

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

## An Institute for Curatorial Inquiry

### BIOGRAPHIES

**Aarati Akkapeddi** is a first-generation, Telugu-American, interdisciplinary artist, coder and educator based in Lenapehoking (Brooklyn, NY). They combine archival material, code, machine learning and analog techniques (photography & printmaking) to create artwork about intergenerational and collective memory. They often use family photographs as a source material, creating performative rituals of information extraction. Their work has been supported by Ada X, ETOPIA Center for Art & Technology, and LES Printshop. They currently teach creative coding in the Design & Technology department at Parsons.

**Anong Migwans Beam** is a painter from Mchigeeng First Nation on Manitoulin Island and is inspired by the physical history of place, the natural landscape, and the relationship between water and memory. Anong was born to artist parents, Carl Beam and Ann Beam, who encouraged her to develop as an artist. She was raised with a meaningful connection to both her artistic familial roots and rich ancestral heritage. Beam's large format oil paintings incorporate a multitude of image making approaches, including photo transfer, printmaking and collage.

**Emebet Belete** is an artist and arts educator originally from Addis Ababa, Ethiopia. With degrees from Queen's University (BEd and Fine Arts) and The Addis Ababa School of Fine Arts Emebet now lives in Belleville where she keeps busy teaching and creating. Travel has always been part of her life. In 2008, she moved to TEDA, Tianjin, China with her family, where she taught art to an enthusiastic group of elementary students at Teda International School, as well as continued creating her own artwork, often inspired by the images around her.

**Dr Julianna Ribeiro de Silva Bevilacqua** is an assistant professor and Queen's National Scholar in the Arts and Visual Culture of Africa and the African Diaspora at Queen's University, Canada. She worked as a researcher and curator at the Museu Afro Brasil in Sao Paulo for ten years (2004-2014). She has done curatorial and research work in different museums in Brazil to explore and share African art and Afro-Brazilian art collections, including at the Museu de Arte de Sao Paulo (MASP) and Museu de Arqueologia e Etnologia of University of Sao Paulo (MAE USP). She has curated African and Afro-Brazilian art exhibitions in Brazil, such as "Metáforas do vazio. O Paraíso tropical de Rosana Paulino", at the Museu de Artes Visuais da Unicamp, Campinas, Brazil, 2018, and "Agnaldo Manuel dos Santos. A Conquista da Modernidade", 2021, at Almeida e Dale Gallery, São Paulo, among others. She is the author of the book *Homens de Ferro. Os Ferreiros na África Central no século XIX* (Sao Paulo: Fapesp/ Alameda, 2011), "Agnaldo Manuel dos Santos. A Conquista da Modernidade" (São Paulo: Almeida & Dale, 2021), and co-author of *África em Artes* (Sao Paulo: Museu Afro Brasil, 2015). She has published articles in Brazil, USA, South Africa and France. Participation confirmed.

**Alicia Boutilier** is Chief Curator and Curator of Canadian Historical Art at Agnes Etherington Art Centre, where she also leads seminars in the Screen Cultures and Curatorial Studies graduate program. Boutilier has produced numerous exhibitions on Canadian historical art and visual culture, with an emphasis on women artists, artistic groups, regional scenes, collecting histories and intersections of art and craft. Among recent curated and co-curated exhibition and publication

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

projects are *Tom Thomson? The Art of Authentication* (2022), *Stepping Out: Clothes for a Gallery Goer* (2019), *The Artist Herself: Self-Portraits by Canadian Historical Women Artists* (2015), and *A Vital Force: The Canadian Group of Painters* (2013). Boutilier holds an MA in Canadian Art History from Carleton University.

**Michael Carter-Arlt** is the Immersive Technology Specialist at the Toronto Metropolitan University Library. In this role he utilizes his skills in Graphic Design, 2D Animation, Digital Media, and 3D Development to create XR projects related to pedagogy, SRC (Scholarly, Research and Creative) projects, as well as the creation of open educational resources (OER). Michael also manages the Immersion Studio in the TMU Library, which is a 360° interactive projection cylinder designed for collaborative VR. He was the lead developer for the Remastered Exhibit at the Aga Khan Museum, the lead developer on two XR projects for the Consulate General of Germany, and was the supervisor for volumetric video capture of a Holocaust survivor for the Dimensions in Testimony project led by the USC Shoah Foundation.

