

Workshop Participant Bios  
(alphabetical)

Cree Metis **Jason Baerg** pushes new boundaries in digital interventions in drawing, painting and new media installation. Recent international solo exhibitions include: The Illuminato Festival in Toronto, Canada, The Royal Melbourne Institute of Technology in Australia and the Digital Dome at the Institute of the American Indian Arts in Santa Fe, New Mexico, USA. In 2008, Jason Baerg won the Emerging Artist Award for the Premier's Awards for Excellence in the Arts, granted on behalf of the Ontario Ministry of Culture. He has sat on numerous art juries and won awards through such facilitators as the Canada Council, the OAC and the TAC.

**Erin Bailey** is an independent engagement consultant, working with museums and cultural organizations to help them fully engage their audiences. Working with museums and managing the Queering the Museum platform, Erin has been invited to speak internationally about LGBTQ engagement in museums. Most notably Erin worked with the Museum of History & Industry to curate *Revealing Queer* a community exhibition telling stories of LGBTQ history in the greater Seattle area. A graduate of the Museology program, University of Washington, Erin is continually interested in new ways of thinking about engagement and the impact of engaging marginalized narratives.

**Lauren Bosc** currently works as the Project Coordinator for the *Museum Queeries* project, as well as for *Thinking through the Museum: Difficult Knowledge in Public*, based at the University of Winnipeg. She graduated with a Masters of Arts in Cultural Studies from the University of Winnipeg in 2014 and remains interested in feminist and queer representations of bodies — particularly fat bodies — in the context of film, television, and other media. In addition to working in this role, Lauren also works as the Research Coordinator for Dr. Angela's Failler's Canada Research Chair activities.

**Karen Busby** has been with the Faculty of Law, University of Manitoba since 1988 and is also the Director of the Centre for Human Rights Research. Together with Adam Muller and Andrew Woolford, she published an edited collection titled, "The Idea of a Human Rights Museum." (2015 University of Manitoba Press). Her research interests include laws related to sexual and domestic violence, sex work, queer rights, sexual representations, BDSM, and assisted human reproduction. Throughout the 1990s and, more sporadically, in the 2000s, she worked interventions and law reform projects with the Women's Legal Education and Action Fund (LEAF) where she was lead counsel on *Little Sisters v Canada*, a case about discrimination against queer expression. She has a long history of involvement with artist-run visual arts organizations including, founding director of Ace Art in 1982 and a member of the board for Videopool and Mentoring Artists for Women's Art.

**Shelley Butler** has designed curatorial dreaming workshops for diverse groups, including museum professionals, researchers, artists, and students. She draws on her skills as a teacher in formal and informal settings, and on her work with a variety of community organizations that address issues related to immigrant and refugee women and work, literacy, disability rights, and support for breastfeeding. In her writing, research, and teaching about museums, Dr. Butler is fascinated by challenges establishment museums face in reinventing themselves, and inspired by exhibitions and interventions that are shaped by social justice and multiple perspectives, and that contribute to individual and social well-being. Butler comes to *Museum Queeries* as an engaged interlocutor who will help the group think carefully about different ways of communicating with fellow travellers, as well as constituencies who may encounter these issues with naivety, ignorance, or prejudice.

**Dayna Danger** is an emerging 2Spirit/Queer, Metis/Saulteaux/Polish artist raised in Winnipeg, MB. Utilizing photography, sculpture, performance and video, Danger 's practice questions the line between empowerment and objectification by claiming space with her larger than life scale work. Danger's current use of the leather BDSM references the kink community as a space to explore complicated dynamics of sexuality, gender, and power in a consensual and feminist manner. Danger engages with her own medicine, beading, in order to mark kink as a space for healing colonial trauma. Danger is finishing her Graduate degree in Studio Arts from Concordia University, held a Visual Arts Studio Work Study at the Banff Centre, and participated in Candice Hopkins and Raven Chacon's thematic residency, Trading Post. Danger has exhibited in Santa Fe, Winnipeg, Montreal, Peterborough, North Bay and Banff. Danger serves as a board member for the Aboriginal Curatorial Collective (ACC/CCA).

