidperrett.ca)

**Education**

MFA, York University. 2017  
BFA (hons) University of Manitoba. 2003

**Mentorship**

Warren Carther, RCA, Architectural Glass Artist, Winnipeg, MB. 2003/2004  
Renzo Maggi, Master Stone Sculptor, Pietrasanta, Italy. 2012

**Teaching Experience**

Teaching Assistant (Studio instructor) AMPD, York University, Toronto, ON, Canada.  
January 2015 – May 2016

**VISA 2034 Intro to Stone Carving.** Winter 2014 - 2015

This course is an introduction to the basic methods of carving stone with hand tools. Projects have been designed for investigations into form, space, material, and process while exploring formal aspects of contrast, texture, and focal point

**VISA 2081 Drawing Perception, Proportion, and Structure.** Fall 2015

This studio course introduces the student to a wide range of artists, techniques and concepts associated with contemporary drawing. Projects involve perceptual studies looking at sensory input to inform mark-making. Gesture, eye/hand synchronicity, explorations of tone, space and colour and drawing installation.

**VISA 2034 Intro to Stone Carving.** Winter 2015 - 2016**Academic Service**

Tenure and Promotion Adjudication Committee, 2015, AMPD York University, Toronto, Canada

**Selected Awards**

- 2016** "Ground" Award, Ontario Association of Landscape Architects
- 2015** Research Cost Fund, York University  
Joseph-Armand Bombardier Canada Graduate Scholarship (Alternate List), SSHRC, Government of Canada, (Deemed meritorious, not awarded due to insufficient program funds)
- 2014** Student Bursary, Manitoba Arts Council
- 2011** Craft Grant, Manitoba Arts Council
- 2007** ArtSMART Grant partnered with École Dieppe in Pembina Trails School Division
- 2006** "C" Grant, Manitoba Arts Council
- 2002** Student Bursary, Manitoba Arts Council

**Selected Exhibitions**

- 2017** "Chimera" Walnut Contemporary, Toronto, ON, Canada
- 2016** "Hylomorphs" Gales Gallery, Special Projects Gallery, Public Installation, York University, Toronto, Ontario, Canada  
"Figura" Katzman Contemporary Kontort Project Space, Toronto, ON, Canada  
"Grow-Op" Gladstone Hotel, Toronto, Ontario, Canada  
"Slow Poke" Artscape Youngplace, Toronto, Ontario

- 2015 **"Parler"** Gales Gallery, York University, Toronto, Ontario, Canada
- 2014 **"As (it) Is"** Gales Gallery, York University, Toronto, Ontario, Canada
- 2013 **"Trans-Pierre-Action"** Centre Culturel Franco-Manitobain, Winnipeg, Manitoba, Canada
- 2010 **"Land Lines"** Winnipeg, Manitoba, Canada
- 2008 **"The Swag Bag Project"** Semai Gallery, Winnipeg, Manitoba, Canada
- 2007 **"Scratching the Surface: The Post Prairie Landscape"** Plug In ICA, Winnipeg, Manitoba, Canada  
**"42 Days in 18 Ways"** (Collaboration with Jennifer Cherniack) Winnipeg, Manitoba, Canada
- 2006 **"Moss and Stone"** Winnipeg, Manitoba, Canada  
**"Spring Melee"** The FreeHouse, Winnipeg, Manitoba, Canada  
**"Home Sweet Home"** Gallery 36, Winnipeg, Manitoba, Canada
- 2005 **"Doug Melnyk's Fruits & The Man Show"** Cream Gallery, Winnipeg, Manitoba, Canada
- 2003 **"Reservations for All"** Ace Art, Winnipeg, Manitoba, Canada
- 2001 **"Scratch"** Ace Art, Winnipeg, Manitoba, Canada

### Public Art/Symposia

- "We Dream of Flying Canoes/ Nous revons de canots volants"** Permanent Public Sculpture, September 21, 2017, Festival Du Voyageur, Winnipeg, Manitoba, Canada.
- "Moving the Sailing Stone"** IEEE ICIA Conference (Co-Authors Enas Tarawneh, Jaspal Singh, Robert Codd-Downey, Masoud Hoveidar Sefid, Shreyansh Jain Jeetmal, and Michael Jenkin) 2016, Ningbo, Zhejiang, China
- "Collapsing Constellations: Remapping Art, Science and the Planetary"** Sensorium: Centre for Digital Arts and Technology Graduate Symposium, 2015, Toronto, ON, Canada
- "Magic of Marble"** Marble Carving Symposium, 2012 and 2013, Sylacauga, Alabama, USA
- "city.block.stop"** Artist Designed Bus Shelter and Sculpture June 2, 2010, Collection of the City of Winnipeg, Manitoba, Canada
- "The Stalagmites"** Temporary Public Installation March 25 — April 3, 2005  
Winnipeg, Manitoba, Canada

### Professional Associations

#### Present

- Board of Directors, Hamilton Artists Inc.** Hamilton, Ontario, Canada, (Gallery) 2017-Present
- International Sculpture Center Member**
- CARFAC Ontario Member**

#### Past

- Executive Board Member, La Maison des artistes visuels francophones du Manitoba,** Winnipeg, Manitoba, Canada, (Gallery) 2012-2014)
- Manitoba Craft Council Member,** Winnipeg, Manitoba, Canada, 2011-2014
- The Black Hole Theatre Company,** Winnipeg, Manitoba, Canada, 1999-2000

### Collections

- Collection of **The City of Winnipeg**
- Collection of **Manitoba Hydro**
- Collection of **Pason Systems inc.**
- Numerous private collections in Canada, USA, Italy, France, Luxembourg

## **Selected Catalogues & Print Media**

### **Toronto Life**

"The Wacky Wondrous Plants Taking Over The Gladstone". April 21, 2016. Web

**Winnipeg Free Press** "Transit shelter designed to be public work of art". Thursday, June 3, 2010 p. A6

**Scratching the Surface: The Post Prairie Landscape**, Steven Matijcio (et al.). Plug In Editions, Winnipeg, MB. 2008 p. 156

**Uptown Magazine**, "Art Against the Grain: Exhibit offers contemporary look at the Prairies through the works of 19 local artists" by Stacey Abramson. October 4, 2007 p. 5

**The Uniter**, "Northern Enlightenment: See the 'Post Prairie Landscape' " at the Plug In ICA" by Dana Murray. October 4, 2007 p. 12

**Winnipeg Free Press**, "Art and Watercraft" by Morley Walker. Thursday, June 7, 2007 p. D1

**La Liberté**, "L'œil de David Perrett" by Patricia Sauzède-Bilodeau. Vol. 93 n. 34, December 6-12, 2006 p. 3

## **Related Experience**

### **Assistant on production of "Ahqahizu", Monumental Granite Inuit Sculpture by Ruben Komangapik and Cuzy Curley, 2015**

Assist with carving, recruitment of Undergraduate student participants, facilitate carving instruction for high school student participants.

### **Learning through the Arts Instructor, St. James School Division, Winnipeg, MB. Canada Contract position renewed annually 2007-2014**

Instruction of age appropriate, curriculum relevant art courses to elementary School students. Included course design, presentation to teachers, in-class instruction, and materials acquisition.

### **Wilderness Canoe Guide/Instructor Red River Outfitters, Lorette, MB. Canada 2006-2014**

Instruction of Canoeing skills from beginner to advanced (Paddle Canada Certified instructor), Instruction of White-water canoeing (Swift Water Rescue Technician Certified), group management, safety assessment in difficult and changing isolated environments, First aid (Wilderness First Responder Certification, Wilderness Medical Associates), route planning, navigation, Meal planning and preparation, etc.

