

**ACADEMIC CURRICULUM VITAE**  
**JULIE MARIE FIALA TEACHER, ARTIST, RESEARCHER**

**Dr. Julie Fiala** is an artist, researcher and teacher, interested in socially-engaged art, listening, politics, conflict zones, land-based knowledge, indigeneity, and systems of knowledge translation. Translating politics into poetics, she uses performance art, artistic interventions and forms of community engagement to imagine and multiply possibilities for being with others. She obtained a BFA from Queen’s University, Canada (2002), and was awarded a rare Commonwealth Scholarship for her practice-based MA study in Fine Art at the University of Leeds, UK (2005), eventually obtaining a Ph.D within the Department of Art History at Queen’s University, Canada (2015). Over the last twenty years, she has presented her art projects internationally in countries including India, the UK, the USA, Canada, Russia and the Czech Republic. For example, during an afternoon in May 2005, she co-organised a large-scale dialogue about public safety involving 400+ people conversing on thirty red couches in Hyde Park (Leeds, UK). Born of a Francophone mother and an Anglophone father, Fiala is fluently bilingual and self-identifies as Franco-Ontarian. Her biological and adopted family is richly complex, including French-Canadian, Austro-Hungarian, German, Inuit, and Métis family lines, which inspire her recent work. Growing her practice at the intersection of art and politics, in early 2020, Dr. Fiala ran for MPP as an independent candidate in her riding of Ottawa-Vanier. She is currently teaching First Nations’ art history, theory and practice on the land of the Abénaki at Kiuna College in Odanak, Québec.

**I. TEACHING**

**COURSES TAUGHT AND VISITING LECTURES:**

*\*Joint (J) or Sole (S) teaching indicated by “J” or “S”*

<u>Course Info:</u>	<u>Half/Full:</u>	<u>Term/Month/Dates:</u>	<u>Total Enrollment:</u>	<u>% My Instruction:</u>	<u>Remarks:</u>
520-K41-DW	Half	JAN 2022-ongoing	1	100%	Language of instruction is English, but taught in conjunction with the French section, which includes 10 students.
<b>Instructor, Sole teaching (S): Contemporary – The Art of Canada’s First Nations</b> Kiuna Institution/Dawson College, Odanak, Québec, CA. Program: Aesthetics and Art History, Arts, Literature and Communications – First Nations.					
<b>Adult education</b>	<b>Half</b>	<b>JAN-MARCH 2020</b>	<b>20</b>	<b>100%</b>	<b>Artist Facilitator</b>
<b>Lead, interdisciplinary art project (S)</b> Centre de services Guigues, Ottawa, Ontario, CA. Worked with elderly people to develop their expressivity through social sculpture/live art, using voice, song, movement, colour and minimal props.					
<b>Lecture</b>	<b>N/A</b>	<b>13 JAN 2020</b>	<b>15</b>	<b>100%</b>	<b>Guest Lecture (GL)</b>
<b>Visiting performance &amp; lecture for MFA students (S)</b> Government College of Art, Chandigarh, INDIA. Title: Ode to Inuit Artist Kelly Fraser: About Love, Loss, Lyrics & Looking for Seals Performance demonstration; a posthumous portrait of the recently deceased Kelly Fraser, followed by a lecture about creating performance art based on ritual, memory, intuition and language.					