**Emelie Chhangur**, is a curator, writer, and artist, and the Director and Curator of Agnes Etherington Art Centre. Chhangur has emerged as a leading voice for experimental curatorial practice in Canada and is celebrated nationally and internationally for her process-based, participatory curatorial practice, the commissioning of complex works across all media, and the creation of long-term collaborative projects performatively staged within and outside the gallery context. Distinguishing herself as a cultural worker dedicated to questioning the social and civic role of the public institutions of art, Chhangur has developed a curatorially-engaged approach to working across cultural, aesthetic, and social differences through a practice she calls “in-reach”—a methodology that has since transformed engaged institutional practice in the arts across Canada.

**Bopha Chhay** is a writer and editor based in Vancouver, Canada. She is the Director/Curator of Artspeak. Chhay held previous at the Charles H. Scott Gallery, 221A, Enjoy Public Art Gallery (Wellington, New Zealand) and Afterall (London, UK). She holds a Master of Arts (MA) in Art History from the University of Auckland. Chhay’s curatorial work focuses on an expanded approach to publishing and exhibition making as well as informal study groups and pedagogical approaches that highlight collective and collaborative projects. Practices around sound and listening have been very prevalent in Chhay’s curatorial thinking, particularly in how it engages a different register of attention beyond non-visual forms. She also emphasizes relationship and responsibilities to place and place making as an outcome that is determined by the communities and collective desires of people invested, as opposed to policy outcomes.

**Chaka Chikodzi** is a Zimbabwean-Canadian stone sculptor living, working, and raising a family in Katarokwi/Kingston. He works with volcanic rock from Zimbabwe, where he started sculpting as a teenager, and has a studio here in Kingston and in Mvurwi, Zimbabwe, where he works with a team of assistants. Working with this stone here in Canada, where he has lived for the past 18 years, he has become increasingly interested in the stone itself – in the story it tells about geological history and in the relationship that he has forged with it over my years living between two continents. His recent work is inspired by the beauty and simplicity of the natural rock formations that are unique to Zimbabwe’s landscape.

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

**Michael Connor** is Artistic Director of Rhizome, where he oversaw the *Net Art Anthology* initiative, a web-based exhibition, gallery exhibition, and book that retold the history of online art through 100 artworks from the 1980s to the present. He worked for several years at FACT, Liverpool, as Curator of New Media, where he worked with artists such as Cory Arcangel, JODI, and Shu Lea Cheang. He has worked as Coordinating Curator for the "Screen Worlds" permanent exhibition at ACMI, Melbourne, and has worked at Rhizome since 2013, where he is currently editing *Emotional Bandwidth*, a book by Gene Youngblood about the work of Kit Galloway and Sherrie Rabinowitz.

**Lindsay Corbett** is a PhD candidate in the Department of Art History and Communication Studies at McGill University, specializing in Byzantine art and architecture. She is currently working on a digital initiative project at the Montréal Museum of Fine Arts, where she was previously a research fellowship on the *Arts of One World* exhibition. Lindsay has also held positions at the McGill Visual Arts Collection, as well as in several art studios in Montréal.

**Sebastian De Line** is an artist and Associate Curator, Care and Relations at Agnes. De Line is a doctoral candidate in Cultural Studies at Queen's, with an MA in Art Praxis from the Dutch Art Institute in Arnhem, The Netherlands, and a BFA in Autonomous Fine Art from the Gerrit Rietveld Art Academy in Amsterdam, The Netherlands. Their artistic practice includes performative works such as the social intervention, "Instructions for Careful Work while in Absence," presented at Stedelijk Museum Amsterdam in the performance art program, "Queer is Not a Manifesto," curated by Carly Rose Bedford and Aynouk Tan (2019), and audio piece, *Walking Ohénton Karihwatéhkwen (walking + words before all else)*, featured in the exhibition "Soundings: An Exhibition in Five Parts" (2018). Their doctoral research investigates the manufacturing of capitalist values and economies that transform agential Indigenous and racialized Ancestors into labouring "objects" of extraction, accumulation and consumption determined by acquisition criteria within museum collections. Publications include *Journal of Visual Culture* and *Junctures*.

**Shauna Jean Doherty** is a curator and writer who examines the socialization of technology in her creative practice. She has curated exhibitions, video screenings, and A/V performances since 2009 in a variety of spaces including: Arsenal Contemporary Art, Vtape, The Centre For Art Tapes, The Art Gallery of Ontario, VIVO Media Arts Centre and the Museum of Vancouver. Her written work, which has addressed topics including sonic warfare, art and AI, post-internet aesthetics, and internet art archiving, has been published in *esse arts + opinions*, *The Journal of Sonic Studies*, *C Magazine*, *The Journal of Curatorial Studies*, and *Canadian Art Magazine*.