### **Wilderness Canoe Guide YMCA Camp Stephens, Kenora, ON. Canada 1999-2004 & 2006**

Instruction of Canoeing skills from beginner to advanced (Paddle Canada Certified instructor), Instruction of White-water canoeing (Swift Water Rescue Technician Certified, Raven Rescue), group management of youth ages 13-18, safety assessment in difficult and changing isolated environments, First Aid (Wilderness First Responder Certification, Wilderness Medical Associates), route planning, navigation, meal planning and preparation, etc. Trips Ranged in duration from 2 – 6 weeks.

Mary Porter, Board Chair (incoming)  
Taien Ng-Chan, Board Chair (outgoing)  
Hamilton Artists Inc.  
P.O. Box 57125  
Jackson Station  
2 King Street West  
Hamilton, ON  
L8P 4W9

November 26, 2017

Dear Mary and Taien,

I am writing to put my name forward for consideration as a new board member at Hamilton Artist's Inc. I am an artist, art writer, independent curator and I am currently working as a full-time Assistant Professor in the Studio Art program at McMaster University. In 2014 I completed a PhD in Art History and Visual Culture at York University, focusing my dissertation on intersections between contemporary art and neuroscience.

As an artist, art-writer, publisher and curator, I have always been focused on community. I was co-founder/co-owner/co-editor of the independent Toronto city art magazine, *Lola*, which had a mandate to broaden and democratize art discourse beyond the established boundaries of the artworld elite. I also have roots in artist-run culture. I have served on the board of both YYZ Artist's Outlet and Art Metropole, I was on the editorial committee at FUSE Magazine and for a short while I worked as managing editor at YYZ Books. I have a solid, general working knowledge of non-profit structures including the opportunities and obligations government funding and the vital importance of active membership and community outreach.

The programming at Hamilton Artist's Inc. is excellent, and I have been aware of the work happening here since long before I moved to the city. Since coming to Hamilton, however, I have been particularly struck by the Inc.'s high level of community engagement. I have experienced this first-hand through the amazing work that you do with our students at McMaster; from the Ignition award and exhibition to free memberships, to gallery tours, internships and ongoing mentorship. The active outreach and critical engagement of staff in support of McMaster students has an enormous impact on their learning and their development as artists in the community.

Many other Inc. undertakings foster community connections beyond traditional high-art hierarchies, such as the development of unconventional and public programming spaces (Canon project wall and courtyard), partnerships with other organisations such as imagineNATIVE, educational workshops, Craft Mart and other initiatives. In the past year Jessica Vallenga has asked me to write letters of support for grant applications and I have been more than happy to oblige.

In recent months I have been participating as a member of the New Committee and I helped to host and organize the work-shop with Sophie Le-Phat Ho that we held in July. I am passionate about the New Committee's work to foster inclusivity and diversity at all levels of the organization, as well as to more broadly advocate for equity and inclusivity within our creative communities. At the recent AGM I was delighted to see the committee officially approved by board and membership! It will be exciting to see how this project develops, and I would love to serve for a time as the board liason with the New Committee to help move things forward.

In summary, if the board is willing to bring me on I would be honoured to join your team and do what I can to help with all the wonderful work you do. Thank you for considering my application.

Sincerely,

A handwritten signature in black ink that reads "Sally McKay". The signature is written in a cursive style and is enclosed within a thin black rectangular border.

Sally McKay  
130 Longwood Road North  
Hamilton, ON  
L8S 3V9

sallymckay77@gmail.com  
905-379-7891

## Sally McKay- CURRICULUM VITAE

130 Longwood Road North  
Hamilton, ON  
L8S 3V9  
sallymckay77@gmail.com / 905-379-7891

### Employment

- Assistant Professor, School of the Arts, McMaster University (contract) (2014-ongoing)
- Lecturer, School of the Arts, McMaster University (contract) (2012-2014)
- Editor, *WADE* a catalogue accompanying the a public art exhibition in Toronto wading pools curated by Sandra Rechico and Christie Pearson (2007)
- Managing Editor at YYZ Books, YYZ Artists' Outlet, Toronto (2003-2004):
- Founding co-editor/owner, *Lola* magazine with Catherine Osborne (1997-2003)

### Education

- Ph.D. in Art History and Visual Culture, York University, Toronto, ON, 2014  
*Repositioning Neuroaesthetics Through Contemporary Art*
- Bachelor of Fine Arts, Art History Minor, BFA, Nova Scotia College of Art and Design, Halifax, NS, 1990

### Art Projects and Exhibitions (Selections)

- *Ways of Something*, group digital video, compiled by Lorna Mills, screened at Whitney Museum in New York, Transfer Gallery in New York, PAF Festival in Victoria, BC, Oude Kerk in Amsterdam, Transmediale in Berlin (2014 -2016)
- *When Analog was Periodical*, group show of animated GIFs, curated by Anthony Antonellis and Lorna Mills, z-Bar, Berlin (2013)
- *Born in 1987: The Animated GIF*, group show curated by Katrina Sluis for The Photo Gallery, London, UK, (2012)
- Series of group GIF exhibitions curated by Lorna Mills, for Rea MacNamara's monthly Sheroes events at Nico and The Beaver Café, Toronto, (2011-2012)
- *Thicket: The Peaceable Kingdom*, window installation in collaboration with Von Bark, Fly Gallery, Toronto, (2011)
- "Newton in the Peaceable Kingdom," digital video animation for *ARCADE*, group show with John Dickson, Panya Clark Espinal, Alex Geddie, Gordon Hicks, Annie MacDonell, co-organised by Harbourfront Centre and the Ontario Science Centre, curated by Patrick Macaulay, York Quay Gallery, Harbourfront Centre, Toronto,(2008)
- *M-K*, group show featuring artists in Muskwa Kechika residency, Dawson Creek Art Gallery, BC; North Peace Gallery, Fort St. John, BC; and Northern Lights College, Fort Nelson, BC, (2007)
- "The Trouble with Oscillation," website, performative lecture, and multi-media installation (including digital animation) for the touring exhibition *Neutrinos They Are Very Small*, a group show with Gordon Hicks and Rebecca Diederichs, curated by Corinna Ghaznavi, for Art Gallery of Sudbury (2004), Agnes Etherington Art Gallery in Kingston, ON (2006) and Render Gallery, University of Waterloo (2007)
- *Thicket 1: The Voyage*, in collaboration with Von Bark, Harbourfront Centre, Toronto, (2006)
- *Waypoint*, online artwork and digital animation created for group show curated by Patrick Macaulay, Harbourfront Centre, Toronto, (2005 )
- *Robot Landscapes*, a group show with Jon Sasaki, Magic Pony, Jenny San Martin, Kirsten White & Marc Sullivan, Mai-Loong Lim, Marc Ngui & Magda Wojtyra, Dorota Gelner & Arek Jackowski, curated by Paola Poletto as part of Digifest, Harbourfront Centre, Toronto, (2004)
- *Miss Mouse*, digital video, trading cards and performance, part of the touring exhibition, *Girls and Guns* (2003-2004).
- *Girls and Guns*, a group show with Sheila Butler, Nina Czegledy Michelle Kasprzak and Louise curated by Paola Poletto, for Forest City Gallery in London, ON (2003); Dorottya Gallery in



Budapest, Hungary (2004); the Lindart Cultural Center in Tirana, Albania (2004); and the Videomedija Festival in Novi Sad, Serbia (2004). *Miss Mouse* lecture performed at a launch for the *Girls and Guns* issue of *Kiss Machine* magazine at YYZ Artists' Outlet, Toronto, (2003)

