

## Contributors

MICHAEL AWAD's current practice of experimental urban photography relies on camera equipment that he has built and software that he has developed. He first exhibited this work as part of *Substitute City* at Toronto's Power Plant Gallery in 2001. In 2002, Awad was selected to represent Canada as co-curator and exhibitor at the Venice Architectural Biennale. In 2004, the Canadian Consulate of Chicago commissioned Awad to participate in the *Five Cities* exhibition at the Chicago Cultural Centre. Awad's first solo exhibition, *The Entire City Project* opened at the Art Gallery of Ontario in the fall of 2005. For the past ten years, Awad has taught photography, video production, computer science, robotics, and architectural design in the Faculty of Architecture of the University of Toronto.

NICHOLAS BALAISIS is a doctoral candidate in Communication and Culture at York University. His research interests generally pivot around the broad category of non-fiction film, from Italian neorealism and early *cinema vérité* to his present focus on self-inscription and reflexivity in contemporary documentary. He has recently completed his first short documentary film.

ADRIAN BLACKWELL is a Toronto-based artist, an urban and architectural designer, a teacher, and an activist. This year he is teaching at the University of Michigan's College of Architecture and Urban Planning, where he is pursuing urban research on the underdevelopment of Detroit. In 2004 he produced three urban interventions in southern Ontario: *car collective* for the exhibition *Parking: Art in Parking Lots* in Kingston; *light net* at Kitchener City Hall for this year's Contemporary Art Forum Peace of Mind; and *blind* for Constructive Folly at the Doris McCarthy Gallery in Scarborough. With Kika Thorne, he participated in the C-side collective's creative examination of the neighborhood surrounding Firgrove Community Centre in Toronto's northwest.

ROSEMARY DONEGAN is an Associate Professor and Assistant Dean in the Liberal Studies Department at the Ontario College of Art & Design. She is also an independent curator and writer whose work is focussed on the complex layering of urban and industrial history and its associated relationship to both cultural and industrial work, represented and reflected in all its varied visual and architectural forms.

VERA FRENKEL is a multidisciplinary artist who lives and works in Toronto. Her current touring project on the inner life of a dysfunctional cultural organization, *The Institute™: Or What We Do for Love* ([www.the-national-institute.org](http://www.the-national-institute.org)) has received the 2004 Untitled Art Award. A 3-disk DVD compendium of her videotapes, media works, and writings is scheduled for release this spring.

ADAM KRAWESKY has been photographing people in Toronto's streets on a daily basis for the past three years. He uses his website, [inconduit.com](http://inconduit.com), as a point of transmission for the beauty he sees in the face of every person rendered anonymous by the city. His work is represented by Patrick Mikhail Gallery in Ottawa ([patrickmikhailgallery.com](http://patrickmikhailgallery.com)).

SAARA LIINAMAA is pursuing her doctorate in Social and Political Thought at York University. Her writing and research combine modern and contemporary art, culture, and the city—in particular, the dynamics of art, loss, and play within the physical and imaginative spaces of the city. She is currently a researcher for the Visible City Project + Archive (York University), and she has contributed to and co-edited one previous urban-themed issue of *Public*, *Localities* (29).

AN TE LIU is the Director of the Master of Architecture Program at the Faculty of Architecture, Landscape and Design at the University of Toronto. His gallery-based creative practice explores issues of function, occupation, and cultural coding in the domestic and urban realms. Liu's works have been exhibited in solo and group exhibitions in Canada, the US, Europe, and Asia. Current exhibitions include *Re:Building the World* at the Art Gallery of Alberta and *Therefore Beautiful* at the Ursula Blicke Foundation in Germany. Liu is represented by the Henry Urbach Architecture Gallery in New York.

JANINE MARCHESAULT is a Canada Research Chair in Art, Digital Media and Globalization in the Faculty of Fine Arts at York University. She is the Director of the Visible City Project + Archive ([www.visiblecity.ca](http://www.visiblecity.ca)), which is examining creative industries and artists' cultures across several cities. Her most recent publication, *Marshall McLuhan: Cosmic Media* (Sage, 2005), explores McLuhan's theories of media in the context of new digital cultures and globalization.

