

Visiting Hours

k.g. Guttman
June 29–August 3, 2019

k.g. Guttman in conversation with Noémie Solomon

Positioning the image as an encounter between performer and audience, *Visiting Hours* presents new work by Montreal-based artist and choreographer k.g. Guttman. A live exhibition hosted by an ensemble of performers, visitors are guided in relational and embodied observation techniques with a range of images and objects.

Visiting Hours is the first in a series of annual summer residencies at Gallery TPW, featuring artist-led explorations into how forms of spectatorship are produced in and with a public. The series seeks to make space for artists whose practices rely on responsively rethinking relationships to audience. Each work in the series relies on the engagement of an audience to help articulate its most robust and pressing questions.

Bringing such experiments with liveness into a space that historically centres lens-based or recorded images is a gesture grounded by my belief that visual literacy develops as visitors come to awareness of their own practices of looking and perceiving. This awareness emerges from being in relation—with others, with images—for all its joys and demands. Liveness in the gallery puts gentle pressure on what it means to be in relation to an artwork, it reminds us that galleries are social spaces where we play, act out

and maybe relearn our patterns of perception and how we produce meaning. Positioning spectatorship as a choreographic process, *Visiting Hours* asks what it means to be in embodied proximity with an artist's practice, to consider an image not as a fixed object, but rather as a lived event.

What follows is a conversation about *Visiting Hours* between k.g. Guttman and dance scholar Noémie Solomon.

—Kim Simon, Curator

Noémie Solomon: You mention that a point of departure for *Visiting Hours* was looking at an image of an initial meeting of the Toronto Photographers' Workshop in the late 1970s,¹ observing how people organized themselves around the photographs, noticing their ways of looking. I am curious to hear more about what you noticed and how this informed the way you approached, held, and looked at this image (and others) throughout the process. In other words, what did this image spark for you somatically and conceptually?

¹ The Toronto Photographers' Workshop—then the Toronto Photographers' Co-operative—met collectively for the first time in late 1977, with the intention to self-organize and advocate for the concerns and priorities of photographers while seeking out temporary exhibition opportunities. These images are documentation of the early meetings, 1977-78. The first gallery space of the Toronto Photographers' Workshop opened at the Harbourfront Centre in 1980.



Documentation of early meetings of the Toronto Photographer's Co-operative, 1978. Images courtesy of Gallery TPW.

k.g. Guttman: Yeah, those initial meetings looked beautifully intense: looking and thinking hard together. I wasn't there of course, so this is speculative on my part, but the photographs of that 1970s meeting depict the members leaning forward intently, head on hands, taking a step back to gain some distance, etc. Coming from a dance background, I was immediately interested in the embodied way the members were looking together, a perspective that isn't always factored into the equations that produce our common understandings of the visual.

I thought, wow that's interesting, not only did the Toronto Photographers' Workshop found a collective space to exhibit and discuss photography, but in these images, their postures also emphasized a specific way of looking: frontal, studied, focused, with "critical distance," for a set duration of time. Often, these aspects of looking perform an objective and rational concept of space, proposing that world exists "out there," independently from the observer.

I wondered: what values and awareness were placed on the embodied process of looking? What was the relationship of peripheral point of view to centre, of being alone to being with others, of looking to breathing and other senses? I became aware of the fundamental notion that "seeing" and "being seen" go together: that the viewer's capacity and techniques of seeing make up part of the meaning of the situation. Observing transforms and produces new meanings.

So, these considerations opened up a space for me to get curious: what would it "do" to images to choreograph different ways of looking at them? And conversely, how would looking at images differently confront the ways we conceptualize the body?

ns: In your recent work, you have been researching and crafting situated practices—"choreographies of territoriality" as you name them—that are attuned to a site's people, ecologies, politics, histories, affects. How do you envisage this notion of the site in *Visiting Hours*? Would you say that the site the work is attuned to is the image itself?

kg: *Visiting Hours* is a project that thinks through techniques of guesting and hosting. I have approached six artists—each with an investment in movement across very different practices—and asked to "visit" an image of their work. So, the image becomes a "site" of relation, in which myself and the performers become the hosts, as we facilitate a visit to each artist's image for the gallery-goers.