- *Miss Mouse*, a performative lecture, performed at University of Western Ontario, and as part of the *Simulcast Convention* organised by Kristin Lucas for the Wexner Center in Columbus, Ohio, and Postmasters Gallery in New York, (2000)
- *Safety Animal* (a performance with Ben Smith Lea), Dunlop Art Gallery, Regina, SK, (2000)
- *A living dog is better*, a multi-media solo exhibition and art-flyer distribution centre curated by Michelle Jacques for the Present Tense Series at the Art Gallery of Ontario, (1998)
- *In lieu*, group show with Francis LeBouthillier, Karma Clarke-Davis, John Dickson, Euan MacDonald, Nestor Kruger, Kika Thorne, John Massey and Becky Singleton curated by Eileen Sommerman in public washrooms, Toronto, (1998)
- *Safety Animal* (a performance with Ben Smith Lea), part of the group exhibition *Offsite@Toronto* curated by Kim Pruesse, Mercer Union, Toronto, (1998)
- *Version City*, group show curated by John Massier at University of Buffalo Art Gallery, (1998)

### **Curatorial Projects (Selections)**

- Co-founder/organizer of Hamilton Zineposium (2015- ongoing)
- Curatorial Committee Member for Hamilton's Supercrawl Festival (2016)
- *Encounter*, Cambridge Sculpture Garden, with artists Rebecca Diederichs and Sarah Peebles (2014)
- *Too Cool For School Art & Science Exhibition*, with artists Libby Hague, Doug Jarvis, Gareth Lichty, Abigale Miller, Allison Rowe, and Elissa Ross & Patrick Ingram, co-curated with Patrick Macaulay, part of Harbourfront Centre's *Fresh Ground new works* International Commissioning Programme, York Quay Gallery, Harbourfront Centre, Toronto, (November 2010)
- *Too Cool For School Art & Science Fair*, 40 diverse participants gathered for one day to share their art & science projects, part of Harbourfront Centre's *Fresh Ground new works* International Commissioning Programme, Brigantine Room, Harbourfront Centre, Toronto, (May 2010)
- *Quantal Strife*, with Scott Carruthers, Crystal Mowry, and Marc Ngui at Doris McCarthy Gallery, Scarborough, including catalogue with comprehensive essay (2006), touring to McMaster Museum of Art, Hamilton, ON (2007), and Open Studio, Victoria, BC (2008),
- *Woodlot: 3rd Kitchener-Waterloo Art Gallery Biennial*, a group exhibition featuring artists Ruth Abernethy, Kelly Borgers, Jefferson Campbell-Cooper, Susan Detwiler, Nial Donaghy, Andrika Dubeckyj, Annie Dunning, Fatima Garzan, Lauren Hall, Arnold Jacobs, Janet Morton, Marinko Pipunic, Red and Andrew Wright, Kitchener-Waterloo Art Gallery, Kitchener, ON, (2006)

### **Peer Reviewed Publications**

- "No Neuron is an Island: a neuroaesthetic inquiry into Omer Fast's mimetic interactions," *Aesthetics and the Embodied Mind*, Alfonsina Scarzini, ed. (Springer Verlag: 2015)
- "Kristin Lucas' Refresh: Embodied Imaginings," *RACAR*, Spring 2015
- Co-editor with Andrew J. Paterson of *Money Value Art: State Funding, Free Market, Big Pictures*, (Toronto: YYZ Books, 2001)

### **Essays in Exhibition Catalogues and Brochures (Selections)**

- "Looking at Looking at Art," catalogue essay for Living Building Thinking curated by Ihor Holubizky at McMaster Museum of Art (2017)
- "Olafur Eliasson's Tripple Ripple," catalogue essay for Art You Experienced? curated by Melissa Bennett at Art Gallery of Hamilton (2015)
- "Vision of Difference, Difference of Vision," exhibition essay for Alexander Pilis – Architecture Through the Looking Glass, curated by Mona Filip at Koffler Gallery, Toronto (2015)
- "The Axis of Something," catalogue essay for Lorna Mills' exhibition at Transfer Gallery, New York (2013)
- "Talking Flowers," catalogue essay for the exhibition Flowers and Photography, curated by Carla Garnet, McMaster Museum of Art (2013)

- “Nature in the Network,” catalogue essay for the FASTWÜRMs exhibition. *Donky@Ninja@Witch*, curated by Philip Monk, Art Gallery of York University, Toronto, (2011)
- “Not-so Dumb Animals: Primates as Subjects of Neuroscience,” catalogue essay for the touring exhibition *Animal*, curated by Corinna Ghaznavi for Museum London (Ontario), (2011)
- “Annie Dunning, Air Time,” essay to accompany the exhibition *Air Time* by Annie Dunning at Eastern Edge Gallery, St. John's, NL, (2010)
- “Head Birth,” exhibition essay co-written with Lorna Mills for Allyson Mitchell’s installation *Brain Child* at Cambridge Galleries, Cambridge, ON, (2009)
- “Thinking Animal,” exhibition essay for Libby Hague’s exhibition *One Step At A Time* at Art Gallery of Mississauga, (2009)
- “Lossy Life,” essay to accompany the exhibition *Grand Gestures* by artist collective 640 480, Gallery TPW, Toronto, (2007)

### **Art Criticism (Selections)**

- The Pictorial Intelligence of Monica Tap,” a critical review for *Art Fag City* (2012)
- Review of the exhibition *The Limits: Tracing Time and Seeing Space* at Kitchener/Waterloo Art Gallery for *Canadian Art* magazine (2012)
- “Spatial Reckonings: Gwen MacGregor and Sandra Rechico invite us to get lost,” essay, for *Magenta Magazine*, (2011)
- “Report from the Academy: Q&A with Harbourfront Centre Curator Patrick Macaulay,” interview for *Art Fag*, (2011)
- “Report from the Academy: Q&A about Curatorial Power with Lisa Myers,” interview for *Art Fag City*, (2011)
- “The Affect of Animated GIFs (Tom Moody, Petra Cortright, Lorna Mills),” essay published by Art&Education, [www.artandeducation.net/papers/view/14](http://www.artandeducation.net/papers/view/14), (2009)

### **Grants**

- Ontario Arts Council, Visual Artist grant, mid-career (\$7500) (2016)
- ROADS, ARB grant (\$5,950) (awarded Fall 2015, grant period begins 2016)
- Ontario Arts Council, Integrated Arts Grant (\$8000) (2005)
- The Ontario Arts Council and the Canada Council each awarded project grants to the Doris McCarthy Gallery for the exhibition *Quantal Strife* which I curated. The DMG Director/Curator Ann MacDonald and I wrote the grant applications together. (\$21,500) (2005)
- As the treasurer at Art Metropole I regularly collaborated with staff on successful institutional grant applications at all three levels of government funding (2003-2009)
- Canada Council grant for *Lola* magazine (\$10,000) (2002)
- Ontario Arts Council, Individual Artist Project Grant (\$5000) (1996)

### **Professional Organizations**

- The New Committee, Hamilton Artist’s Inc. (not elected) (2017)
- Society for Literature, Science and the Arts, (not elected) (2011- ongoing)
- University Art Association of Canada (not elected) (2008-ongoing)
- Art Metropole board member/treasurer, (elected) (2003-2009)
- YYZ Artists' Outlet board member, (elected) (1996-1999)