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<b>Tutorials &amp; Learning Coach</b>	<b>Full</b>	<b>SEPT 2018- DEC 2019</b>	<b>15</b>	<b>100%</b>	<b>Tutor (T)</b>
<b>Tutor (S)</b> providing one-on-one tuition and academic support for university students at the undergraduate and graduate levels. Disciplines: Education, Art History, Studio Art, Cultural Studies, Political Sciences, Gender Studies, and English Second Language Learning. Methods: discourse analysis, arts-based pedagogy, communicative language teaching, intersectional feminism, Marxism, trauma-informed practice, disability theory.					
<b>Workshop</b>	<b>N/A</b>	<b>15-17 AUG 2019</b>	<b>10</b>	<b>50%</b>	<b>Instructor (I)</b>
<b>Instructor, 101 perFORMANCE aRT: Interactions, Objects and Expressions (J)</b> with sociologist Guy Sioui Durand and artist Clayton Windatt, ON THE EDGE Fringe Festival, Capitol Centre, North Bay, Ontario, CA. Two days of intensive workshops about Indigenous performance art (day 1) and International performance art (day 2), followed by the public presentation of new works by participants at the Capitol Centre, a performing arts theatre.					
<b>Panel Discussion</b>	<b>N/A</b>	<b>17 FEB 2018</b>	<b>30</b>	<b>20%</b>	<b>Discussant</b>
<b>Discussant (J)</b> with artists Guillaume Dufour Morin, Julie-Isabelle Laurin, Beate Linne, and Jonathan M. Roy, closing event for the <i>Reliances</i> touring programme of performance art, Jamia Millia Islamia University, Department of Painting, Delhi, INDIA.					
<b>Workshop</b>	<b>N/A</b>	<b>13 FEB 2018</b>	<b>50</b>	<b>50%</b>	<b>I</b>
<b>Instructor, Dance, Music, Performance: Toward an intersection between Rongmei tribe arts and contemporary performance art (J)</b> with artist Guillaume Dufour Morin, in the context of the touring programme <i>Reliances</i> , Lui-Ngai-Ni (Naga Seed Sowing Festival), Longmai Common Ground, Longmai, near Imphal, Manipur, INDIA.					
<b>Lecture</b>	<b>N/A</b>	<b>31 JAN 2018</b>	<b>50</b>	<b>100%</b>	<b>GL</b>
<b>Visiting lecture for BFA and MFA students (S)</b> , presented in the context of the touring programme <i>Reliances</i> , University of Rajasthan, Department of Fine Arts, Jaipur, INDIA. Title: Do you <i>ear</i> me? Performance, the art of listening, and community-centred art					
<b>Workshop</b>	<b>N/A</b>	<b>13 FEB 2018</b>	<b>50</b>	<b>50%</b>	<b>I</b>
<b>Instructor, Dance, Music, Performance: Toward an intersection between Rongmei tribe arts and contemporary performance art (J)</b> with artist Guillaume Dufour Morin, in the context of the touring programme <i>Reliances</i> , Lui-Ngai-Ni (Naga Seed Sowing Festival), Longmai Common Ground, Longmai, near Imphal, Manipur, INDIA.					
<b>Visual Art Concentration programme</b>	<b>Half</b>	<b>OCT 2017-DEC 2017</b>	<b>75</b>	<b>100%</b>	<b>Visiting artist and artist in residence. Private lessons, lecturer and external.</b>
<b>Visiting artist: Interdisciplinary approach (S)</b> Centre d'excellence artistique de l'Ontario, Conseil des écoles publiques de l'Est de l'Ontario, Ottawa, CA. Taught areas and workshops: performance art, movement, voice, choreography, mark making, art histories, as well as post-colonial and indigenous worldviews.					
<b>AR3630/ AR1610(F) AR1620 (W)</b>	<b>Full</b>	<b>SEPT 2014- MAY 2015</b>	<b>4</b>	<b>100%</b>	<b>Sessional Instructor (SI)</b>
<b>Studio Instructor (lab): Sculpture (S)</b> Grande Prairie Regional College, Grande Prairie, Alberta, CA. Taught areas: clay, plaster, silicone, casting, wood, stained-glass, performance art, land art, found objects, installation art, collaborative art, traditional and expanded sculpture techniques.					