**Sylvia J. Dreaver** is an BA Honours student in Art History at the University of Winnipeg. She is passionate about Indigenous Art and the advancement of curatorial research and art gallery practice related to Indigenous art collections. She currently works as an Aboriginal Program Guide at the Canadian Museum for Human Rights. Her areas of interest lie in gallery education, museology and Canadian cultural policy, Indigenous art and curatorial practices/perspectives. Sylvia's future interests are to complete a MA in Art History with a focus on Indigenous Curatorial Practices.

**Angela Failler** is the Canada Research Chair in Culture and Public Memory and Associate Professor of Women's & Gender Studies at the University of Winnipeg (UW). She is currently the Director of the SSHRC Partnership Development project *Thinking through the Museum: Difficult Knowledge in Public* and co-leader of the Museum Queeries project and co-host of this workshop. She also leads the UW's Cultural Studies Research Group whose researchers have been undertaking case studies of various facets of the Canadian Museum for Human Rights (CMHR) ranging from news media coverage and public reception to the museum's location and architecture, governance structure, consultation processes, exhibitions, communications strategies, as well as interventions by artists and community activists. Dr. Failler teaches in the areas of feminist theory, cultural studies, queer theory, and embodiment and subjectivity.

**Genevieve Flavelle** is an independent curator and writer. She holds a BA in Art History from NSCAD University, and recently completed a SSHRC funded MA in Art History at Western University. Genevieve's research and curatorial interests include queer feminist art practices, feminist curatorial strategies, curatorial interventions, contemporary art, and queer theory. Genevieve views her academic, artistic, and activist practices as interconnected. She is interested in art as a meeting ground for intergenerational exchange, community building, politics, theory, and agitation. Currently based in Toronto, she will be joining the workshop as a member of the Museum Queeries core research group. She has been a part of the conversations regarding this project since its inception.

**DJ Fraser** is a graduate of the University of British Columbia (BA, Art History) and the University of Victoria (MA, History in Art) and a third year doctoral student. As a writer, an art historian and an instructor, they operate at the intersection between archival practices and queer cultural production in the frame of art history's evolving relationships with archives. In their current work they are exploring the content and structural elements of the Electronic Media and Film Art Memory Archive for queer constellations and art praxis-activism in New York. For this workshop, DJ will be working as Lead Research Assistant, helping mentor and working with the other Research Assistants.

**hannah\_g** is a writer, contemporary storyteller, inter-disciplinary artist, mixtape DJ, community radio producer, and designer. She is interested in queering collectivity, place-making, and recollection. She is also the Director of the Artist-Run Centre, aceartinc. and the editor of the gallery's in-house annual publication, PaperWait. She co-founded Flux Gallery, the Cartae Open School, and the gallery's first Indigenous Curatorial Residency.

**Jarita Greyeyes** is nēhiyaw from the Muskeg Lake Cree Nation and the Red Pheasant Cree Nation, both located in Treaty Six territory. A graduate of the University of Winnipeg, and the University of Victoria's Master of Arts in Indigenous Governance program, Jarita is currently the Director, Community Learning & Engagement at the University of Winnipeg.

**Naomi Hamer** is an Assistant Professor in the Department of English, University of Winnipeg, and the Centre for Research in Young People's Texts and Cultures. Her current research examines the cross-media adaptation of picture books with a focus on children's museum exhibits. This research examines how curators, educators, and young audiences use media to negotiate the cultural discourses of childhood, nationalism, gender, race, sexuality, and ability within children's museums. Framed by 'queering the museum' and 'the participatory museum' movements, this research invites young people to engage as collaborative-curators. Dr. Hamer is co-editor for two forthcoming publications, *More Words About Pictures: Current Research on Picture Books and Visual/Verbal Texts for Young People* (eds. Hamer, Nodelman, and Reimer; in press 2016) and *The Routledge Companion of Fairy-tale Cultures and Media* (eds. Greenhill, Rudy, Hamer, and Bosc; forthcoming 2017).

**Julie Hollenbach** is a Halifax-based queer settler artist, writer, and cultural worker. She is a PhD candidate in the Department of Art at Queen's University, and a Lecturer in the Division of Art History and Contemporary Culture at NSCAD University. Through the various facets she works in, Julie is invested in thoughtfully interrogating contemporary art and craft, and everyday creativity and common cultures; engaging joyfully in alternative research practices and pedagogies; utilizing queer and feminist methodologies to break down hierarchies and disciplinary boundaries; and supporting de-colonizing and anti-oppression interventions in public institutions.