## Sally McKay - art cv

130 Longwood Road North  
Hamilton, ON  
L8S 3V9

sallymckay77@gmail.com / 905-379-7891

### Education

- Ph.D. in Art History and Visual Culture, York University, Toronto, ON, 2014  
*Repositioning Neuroaesthetics Through Contemporary Art*
- Bachelor of Fine Arts, Art History Minor, BFA,  
Nova Scotia College of Art and Design, Halifax, NS, 1990

### Employment History

- Assistant Professor, School of the Arts, McMaster University, Contractually Limited Appointment (2014-2018)
- Full Time Lecturer, School of the Arts, McMaster University, Hamilton, ON, (2012-2014)
- Sessional Instructor, School of Fine Arts and Music, University of Guelph, Guelph, ON, (2011)
- Sessional Instructor, Visual Art and Art History, Faculty of Fine Arts, York University, Toronto, ON (2009)
- Editor, *WADE* a catalogue accompanying the a public art exhibition in Toronto wading pools curated by Sandra Rechico and Christie Pearson (2007)
- Managing Editor at YYZ Books, YYZ Artists' Outlet, Toronto (2003-2004):
- Founding co-editor/owner, *Lola* magazine with Catherine Osborne (1997-2003)

### Artist's Projects and Exhibitions

- *Manthan*, group exhibition of a print portfolio exchange between McMaster University, Canada and Lucknow University, India, organised by Briana Palmer. Greater Denton Arts Council, Festival Hall, Denton, Texas (upcoming, 2019)
- *The Surveyor*, email art project for SCREEN\_, organised by Fotomuseum Winterthur, Switzerland, 2018
- *Ways of Something*, group digital video, compiled by Lorna Mills, screened at Whitney Museum in New York, Transfer Gallery in New York, PAF Festival in Victoria, BC, Oude Kerk in Amsterdam, Transmediale in Berlin; Whitney Museum, New York (2014-16)
- *When Analog was Periodical*, group show of animated GIFs, curated by Anthony Antonellis and Lorna Mills, z-Bar, Berlin (2013)
- *Born in 1987: The Animated GIF*, group show curated by Katrina Sluis for The Photo Gallery, London, UK, (2012)
- Series of group GIF exhibitions curated by Lorna Mills, for Rea MacNamara's monthly Sheroes events at Nico and The Beaver Café, Toronto, (2011-2012)
- *Thicket: The Peaceable Kingdom*, window installation in collaboration with Von Bark, Fly Gallery, Toronto, (2011)
- *Axon* (in collaboration with Lorna Mills) guest-artist html design, InterAccess, Toronto, (2011)
- "Newton in the Peaceable Kingdom," digital video animation for *ARCADE*, group show with John Dickson, Panya Clark Espinal, Alex Geddie, Gordon Hicks, Annie

- MacDonell, co-organised by Harbourfront Centre and the Ontario Science Centre, curated by Patrick Macaulay, York Quay Gallery, Harbourfront Centre, Toronto, (2008)
- *Mimesis and Mirror Neurons*, a multi-media performative lecture with Von Bark and Rob Cruickshank, curated by Liav Koren for the dorkbot series, InterAccess, Toronto, (2008)
  - Artist project for *Boredom Fighters*, edited by Paola Poletto and Jake Kennedy, Tightrope Press, (2008)
  - *Thicket 2: Stranded*, window installation with Von Bark, Fly Gallery, Toronto, (2007)
  - *M-K*, group show featuring artists in Muskwa Kechika residency, Dawson Creek Art Gallery, BC; North Peace Gallery, Fort St. John, BC; and Northern Lights College, Fort Nelson, BC, (2007)
  - "Muskwa Kechicka," artist's project for *Prefix Photo*, (2007)
  - "The Trouble with Oscillation," website, performative lecture, and multi-media installation (including digital animation) for the touring exhibition *Neutrinos They Are Very Small*, a group show with Gordon Hicks and Rebecca Diederichs, curated by Corinna Ghaznavi, for Art Gallery of Sudbury (2004), Agnes Etherington Art Gallery in Kingston, ON (2006) and Render Gallery, University of Waterloo (2007)
  - *Thicket 1: The Voyage*, in collaboration with Von Bark, Harbourfront Centre, Toronto, (2006)
  - *Bed Time Fortune Story Teller*, a 12-hour performance curated by Emily Pohl-Weary for Bed-Time Tales, Nuit Blanche, Toronto, (2006)
  - Performative walking tour, part of *Networked City*, InterAccess, Toronto, (2006)
  - *Bird Map Movie*, digital video screened at *Public Space Invaders*, organized by Spacing magazine, Drake Hotel, Toronto, (2006)
  - *Qualia Street Party*, a window installation, Fly Gallery, Toronto, (2005)
  - *Movie*, online video curated by Paola Poletto for Reading Toronto, [www.readingtoronto.com](http://www.readingtoronto.com), (2005)
  - *Waypoint*, online artwork and digital animation created for group show curated by Patrick Macaulay, Harbourfront Centre, Toronto, (2005 )
  - *Splash Screen Project*, animated gifs displayed online by Year Zero One, (2005)
  - *Robot Landscapes*, a group show with Jon Sasaki, Magic Pony, Jenny San Martin, Kirsten White & Marc Sullivan, Mai-Loong Lim, Marc Ngui & Magda Wojtyra, Dorota Gelner & Arek Jackowski, curated by Paola Poletto as part of Digifest, Harbourfront Centre, Toronto, (2004)
  - *Global Theory of Representation*, a performative lecture, part of the Global Theory Slam, Art Gallery of Ontario, Toronto, (2004)
  - *Plants*, online animation curated by Kelly Mark for Samplesize, (2004)
  - *Miss Mouse*, digital video, trading cards and performance, part of the touring exhibition, (2003-2004)
  - *Girls and Guns*, a group show with Sheila Butler, Nina Czegledy Michelle Kasprzak and Louise curated by Paola Poletto, for Forest City Gallery in London, ON (2003); Dorottya Gallery in Budapest, Hungary (2004); the Lindart Cultural Center in Tirana, Albania (2004); and the Videomedija Festival in Novi Sad, Serbia (2004). *Miss Mouse* lecture performed at a launch for the *Girls and Guns* issue of *Kiss Machine* magazine at YYZ Artists' Outlet, Toronto, (2003)
  - *Killer Whale Victim*, multi-media performances at *Scream in the Park* and *The BOX* reading series, Toronto, (2002)
  - *caffeine screens: the instant coffee screensaver show*, group show, Helen Pitt Gallery, Vancouver, (2002)