I think of site as a space of relation between a guest and a host, or multiple guests and multiple hosts. The site is continuously renewed as a new "here": always belonging to someone and expanding into other relations.

The concept of site is a constraint, in a good way; my process starts amidst building relationships in a space/

place that is already owned or occupied. I see my role operating both as a guest and a host. As a guest, I need to carefully observe and reciprocate in some way, give something useful back to the artist for the permission to be in proximity with them. During the daily performances in the gallery, the performers and I become hosts to these experiences.

So, what does that mean, to visit, exactly? I'm not yet sure, the process has been about a careful observation of other artists' work in order to meaningfully engage. I've totally enjoyed that: being with other artists' practices. I feel like I don't spend enough time with other people's work in general, and this project has enabled me to interview, converse with, and observe other artists' practices in depth.



Io bil, *The Clearing* (2014). Performance documentation. Image courtesy of the artist. Documentation: Henry Chan.

I've been attempting to shift my art practice into a heightened sense of mutuality and indebtedness between people and places, an attempt perhaps at critiquing the supposed autonomy and self-sufficiency required to perform. But movement is never innocent and it never happens in a blank space, just as the settler-colonial narrative doesn't occur on neutral land. Movement takes place through deeply felt acts of inter-dependence. Visiting these images is a way to feel those intertwined relations, and also to attend to the hierarchies and blindspots that necessarily arise.

ns: I am fascinated by how you speak of *visiting an image*, what this suggests. I am thinking that *visiting* is first about seeing a place, a site, or someone. In fact, its etymology comes from the Latin *visitare*: “seeing often.” What can “seeing an image often” do? How might this practice of *rendre visite* be intertwined with a *rendre visible*? This repeated action of seeing seems to imply a practice, a ritual even—an insistence on seeing and re-seeing, on the image becoming practice that makes the visible flicker. It's a practice that makes us question what is seen and what is not; one that keeps on oscillating at thresholds of visibility. Here, visiting an image could be a way of toying with imperceptibility, attending to what takes place in relations, through acts of reciprocity.

kg: I would say I've been trying to “inhabit” the image. And I think it's helpful to emphasize that I am visiting a single image, as opposed to visiting the ENTIRE work of

someone else. I've pulled an image or a few images from each artist's practice that documented their actions in some manner. Sometimes I chose the image; sometimes the selection took place in conversation with the artist.

I try to connect to the continuous flow of time: of when and where these images were made. I am thinking of the duration of each image, trying to experience the time passing through it.

I think these images that I am visiting are all a kind of document of the movement of each artist's practice. But the word *document* is not completely satisfactory. It leaves out an experiential aspect to the work. This is more true for some of the artists I am "visiting" than others, but the through-line in each artist's case is that the image isn't the complete story.

ns: These artists' images all point to a series of layered practices—in fact they compose quite a heterogeneous field of practices—and it seems that part of the work at stake here consists in acknowledging and engaging with these complexities. Each image in *Visiting Hours* seems to act as a prompt to research, interrogate, converse, transmit; to actualize a series of relations that are both held within their frames and leak outside them, moving across geographies and temporalities, as well as between the different artists, performers, gallery-goers. On the other hand, each image you have chosen is a still one, as you say; it is a temporary and fragmented perspective of a

broader picture as it were. As such it intensifies, perhaps, the very limits in accessing or transmitting a given artist's work or practice. It makes tangible what we cannot see: the many absences inscribed in the shadow of visibility, what constantly escapes the seen. To think and approach each artist's image as a site, where layers of histories have sedimented in specific configurations, calls for the necessity to excavate or "visit" (over and again) its forms, forces, relations, and asymmetries that have crystallized in time—to unstill the affects and possibilities held within the image's frame.