**Teodora Sinziana Fartan** is a computational and new media artist exploring practices of worlding, virtual poetics and the alternative imaginaries made possible by emerging and immersive technologies. She is currently exploring these themes throughout her PhD at the Centre for the Study of the Networked Image at London South Bank University. Alongside her artistic and research practice, Teodora is an Associate Lecturer in Contextual and Theoretical Studies of Moving Image and Digital Art at the University of the Arts London and an Associate Lecturer in Creative Computing at the i-DAT Centre at University of Plymouth.

**Vince Ha** is a writer-director who captures fragmentary moments and uses them to challenge issues of race, class, gender, and representation. He is currently pursuing his PhD in Screen Cultures and

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

Curatorial Studies at Queen's University, investigating transnational media and its relationship with queer diasporic sociality, with special attention to homoerotic representation in Asian Cinema. His work has been presented locally at Scotiabank Contact Photography Festival, Gardiner Museum, Buddies in Bad Times, The ArQuives, Myseum of Toronto, and Hot Docs Rogers Cinema, and internationally in China, Denmark, Germany, Japan, Thailand, United Kingdom, the United States, and Vietnam.

**Dr Nasrin Himada** is a Palestinian writer and curator, and recently assumed the new position of Associate Curator, Academic Outreach and Community Engagement. From 2019 to 2021, Nasrin held the position of Curator at Plug In Institute of Contemporary Art, Winnipeg. Through a community engaged approach to academic engagement, Himada brings artists, students, scholars, community groups, and different disciplinary thinking together into new social, cultural, and pedagogical effect. Their writing on contemporary art has appeared in national and international contemporary art publications, including *Canadian Art*, *The Funambulist*, *C Magazine*, *MICE*, and *Fuse* and they have collaborated with film festivals and art institutions across Canada and the US, including CCA Wattis Institute for Contemporary Art, TSV, Fondation PHI pour l'art contemporain and the Leonard & Bina Ellen Art Gallery.

**S F Ho** is an artist, writer, and facilitator. They have been living as an uninvited guest on the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm, Skwxwú7mesh, and səílwətaʔt peoples for the past eleven years. Their practice considers intersections of culture, history, and embodied experience from racialized, queer perspectives. Informed by a background in photography and performance art, they often incorporate language, sound and gesture into their work. They also spend a lot of time thinking about math, plants and perfume. Ho has presented work through SFU Galleries, Hangar (Lisbon), Art Metropole (Toronto), Galerie oqbo (Berlin), RAM Galleri (Oslo), the University of Toronto's Justina M. Barnicke Gallery, and the Vancouver Art Gallery. Their creative and critical writing has been published through *Modern Painters*, *c magazine*, *West Coast Line*, *INTER: art actuel*, *Dysfjction*, *The Capilano Review*, *Western Front* and the Kitchener-Waterloo Art Gallery.

**Michelle Jacques** is a curator, educator, and cultural worker. She is currently the Head of Exhibitions and Collections/Chief Curator at Remai Modern, which is situated on Treaty 6 Territory and the Homeland of Métis, in the city also known as Saskatoon. Prior to moving to the Prairies, she was the Chief Curator at the Art Gallery of Greater Victoria in British Columbia for 8 years; before that, she held curatorial positions in the contemporary and Canadian departments at the Art Gallery of Ontario (Toronto). While her long-term commitment is to growing the relevance of visual art museums, she has also worked as the Director of Programming at the Centre for Art Tapes, an artist-run centre in Halifax, Nova Scotia, and taught writing, art history and curatorial studies at NSCAD University, the University of Toronto Mississauga, and OCAD University.

**Sarah Kenderdine** researches at the forefront of interactive and immersive experiences for galleries, libraries, archives and museums. She has amalgamated tangible and intangible cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. Sarah has produced 90 exhibitions and installations for museums worldwide including a museum complex in India. In 2017, Sarah was appointed professor at the École Polytechnique fédérale de Lausanne (EPFL), Switzerland where she has built the Laboratory for Experimental Museology (eM+), exploring the convergence of cultural heritage, imaging

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

technologies, immersive visualisation, digital aesthetics and cultural (big) data. Since 2017, Sarah has been director and lead curator of EPFL Pavilions.