- “Boss” an on-street performance and digital database created in collaboration with Ben Smith Lea for *The Lefty Show*, a group exhibition curated by Instant Coffee, A Space, Toronto, (2001)
- *Orange Marble*, group show at Hua-shan Art District, Taipei, (2001)
- *Window Shopping*, group show curated by RM Vaughan Images Festival, Toronto, (2001)
- *The Logo Show*, a group show curated by Instant Coffee as part of their exhibition *Instant Coffee: Urban Disco Trailer + Everyone*, Art Gallery of Ontario, (2001)
- *Wallpapers*, a group show Art Gallery of Nova Scotia (2000)
- *Miss Mouse*, a performative lecture, performed at University of Western Ontario, and as part of the *Simulcast Convention* organised by Kristin Lucas for the Wexner Center in Columbus, Ohio, and Postmasters Gallery in New York, (2000)
- *Safety Animal* (a performance with Ben Smith Lea), Dunlop Art Gallery, Regina, SK, (2000)
- *Angry Protestor* (a performance with Ben Smith Lea), the Lonely Lisgar performance festival, Mercer Union, Toronto, (2000)
- *Simulcast*, performance with Kristin Lucas, part of the group show *Mind Toys*, curated by Cheryl Sourkes and David Craig, Windsor Art Gallery, (1999)
- *How it All Began*, performative lecture at 5/29/99 Symposium, Brooklyn, NY, (1999)
- *re:location*, (collaboration with Ben Smith Lea), curated by Ingrid Chu at Motor Oil, Woodbridge, ON and Zsa Zsa Gallery, Toronto, (1999)
- *Faking History*, group show with Daniel Bowden, Hanna Claus, Angela Inglis, Grant McConnell, Alison Norlen and Steve Venright, curated by Reid Diamond and Mary Anne Barkhouse, Mercer Union, Toronto, (1999)
- *Goodbye Planet*, window installation, Pages Bookstore, Toronto, (1999)
- *Semi Casual*, group show with Michael Buckland, Jill Henderson, Stacey Lancaster, Daniel Olson, Alan Smith, John Velveeta Nicole Kidman, Brasilica Gallery, Vienna, (1999)
- *A living dog is better*, a multi-media solo exhibition and art-flyer distribution centre curated by Michelle Jacques for the Present Tense Series at the Art Gallery of Ontario, (1998)
- *In lieu*, group show with Francis LeBouthillier, Karma Clarke-Davis, John Dickson, Euan MacDonald, Nestor Kruger, Kika Thorne, John Massey and Becky Singleton curated by Eileen Sommerman in public washrooms, Toronto, (1998)
- *Safety Animal* (a performance with Ben Smith Lea), part of the group exhibition *Offsite@Toronto* curated by Kim Pruesse, Mercer Union, Toronto, (1998)
- *Version City*, group show curated by John Massier at University of Buffalo Art Gallery, (1998)
- Artist's project for *Galerie Largeness World of Art*, issue #19, edited/curated by Luis Jacob, Art Metropole, Toronto, (1998)
- *Appetizer*, group show at Free Parking Gallery, Toronto, (1997)
- *Limousine*, group show at Free Parking Gallery, Toronto, (1996)
- *Burning Down the House*, group show at Forest City Gallery, in London, ON, (1996)
- Artist project for *envelop #2*, edited/curated by Cara O'Connor and Matt King, Brooklyn, NY, (1996)
- Artist books and multiples distributed through Art Metropole in Toronto and Printed Matter in New York, (1995-ongoing)

## Curatorial Projects

- Curatorial Committee Member for Hamilton's Supercrawl Festival, 2016 (2016)
- *Encounter*, Cambridge Sculpture Garden, with artists Rebecca Diederichs and Sarah Peebles (2014)
- *Too Cool For School Art & Science Exhibition*, with artists Libby Hague, Doug Jarvis, Gareth Lichty, Abigale Miller, Allison Rowe, and Elissa Ross & Patrick Ingram, co-curated with Patrick Macaulay, part of Harbourfront Centre's *Fresh Ground new works* International Commissioning Programme, York Quay Gallery, Harbourfront Centre, Toronto, (November 2010)
- *Too Cool For School Art & Science Fair*, 40 diverse participants gathered for one day to share their art & science projects, part of Harbourfront Centre's *Fresh Ground new works* International Commissioning Programme, Brigantine Room, Harbourfront Centre, Toronto, (May 2010)
- *Reply All*, a real-time, online exhibition featuring artists Daniel Barrow, Divya Mehra, Lorna Mills, Peter Morin, and Shaan Syed, co-curated with Srimoyee Mitra as part of a collaboration between Art Metropole and South Asian Visual Artists Collective, (2009)
- Curator for *Ambi-valent Objects*, a group exhibition of inter-departmental collaborations on art and science, part of the *Art Meets Science* series organised by Natasha Myers, Gales Gallery, York University (2009)
- *Residency Exhibition*, group show featuring 33 artists, curated at the culmination of a three week curatorial residency at Open Space, Victoria, BC, (2008)
- *Quantal Strife*, with Scott Carruthers, Crystal Mowry, and Marc Ngui at Doris McCarthy Gallery, Scarborough, including catalogue with comprehensive essay (2006), touring to McMaster Museum of Art, Hamilton, ON (2007), and Open Studio, Victoria, BC (2008),
- *Woodlot: 3rd Kitchener-Waterloo Art Gallery Biennial*, a group exhibition featuring artists Ruth Abernethy, Kelly Borgers, Jefferson Campbell-Cooper, Susan Detwiler, Nial Donaghy, Andrika Dubeckyj, Annie Dunning, Fatima Garzan, Lauren Hall, Arnold Jacobs, Janet Morton, Marinko Pipunic, Red and Andrew Wright, Kitchener-Waterloo Art Gallery, Kitchener, ON, (2006)
- *Animal/Nature*, an evening of readings and video screenings with Lorna Mills, Andrew J. Paterson and Von Bark, Smiling Buddha Bar, Toronto, (2007)
- *Mods and Rockers*, group exhibition featuring Myfanwy Ashmore, Rob Cruickshank, Lorna Mills, Tom Moody, John Parker and Veronica Verkley, curated for part of Digifest at Harbourfront Centre, Toronto, (2006)
- *Teaching Tech*, an evening of performative lectures with Amos Latteier and Susan Bustos for Digifest and Harbourfront Centre, Toronto, (2006)
- *Compagnie*, group exhibition featuring Clint Griffin, Jennifer McMackon, Kelly Richardson, and Brent Roe, co-curated with Daniel Olson as part of an exchange between Skol and YYZ Artists' Outlet, Skol Gallery, Montreal, (2000)

## Publications (Peer Reviewed)

### contributions to books

- "No Neuron is an Island: a neuroaesthetic inquiry into Omer Fast's mimetic interactions," *Aesthetics and the Embodied Mind*, Alfonsina Scarzini, ed. (Springer Verlag: 2015)
- Co-editor with Andrew J. Paterson of *Money Value Art: State Funding, Free Market, Big Pictures*, (Toronto: YYZ Books, 2001)

### journal articles

- “Kristin Lucas’ Refresh: Embodied Imaginings,” *RACAR*, Spring 2015

### Publications (Not Peer Reviewed)

#### exhibition catalogues

- “Looking at Looking at Art,” catalogue essay for Living Building Thinking curated by Ihor Holubizky at McMaster Museum of Art (2017)
- “Olafur Eliasson’s Tripple Ripple,” catalogue essay for Art You Experienced? curated by Melissa Bennett at Art Gallery of Hamilton (2015)
- “The Axis of Something,” catalogue essay for Lorna Mills’ exhibition at Transfer Gallery, New York (2013)
- “Talking Flowers,” catalogue essay for the exhibition Flowers and Photography, curated by Carla Garnet, McMaster Museum of Art (2013)
- “Nature in the Network,” catalogue essay for the FASTWÜRMs exhibition. *Donky@Ninja@Witch*, curated by Philip Monk, Art Gallery of York University, Toronto, (2011)
- “Not-so Dumb Animals: Primates as Subjects of Neuroscience,” catalogue essay for the touring exhibition *Animal*, curated by Corinna Ghaznavi for Museum London (Ontario), (2011)
- “Intuition at the Razor’s Edge: Painting by Matt Crookshank,” catalogue essay for Matt Crookshank’s exhibition *Razor Beam* at Museo de la Ciudad, Mexico, (2009)
- “Jury Duties” a catalogue essay for the exhibition *Reciprocal*, exhibited at McMaster Museum of Art, Hamilton, ON, (2008)
- “A pool is not a stage,” essay for the *WADE* catalogue, YYZ Artists' Outlet and WADE collective, (2007)
- Catalogue essay for the exhibition *What if Feels Like for a Girl*, curated by Phillip Monk at the Art Gallery of York University, Toronto, (2005)
- Catalogue essay on Kristin Lucas for *Temporary Housing for the Despondent Virtual Citizen*, O.K. Centre for Contemporary Art, Upper Austria, (2000)
- Fictional text for *Fin De Siècle*, curated by Francois Dion, Gallery 101, Ottawa, (2000)
- Catalogue essay for the Symbiosis Collective exhibition, *Bank of Symbiosis*, Toronto, (1998)