As a writer, curator, and artist, **Kegan McFadden's** projects blur the line between cultural research and storytelling. McFadden has organized exhibitions for artist-run, university, and public galleries throughout Canada over the last decade, employing a curatorial method that is purposely subjective, in order to reposition received narratives and highlight alternative approaches to discourse. McFadden's projects, which take the shape of publications, exhibitions, performances, and artworks, embody a theory of thinking through history. He animates his archival research with an emphasis on the anecdotal, and is particularly interested in locating networks of activity that have gone unacknowledged. Currently his curatorial work is on view at the Banff Centre [*Yesterday was Once Tomorrow (or, A Brick is a Tool)*], which highlights magazines by artists in Canada published during the 1990s] as well as in Washington D.C. at the Art Museum of the Americas [*Punctured Landscape*, an exploration of social history through living memory, using the holdings of the Canada Council for the Arts Art Bank / Banque d'Art].

**Michelle McGeough** (Métis) is currently a PhD student in Native American Art History at the University of New Mexico. Prior to returning to school for her advanced degree, she taught Museum Studies at the Institute of American Indian Art and was the Assistant Curator at the Wheelwright Museum of the Native American in Santa Fe, New Mexico. Her research interests have focused contemporary Aboriginal art and the Aboriginal two-spirit identity. Presently, she is completing her dissertation which examines Aboriginal

understandings of gender fluidity and the impact these notions have on artistic production both currently and historically. She will be joining the workshop as a member of the Museum Queeries core research group, and has been a part of the conversations regarding this project since its inception.

**Albert McLeod** is a Status Indian with ancestry from Nisichawayasihk Cree Nation and the Metis community of Norway House in northern Manitoba. He has over twenty years of experience as a human rights activist and is one of the directors of the Two-Spirited People of Manitoba. Albert lives in Winnipeg, where he works as a consultant specializing in HIV/AIDS and Aboriginal peoples, Aboriginal cultural reclamation, and cross-cultural training.

**Heather Milne** is an Associate Professor in the Department of English at the University of Winnipeg (UW) where she teaches in the areas of queer theory, queer literature, feminist theory, and women's writing. She is one of the co-leaders of the Museum Queeries project, as well as one of the hosts of this workshop. Her work in UW's Cultural Studies Research Group on the Canadian Museum for Human Rights and her co-edited special issue *Caring for Difficult Knowledge: Prospects for the Canadian Museum for Human Rights* (with Dr. Angela Failler) serve as the foundation of her work with Museum Queeries.

**Jeneen Frei Njootli** is a 2spirit, Vuntut Gwitchin artist and a core member of the ReMatriate Collective. Frei Njootli has been based in the unceded territories of the Musqueam, the Squamish, Tsleil-Waututh and Stó:lo peoples for nearly a decade while pursuing an institutional education from Emily Carr University (2012) and an MFA Degree from the University of British Columbia (TBD). Frei Njootli's practice concerns itself with Indigeneity-in-politics, community engagement and productive disruptions. She has worked as a performance artist, workshop facilitator, crime prevention youth coordinator, and has exhibited recently at the Ottawa Art Gallery (Ottawa), Gallery 44 Centre for Contemporary Photography (Toronto), ace art (Winnipeg), the Morris and Helen Belkin Art Gallery (Vancouver) and the Vancouver Art Gallery.

Wiradjuri (Aboriginal Australian) researcher, **Dr. Sandy O'Sullivan**, is the Director of the Centre for Collaborative First Nations' Research at Batchelor Institute in the Northern Territory of Australia. Sandy has a PhD in Fine Art and Performance and has been an academic across performance, design, museum studies, gender studies, and First Nations' perspectives for more than two decades. She is an enduring National Learning and Teaching Fellow, is appointed to the publishing board of the Australian Institute of Aboriginal and Torres Strait Islander Studies and has recently completed an internationally-focused Australian Research Council program examining the representation and engagement of First Peoples across 450 museums and keeping places in Australia, the US and Great Britain.