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<b>AR1020</b>	<b>Full</b>	<b>JAN-MAY 2015</b>	<b>39</b>	<b>100%</b>	<b>SI - 2 Sections</b>
<b>Lecturer: Introduction to the History of Art II (S)</b> Grande Prairie Regional College, Grande Prairie, Alberta, CA. Taught areas: Renaissance to Modernism, including Italian and Northern Renaissance, and Indigenous worldviews.					
<b>AR2650</b>	<b>Full</b>	<b>JAN-MAY 2015</b>	<b>5</b>	<b>100%</b>	<b>SI</b>
<b>Lecturer: Art After 1945 (S)</b> Grande Prairie Regional College, Grande Prairie, Alberta, CA. Taught areas: Modernism to Postmodernism, including Abstract Expressionism, The Informel, Pop, Minimalism, Feminism, Land Art, Conceptualism, Live Art, Public Art, Community Arts.					
<b>Workshop</b>	<b>N/A</b>	<b>25 FEB 2013</b>	<b>20</b>	<b>50%</b>	<b>I</b>
<b>Instructor, studio workshop: <i>Pourquoi et comment s'insérer dans un mouvement ? (J)</i></b> with sociologist Guy Sioui Durand (Ph.D), Foreman Art Gallery / la Galerie d'art Foreman, Bishops University, Sherbrooke, Québec, CA. Iroquois beadwork techniques and indigenous pedagogy; workshop run in parallel with the activities of the international, native resistance movement <i>Idle No More</i> .					
<b>Tutorial programme</b>	<b>Half</b>	<b>MARCH 2012- SEPT 2012</b>	<b>7</b>	<b>100%</b>	<b>T</b>
<b>Artist Mentor/Tutor: Transit Pass (S)</b> Personalised teaching in situ; one-on-one and group tutorials, advice on the making and curating of artistic interventions and community projects. Project theme: Transportation; artworks were installed on public buses, on a ferry and in proximity to a car dealership. Organised with the support of Kingston Transit. Union Gallery, Departments of Art and Music, Queen's University, Kingston, CA.					
<b>Youth Arts programme</b>	<b>Full</b>	<b>FEB 2010-OCT 2011 &amp; MAY 2012</b>	<b>15</b>	<b>100%</b>	<b>I</b>
<b>Artist/Instructor: Where We Meet (S)</b> Taught areas: Performance art and creative writing, leading to the production of an artists' book by youth aged 9-16. Digital photography, performance, intervention, social sculpture, video, drawing and creative writing. <i>Tar Isteach</i> Youth Group, Belfast, Northern Ireland, UK.					
<b>ARTH 227</b>	<b>N/A</b>	<b>7 MAR 2012</b>	<b>150</b>	<b>100%</b>	<b>Guest Lecturer (GL)</b>
<b>Visiting Performance Lecture: Modern and Contemporary Art, BA level (S)</b> Title: Presence and Absence: some practices and documents of performance art Department of Art History, Queen's University, Kingston, CA.					
<b>Lecture</b>	<b>N/A</b>	<b>5 DEC 2011</b>	<b>40</b>	<b>100%</b>	<b>GL</b>
<b>Visiting Performance Lecture, BA level (S)</b> Theme: Being in common, collaborative art and co-creativity. Course: <i>Regard sur l'art actuel</i> ; interdisciplinary BA programme, Université du Québec à Chicoutimi, Québec, CA.					
<b>ARTH 419</b>	<b>N/A</b>	<b>23 NOV 2011</b>	<b>15</b>	<b>50%</b>	<b>Teaching Assistant (TA)</b>
<b>Teaching Assistant, BA level, (J)</b> with Clive Robertson Course: <i>Performance Art Studies</i> , Department of Art History and Art Conservation Queen's University, Kingston, CA.					
<b>Seminar</b>	<b>N/A</b>	<b>27 APR 2011</b>	<b>20</b>	<b>100%</b>	<b>GL</b>