### journal articles

- Review of the exhibition Carry Forward at Kitchener/Waterloo Art Gallery for *C magazine* (upcoming in 2018)
- “The Pictorial Intelligence of Monica Tap,” a critical review for *Art Fag City* (2012)
- Review of the exhibition The Limits: Tracing Time and Seeing Space at Kitchener/Waterloo Art Gallery for *Canadian Art* magazine (2012)
- “Spatial Reckonings: Gwen MacGregor and Sandra Rechico invite us to get lost,” essay, for *Magenta Magazine* [<http://www.magentamagazine.com/7/features/canadians-in-europe>], (2011)
- “Report from the Academy: Q&A with Harbourfront Centre Curator Patrick Macaulay,” interview for *Art Fag City* [<http://www.artfagcity.com/2011/06/20/report-from-the-academy-qa-with-curator-patrick-macaulay/>], (2011)
- “Report from the Academy: Q&A about Curatorial Power with Lisa Myers,” interview for *Art Fag City* [<http://www.artfagcity.com/2011/06/08/report-from-the-academy-qa-about-curatorial-power-with-lisa-myers/>], (2011)

- “The Affect of Animated GIFs (Tom Moody, Petra Cortright, Lorna Mills),” essay published by Art&Education, [www.artandeducation.net/papers/view/14](http://www.artandeducation.net/papers/view/14), (2009)
- “Has Your Favourite ARC Gone Sour?” essay in *FUSE* magazine, (2008)
- “Relatively Remote,” a profile of the Tree Museum and Persona Volare in *Canadian Art* magazine, (2008)
- “RM Vaughan: The *Troubled* adventures of a suffering trickster,” co-written with Von Bark, *Taddle Creek*, (2008)
- “Up and Anti-up,” a column on art and science for *Kiss Machine* magazine (regular columnist from 2005- 2008)
- Review of exhibition by Toronto artist Matt Bahen for *Canadian Art* magazine, (2006)
- Review of exhibition by Shinobu Akimoto for *C Magazine*, (2006)
- Profile of Fly gallerists Scott Carruthers and Tanya Read for *uTOpia*, Coach House Press, (2005)
- “Making Books The Hard Way,” book review of *Off Printing: Situating Publishing Practices in Artist-run Centres*, *FUSE* magazine, (2005)
- “Welcome to the not-so-comfy couch,” review of Upholstery Militia, *Globe and Mail*, (2005)
- “A Hotbed of Hotheads,” book review of *Artists Talk*, *FUSE* magazine, (2005)
- Review of Lorna Mills' exhibition *Reality Show*, *Canadian Art* magazine, (2005)
- “The Fluff Stands Alone,” (cover story) profile of artist Allyson Mitchell, *Canadian Art*, (2004)
- Catalogue essay on Andrew J. Paterson for the video exhibition *Blueprint*, Pleasuredome, Toronto, (2003)
- Essay on Susan Kealy, for the book *Ordinary Marvel*, YYZ Books, (2003)
- Essay on Greg Curnoe for *Open Letter, A Canadian Journal of Writing and Theory*, (2002)
- Review of *a.k.a. Canada*, curated by John Massier, *Flash Art*, (1997)
- Essay to accompany the exhibition *Toxic Landscapes* by Jean-Marie Martin, Mercer Union, Toronto, (1996)
- “Focus on Funding: Canada,” essay, *Flash Art*, (1996)
- “Sandra Rechico,” review, *Flash Art*, (1996)
- “Cityscape: Toronto,” feature, *Flash Art*, (1995)

#### **exhibition brochure essays**

- “Vision of Difference, Difference of Vision,” exhibition essay for Alexander Pilis – Architecture Through the Looking Glass, curated by Mona Filip at Koffler Gallery, Toronto (2015)s
- “Annie Dunning, Air Time,” essay to accompany the exhibition *Air Time* by Annie Dunning at Eastern Edge Gallery, St. John's, NL, (2010)
- “Head Birth,” exhibition essay co-written with Lorna Mills for Allyson Mitchell's installation *Brain Child* at Cambridge Galleries, Cambridge, ON, (2009)
- “Thinking Animal,” exhibition essay for Libby Hague's exhibition *One Step At A Time* at Art Gallery of Mississauga, (2009)
- “Lossy Life,” essay to accompany the exhibition *Grand Gestures* by artist collective 640 480, Gallery TPW, Toronto, (2007)

#### **Conference Presentations**

- “Knowing and Not-Knowing Matter,” paper to be presented on the panel A Critical Conversation on Affect Theory, Neuroscience, and Art-Science Collaborations, College Art Association Conference, Los Angeles (February 2018)



- “Art and Embodied Learning,” paper presented at Avatars of Human Creativity: Exploring the ArtSci connect: STEAM Conference, Cape Breton University (November 2017)
- “The Haunted Scanner,” paper presented at University Art Association Conference (UAAC) (2016)
- “Thinking Matter: Speaking to the Spritual,” paper presented at the Lively Objects Symposium organized by Caroline Langille and Lizzie Muller at The Banff Centre (2015)
- “Kristin Lucas’ Refresh: Digital Media, Conceptual Art and Embodied Aesthetics” (University Art Association Conference), OCAD University (2014)
- Panel Chair, Questioning the Object’s Fate at the Threshold of Art and Science, UAAC (University Art Association Conference), Concordia University (2013)
- “Nature in the Network: Neuroaesthetics of FASTWÜRMS’ *Donky@Ninja@Witch*,” presented at UAAC (University Art Association Conference), Concordia University (2012)
- “Art & Agency: A Neuroaesthetic Analysis of *Talk Show* by Omer Fast,” presented at Experimental Cultures, Mergers of Art and Science, Department of Art Graduate Symposium at University of Toronto (2012)
  - “Art and the Brain: Explorations in Neuroaesthetics,” presented at the conference Art, Science and the Brain: New Models of Learning for the 21st Century, co-organised by ArtSmarts and Social Innovation Generation at the MaRS Discovery District in Toronto (2011)
  - “Art & Agency: A Neuroaesthetic Analysis of *Talk Show* by Omer Fast,” presented at SLSA (Society for Literature, Science and the Arts) conference, Kitchener, Ontario (2011)
  - “Scanning for the Gist: Colour and Form in the Art of Rebecca Diederichs,” presented at UAAC (Universities Art Association Conference), Toronto (2008)

### **Visiting Artist’s Talks at Academic Institutions**

- Visiting Scholar/Artist, Studio Graduate Seminar, York University, instructor: Barbara Balfour (2015)
- Guest Lecturer, Friends of Art History Series, McMaster University (2014)
- Guest Speaker, Creative Thinking Workshop for Graduate Students, McMaster Museum of Art (2014)
- Visiting Artist’s talk and panel at Alberta College of Art and Design (2012)
- Visiting Artist’s talk, Criticism and Curatorial Practices class with Vid Ingelevics, Ontario College of Art and Design (2008)
- Visiting Artist’s talk, Media Research class with Paulette Phillips, Ontario College of Art and Design (2007)
- Visiting Artist’s talk, 4th-year seminar class in fine art with Kathleen Sellars, Queen’s University (2007)
- Visiting Artist talk and studio visits, University of Western Ontario, Toronto (2000)
- Visiting Artist talk and studio visits, Nova Scotia College of Art and Design (1998)