For me, there is a generative tension between the precise framing offered by these authored images and their potential to open up to a myriad of relations that raises forceful questions around politics of ownership and authorship, on the one hand, and something like a shared responsibility in accounting for somatic practices, for bodies and their histories, on the other. I imagine these questions play out quite differently with each image you work with in *Visiting Hours*. Could you speak about the singularities of each image, and how you imagine the field they compose together?

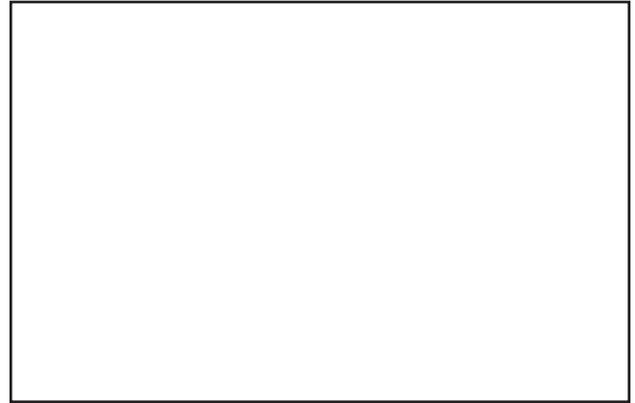
kg: When TPW's curator Kim Simon invited me to develop the work, I had the opportunity to engage in a slow process, taking over a year to meet people around the TPW community, and learn about practices in Toronto, and eventually build up the techniques of visiting.

Each artist I have approached considers embodiment and movement seriously in their practice. Most of these artists wouldn't say they are dancers or dance-based at all, but as someone who uses a very conceptual notion of dance (as a politics of movement), I would say I was drawn to all these artists because of how they privilege situated, highly embodied, and personal starting points that engage complex historical, territorial, and social relations.

These invited artists have been generous and curious about what each "visit" might produce and have been willing to have a conversation where I am on their turf, so to speak: their professional/artistic/personal territory. The heterogeneous nature of their practices speaks to the responsive singularity required of each "visit." There is no formula for making these sustained relations with other artists. Each image comes with the relationship, the negotiation and power differentials of ways of seeing. As a visitor, I feel I must account for my access.

I chose works that have all taken place between 2014-2018, and I think there is something special about the threshold of the recent past: it's not out of reach in one's memory, but it is maybe a bit vague, at the periphery.

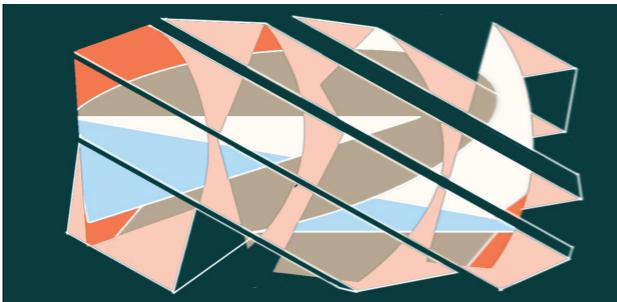
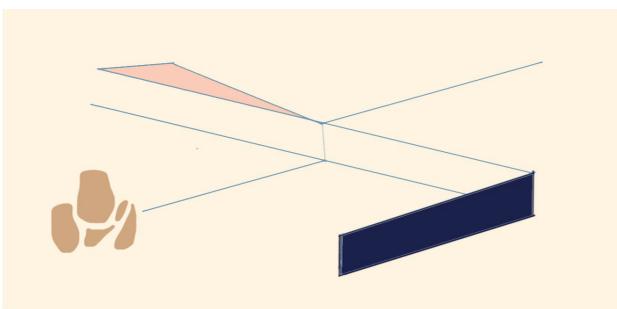
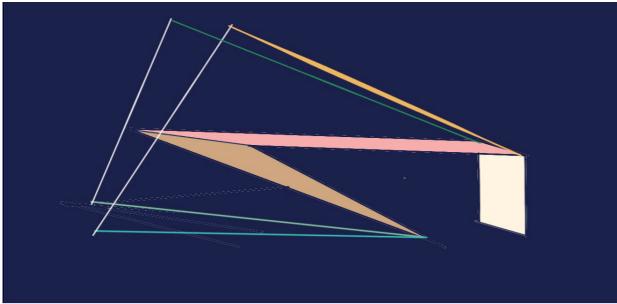
I chose an image from lo bil's durational performance *The Clearing* (2014). *The Clearing* took place over eight hours in a room with 30 years of personal writing (journals, papers, research materials). bil spent the day with this material, spontaneously reading excerpts, commenting