<u>Course Info:</u>	<u>Half/Full:</u>	<u>Term/Month/Dates:</u>	<u>Total Enrollment:</u>	<u>% My Instruction:</u>	<u>Remarks:</u>
<b>Public Seminar and Performance, MA and Ph.D level (S)</b> Title: The Fine Lines Between Us: Drawing New Lines, Making New Images Graduate Programme: Conflict and Reconciliation Studies Trinity College Dublin at Belfast, NI, UK.					
Lecture	N/A	23 SEPT 2010	40	100%	GL
<b>Visiting Performance Lecture, BA level (S)</b> Course: <i>Regard sur l'art actuel</i> ; interdisciplinary BA programme, Université du Québec à Chicoutimi, CA.					
Lecture	N/A	14 JULY 2010		100%	GL
<b>Visiting Performance, artist talk and studio tutorials/critiques, MA level (S)</b> MFA programme, University of Ottawa, CA.					
ARTH 227	Full	WINTER 2010	125	90%	Teaching Fellow (TF)
<b>Teaching Fellow &amp; Lecturer: Modern and Contemporary Art, BA level, sole instructor (S)</b> Department of Art, Queen's University, Kingston, CA. Taught areas: Post-WWII visual arts and culture (Canada, Québec, USA and UK), Greenberg, Minimalism, Pop, Conceptualism, Visual semiotics (Saussure, Peirce, Barthes), performance art, Fluxus, intervention, activist and engaged art, collaborative and relational aesthetics, feminisms, artist-run cultures, professionalisms in art, aboriginal art, Postmodernism.					
Tutorial programme	Half	WINTER 2008 WINTER 2006	4	100%	T
<b>Artist Mentor, BA level (S)</b> Projects: <i>Monitor</i> (2008) and <i>Out of Site: Art negotiating neglected spaces</i> (2006) Mentored students towards the creation and installation of art projects offsite Organised by the Union Gallery, Queen's University, Kingston, CA.					
ARTH 419 ARTF 337	N/A	OCT 2007 and NOV 2007	30	50	TA
<b>Artist &amp; Presenter, BA level (J)</b> Courses: Performance Art and Printmaking modules, Department of Art, Queen's University, Kingston, CA.					
Intergenerational Arts programme	Half	MAY 2006-SEPT 2006	100	100%	I
<b>Sessional Artist/Instructor, adult education (S)</b> Older Active People, Cardigan Centre, Leeds, UK. Co-creative, intergenerational workshops (photography, performance, intervention) for older and younger people.					
Lecture	N/A	18 OCT 2005	10	100%	GL
<b>Guest Lecturer, BA level (S)</b> Course: <i>Sound Production</i> , Department of Music, Queen's University, Kingston, CA. Theme: Listening and Cultural Activism					
ARTH 419	Half	FALL 2002	15	50%	TA
<b>Teaching Assistant, BA level (J) with Clive Robertson</b> <i>Performance as Pedagogy</i> and Co-curator <i>ARTHappens2</i> (performance course and event), Modern Fuel Artist-Run Centre and Queen's University, Kingston, CA.					
Supply Teaching	Full	9 SEPT-11 OCT	30	100%	Grade 2 elementary

<u>Course Info:</u>	<u>Half/Full:</u>	<u>Term/Month/Dates:</u>	<u>Total Enrollment:</u>	<u>% My Instruction:</u>	<u>Remarks:</u>
		<b>2002</b>			
<b>Supply Teacher (S)</b> École élémentaire catholique Mgr-Rémi-Gaulin, Kingston, CA.					
<b>Supply Teaching</b>	<b>Half</b>	<b>SEPT-JAN 2002</b>	<b>30</b>	<b>100%</b>	<b>Elementary &amp; high school (all subjects)</b>
<b>Supply Teacher (S)</b> Conseil des Écoles Catholiques du Centre-Est de l'Ontario, Kingston, CA.					
<b>Teacher</b>	<b>Full</b>	<b>MAY-SEPT 2000</b>	<b>35</b>	<b>100%</b>	<b>ESL (all levels)</b>
<b>Teacher of English as a Second Language (S)</b> Archibald School of English, Combridge School of English and English-Club Warsaw, POLAND.					

### OTHER ACTIVITIES RELATED TO TEACHING

*\*with % of my instruction highlighted in bold*

#### PUBLIC AND SOCIALLY-ENGAGED ART

##### **Lead Artist and concept *Partons la mer est belle* January – March 2020**

Choir and inter-arts project with elderly Francophone women, culminating with a performance on International Women's Day, Centre de services Guigues, Ottawa, CA.

**Percentage of teaching: 50% (J)**

##### **Le tas invisible / The invisible mass 2013 – 2019**

Intergenerational performance art collective

Fluid and "open" collective of artists who perform unannounced at mutually agreed-upon sites, private and public, throughout the city and natural environment of Québec.

Québec City & Ottawa, CA.

**Percentage of teaching: 50% (J)**

##### **Lead Artist and concept *Where We Meet* 26 May 2012 (hosted by the artist collective Bbeyond)**

Large-scale performance and live art with fifty people, featuring Bbeyond performers and the young people of the families of the ex-prisoners' rights group *Tar Isteach*, as well as invited scholars Guy Sioui Durand (independent, indigenous art critic) and Christine Conley (Professor, University of Ottawa) from Canada.

Peace wall, Alexandra Park, Belfast, NI.

**Percentage of teaching: 75% (J)**

##### **Commissioned Artist *STOP IGNITE CONNECT* 18 September 2010 (with Kate Yüksel)**

Large-scale commemorative, community performance involving 250 residents

Commissioned by HIV/AIDS Regional Services and presented as part of AIDS Walk for Life.

City Park, Kingston, CA.