**Jen Kennedy** is an Assistant Professor in the Department of Art History and Art Conservation at Queen's where her teaching and research focus on contemporary art history and theory with an emphasis on transnational feminisms and intersections between art, technology, and politics since the 1950s. She is co-editor of *Transnational Perspectives on Feminism and Art* (Routledge 2021) and a founding member of Open Art Histories. Her current research is funded by the Social Sciences and Humanities Research Council of Canada and examines the histories and legacies of artistic practices that developed in relation to transnational cyberfeminist movements of the 1980s, 1990s, and early 2000s.

**Sunny Kerr** is a male settler of Scottish and Irish descent living and working in Katarokwi/Kingston, Ontario. As Curator of Contemporary Art at Agnes Etherington Art Centre with adjunct teaching appointments at Queen's University, Kerr thinks with the experiences, provocations and potentials of art and the uneasy legacies of culture amid the urgencies of racist violence and climate change. He continually tries to contextualize and put his work in reciprocal dialogue with inventive artistic thinking-making. Recent curatorial work includes *Drift: Art and Dark Matter* and projects with artists Hadley Howes, Yam Lau, Tau Lewis, Chris Kline, Jinny Yu, Ciara Phillips, Judy Radul, Walter Scott and Ibghy and Lemmens. He explores curatorial thinking with graduate students in Screen Cultures and Curatorial Studies, Department of Film and Media while completing a doctorate in Cultural Studies at Queen's University.

**Dr Toby Lawrence** is a settler-Canadian curator of mixed European ancestry. She is a Curator at Open Space in ləkʷəŋən Territory, where her work centres anti-racist, decolonial, and intersectional feminist methodologies, approached through intuitive and relational processes. She has held curatorial positions with the Vancouver Art Gallery, Art Gallery of Greater Victoria, Nanaimo Art Gallery, Kelowna Art Gallery, and was a contributing curator of the inaugural Contingencies of Care Residency hosted by OCAD University, Toronto Biennial of Art, and BUSH Gallery, and a 2019 curatorial resident at the Otis College of Art and Design Emerging Curators Retreat in Los Angeles. Recent publications include "Plant Stories are Love Stories Too: Moss + Curation," co-authored with Michelle Jacques for PUBLIC 64, and forthcoming book chapters for *Creative Conciliations: Reflections, Responses, and Refusals; Indigenous Media Arts in Canada: Making, Caring, Sharing; and Curatorial Contestations: Critical Methods in Contemporary Exhibition-Making in Canada*.

**Adam Harris Levine** is Assistant Curator of European Art at the Art Gallery of Ontario and a PhD candidate at Columbia University in NYC. Levine's area of specialty is medieval and renaissance sculpture and decorative arts. Prior to becoming Assistant Curator of European Art in 2020, he held various curatorial roles at the AGO and conducted extensive work with the Thomson Collection of European Art. He has recently curated the exhibition *European Art on First Nations Land* which reflects on the violent legacies of the European colonial project and how those are perpetuated in European art and its presentation.

**Dr Qanita Lilla** is a South African curator, researcher and writer. She is currently Associate Curator, Arts of Africa at Agnes Etherington Art Center, Katarokwi /Kingston situated on Anishinaabe and Haudenosaunee Territory. At Agnes, Qanita works with the Lang Collection of African Art, one of the

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

largest collections of its kind in Canada. She is interested in the life and after-life of “objects” in collections, representations of racialised minorities and depictions of traumatic histories. She has published in various peer-reviewed publications and has also contributed book chapters to anthologies. Qanita is the curator of *With Opened Mouths* her inaugural exhibition with the Lang collection as well as the associated podcast.

**Neven Lochhead** is an artist, curator, educator and PhD student in the Screen Cultures and Curatorial studies program. From 2017-2019, he worked as Director of Programming at SAW Video Media Art Centre. At SAW, he founded and operated Knot Project Space – a discursive venue through which he engaged local, national, and international artists in the presentation of a series of interrelated exhibitions, performances, lectures, learning contexts, residency platforms and off-site public art projects.

**Deirdre Logue** has been prolific and steadfast in her engagement with the moving image and has subsequently produced upwards of 60 short films and videos. Her solo work in performance for the camera explores anxiety, the queer body and the limits of ability through video installation and projection. She also directs the F.A.G Feminist Art Gallery and FAR Feminist Art Residency with her partner Allyson Mitchell. Recently Logue and Mitchell presented *Killjoy's Kastle: A Lesbian Feminist Haunted House* (Toronto, London, Los Angeles, Philadelphia) this large scale installation/performance is a nightmarish vision of feminist terror where visitors are encouraged to engage in dialogue about contemporary queer politics. Logue and Mitchell also collaborate on video installations that put radical feminist texts in productive conversation with contemporary queer theory using puppets, cats and paper mache tactics. Deirdre Logue has contributed over 25 years to working with artist-run organizations dedicated to social justice media arts presentation and distribution and is currently the Development Director at Vtape in Toronto Ontario.