Seika Boye, *an image I re(turn) to* (1955/2019). Sourced from archival photograph, *Youth Street Dance, Toronto* (1955). Photographer unknown. Archival scrapbook, University Settlement House Fond, City of Toronto Archives.

live on her writing, and knocking down stacks of archival boxes to make a massive mess of papers. She also initiated a dance party on the papers with the audience, quickly and randomly gathered and photocopied writings for an artist's book, and re-packed the papers into the boxes, to be carried into the future for her future self. The image I am visiting features the messy room, filled with loose papers and overturned boxes.

The image I am visiting from artist-scholar Seika Boye was pulled from her academic research (completed at the University of Toronto in 2016) into the histories of Black dance and social dance in Toronto. Taken by an unknown photographer, *Youth Street Dance* (1955)



Francisco-Fernando Granados, *towards a minor abstraction (Translation)* (2016-2018). Digital drawings. Images courtesy of the artist.

depicts an interracial street dance for young people, sourced from the City of Toronto Archives. The image cannot be exhibited due to copyright, but I received from Boye a partial, cropped version that depicts two young girls holding hands in an energetic partner dance, with figures socializing in the background. And so, my access to Boye's research from the very beginning was partial, and rightly so, because it speaks directly to my position as a visitor with white privilege. In discussion with Boye, the development of my visit examines levels of access/inaccess of the image, a focus not only on the image but also the movement of institutional forces of racist exclusion that frame the visibilities/invisibilities of histories.

The drawings in Francisco-Fernando Granados' series *towards a minor abstraction (Translation)* (2016-2018) were produced shortly after his father passed away. Granados recounts that he was at a loss for words, and took to drawing daily on a touch screen phone app, which allowed for basic shapes and colors. He produced 467 abstract drawings of coloured lines and shapes, one per day, until he felt the series was over. These drawings depict a loss of language, yet *also* a loss of direction—asking: in which way is it possible to move again? These drawings evoke for me a powerful uneasiness of where to be inside of them. I think the “towards” in the title resonates: with my eye I am able to follow certain directions or points of interest, only to be turned around.



Performers during the rehearsal phase for *Visiting Hours*. Gallery TPW, June 2019.



Jessica Karuhanga, *ground and cover me* (2017). Video stills of performance documentation. Images courtesy of the artist. Videographers: Parastoo Anoushpour and Ryan Ferko.

The images of Jessica Karuhanga's *ground and cover me* (2017) are video stills from documentation of her performance at OCAD University. Karuhanga wore headphones, sweats, and sneakers and moved along a hallway with windows that overlooked the Grange, an adjacent building of 18th-century British colonial architecture. Karuhanga undulated with various rhythms in limbs, torso, neck. She held petals in her hands, never facing the audience, caressed surfaces, and slowly crossed the space from one end to the other. I selected a series of stills from the video that reflect Karuhanga's state of listening to her internal sensations, dancing to her own rhythm, her readiness, yet while withholding her own narrative from her viewers.

