

Contributors

KENNETH R. ALLAN is Assistant Professor of Art History at the University of Lethbridge. His recent publications include, “Metamorphosis in *391*: A Cryptographic Collaboration by Francis Picabia, Man Ray, and Erik Satie” in *Art History*; “Understanding *Information*”, which deals with the 1970 Museum of Modern Art *Information* exhibition, in *Conceptual Art: Theory, Myth, and Practice* (2004); “The A-Poetic Poetry of Bernar Venet” in *Public*; and, “Business Interests, 1969–72: N.E. Thing Co. Ltd., Les Levine, Bernar Venet, and John Latham” in *Parachute*. His current research projects deal with Conceptual art and the paintings of Kazimir Malevich and Barnett Newman.

VIKKI BELL is Professor of Sociology at Goldsmiths, University of London. She is the author of three monographs, the most recent being *Culture and Performance* (2007), and her writings on contemporary art include *Wendy McMurdo: The Skater* (2009). Widely published in peer-reviewed journals, Bell has written extensively on the thought of Michel Foucault and Hannah Arendt, and addressed questions of ethics, subjectivity and politics across the social sciences and theoretical humanities. Recently her work has explored cultural-aesthetic aspects of transitional justice in Argentina where her research has been funded by the Arts and Humanities Research Council. A recent publication from that project appears in *Theory, Culture & Society* (2010).

CHLOË BRUSHWOOD ROSE is an Associate Professor at York University in the Faculty of Education. Her work explores art as a mode of thinking and the significance of artistic practices for dynamics of knowing and learning about the self. Her current SSHRC-funded research explores community-based media and participatory video projects in Toronto, Montreal, and New York as sites for negotiating transnationality and subjectivity. Her scholarly work has been widely published and she is co-editor of two anthologies, including Lambda finalist *Brazen Femme: Queering Femininity* (2002). She is member of the *Public* Editorial Collective, and was previously co-editor of issues 24: *Being on Time* and 34: *d:\personal*. Find her at www.edu.yorku.ca/cbr.

AMBER DEAN is a Postdoctoral Fellow in the Department of English and Cultural Studies at McMaster University. Her research interests include memorializations of events of mass violence as they relate to public perceptions of grievable life. Forthcoming essays can be found in the edited collection *Reconciling Canada*, and, with Sharon Rosenberg and Kara Granzow, in the journal *Memory Studies*. In 2007, Dean co-edited, with Anne Stone, a special issue of *West Coast Line* on representations of murdered and missing women.

MARIO DI PAOLANTONIO is an Assistant Professor of education at York University. His SSHRC funded research is currently exploring the pedagogical implications of artistic memorial practices that arise amid state sanctioned initiatives to come to terms with historical wrongs. His work appears in such journals as the *Journal for Cultural Research*, *Political Culture*, *Culture Machine*, *Social & Legal Studies*, *The Review of Education, Pedagogy & Cultural Studies*, *Philosophy of Education Yearbook*. He is an International Research Associate with the Unit for Global Justice at Goldsmiths College, University of London, and at the Centro de Estudios en Pedagogías Contemporáneas (CEPEC), Escuela de Humanidades (EHU) at the Universidad Nacional de San Martín (UNSAM), Buenos Aires, Argentina.

RENAY EGAMI was born in Vancouver, BC. She is a graduate from the Emily Carr University of Art & Design, and earned her MFA from the School of the Art Institute of Chicago in 1998. Renay is a practicing visual artist and an Assistant Professor in the Faculty of Creative & Critical Studies at the University of British Columbia in Kelowna. Memorial practices are the focus of her research, sculpture and installation work.

ANGELA FAILLER is Assistant Professor of Sociology and Women’s & Gender Studies at the University of Winnipeg, and a Research Affiliate of the Institute for Women’s and Gender Studies. An interdisciplinary scholar, her research interests include remembrance practices and memorialization, and the psychic life of embodiment. She teaches in the areas of cultural studies, media and communications, and queer theory. Her recent publications appear in *English Studies in Canada*, *Mediating Canadian Politics, Agency and Embodiment*, and *the Review of Education, Pedagogy and Cultural Studies*.