**Percentage of teaching: 50% (J)**

##### **Co-organiser *Balancing Acts* 22 July 2010 (with photographer Bill Weedmark)**

Performance workshop about mental and physical wellness, developed through action research with six affected individuals Kingston, CA.

**Percentage of teaching: 75% (S)**

**Collaboration with Teaching Assistants and Teaching Fellows** *Queen's giveth and Queen's taketh away* April - May 2010

Digital photomontage produced during a workshop led by Carole Condé and Karl Beveridge  
Presented as part of *Mayworks* at Modern Fuel Artist-Run Centre, Kingston, CA.

**Percentage of teaching: 0%**

**Lead Artist** *Bill and Julie's Dundonian Adventure* August - September 2006

Photographic collaboration with a 77 year-old hill-walker from Dundee in Scotland, UK.

**Percentage of teaching: 75%**

**Organiser** *Talk Time* January - September 2005, Cardigan Centre, Leeds, UK

Collaboration with older people, featuring digital photography and texts, resulting in nine storyboards at venues throughout Hyde Park, Burley and Headingley.

**Percentage of teaching: 90% (S)**

**Co-organiser** *Lounging on Red Couches: A public dialogue on safety in Hyde Park* (with Claire Blundell Jones)

Large-scale dialogue between politicians, students, families, journalists and other professionals on thirty red couches  
28 May 2005, Hyde Park, Leeds, UK.

**Percentage of teaching: 50% (J)**

**Performer** *Welcoming All Aquaphobes!* 25-27 June 2004, organised by YYZ Artists' Outlet and Wade Collective  
Performances and lessons at wading pools at Jimmie Simpson and Grange Park, Toronto, CA.

**Percentage of teaching: 50% (J)**

**Organiser** *Heart-to-Heart* 14 February 2004 (with Cindy Baker and Devora Neumark for Modern Fuel Artist-Run Centre) Workshop, discussion forum and offsite performances in the Swamp Ward, Kingston, CA.

**Percentage of teaching: 50% (J)**

## II. RESEARCH AND CREATIVE PRODUCTION

### EDUCATION

#### **Ph.D (Art History)**

Queen's University, Kingston, CA (obtained in November 2015).

#### **Ethics of Listening: Examining Methods and Praxes Toward a Community-Centred Art**

This study takes as its basis examples of political and socially-engaged art from the United Kingdom, Ireland, and Canada from the 1890s onwards to examine how artists and other cultural practitioners create the conditions for working together in community across difference. Using the candidate's artistic practices as methods of research, this thesis highlights ethical and aesthetic questions in relation to questions of community engagement.

**Instructional Skills Workshop** (for new teaching faculty), Grande Prairie Regional College, CA, August 2014.

**Visiting Researcher** Trinity College Dublin, Belfast, Northern Ireland (NI), October 2010 - October 2011.

Doctoral fieldwork and guest lecturer.

**Master of Arts in Fine Art** 1<sup>st</sup> class standing, University of Leeds, UK (obtained 2005).

Socially-engaged arts, photography, installation, and performance art in urban, gallery and community contexts.

**Bachelor of Fine Art (honours)** 1<sup>st</sup> class standing, Queen's University, CA (obtained 2002).

Major in Printmaking and Sculpture. Focus on performance art, video, sculpture, and installation, experienced with stained-glass, beadwork, knitting, etching, intaglio and relief techniques, stone lithography, silkscreen, multiples and bookwork forms, oils, acrylics, watercolour and mixed media applications.

## ACADEMIC GRANTS AND AWARDS

Travel Grant, Arts Abroad, Canada Council for the Arts, 2018, CA.  
 Graduate Dean's Travel Grant for Doctoral Field Research, Queen's University, 2012, CA.  
 Ontario Graduate Scholarship, 2011-2012, CA.  
 Michael-Smith Foreign Study Supplement, Social Sciences and Humanities Research Council, 2010-2011, CA.  
 Canada Graduate Scholarship, SSHRC, 2007-2011, CA.  
 Commonwealth Scholarship Award Recipient 2004-2005, UK.  
 Project grants in 2004-2005 from City of Leeds, University of Leeds and Scarman Trust, UK.  
 Nominee for the 2004 Kingston Arts Awards, most creative person under the age of 29, Kingston Arts Council, CA.  
 University Medal in 2002 for highest academic standing in Art, Queen's University, CA.  
 André Bieler Prize in 2002 for highest performance in studio work, Queen's University, CA.  
 Exhibition Assistance Grant in 2002, Ontario Arts Council, CA.  
 Dean Special Award in 2000/2001, CA.  
 Artist Project Grant in 2001, Queen's University, CA.