Matthew-Robin Nye's *Refugia*, an event I attended in Montreal in 2016, probes questions of regeneration and recomposition, and explores how a queer utopia could temporarily find a shape. The audience, a mix of art colleagues, friends, and neighbours, were invited to the artist's apartment. Nye gave a warm informal welcome, and then shared pictures and stories of his dear friend David who had suddenly and unexpectedly passed away some months prior. Visitors went two floors up to Nye's neighbour's apartment, and then one floor down to an empty apartment. Each apartment was seeded with elements of the others: prints of cracks from walls below, video projections of rooms from one apartment onto the walls of another, objects and furniture transported/ transferred from their original spacings. Citations from

Samuel R. Delaney's science-fiction novel *Dhalgren* (1974) were pinned discretely in the rooms. The image I am visiting from *Refugia* features one of these apartment interventions, with the projection of one room onto another.

In the image I am visiting of Joshua Vettivelu's *Fort/Da!* (2015-ongoing), the artist is seen throwing rocks into a body of water, wearing their father's shirt. This shirt is one that their father would have worn in Sri Lanka when he was approximately Vettivelu's present age. This image is a documentation of an ongoing practice that emerged spontaneously, intuitively, when the artist traveled to various bodies of water. Vettivelu has spoken about this work in relation to the tensions between art and labour: thinking about of the working conditions of their parents as immigrants to Canada, and the need for ceremony, what I understand as moving towards the depths of vital feeling. I was drawn to Vettivelu's repetitive movements of mixing together these different states: here and there, water and rock, memory and the present moment. They are constituting a self in the now, in the push and pull of intensities between identity, subjectivity, and inventing ritual.

These images come from different contexts and show distinct singularities. Together, they compose a field that is multiple: an ensemble of diverse bodies, movements, and histories. A kind of experimental assemblage through which some commonality or consistency can emerge. As I visit these images, I propose a "labour" of looking, modes



Matthew-Robin Nye, *Refugia* (2016). Installation documentation. Image courtesy of the artist.

of looking that distill the multiple points of view that the action itself involves.

ns: This "labour of looking" you are proposing, and in fact setting into motion through *Visiting Hours*, seems to operate through at least three registers. First, it foregrounds looking as an "embodied practice"; it untethers the act of looking from any possible fixity, objectivity, omniscience, or from a sole reliance on the sense of sight, to engage images somatically, viscerally, conceptually, to take them *à bras le corps*. Second, it insists on a multiplicity: not only does this "labour of looking" shift perspectives and viewpoints, but it takes place in common, dispelling the fantasy of the individual to instead manifest in intricate and intimate acts of co-perceiving and co-creating.

Third, and for me most consequently, it imagines this “labour of looking” as a minor gesture, one that performs experimental assemblages, that presses against the (major, normative) field of visibility to simultaneously expose and destabilize hierarchies and privileges. This labour of looking, then, constitutes at once a mode, a method, and, I’d like to suggest, an aesthetic material you are working with. Allying the sensible, the multiple, and the ethical, it echoes for me that which dance can or needs to do as a field of practices; a politics of movement, as you mention above.

The press release for the exhibition mentions how “embodied practices can trouble the clear boundaries of where an image ends and a performance begins.” This blurring of boundaries between medium specificity and artistic temporalities seems to further echo and challenge the notion of authorship. Do you think embodied practices can trouble structures of authorship in art economies? Is your practice of visiting invested in this question?

kg: To me, “embodied” means being in relation. The concept of visiting enables me to create in relation, in indebtedness to other artists. It is a relational creative motor for me. Instead of the modernist notion (that I feel is ever-present) of ideas that emanate from the inside out, I give value to the demanding and creative work of observation and reception. It might be an interesting “technique” to claim as a way of authoring: to create through carefully “receiving” another’s work. It’s ethically and aesthetically risky: I don’t want to fuck up or trespass



Joshua Vettivelu, *Fort/Da!* (2015-ongoing). Performance documentation. Image courtesy of the artist.

on another artist’s sense of their territory. I want to intensify and find some space to articulate my reception. There is no clear separation between another artist’s territory and my reception of it.