### **Artist’s Talks, Panels and Workshops at non-Academic Institutions**

- Public Lecture, “Things,” Judith & Norman Alix Art Gallery, Sarnia, ON (2016)
- Panelist, How Are You Experienced? Art Gallery of Hamilton (2015)
- Panelist, Art & Science: Same Process, Different Products? Hosted by Propeller Centre for the Visual Arts and the !dea Gallery at the Ontario Science Centre (2014)

- Keynote Speaker for the Grimsby Public Art Gallery's Art House Lecture Series (2013)
- Guest speaker on Omer Fast at the Power Plant's Members Only Viewing (2012)
- Guest speaker at the Power Plant's Sunday Scene for the exhibition *Universal Code* (2009)
- Curator's talk at Art Spring, Salt Spring Island, BC (2008)
- Artists' talk, XSpace Gallery, Toronto (2007)
- Moderator of panel on Art, Science, and the Emotional Response panel, Subtle Technologies, Toronto (2007)
- Guest curator for *2nd Year Fine Arts Exhibition*, including studio critiques, Georgian College, Barrie, ON (2007)
- Moderator of Science/Art panel, Performance Creation Canada, Toronto (2006)
- Panelist on topic of Private Space, *uTOpia* booklaunch, Gladstone Hotel, Toronto (2005)
- Panelist on *Hello I'm Special*, with John Bentley Mays, Hal Niedzvieki and Russell Smith, Robert McLaughlin Gallery, Oshawa, ON (2005)
- Panelist on self-publishing, Drake Hotel, Toronto (2003)
- Panelist on fundraising for magazines, Canadian Mags University, Toronto (2002)
- Workshop in graphic design at the Art Gallery of Ontario, Toronto (2001)
- 12-week course on artwriting and zine publishing, Art Gallery of Ontario, Toronto (1998)

### **Consultations**

- Docent Training workshop, Judith and Norman Alix Art Gallery, Sarnia, ON (2018)
- External Examiner, University of Windsor, MFA thesis defense (2018)
- Jury member for Art Gallery of Mississauga's Annual Juried Show (2016)
- Guest Examiner, University of Guelph, Fall 2016 MFA Studio End of Semester Critiques, Guelph, ON (2016)
- External examiner, MAA thesis defense, Emily Carr University, Vancouver, BC (2016)
- Selections Jury member for 2017 program, Hamilton Artists' Inc., Hamilton, ON (2015)
- External examiner, MFA thesis defense, University of Guelph, Guelph, ON (2014)
- External critic, Specialised Studio Final Critiques, University of Guelph, Guelph, ON (2011)
- External examiner, MFA thesis defense, University of Guelph, Guelph, ON (2009)
- Juror for the exhibition *reciprocal*, McMaster Museum of Art (2008)
- External examiner, MFA thesis defense, University of Western Ontario, London, ON (2006)
- Guest Examiner, University of Guelph, Fall 2006 MFA Studio End of Semester Critiques, Guelph, ON (2006)
- External Examiner for thesis critiques, Drawing and Painting Program at Ontario College of Art and Design, Toronto, ON (2006)
- External jurist for 4th Painting scholarships, Ontario College of Art and Design, Toronto, ON (2006)
- External critic, Specialised Studio Final Critiques, University of Guelph, Guelph, ON (2005)
- External examiner, MFA thesis defense, University of Western Ontario, London, ON (2004)

## Scholarly and Professional Activities

### editorial boards

- *FUSE* magazine editorial committee member (2005-2008)

### grant & personnel committees

- Ontario Arts Council jury member for Periodicals (2010)

### journal referee

- Referee for *Journal of Curatorial Studies* (2015)
- Referee for Art Association of Australian and New Zealand (November 2013)
- Referee for *Journal of Curatorial Studies* (May – November 2011)

## Community Service

- Hamilton Artist's Inc. board co-chair (December 2017- ongoing)
- Hamilton Zineposium (co-founder) (2015- ongoing)
- Art Metropole board member/treasurer (2003-2009)
- YYZ Artists' Outlet board member (1996-1999)

## Honours

- Joyce and Fred Zemans Scholarship (2013)
- SSHRC Joseph-Armand Bombardier Canadian Graduate Scholarship (\$35,000 each year, for three years) (2010-2012)
- OAAG (Ontario Association of Art Galleries) Art Writing award for “Nature in the Network”, an essay on FASTWÜRMS for the Art Gallery of York University catalogue for the exhibition *Donkey@Ninja@Witch* (2011)
- York University Entrance Scholarship (2007)

## Grants

- Ontario Arts Council, Visual Artist grant, mid-career (\$7500) (2016)
- ROADS, ARB grant (\$5,950) (awarded Fall 2015, grant period begins 2016)
- Ontario Arts Council, Integrated Arts Grant (\$8000) (2005)
- The Ontario Arts Council and the Canada Council each awarded project grants to the Doris McCarthy Gallery for the exhibition *Quantal Strife* which I curated. The DMG Director/Curator Ann MacDonald and I wrote the grant applications together. (\$21,500) (2005)
- As the treasurer at Art Metropole I regularly collaborated with staff on successful institutional grant applications at all three levels of government funding (2003-2009)
- Canada Council grant for *Lola* magazine (\$10,000) (2002)
- Ontario Arts Council, Individual Artist Project Grant (\$5000) (1996)

**Christopher McLeod |**

**905-730-4008**  
[mail@christophermcleod.ca](mailto:mail@christophermcleod.ca)  
[www.christophermcleod.ca](http://www.christophermcleod.ca)

Dear Jessica,

Please accept my application for board membership with the Hamilton Artist Inc.

As a practicing artist, artist researcher, and educator, I feel I can be a valued member of the Hamilton Artist Inc's board. Inspiration and awe can be built and experienced in a multitude of fashions – through advocacy, accessibility, and cooperative partnerships - and I believe the Inc. has an important part to play in leading it's community to a higher level of enlightenment through the arts.

Through my past experiences I have come to understand the deep importance of community engagement and public participation. My role as a board member would include contributing to the Inc's existing programs, both internally and with existing partners, while working to develop new opportunities developed strategically to invigorate all visitors experience.

My role last year as Project Director for the Great Art for Great Lakes Initiative focused on the process of directly recruiting, consulting, and collaborating with community partners and artists. The project involved building support from multiple partners in various disciplines and at distinct levels. The management of the operating budget, staff, and volunteers was also a part of my position. Working directly with the 8 selected artists in each of the communities was highly rewarding. It is based on this experience I wish to become an active member of the board for the Hamilton Artist Inc.

You will find me to be well spoken, energetic, confident, and personable. Thank you for your time and consideration. I look forward to speaking with you about this opportunity.

I can be reached at 905-730-4008 or by email at [mail@christophermcleod.ca](mailto:mail@christophermcleod.ca).

Sincerely,

Christopher McLeod

12 September 2018

Att: Hamilton Artists Inc.

To whom it may concern:

Hi, I'm Clay McCann, and I've applied in August of this year to become a Board member at Hamilton Artists Inc. I realized, quite recently, that I never actually submitted my CV or thoughtfully responded to questions posed in the application package. Permit me to rectify this oversight!

Please find my CV attached to the attendant email in which this cover letter appears.