## AUTHORED PUBLICATIONS & TRANSLATED/EDITED WORKS

### **Turning Brains Upside Down**

English translation of essay for an exhibition about Indigenous artist Riel Benn, authored by Guy Sioui Durand  
 Productions Feux Sacrés, 2022.

### **Faire place aux Premiers Peuples dans l'enseignement (Making way for First Peoples in education)**

English and French translations of interviews with Indigenous students  
 Educational video produced by Yändata', Québec, 2021.

### **Enjeux et leviers concernant la place des Premiers Peuples (Stakes and levers concerning the place of First Peoples)**

English and French translations of interviews with Indigenous students  
 Educational video produced by Yändata', Québec, 2021.

### **Interview with members of the Inter-Nations Worker Cooperative within the framework of the Forest Full Value Initiative**

English translation  
 Educational video produced by Yändata', Québec, 2021.

### **Interview with Olivier Courtemanche, Coordinator and Lawyer at the Centre of Expertise on Impact and Benefit Agreements of the FNQLSDI within the framework of the True North Treasure Initiative.**

English translation  
 Educational video produced by Yändata', Québec, 2021.

### **Amir H. Fallah: Scatter my Ashes on Foreign Lands**

Edited and revised artist's monograph (193 pages)  
 Museum of Contemporary Art, Tucson, 2020.

### **More Caught in the Act: An Anthology of Performance Art by Canadian Women – Refereed**

Book review  
 Inter, art actuel, 128 (Winter 2017): 66.

### **Continuities Between Eras: Indigenous Art Histories – Refereed**

French translation of introductory essay by Heather Igloliorte and Carla Taunton

RACAR, vol. 42, no. 2, 2017.

**Aiminanu: Anne-Marie Proulx**

English translation of essay authored by Guy Sioui Durand  
Exhibition catalogue  
YYZ Artists' Outlet, Toronto, 2017.

**Being in Public: How to Think in Action about Performance Art Now  
A Theoretical and Strategic Point of View from Québec City**

English translation of an essay by Guy Sioui Durand, presented at the symposium Being in Public Beyond, Belfast, Northern Ireland, 2017.

**Le tas invisible** – Refereed

Article co-written by members of the performance art collection Le tas invisible  
*Inter, art actuel*, 121 (Fall 2015): 54-55.  
Also see: <http://id.erudit.org/iderudit/79349ac>

**Ethics of Listening: Examining Methods and Praxis Towards a Community-Centred Art**

Doctoral thesis  
Published online at <http://hdl.handle.net/1974/13537> 2015

**Art performance polonais pour un lexique des zones de conflit** – Refereed

Journal article  
*Inter, art actuel* 115 (Fall 2013): 33-5

**Index du performatif** – Refereed

Contributor  
Éditions Interventions  
2013

**Les corps sonores de l'Uruguay** – Refereed

Catalogue article in a festival context (South America)  
Rencontre International d'art performance (RIAP, Québec City, CA).  
Éditions Interventions: 27-9  
2013

**Where We Meet**

Artist bookwork produced with young people, Tar Isteach Youth, Belfast, NI  
September 2011 / September 2012

**MESNAK, a first trilingual Aboriginal-made feature-length film, teaches us many things** – Refereed

Online at [Zouchmagazine.com](http://Zouchmagazine.com)  
April 2012

**Performance Art, Cultural Activism and Politics: Québec to Belfast** – Refereed

Online at [Zouchmagazine.com](http://Zouchmagazine.com)  
February 2012

**Bridging Contexts: Crossings/Traversée Ottawa to Belfast** – Refereed

*Fuse* 34, no. 2 (Spring 2011): 42-44

**SNAKES AND SEQUINS: Border Crossing in Anti-colonial Practices** – Refereed

Academic paper/book chapter, (upcoming), Universities of Madras, IN, and Grenoble, FR.



**Dust to Dust: Some thoughts after a conversation with Lisa Figge**

Exhibition review published in *Untitled* (2010), Union Gallery, Queen’s University, CA.