**Elyse Longair** is an artist, curator and image theorist, currently pursuing her Ph.D. in Screen Cultures and Curatorial Studies at Queen's University. In 2021, Longair received her MFA from the Interdisciplinary Art Media and Design program at OCAD University. From 2020-2021, she was an RBC Emerging Artist at The Power Plant Contemporary Art Gallery. Longair's 'simple image' theory in collage re-imagines the role of images away from the overt-complexity that dominates our world, opening up new possibilities for imagined futures.

**JP Longboat** is Mohawk, Turtle Clan from Six Nations of the Grand River in Southern Ontario, Canada.

Longboat has a Bachelor of Fine Arts Degree through combined education at the University of Michigan and the Ontario College of Art and Design. Longboat has extensive professional training and practice in traditional and contemporary forms of visual art and performance disciplines. Longboat has trained, collaborated, and performed with many professional theatre and dance companies across Canada. His work emanates from the cultural traditions of his people: language, land and territory, teachings, and stories shared within Longhouses and lodges, gatherings and ceremonies. Longboat's creative process is grounded in Indigenous artistic experience, practice, and legacy. Longboat is the founder and Artistic Director of Circadia Indigena. Addressing *Along the Way...*, he writes “What has been done to First Peoples has, in the same way, been done to the land: separate, control and take. We need to bring a new consciousness to this situation.” He asks: “What has been the historic Indigenous or settler relationships with the Ottawa- Kingston waterways?”

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

**Brandie Macdonald** (she/her; Chickasaw/Choctaw) work focuses on systemic change in museums internationally. Currently, she is the Senior Director of Decolonizing Initiatives at the Museum of Us. Her 16 years working in non-profits is based around capacity building through transformative policy, repatriation, and education. In addition to her work at the Museum, she is an active freelance consultant working to support decolonial change in non-profits and museums. She's also enrolled in an Education Studies Ph.D. program at University of California, San Diego. Her research focuses on the sustainable application of decolonizing praxis in museums that enables transformative change and movement building. She holds a M.Ed. in International Education from Loyola University, Chicago, and a B.A in Applied Anthropology from University of North Carolina, Charlotte.

**Chao Tayiana Maina** is a Kenyan digital heritage specialist and digital humanities scholar working at the intersection of culture and technology. A computer scientist by profession and a historian by passion, her work focuses on the application of technology in the preservation, engagement and dissemination of African heritage. She is the founder of African Digital Heritage, a co-founder of the Museum of British Colonialism and a co-founder of the Open Restitution Africa project. She holds an MSc International Heritage Visualization (distinction) and a BSc Mathematics and Computer Science. She is a recipient of the Google Anita Borg scholarship for women in technology.

**Dr Nomusa Makhubu** is an associate professor in art history and deputy dean of transformation in Humanities at the University of Cape Town, South Africa. She was the recipient of the ABSA L'Atelier Gerard Sekoto Award in 2006 and the Prix du Studio National des Arts Contemporain, Le Fresnoy in 2014. She received the American Council of Learned Societies (ACLS) African Humanities Program fellowship award and was an African Studies Association (ASA) Presidential fellow in 2016. In 2017, she was also a UCT-Harvard Mandela fellow at the Hutchins Centre for African and African American Research, Harvard University. Recognising the need for mentorship and collaborative practice in socially responsive arts, she founded the Creative Knowledge Resources project. She co-edited a *Third Text* Special Issue: 'The Art of Change' (2013) and with Nkule Mabaso co-curated the international exhibition, *Fantastic*, in 2015 and *The stronger we become* in 2019 at the 58th Venice Biennale in Italy.

**Carolina de Campos Tornich Manoel** is a PhD Candidate in Art History at Queen's University coming from Brazil. She did an undergraduate degree in Visual Arts at State University of Campinas (2009–2012) and studied Journalism and Pontifical Catholic University of Campinas (2011–2014). She completed her Master's degree in the Aesthetics and Art History program at University of São Paulo. She is interested in arts from the South, especially Brazilian and South African contemporary art, and feminist art. Her PhD supervisor is Professor Dr Juliana Bevilacqua and her practicum instructor at Agnes is Dr Qanita Lilla.