If I am considering an image as a site, it immediately ushers in the ground upon which this image “sits”: of Gallery TPW, of Toronto, of what is called Canada. This is my commitment to situated practice: these relations with other artists do not take place in an imaginary land, but in the context of these structures, the colonial and capitalist forces that structure value and modes of perception. The ground of the visit makes me very aware of my position as a settler researcher and artist, allowing me to expose and examine what this relation may mean for the artists I am working with and for the public who interacts with the performance.

ns: This commitment to situating your artistic practice in a colonial and capitalist regime feels ever-present in your work. To me this is vital, as it reminds me of the necessity to recognize and grapple with the ways in which performance and politics intertwine, operating along tightly-regulated lines of race and class, of gender and sexuality. Your commitment approaches bodies as the sites of layered epistemological and political operations; and intensifies somatic techniques as key in learning how to feel, counter, inflect those relations. As such I view *Visiting Hours* as an ethico-aesthetic machine: a rhizomatic infrastructure of exchange, negotiation, transmission. Not only as it points to the blindspots of visibility, but as it further reroutes and opens up possibilities for being with others, instilling affects and singularities in movement and uncertainty. The work sets up a program of experimentation for inventing practices (of seeing, feeling, moving, making) in common.

How do you imagine the role of the performers in *Visiting Hours*? How does the work—the labour of looking and of transmitting—take place?

kg: With the performers Ahlam Hassan, Johanna Householder, Kelly Keenan, Mikiki, Shahir Omar-Qrishnaswamy and Bee Pallomina, we will collectively explore perceptual exercises in order to creatively dwell in close proximity to these images. It's hard to say exactly what will happen as, at the time of this writing, we are just at the beginning of the performance process together. But we will be attuning to possibilities of looking, such as

experiments between peripheral vision and central focus points, stillness and locomotion, and the connection of looking to touching. We will develop precise guidelines for the viewer to experience.

Yes, the process is an experiment with transmission, in that I carry some intimate experience of the images and the practices they carry. The performers will receive this experience through me, and not through the original artists' accounts themselves. This is a deliberate attempt on my part to think through "visiting," where the guest is always a bit blind to the depths of intimate knowledge of the host and site: producing an inability to "master" the content. I'm curious about what kind of questions, ethics, and aesthetics will come up with this way of working.

I think that's where seeing tips into navigating: a guest is always a bit lost but going (falling?) forwards anyway. It's the beauty and ethics of uncertainty: you're wandering in a complex terrain and you can only see a bit of it, that kind of thing. ■

k.g. Guttman would like to send a heartfelt thank you to Gallery TPW, Kim Simon, Deborah Goffe, Jes Sachse, Dominique Coughlin, Jp Inksetter, MJ Thompson, Ellie Govinden, Émilie Morin, Noémie Solomon, Miriam Adams, VK Preston, and Erika DeFreitas (for the kind use of her yellow walls). Thank you to Julian Higuerey Nunez and Marie Claire Forté for their artistic accompaniment, and to all the invited artists and performers.

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Participating Artists and Performers:

Io Bil is a Toronto-based performance artist who creates embodied experiments to correlate research into process, pleasure, vulnerability, risk, memory. In the moment before the performance, she lets go of what she wants to happen. She asks, “How can I be in front of this audience in a receptive way? What is moving to me about the topic at hand right now?” She does this action. This first mark on the canvas is an offer that she follows through to the end of the composition. She uses body memory as a generative source of possible exchange and inquiry.