**Collaborative Ethics / L’éthique liée à la collaboration – Refereed**

Paper (written 2001) translated and published online by Engrenage Noir Levier, Montréal, 2006, 19 pp.  
<http://www.engrenagenoir.ca/blog/en/ressources/textes>

**Mixing it up in Kingston – Refereed**

Alternative music festival review, co-written with Kristi Allik; *Musicworks*, Spring 2006.

**Lounging on Red Couches: A public dialogue on safety in Hyde Park – Refereed**

Project booklet; Leeds: Burley and Hyde Park Community Safety Project, 2005.

**MAP OF YOU & ME (1<sup>st</sup> and 2<sup>nd</sup> editions)**

Artist bookwork; self-published, Leeds and Dundee, UK, 2004 and 2006.

**Moving Forewords, Thinking Back**

Exhibition catalogue Foreword in *Parking Art in Parking Lots*, Kingston: Modern Fuel Artist-Run Centre, 2005.

**Rigour and Respond-ability**

Project catalogue introduction in *KISS PROJECT, Kingston InSightS*, Kingston: Kingston Arts Council, 2004.

**Manning Malleable Masculinities & Locating Lesbian Lust**

Exhibition catalogue essay in *York Lethbridge & Rebecca Anweiler: NATURAL ACTS*, Kingston: Modern Fuel Artist-Run Centre, 2004.

**TESTAMENTS**

Artist bookwork; self-published, Ottawa: New Error Art Press, 2001.

**A Bum Deal: The Starving Artist Paradigm – Refereed**

*Fuse* 24, no. 1 (June 2001): 46-7.

**KEY PERFORMANCE ART & EXHIBITIONS**

*Northern Exposures* (working title) interdisciplinary research-creation in the arctic circle and resultant exhibition (duo) with Shiro Masuyama, *Knitting horn covers for a muskox*, proposed for the Sapporo International Art Festival *Of Roots and Clouds*, December 19, 2020 - February 14, 2021, Sapporo, Japan.

\*Cancelled due to COVID-19; selected ideas are nevertheless presented online at  
<https://siaf.jp/siaf2020/en/news/artist/shiro-masuyama/index.html>

***Love (especially) your enemy*** (solo) performance

25<sup>th</sup> Anniversary Exhibition, Union Gallery, 5 Oct 2019, Kingston, CA.

**This Land is Our Land** (solo) sung performance, featuring Guillaume Dufour Morin and Ashish Rathore with Rongmai dancers and musicians

14 February 2018, Lui-Ngai-Ni, Sowing Seeds Festival, Longmai, Imphal, Manipur, India.

**Find a way to my heart** (solo) performance

12 January 2018, Sabzi Mandi, Sector 26, Chandigarh, India.

***Touch the sounds*** (solo) performance

TAS 2 > GHAM & DAFE, 24 November 2017, Montréal, CA.

**Same Difference: Equinox to Equinox** (duo), performances and documentary video including performances from groups and individuals in over thirty-five countries, compiled and edited by *Beyond* in Northern Ireland, presented (to date) by *Accion!mad* (Madrid, Spain, November 2016), *Beyond* (Belfast, Northern Ireland, April 2017) and as part of the Festival of Performance Art of Gothenburg (Sweden, April 2017).

**Smell, Touch, Sound** (solo)

Prima Performance Art Series

Enriched Bread Artists' Studios, 29-30 Oct 2015, Ottawa, CA.

**L'Irlande au Québec** performance (solo)

Upcoming (date to be determined), curated by Ginette Bernier for the performance art collective Traffic  
*Court-circuit : performances dans le centre-ville de Hull*, Vieux Hull, Québec, CA.

**In Stability (Balancing Act)** performance (duo with Ange Kindrachuk)

30 June 2015, Swanavon, Grande Prairie, CA.

**Home on the Range / Que notre terre était grande** sung performance and slam (solo)

1 May 2014, Musée de la civilisation, Québec City, CAN.

Curated by Guy Sioui Durand for *DÉSOMBÉSSEZ! Prise de paroles*, a performance event presented as part of the *MANIF D'ART, la biennale internationale de Québec*, May 2014.

**Invisible Mass / Tas invisible (II)** (collective performance with Le tas invisible).

1 May 2014, commissioned for *DÉSOMBÉSSEZ! Prise de paroles*, a performance event presented as part of the *MANIF D'ART*, curated by Guy Sioui Durand, Musée de la civilisation, Québec City, CAN.