**Pamila Matharu** is a settler of Panjabi, Indian descent (Jalandhar and Kapurthala), born in Birmingham, England, and arrived in Canada in 1976. Based in Tkarón:to (Toronto)--Treaty 13 territory--on the lands of the Mississaugas of the Credit, the Anishinaabe, the Haudenosaunee, and the Wendat. She holds a BA in Visual Arts, and a Fine Arts B.Ed. from York University. Approaching contemporary art from the position of critical pedagogy and using an interdisciplinary and intersectional feminist lens, her work culminates in a broad range of forms including installation art, social practice, and experimental media art. Her 2019 solo exhibition debut *One of These Things Is*

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

*Not Like the Other*, presented at A Space Gallery (Toronto), won the 2019 OAAG Award for Best Exhibition and the 2019 Toronto Images Festival Homebrew Award. Her project *INDEX (SOME OF ALL PARTS)* received the 2020 CONTACT Festival's Edward Burtynsky Award. Her forthcoming monograph will launch at Brampton, Ontario's PAMA (Peel Art Museum and Archives) in May 2023. Matharu's exhibition "Where were you in 92?" will be featured at Agnes during An Institute for Curatorial Inquiry.

**Gabriel Menotti** is Associate Professor at Queen's University, Ontario. Menotti also works as an independent curator in the field of media practices. He is the author of *Movie Circuits: Curatorial Approaches to Cinema Technology* (AUP, 2019), and co-editor (with Virginia Crisp) of *Practices of Projection: Histories and Technologies* (OUP, 2020) and *Besides the Screen: Moving Images Through Distribution, Promotion and Curation* (Palgrave, 2015). Menotti is one of the coordinators of the Besides the Screen festival and research network, and currently convenes Museum Without Walls, a curatorial survey on virtual art institutions and communities.

**Allyson Mitchell** uses sculpture, performance, installation and film to explore feminist and queer ideas in her individual and collaborative art practice. These articulations have resulted in a coven of lesbian feminist Sasquatch monsters and a room-sized Vagina Dentata. Recently, Mitchell and collaborator Deirdre Logue presented *Killjoy's Kastle: A Lesbian Feminist Haunted House* (Toronto, London, Los Angeles and Philadelphia). This project is an expansive and maximalist queer nightmare of epic proportions. Mitchell and Logue also direct the F.A.G Feminist Art Gallery in Toronto and satellite spaces. Since 2010, FAG has enabled exhibitions for artists by collaborating with institutions like SFMOMA, TateModern, Whippersnapper (Toronto), Access Gallery (Vancouver) and Independent Archive (Singapore). Currently, she is developing FAR Feminist Artist Residency on 64 acres of conservation protected land in Ontario Canada.

**Jennifer Nicoll** is a Kingston-based museum professional. Since 2007 she has overseen the care of Agnes's permanent collection in her role as the Collections Manager and coordinated Agnes exhibitions. Previously she worked as the Education Officer at the Woodstock Museum NHS in Woodstock, Ontario as well as holding a number of museum collections positions in Vermont, including a Mellon fellowship in the conservation laboratory at the Shelburne Museum in Shelburne, Vermont. Jennifer has a BAH in Classical Studies from Queen's University and a diploma in Collections Conservation and Management from Fleming College.

**Dr Kirsty Màiri Robertson** is Director of Museum and Curatorial Studies in the Department of Visual Arts, and also of the Centre for Sustainable Curating. Her pedagogy involves curating large-scale speculative and experimental exhibitions with students, work that she has extended into independent curatorial projects such as *Secret Stash* (McIntosh Gallery, 2013), *Plastic Heart: Surface All the Way Through* (with the Synthetic Collective, Art Museum at the University of Toronto, 2021) and *From Remote Stars: Buckminster Fuller*, London, *Speculative Futures* (with Sarah E.K. Smith, Museum London, 2022). Her research focuses on museums, visual culture, contemporary art, environment, and activism, clustered in a number of different projects.

**Danuta Sierhuis** is a researcher, museum technologist and arts administrator. She is currently the Digital Development Coordinator at Agnes Etherington Art Centre. Since late 2018, she has coordinated the development of Agnes's first digital strategy and the expansion of digital



# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

infrastructures, including the launch of Digital Agnes, an online platform for digital-born programming and research. Her current research interests include co-designing methodologies for institutional practice and reimagining online interfaces for museum collections and documentation. She has previously held curatorial and archival positions at the National Gallery of Canada and Carleton University and was most recently the Co-Chair of the Board of Directors at Modern Fuel Artist-Run Centre from 2019 to 2021. She holds a master's degree in Art History and Digital Humanities from Carleton University and a diploma in Interactive Media Management from Algonquin College.

