

Contributors

Deborah Britzman is Professor of Education and Graduate Director for the Social and Political Thought Program at York University. She is author of *Practice Makes Practice: A Critical Study of Learning to Teach* (Albany: SUNY Press, 1991); *Lost Subjects, Contested Objects: Toward a Psychoanalytic Inquiry of Learning* (Albany: SUNY Press, 1998) and the forthcoming book, *After-Education: Anna Freud, Melanie Klein and Psychoanalytic Histories of learning*.

Chloë Brushwood Rose is a doctoral candidate in Language, Culture, and Teaching at York University. As a writer and photographer, her interests include the complex relationships between technology, culture, and subjectivity, as well as the impact of new media on the status of knowledge.

Ron Burnett is President of Emily Carr Institute of Art and Design. He is the author of *Cultures of Vision: Images, Media and the Imaginary* and of the forthcoming *How Images Think*. Articles available on-line at <http://www.eciad.bc.ca/~rburnett/essays.html>

James Carl is a visual artist who has a MFA from Rutgers, a degree in East Asian Studies and two diplomas from the Central Academy of Fine Art in Beijing. He lives in Toronto and teaches Fine Arts at Guelph University. He is the recipient of numerous awards including the Toronto Arts Awards, protégé Award (1996).

Warren Crichlow is Associate Professor of Education and Cultural Studies in the Faculty of Education at York University. His recent research and writing has focused on cultural theory in education and artistic practice in relation to learning and the pedagogical context. He co-edited *Race, Identity and Representation in Education* and has recently contributed a chapter on popular culture and music in the films of Isaac Julien in the anthology, *Sound Identities* (New York, Peter Lang, 2000).

Sean Cubitt is Professor of Screen and Media Studies at the University of Waikato, New Zealand. He has published widely on contemporary arts, media and culture. His most recent books are *Digital Aesthetics* (Sage, 1998) and *Simulation and Social Theory* (Sage, 2001).

Shawna Dempsey & Lorri Millan are internationally recognized for their smart and funny, feminist performances, films, videos, publications and public art projects. This duo is infamous for pieces such as *We're Talking Vulva*, *A Day in the Life of a Bull-Dyke*, and *Lesbian National Parks and Services*. Shawna and Lorri have been collaborating full-time since 1989.

Caitlin Fisher is an Assistant Professor of Cultural Studies in the Faculty of Fine Arts at York University. A theorist, creative writer and web artist with broad interdisciplinary interests Caitlin's research and teaching focus on the social and cultural aspects of communication technologies, hypermedia, feminist theory and digital multimedia work. She is also a founding editor of *j_spot: Journal of Social and Political Thought*.

John Greyson is a prolific video artist, filmmaker and writer whose work has been screened in numerous international festivals. His 1993 film, *Zero Patience*, received Honourable Mention at the Toronto International Film Festival. His works also include *Lilies* (1996), *Uncut* (1997) and *Herr* produced at Banff for BRAVO.

Mike MacDonald is a Canadian of Micmac ancestry. His works in video documentary and installation dealing with Native and Environmental issues include *Nishga Survival* (1981), *What Price An Island?* (1984), *Seven Sisters* (1989) and *Rat Art* (1990). In 1994, he was presented with the Vancouver Institute for the Visual Arts Award, for outstanding contribution to the arts in British Columbia.

Janine Marchessault is Associate Professor and Director of the Graduate Programme in Film at York University. Her writings on film and culture have been published widely, and she is the co-editor of numerous anthologies including most recently, *Wild Science* (Routledge, 2000).

Kelly Mark lives and works in Toronto. Her recent exhibitions include *Present Tense: Kelly Mark* at the AGO. Mark's work has often been described as obsessive. Processes including repetition, seriality, the grid and systematic or administrative working procedures drawn from Minimalism and Conceptualism provide a starting point for her work.

Michel Pastoreau is a historian and Director of Studies at the Ecole pratique des hautes études, Paris, and at the Ecole des hautes études en sciences sociales, Paris. He is the author of several books including *Blue: The History of a Color* (Princeton University Press, 2001).

Marc Piccinato is a Toronto-based art maker. He was the exhibition co-ordinator for the Being On Time exhibition and is a member of the Public Access Collective.

Sarah Robayo Sheridan is a designer who lives in Toronto. In March 2002, she curated a selection of new Canadian video art which screened in Cairo, Egypt.

Michael Snow was born in 1929 in Toronto. He studied at the Ontario College of Art and had his first solo exhibition in 1957. Since then his work has appeared at exhibitions in every major art centre in Europe and North America. His work as a visual artist has earned him numerous honours, including the Order of Canada. Michael Snow is currently living and working in Toronto.

Lisa Steele & Kim Tomczak have worked in collaboration since 1983, producing videotapes, performances and photo/text works. In 1993, they received the Bell Canada Award as well as a Toronto Arts Award. In 1996, their work *The Blood Records, written and annotated*, received a world premiere at the Museum of Modern Art in New York.

Ho Tam was born in Hong Kong and educated in Toronto, Canada. He worked in advertising firms and psychiatric facilities before turning to art. He works in a diverse mix of disciplines including painting, video, print and public art and has exhibited internationally. His videos include: *99 Men*, *dos cartas/ two letters*, *Matinee Idol*, *Pocahontas*, *The Yellow Pages*, *Washington Heights Untitled*.