DARREN O'DONNELL is a writer, director, social acupuncturist, designer, and artistic director of Mammalian Diving Reflex. His shows include *A Suicide-Site Guide to the City*, *Diplomatic Immunities*, *pppeeeaaaccccee*, [boxhead], *White Mice*, *Over*, *Who Shot Jacques Lacan?*, *Radio Rooster Says That's Bad and Mercy!* He has organized *The Toronto Strategy Meetings*, a durational project focusing on self-responsibility as a social act, *The Talking Creature*, a continuing experiment in public discourse, and the upcoming *Haircuts by Children*, an event offering free haircuts to the public by children aged 8-12 years.

The PEDESTRIAN MOB is a loose collective of individuals who seek to engage the urban environment as the locus of numerous social ills and inspirations. To contact the mob or get information on new and upcoming projects, check out [pedestrianmob.net](http://pedestrianmob.net)

KARYN SANDLOS is currently completing a Ph.D. in the Faculty of Education at York University. Her writing and research combine interests in media art, psychoanalysis, and pedagogy. Sandlos is the co-editor, with Mike Hoolboom, of *Landscape With Shipwreck: First Person Cinema and the Films of Philip Hoffman* (2001), and curator-in-residence for the Visible City Project + Archive. She has been a member of numerous boards and curatorial collectives in the media arts sector, including the Images Festival, Pleasuredome, and REHAB: Parkdale's Film and Video Showcase. She is Acting Director of the Writing and Learning Centre at the Ontario College of Art & Design.

CATHERINE SICOT is an art educator and curator committed to developing connections between artistic practices and communities. She has worked as an Art Educator at the Musée d'Art Moderne de la Ville de Paris and co-founded L'Art en Face, a Parisian non-profit organization. Since moving to Canada in 2000, she has been working at Oakville Galleries, where she is currently the Education Manager. In the mean time, she has become involved in the Toronto community as a board member of 4Unity Productions, a youth media association located in Parkdale, and of Mercer Union, where she has been on the programming committee for the past two years. She holds a D.E.A d'Histoire de l'Art (Masters of Art History) from l'Université Panthéon-Sorbonne, Paris I. Torontroll was her first major curatorial project.

KAJA SILVERMAN is Class of 1940 Professor of Rhetoric and Film at the University of California at Berkeley, and the author of seven books, including *Male Subjectivity at the Margins* (1992), *The Threshold of the Visible World* (1996), and *World Spectators* (2000). She is in the process of completing a new book, *Flesh of My Flesh*, which is a response to our current historical moment. The book is devoted to forms of relationality that are the exact antithesis of those presently on display in the United States.

LORNA SIMPSON is an artist, from New York, working in photography, video, and film. Recent international publications about her work include *Lorna Simpson* (Phaidon Contemporary Artist Series, London, UK); *Lorna Simpson: Interior/Exterior, Full/Empty* (Wexner Center for Contemporary Art, Ohio University); and *Compostela/Lorna Simpson* (Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain). A travelling survey exhibition of her work is being organized by the American Federation of the Arts, New York, for 2006-07.

DAVID TOMAS is an artist and writer. His latest books, *A Blinding Flash of Light: Photography Between Disciplines and Media* (Editions Dazibao: Montreal) and *Beyond the Image Machine: A History of Visual Technologies* (Continuum, London), were published in 2004. Tomas is an Associate Professor in the École des arts visuels et médiatiques at the Université du Québec à Montréal.

GEORGE YÚDICE is a Professor of American Studies and of Spanish and Portuguese at New York University. He is Director of the Center for Latin American and Caribbean Studies. He also directs the Privatization of Culture Project for Research on Cultural Policy and the Inter-American Cultural Studies Network, whose purpose is to engage scholars, intellectuals, activists, and artists in North-South dialogue on the role of cultural work in furthering citizen participation in aesthetic, political, social, and economic matters. For the past seven years he has been conducting research on systems of support for art and culture in the US, in several Latin American countries, and in international institutions. He has written widely on literature, art, and culture in the U.S. and in Latin America, and is author of numerous books in Spanish and English, including *The Expediency of Culture* (Duke UP, 2003), *Culture and Value: Essays on Latin American Literature, Culture, and Theories of the Americas* (a reader for Blackwell, forthcoming).