Dr. Seika Boye is a scholar, writer, educator and artist whose practices revolve around dance and movement. She is a Lecturer in the Centre for Drama, Theatre and Performance Studies and Director of the Institute for Dance Studies, University of Toronto. From 1995-2010, Boye performed and presented her choreography across Canada. More recently she has worked as a movement dramaturg/artistic advisor with many artists/collectives. Invested in movement histories and the archive, Boye curated the archival exhibition *It's About Time: Dancing Black in Canada 1900-1970*. She was an Artist-in-Residence at the Art Gallery of Ontario (2018-19). Boye's writing has appeared in numerous scholarly journals and magazines including *Canadian Theatre Review*, *alt:theatre*, and *Dance Chronicle*.

Francisco-Fernando Granados is a Toronto-based artist and writer. His multidisciplinary critical practice spans drawing, performance, installation, cultural theory, digital media, public art, and community-based projects. He has presented work at the Art Gallery of Ontario, Mercer Union, Art Gallery of York University, Images Festival, Nuit Blanche (Toronto), Darling Foundry (Montreal), MacLaren Art Centre (Barrie), Queens University (Kingston), Neutral Ground (Regina), Third Space (St. John), Hessel Museum of Art (NY), Defibrillator Gallery (Chicago), Voices Breaking Boundaries (Houston TX) Ex Teresa Arte Actual (Mexico City), and Kulturhuset (Stockholm), amongst others. He completed a Masters of Visual Studies at the University of Toronto in 2012. He is an Assistant Professor in the Faculty of Art at OCAD University.

Ahlam Hassan is a performer, director, educator and architect in training. She recently completed a thesis titled “Locating and Naming African-Canadian Performance” for which she analyzed the representation of Blackness in theoretical drama courses in Toronto before creating a new syllabus to teach African-Canadian performance history to students at the post-secondary level. This September you can catch Ahlam expanding her work intersecting art and education at the Toronto Palestine Film Festival.

Johanna Householder works at the intersection of popular and unpopular culture in video, performance art and choreography. Her interest in how ideas move through bodies has led her often collaborative practice, and inform her research and writing on the impact that performance has in contemporary art and new media. She has recently performed at VIVA! in Montréal, *Performance o Morir* in Norogachi, Mexico, and the *Independent Artists Research Centre (IARC)* in Singapore. She is one of the founders of the 7a*11d International Festival of Performance Art, and she co-chairs the Artistic Research Working Group of Performance Studies international. She has taught performance art and new media at OCAD University since the early 90s, where she is a Professor in the Faculty of Art and Graduate Studies, and currently Chair of Cross-Disciplinary Art Practices.

Jessica Karuhanga is an artist based in Toronto, Canada. She has presented her work at Onsite Gallery at OCAD University, Toronto (2018) the Art Museum at University of Toronto (2017) and Goldsmiths, London, UK (2016). She has given lectures for The

Power Plant Contemporary Art Gallery, Royal Ontario Museum as well as Tisch School of the Arts at NYU's Black Portraiture Series. Her writing has been published by *BlackFlash Magazine* and *C Magazine*. She has been featured in *i-D*, *Dazed*, *Border Crossings*, *Toronto Star*, *CBC Arts*, *NOW Magazine*, *Globe and Mail* and *Canadian Art*.

Kelly Keenan is a Montreal-based dance artist and teacher. Her fascination of the perceptive capacity of the body is reflected in both her teaching and artistic work. Kelly's choreography creatively grapples with the contradiction that dance, as a kinaesthetic practice, is generally performed for the spectator and accessed through the visual sense. Through hybrid forms, she inquires into ways to enfold the felt experience of dance practice into performance. Examples include *A Practice* (2013), a performance/workshop in collaboration with Adam Kinner; *Be Still and Know Me* (2017), a performance/lecture; and most recently *The Direction of Ease* (2018), a performance/massage in collaboration with Jacinte Armstrong, Elise Vanderbourght and Lois Brown. Kelly is currently pursuing an MA in Concordia's Individualized program at the hinge of Dance Studies, Art Education and Anthropology.