Questions.

a. What do I hope to contribute to Hamilton Artists Inc? As a graduate of the Masters Fine Art program at UBC, I bring a deep commitment to contemporary fine arts programming in Canada. I consider fine arts organizations some of the most important in our communities. My background includes volunteer preparator work at a public art gallery, where I helped maintain the permanent collection, prepare the gallery space for new exhibitions, and pack and ship materials from prior exhibitions. I bring this experience as well as my time spent with some of Canada's top emerging contemporary fine art cultural workers.

b. What do I hope to gain as a Board Member? As a doctoral student at McMaster, I am required to conduct volunteer work in my community, but more than this, I am excited at the opportunity to play a part at one of Hamilton's oldest and most prestigious artist run centres. I hope to meet other cultural workers, be a force of creativity in my community, and advance the agenda of the INC. in whatever capacity I am most needed.

Thanks in advance for your consideration!

- Clayton McCann MA, MFA, PhD Student & Cannabis Studies Research;  
McMaster University, Department of Anthropology

**Clayton McCann MA, MFA**

E: bwgreview@gmail.com P: 250-307-9026

620 Toronto St., Victoria BC

Citizenship: Canadian

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**Education:**

**2017 - Present McMaster University; Ph.D in Socio-cultural anthropology**

Relevant coursework: **Bodies at Work - Politics, Science, Law & Occupational Health; Writing the Field - Advanced anthropological communications;** Anthropology of religion; Advanced field methods. Dissertation "Re-ritualizing Cannabis: From structural barriers toward facilitating consumption"

**2011-2014 University of British Columbia; Master of Arts, Interdisciplinary Graduate Studies in socio-cultural anthropology and cultural studies**

Relevant Coursework: field methods; advanced qualitative methods; research design

**2008 - 2011 University of Victoria; Bacheor of Arts - Anthropology, with distinction**

Relevant coursework: **public sector economics; regulation and social control; social welfare in Canada; gender and women's studies**

**Relevant Experience:**

**2007 - Present: Anthropology Field Research: Southern Interior BC**

University of British Columbia, McMaster University

**The collection, maintenance, and destruction of private and confidential records;** community engagement; longitudinal participant observation with key informants (10+ years); multi-sited archival research and media analysis; data collection, writing ethnography; compilation and maintenance of large, text-based data set; NVIVO & manual coding of ethnographic records

**Employment:**

**2017 - 2019: Graduate Teaching Assistant:** McMaster University - 1AA3 - Sex, Food,

and Death: Intro to Anthropology; 3PD3 - Anthropological Perspectives and Debates

Duties: **policy interpretation & engagement;** leading tutorials, meeting with students, invigilating mid-terms, marking final examinations, grading essay & report papers. Work in contemporary anthropological discourse: Archaeology and capitalism; Stuart Hall & representing "Others," re-thinking histories and situating knowledge; etc.

**2015 - 2016: Research Assistant:** UBC Okanagan - Funded by UBC Start Up Funds/ UBC Work Study; Hampton Fund Research Grant

**Assessments of leading research; evaluation of the canon/seminal works in disability studies;** current research on assistive technologies; analysis of rhetoric/data on adaptive technologies for subjects with unique abilities/disabilities; Co-design and implementation, literature reviews with FCCS scholar Professor M. Rader; Evaluation and generative potential of different bodies.

**2012 - 2016: Graduate Teaching Assistant:** UBC - 100 - 400 level Creative Writing/ 100 level archaeology

Emancipatory pedagogy, workshopping (feedback/critique/seminar format), meeting with students/instructor, grading student work, providing feedback. 2012: Arch150 Intro to World Archaeology with Dr. Richard Garvin; 2014: CRWR106 Intro with Dr. Mark Giles; 2015: CRWR205 Writing Popular Fiction with Anne Fleming; 2016: CRWR382F Bodies of Knowledge with Matt Rader; CRWR472 Publishing & Editing with Ashok Mathur

**2016 / 2006: Crew Leader/Instructor: Keyholder,** Canada Census 2016 / 2006 Statistics Canada, Campbell River/Victoria BC. Maintained the **classification, security, inventory, disposal & preservation of sensitive/classified/protected data.** Established Crew Leader District and regional 2016/2006 Census offices; tested, interviewed, hired, trained, and mentored staff (10-14 Enumerators, 1 Crew Leader Assistant); management of large rural/urban data collection zones (2016: Discovery Islands, Strathcona Regional District, BC; boat and seaplane access-only environments - 22,000 sq.km; 2006: James Bay/Fairfield census districts, Victoria, BC);

**1995 - 99: Co-owner/Store Manager:** Vert Skate Shop - **Keyholder** of youth culture skateboarding/snowboarding retail operation on Vancouver's busy Granville Mall area; hiring/training/mentoring store staff; merchandising design; creative programming; inventory control; bank reconciliation/deposits; scheduling/payroll; purchasing/seasonal planning/promotional design. My partners and I sold our venture to ASR conglomerate Comor, who incorporated this successful retail aesthetic into West 49, a decades-long mall powerhouse, now a subsidiary of YM Inc.

### **Volunteer Experience**

**2018 - Present:** Cannabis policy consultant; City Of Hamilton. I currently provide cannabis policy framework research materials to the City Planner; aid in conceptual formation of cannabis policy frameworks; provide detailed materials in aid of city cannabis zoning & by-law regime.

**2016 – 2017: Research Lead:** Read Island Retirement Home & Resort - Read Island / Quadra Island BC: Not-for-profit project intended to be a low-income housing facility to be located at Surge Narrows, on Read Island BC. Our team **researched funding opportunities through BC Housing; prepared development strategies based on application procedures/phases/deadlines; liaised with provincial agencies,** SFU City Director Andy Yan; Strathcona Regional Director Jim Abram.

**2015: Collaborative Planner:** Cannabis Tourism Event & Documentary; Denver, Colorado, USA. Intended as part of the Anthropology of Tourism Interest Group (ATIG) - American Anthropological Association Annual Conference, the MJ Tourism Event meant to profile emergent Colorado MJ tourism for conference attendees including: bus tours to industrial grow facilities; “tastings” & tours at dispensaries; “on-board,” filmed

interviews with attendees for documentary film project. My duties included: **planning the event with OSEA Director and ATIG Convener Quetzil Castaneda & Legal/Regulatory/Policy Adviser Rachel Quail**; on-camera interviews with attendees and grow facilities/dispensaries staff.

**2014 / 2015: Event Co-ordinator/Host: Keyholder** - Beat Salad Literary Events; Woodhaven Eco-Centre, Kelowna BC. Beat poetry and local foods, featuring a bevy of talented performers, and the greater community. The 100-mile potluck engendered a responsive, community-oriented audience celebrating local/regional agriculture, promoting an ethos of sharing, embracing alterity, polyvocality, community and adventure. My job included: **event design, promotion, and execution**; work with UBC Facility Management; liaise with local wineries for material donations; book shuttle bus; as well as host both events.

2015 - 2017: Volunteer Gallery Preparator: Campbell River Regional District Public Art Gallery, Campbell River BC. Packing/shipping fine art materials; cleaning/surface prep/painting/repair work in gallery spaces; aiding Curator with installation of incoming exhibitions, acquisitions, documentation, appraisal, and preservation of gallery permanent collection; liaising with artists. Approx. 40 hrs/month.

#### **Honours and Awards:**

- 2018 Cannabis Reader (Editor) prospectus under consideration, Oxford University Press
- 2017 MFA - creative writing
- 2017 PhD Doctoral Scholarship, McMaster University
- 2014 MA - anthropology & critical studies
- 2011 BA - anthropology with distinction, University of Victoria