**Maiko Tanaka** is a curator based in the ancestral and unceded territory of Lenapehoking (Brooklyn, NY). Her practice is influenced by her ongoing study of science fiction and a recent focus on Shin Buddhist theology. For her curatorial projects Maiko works in conversation with artists and other practitioners to cultivate conditions for deep listening into non dualistic languages intertwined with the past, present and future temporalities that specific art works or practices invoke. She has curated projects for Toronto Biennial, Trinity Square Video, Nuit Blanche Toronto, Onsite Gallery at OCADU, Justina M. Barnicke Gallery (now, Art Museum at University of Toronto) InterAccess, Gendai, and Casco in Utrecht/NL. She co-edited *The Grand Domestic Revolution Handbook* (Casco) and *Model Minority* (Gendai) and has written for *Scapegoat*, *C Magazine*, and various artist publications. Maiko currently works as the Executive Director of Squeaky Wheel Film & Media Art Center.

**Dr Romuald Tchibozo** did his PhD at the Humboldt University in Berlin on: *Art and Arbitrary: a study of the African contemporary art reception the German case from 1950 to the present day*. He is currently full Professor of Art History, Coordinator of History and Archaeology PhD Program of Ecole Doctorale Pluridisciplinaire: Espace, Culture et Développement, Deputy Director of Laboratoire d'Art, d'Archéologie et d'Expertise Patrimoniale (LAAEP), and Deputy Director of the Institut National des Métiers d'Art, d'Archéologie et de la Culture (INMAAC) at the University of Abomey-Calavi. In 2013-14, Tchibozo was a fellow in the *Art Histories and Aesthetic Practices* program, an initiative of the Max Planck Institute at the Forum for Transregional Studies in Berlin. In 2017, he was fellow of the Caa's Getty International Program. In 2018 he was fellow of Dahlem Humanities Center as Visiting Researcher at Freie Universität of Berlin. In February 2019, he organized the first workshop of African art historians, who are based in Africa, in Berlin. As DAAD scholar, he taught during the winter semester 2019/2020 at the Institute of Art History in the Department of African Art at the Freie Universität in Berlin. His research focuses on African contemporary art reception in the former German Democratic Republic, African artefacts in Western museums, contemporary art in Benin, and heritage issues, such as the Yoruba Gèlèdè Society.

**Dr Camille Turner** is an explorer of race, space, home and belonging. Her work combines Afrofuturism and historical research. Most recently, she has been unsilencing the entanglement of what is now Canada in transatlantic slavery. Her interventions, installations and public engagements have been presented throughout Canada and internationally. Camille is a graduate of Ontario College of Art and Design, and has a Masters and PhD in Environmental Studies from York University.

**Ana Valine** is a Vancouver based writer, director, and artist whose films have screened and won awards internationally. She is an alumna of the Canadian Film Centre, WIDC at Banff, the TIFF Talent

# AGNES ETHERINGTON ART CENTRE AT QUEEN'S

Lab, and Emily Carr University of Art + Design. Her narrative films have travelled to Spain, Russia, India, Busan, Turkey, Armenia, New York, Iceland, and more, and have been awarded for their tense family relationships and bittersweet dark humour. Her art films have screened at The Polygon Gallery, The Libby Leshgold Gallery, and Paneficio Gallery in Vancouver as well as Modern Fuel in Kingston, Ontario. Ana has recently completed an MFA degree with a focus on film, is writing her third feature screenplay, and is working on a PhD in film studies at Queen's University.

**Dr Suzanne van de Meerendonk** is a specialist in Dutch seventeenth-century art and visual culture and Bader Curator of European Art at Agnes. Van de Meerendonk's research interests span different media, and include the role of art and propaganda in state-making processes, the formation of cultural memory and identity, and the history of collecting and provenance. She received her MA from the University of Amsterdam and her PhD from the University of California, Santa Barbara. She was Kress Interpretive Fellow at the Picker Art Gallery at Colgate University, where she curated the exhibition *Works in Progress: Original Materials from the Netherlands*. She has previously worked for the Art, Design & Architecture Museum at UC Santa Barbara, the Rijksmuseum in Amsterdam, and as a graduate intern for the Project for the Study of Collecting and Provenance at the Getty Research Institute.