Mikiki is a performance and video artist and queer community health activist of Acadian/Mi'kmaq and Irish descent from Newfoundland. Their work has been shown in Artist-Run Centres, Public Galleries, Performance Festivals and self-produced interventions throughout Canada. Mikiki has worked across the country as a Sexuality Educator in public schools, a Bathhouse Attendant, a Drag Queen Karaoke Hostess, a Gay Men's Health & Wellness Outreach Worker, a Harm Reduction Street Outreach Worker and an HIV tester. Mikiki currently lives in Toronto.

Matthew-Robin Nye is a visual artist and cultural producer, and has exhibited, lectured and held residencies in Canada and abroad. He is a Joseph-Armand Bombardier PhD student at the Centre for Interdisciplinary Studies in Society and Culture at Concordia University, in Montreal, and for 2019-2020, a Concordia University Public Scholar. He is a founding member of the Curatorial Research-Creation Collective at the Milieux Institute at Concordia, and a member of the Senselab, as well as the Urban Futures Institute at Concordia University. He uses art-making and artistic experience to think about how to bridge the fields of environmental philosophy and queer theory, harnessing

their potentials to constitute a limitless subject, unbounded by the pitfalls of either discourse in its singularity.

Shahir Omar-Qrishnaswamy is a multi-disciplinary artist and wisdom-seeking nomad. In 2017-2018, they worked as an art therapist leading meditation, dance, and singing workshops for newly arrived refugee youth in Montreal. In this life, Shahir is a diasporic, queer trans person of South Asian descent who grew up between Mississauga and Malawi. They have an honours degree in Film and Cultural Studies from McGill University. Their creative philosophies are rooted in the Dhamma (Vipassana meditation), animism, and compassionate eco-social justice.

Bee Pallomina is a dance artist who makes work for stage, installation, film/video and puppets. Her practice includes movement, care, and the everyday. She is an artist, educator, and mom.

Joshua Vettivelu is an artist, programmer, and educator working within sculpture, video, installation and performance. Their works explore how larger frameworks of power manifest within intimate relationships. Recently their practice examines the tensions that emerge when personal experiences are mined for art production, and how this allows institutions to posture and position themselves as self-reflexive. Currently, Vettivelu teaches in the faculty of Art and Continuing Education at OCADU and is the previous Director of Programming of Whippersnapper Gallery.

k.g. Guttman is a Montreal-based choreographer, artist, educator, mother, and research candidate in the PhDArts program of Leiden University and the Royal Academy of Art in the Hague, the Netherlands. Her work, funded through Stichting de Zaaier and the Social Sciences and Humanities Research Council of Canada, considers how territoriality and choreography are intertwined in site-situated practices. Recent performances and exhibitions have been hosted by Blackwood Gallery, Toronto, Dazibao and VIVA! Art action, Montreal, Musée d'Art de Joliette, Quebec, Visualeyez International Performance Art Festival, Edmonton, Klupko, Amsterdam, and Palais de Tokyo, Paris. Her choreographic residencies and commissions include the Canada Dance Festival, Dancemakers, Toronto, LeGroupe Dance Lab, Ottawa, the University of Sonora, Mexico, Buda Kustencentrum, Kortijk and Pointe Ephémère, Paris. From 2008-2013, Guttman was Assistant Professor in the Department of Contemporary Dance, Concordia University, Montreal. Guttman's teaching practice include the dance LOVE-IN, Toronto, and the Royal Academy of Art in the Hague, the Netherlands.

Noémie Solomon works as a teacher, writer, dramaturge, and curator in the field of contemporary choreography. She edited the collections *DANSE (an anthology and a catalogue* published by Presses du réel, 2014 and 2015) that translate and present key texts on the somatic and discursive trades between French and North American choreographic cultures. Noémie holds a Ph.D. in Performance Studies from New York University and is currently Program Director at the Institute for Curatorial Practice in Performance at Wesleyan University.

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