**Hailey Primrose** is a queer Métis undergraduate student completing a BA in Women's and Gender Studies at the University of Winnipeg. With a focus on queer, trans and anti-racist feminist discourse, her goal is to contribute to feminist ideology through a decolonizing and queer-centered framework. In addition to her studies, Hailey works as an RA with Dr. Karen Harlos (University of Winnipeg), contributing to knowledge gaps surrounding LGBTQ employees and workplace bullying and mistreatment. In the future her interest lies in completing an MA in Women's and Gender Studies and Indigenous Studies. For this workshop, Hailey will be working as a Research Assistant.

**Ryan Rice**, a Mohawk of Kahnawake, Quebec, is the Delaney Chair in Indigenous Visual Culture at the Ontario College of Art and Design University. He served as the Chief Curator at the IAIA Museum of Contemporary Native Arts in Santa Fe, NM and also held curatorial positions at the Aboriginal Art Centre

(Ottawa, ON), named curatorial fellowships with the Art Gallery of Greater Victoria and the Walter Phillips Gallery, and Curator-In-Residence at the Carleton University Art Gallery. He received a MA in Curatorial Studies from the Center for Curatorial Studies, Bard College, New York, a BFA from Concordia University, and an Associate of Fine Arts from the Institute of American Indian Arts, Santa Fe, New Mexico. He will be joining the workshop as a member of the Museum Queeries core research group, and has been a part of the conversations regarding this project since its inception.

**Nicole Ritchie** is a PhD student in Social and Political Thought at York University. She completed a MA of Museum Studies in collaboration with Sexual Diversity Studies at the University of Toronto and a BA with Distinction in Women's Studies and the History of Art, Design, and Visual Culture at the University of Alberta. Nicole's master's thesis analyzed the Canadian Museum for Human Rights (CMHR) through the lens of queer-affect theory, interrogating the formation of normative, neoliberal museology. Her current research seeks to link psychoanalytic theories of object relations with the theoretical turn to the object, to matter, in order to consider playful and imaginative modes of pedagogy and phenomenology within arts and cultural life. She will be joining the workshop as a member of the Museum Queeries core research group, and has been a part of the conversations regarding this project since its inception.

**Nicole Robert**'s interdisciplinary interests converge around her commitment to anti-oppression education in both formal and informal environments. Nicole holds an M.A. in Museology and a PhD in Feminist Studies and is currently a Lecturer at the University of Washington Bothell. Her research responds to the problem of disproportionate representations in U.S. history museums who continue to represent U.S. history as almost exclusively white, male and heteronormative. Combining queer and women of color feminist theories with museological approaches, Nicole theorizes a critical feminist museology that employs strategies of critical reflection and community engagement to re-model existing museum processes. Her work as a co-founder of the group Queering the Museum (QTM) project has put this research into action through a ground-breaking queer history exhibit and community-led digital storytelling workshop.

**Tishina Shannacappo** is an urban Anishinaabe-kwe from Winnipeg, MB. She is a graduate from the University of British Columbia (BA, Institute for Gender, Race, Sexuality and Social Justice + First Nations and Indigenous Studies) and currently lives and works in her home-city located on Treaty 1 territory. She is passionate about the intersections between mental health, self-representation and access to meaningful cultural production. Practicing a decolonial and feminist methodological approach, she primarily engages her theoretical interests with poetry and other creative interventions produced by Indigenous peoples, women and LGBTQ/2-spirit communities. For this workshop, Tishina will be working as a Research Assistant.

**Daina Warren** is from the Akamihk (Cree) Nation in Maskwacis (Bear Hills), AB. She was awarded two Canada Council's Aboriginal Curatorial Residencies the first to work with grunt gallery, Vancouver BC (2000-2001) and a second residency at the National Gallery of Canada in Ottawa, Ontario (2010-2011). She has a BFA from the Emily Carr University of Art (ECUAD) and Design (2003) and an MA from UBC (2012). In 2013, she was awarded the Emily Award from ECUAD, she is currently participating in Canada Council's International First Nations Curators Exchange (2015-2017) and since 2011 has been the Director of Urban Shaman Gallery.