**Paige Van Tassel** is Anishinaabe (Ojibwe) and ᐅᐃᐃᐅᐅᐅ (Cree) from Timmins, Ontario. She is currently a PhD candidate in the Art History doctoral program at Queen's University. She is a member of the Indigenous Advisory Circle at the Agnes Etherington Art Center with continuing research into the pre-contact Anishinaabe and Haudenosaunee stone tool collections held at the Agnes as a part of her PhD work. She is a recent graduate from the University of the Peloponnese with an M.Sc in Cultural Heritage Material and Technologies and a Master of Art Conservation (MAC'18) from Queen's University with a focus on artifacts treatment. Her interests include storytelling through the presentation and engagement with Indigenous art and artifacts to facilitate knowledge transfer.

**Ellyn Walker** is a curator and scholar based in what is presently known as Toronto. She is currently interim Director/Curator at the Blackwood Gallery (Mississauga). Her work explores questions of representation, place-making, and inclusion in the arts as they pertain to distinct positional, cultural, and institutional contexts. Walker's research considers intersections between whiteness, diaspora, hetero-patriarchy, settler colonialism, and capitalism, within contemporary museum practice, critical art history, and Canadian visual culture. Her work is inspired by Black feminism, Indigenous methodologies, queer phenomenology, and critical settler studies, and is driven by an ongoing commitment to social justice in all its forms. Walker completed a PhD in Cultural Studies from Queen's University where her research focused on decolonial curatorial methodologies used in contemporary exhibition-making in Canada and beyond. In fall 2021, Walker presented a curated online exhibition of works by visual artists and poets from across the globe that respond to the 20th anniversary of poet-writer Dionne Brand's canonical book *A Map to the Door of No Return*.

**Tian Zhang** is a curator and artistic collaborator based on Dharug Country in western Sydney, working at the intersections of art, cultural practice and social change. Her interdisciplinary practice is underscored by conversation, criticality, solidarity and joy. She has more than ten years' experience producing culturally attentive and site responsive projects, working with organisations such as Utp, Parramatta Artists' Studios, Blacktown Arts, Sydney Customs House,

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Brisbane Festival and Brisbane City Council. With a deep commitment to grassroots and collective methodologies, Tian is a founding co-director of Pari, a collective-run gallery and community space for Parramatta. In 2021, Tian joined the Artistic Directorate of Next Wave in a new co-artistic leadership model for the organisation. She was previously Chair and co-director at Firstdraft and has co-founded and contributed to arts collectives in Meanjin/Brisbane. She is currently a board member of Utp.

**Alize Zorlutuna** is a queer interdisciplinary artist, writer and educator whose work explores relationships to land, culture and the more-than-human, while thinking through settler-colonialism, history, and solidarity. Having moved between Tkarón:to and Anatolia (present-day Turkey) both physically and culturally throughout their life has informed Alize's practice---making them attentive to spaces of encounter. Alize enlists poetics and a sensitivity to materials in works that span video, installation, printed matter, performance and sculpture. The body and its sensorial capacities are central to their work. Alize has presented their work in galleries and artist-run centres across Turtle Island, including: Plug In ICA, InterAccess, VIVO Media Arts Centre, Mercer Union Centre For Contemporary Art, Doris McCarthy Gallery, Art Gallery of Burlington, XPACE, Audain Art Museum, Access Gallery, as well as internationally at The New School: Parsons (NY), Mind Art core (Chicago) and Club Cultural Matienzo (Argentina). Alize has been a sessional instructor in the Faculty of Art at OCAD University since 2015.

**Dr Diva Zumaya** is Assistant Curator at the Los Angeles County Museum of Art in Los Angeles. She received her PhD from the University of California Santa Barbara in 2018 as specialist in 16<sup>th</sup> and 17<sup>th</sup> century Dutch art with a minor specialization in Spanish colonial art. Prior to assuming her current role in 2020, Zumaya was the Wallis Annenberg Curatorial Fellow in the Department of Old Master Paintings and Sculpture at LACMA. And co-curated the exhibition *Sacred Art in the Age of Contact: Chumash and Latin American Traditions in Santa Barbara* for the Art Design & Architecture Museum at UC Santa Barbara and the Santa Barbara Historical Museum. She is currently preparing an exhibition on Northern European *Wunderkammern* (cabinets of curiosity) that places early modern European collecting practices in a global context of colonialism and consumption.