BLAKE FITZPATRICK holds the positions of Professor and Graduate Program Director, Documentary Media (MFA) Program, School of Image Arts, at Ryerson University. He is an active photographer, curator and writer. His

research interests include the photographic representation of the nuclear era, imaging the remains of the Berlin Wall and visual responses to contemporary militarism. He has exhibited his work in solo and group exhibitions in Canada and the United States and his most recent curatorial initiative was the exhibition, *War at a Distance* (co-curated with Karyn Sandlos and Roger I. Simon).

ELLE FLANDERS is a filmmaker and artist based in Toronto. She was raised in Montreal and Jerusalem and holds both an MA in Critical Theory and an MFA from Rutgers University. Her work has been screened and exhibited at the Berlin International Film Festival, the MOMA and festivals worldwide. Her most recent work includes: *What Isn't There*, a 15-year ongoing photo installation project that documents Palestinian villages that no longer exist; *Road Movie*, an in-progress 12-screen installation on the segregated roads of Palestine; *Bird on a Wire: A Five City Symphony*, a dual screen projection and live music performance; and the award-winning feature documentary *Zero Degrees of Separation*. Flanders is a PhD candidate in the Visual Arts at York University where she also teaches.

ANITA GLESTA has worked on several large-scale international projects, including a permanent outdoor integrated landscape sculpture for the Federal Census Bureau Building in Washington, DC and, for the Copenhagen Summit in 2009, a multi channel video work through Artport and the United Nations for Cop 15. The project *Gernika/Guernica (Desde El Cielo Hasta El Fondo)* was shown as a two-part installation in NYC at White Box Exhibition Space and, through the Lower Manhattan Cultural Council, at Chase Manhattan Plaza in June 2007, and was exhibited at the Museo de la Antropología in La Paz, Bolivia in June 2009. Glesta has been a recipient of many fellowship and awards, including a Pollock/Krasner grant and a New York Foundation for the Arts Fellowship.

ELKE GRENZER is a founding member of the Culture of Cities Centre in Toronto. Her dissertation work draws upon literature and research on urban life and architecture in Berlin. Analyzing how the reinstatement of the memory of the Holocaust after German unification in 1989 pivots around questions of representation and unrepresentability, her work engages the discourse on trauma, victimage and justice in social theory. Currently she is co-editing a volume on the culture of birth and writing on the longstanding jurisdictional disputes between midwives and obstetricians.

VID INGELEVICS is an artist, writer, and independent curator based in Toronto, Canada. His artwork and curatorial projects have been shown in Canada, the US and Europe while his writing on art has appeared in arts publications in Canada and Europe. He currently holds the position of Associate Professor in the School of Image Arts, Ryerson University, Toronto. For more information on his work please go to his website: www.web.net/artifact.

EISHA MARJARA first drew attention with her film *The Incredible Shrinking Woman* which received an Honourable Mention at the Semana de Film Experimentale in Madrid in 1994. Her NFB feature documentary *Desperately Seeking Helen* received the Jury Prize at München Dokumentarfilm Festival and the Critic's Choice Award at Locarno Film Festival. Her short film *The Tourist* premiered at Les Rendez-Vous du Cinéma Québécois in 2006, was invited to the Winnipeg International Film Festival and was nominated for best short at the Female Eye Film festival in Toronto. Marjara is developing the feature documentary *Lolita Diaries* (NFB and PMA Inc. Productions), the dramatic short *The Departure*, and completing her latest film *House for Sale* (Productions 7e vague (p7v) inc.).

SARA MATTHEWS is Assistant Professor in the Department of Global Studies at Wilfrid Laurier University. Her work explores how visual culture enables individuals and communities to encounter histories of social conflict and war. She is currently engaged in a project that explores how contemporary Canadian war artists are responding to Canada's mission in Afghanistan. In addition to her academic work, Sara curates aesthetic projects that archive visual encounters with legacies of war and social trauma. Her writing has appeared in *LOLA*, *Fuse Magazine* and in exhibition publications for YYZ and the Art Gallery of Bishops University.

DAVID M.C. MILLER presented has presented work across Canada and internationally since 1984. His work *White Fence at Night*, a large photographic composite was included in the 2010 Alberta Biennial. *Singles & Groups*, comprised of photograms and recent, large-scale photographic composites, was presented at Galerie B-312 in Montreal this year. Miller works alone and collaboratively, producing photographs, wall and floor drawings, video and light projections, installations, site-works, sculpture, printed matter and performance. His photographic work explores the relationship that the technical image establishes between appearance and with the unrecoverable. Born in Montréal, Miller studied at the Nova Scotia College of Art and Design. Currently, he teaches at the University of Lethbridge.

ROGER I. SIMON is a Professor Emeritus in the Department of Sociology and Equity Studies at the Ontario Institute for Studies in Education, University of Toronto. Simon has published broadly on critical approaches to culture and education. His research over the last twenty years has addressed questions of the pedagogical and ethical dimensions of practices of cultural memory particularly as this applies to the remembrance of mass systemic violence. Simon's work on practices of remembrance and the development of historical consciousness is part of his continuing writing and research devoted to exploring the intersections of social and political theory, cultural practice, and pedagogy.

ELIN O'HARA SLAVICK is a Distinguished Professor of Studio Art, Theory and Practice at the University of North Carolina at Chapel Hill. She is the author of *Bomb After Bomb: A Violent Cartography* (2007) with a foreword by Howard Zinn. Her work has been exhibited and published internationally.

GRACIELA SACCO has developed a provocative set of contemporary art works in Argentina and abroad. Sacco has represented Argentina at several International Biennales, including Venice 2001, Havana 1997/ 2000, the Mercosur Biennale 1997, and Sao Pablo 1996. She was also invited to the Shanghai Biennale in 2005 and the Biennale 'At the End of the World' in Ushuaia 2009. Her work has been featured in publications such the *Americas Society Magazine*, *Bomb*, *Art Nexus*, *Art News*, and *Art in America*. She participates every year in Art Chicago, Art Miami, Arco and other international art fairs. Sacco lives and works between Rosario, Argentina and Madrid, Spain.

AVELINO SALA is an artist, current director of the Spanish art magazine *Sublime Arte + Cultura Contemporánea*, and co-director of the Grupo Curatorial Commission. His work has put him at the forefront of Spain's art scene, questioning social and cultural reality from a 'dilatatory romantic perspective,' and has appeared in various national and international exhibitions, including Rencontres Internationales (2009), X Bienal de la Habana (2009), Off Street at A Foundation in London (2009), Insert Coin at Para/site Arts Space in Hong Kong (2009); Prague Biennale (2008); and, The Promised Land at Chelsea Art Museum (2008). Sala recently received funding from the Real Academia de España in Rome and he is currently preparing individual projects for the Centro Museo Artium de Vitoria (2010), the Spai 4 de Palma de Mallorca (2011), and the Centre of Contemporary Arts in Moscow (2011).

TAMIRA SAWATZKY is an architect and artist working in Toronto. She was raised in Winnipeg and holds a BA in English from the University of Winnipeg and a MArch from the University of Manitoba. She has been working for the award-winning firm MacLennan Jaunkalns Miller Architects since 1998, designing community centres and libraries. Most recently, she has been collaborating with Elle Flanders on *What isn't There*, a photo installation project about Palestinian villages that ceased to exist within the establishment of the State of Israel; *Road Movie*, an in-progress 12-screen installation on the segregated roads of Palestine; and *Road Shots*, a series of still photographs with etched screens.

FRANCESC TORRES is a renowned Catalan photographer and multimedia artist. He has lived successively in Barcelona, Paris, Chicago, New York, Berlin, New York and once again, since 2002, in Barcelona. His work can be found in some of the most prestigious collections, such as the MoMA, the Whitney Museum, and the International Center of Photography in New York, the Smithsonian Museum in Washington, the Reina Sofia in Madrid, the MOCA in Los Angeles and the Contemporary Art Museum of San Diego. One of the marks of Torres's work is his attention to memory and the present, in a detailed and careful reading of critical episodes in history linked to specific contexts. Examining the machinery of war and violence in culture and history, he often assumes the role of historian or philosopher and contemplates the tensions between the implacability of the passage of time and fragility of memory, in politically loaded spaces.

SCOTT WATERS is a visual artist and writer based in Toronto. He received a BFA from The University of Victoria and an MFA from York University. Before turning to visual art he served as an Infantry soldier. Waters is represented by LE Gallery and has exhibited at venues including The McMichael Canadian Art Collection, Rodman Hall, The Beaverbrook Art Gallery and The Canadian War Museum. Twice a participant in The Canadian Forces Artist Program, Waters has also held residencies at Open Studio and The Klondike Institute for Art and Culture. His publications include the illustrated memoir, *The Hero Book* (2006), and a feature in *Border Crossings* magazine.