**Hypotheses for Disappearing: Tas invisible (I)** (performance with Le tas invisible)

31 March 2014, coinciding with a publication launch (monograph on the career of artist Alain-Martin Richard), Le Cercle, Québec City, CA.

**Performance Monthly Meetings – PMs** (with Le tas invisible)

15 December 2013, 27 January 2014, 8 February 2014, 16 March 2014, 14/24 April 2014, 6 May 2014

Diverse public or private sites throughout the city, Québec City, CA.

**Sung Thoughts for Ukraine** performance (solo)

6 March 2014, curated by Za-oum collectif, ateliers du roulement à billes, Québec City, CA.

**Cold water** performance (solo)

9 June 2013, curated by Traffic at the marina of Aylmer, Québec, CA.

**OUR HANDS (Peace at hand)** performance for video (solo)

5 May 2013 (8.25-9.25 am in Québec City / 1.25-2.25 pm in Belfast)

St. Charles River, Limoilou, Québec City, CA.

Presented in simultaneity with performances by members of the Beyond performance art collective in Belfast, NI.

**Spaces Between Us / Les espaces qui nous séparent** durational performance (duo with Hélène Lefebvre)

22-23 September 2012, curated for *Nuit Blanche* (Ottawa), by galerie 101 Gallery, Ottawa, Canada.

**Ligne verte, carrés rouges** performance (trio with Alain-Martin Richard and Frédérique Hamelin)

21 April 2012, Plaines d'Abraham, Québec, Québec.

**À la recherche de la neige, d'éducation et d'identité** performance (solo)

*Attention à la marche* (soirée d'art action)

28 March 2012, Le Cercle, curated by Cornettroisboules, Québec, Québec.

**Blue, Blanc, Rouge** performance (duo with Alain-Martin Richard)  
29 January 2012, Rivière Saint-Charles, Québec, Québec.

**PreFIX** intervention at phone booths  
23 September 2011, curated by Catalyst Arts, Belfast, NI.

**Performance Monthly Meetings** (with Bbeyond)  
20 November 2010, 22 January 2011, 5 March 2011, 7 May 2011, 26 June 2011, 13 August 2011, Belfast, NI.

**To Flag a Problem** and **The Lay of the Land (Belfast)** two interrelated performance actions  
Julie Fiala and Eve Vaughan  
24-5 June 2011, North Belfast, Belfast, NI.

**HOPE, The Lay of the Land (Dublin),** and **WE** three related performance actions  
Julie Fiala and Eve Vaughan  
18, 19, 20 February 2011, Dublin, IRE.

**Red for Red** exchange, performance and installation  
20-22 September 2007, Artmarket, Leeds, UK.

**confessions III** soundworks curated by Michael Waterman under the exhibition title *Sounds Found: Designed Intervention*  
8-12 September 2004, Ed Video Media Arts Centre & Guelph Jazz Festival, Guelph, Ontario, CA.

**Artist Giving in the Rain** (solo)  
November 2003, Kingston, CA.

**Gestures** (performance curated by Tanya Mars, FADO Performance Inc.)  
15 February 2003, Implant, Toronto, CA.

**Present-ation** (performance with Lucy Chung and Claire Eckert)  
10 December 2002, Agnes Etherington Art Centre Atrium, Queen's University, CA.

**earsay** performance and post-performance installation as *Group Therapy* artists' collective:  
Julie Fiala, Clive Robertson, York Lethbridge, Frances Leeming, Deborah Washington and Kathryn Wehrle  
30 November - 7 December 2002, Modern Fuel Artist-Run Centre, Kingston, CA.

**Re: Imagining whose cityscape?** photo-installation with Arnel Javier  
20-27 August 2002, Union Gallery, Queen's University, Kingston, CA.

**SALVATION** installation with York Lethbridge (as the duo New Error Art Collaborative)  
8 May - 30 June 2002, The Swamp Ward Window, Kingston, CA.

**BOX** performance and video-installation with Deborah Washington  
5-26 May 2002, Modern Fuel: Art in the Streets, Modern Fuel Artist-Run Centre, Kingston, CA.

**Dawn of a New Error** installation as New Error Art Collaborative  
5-26 February 2002, Union Gallery, Queen's University, Kingston, CA.

**sheltering (mis)conceptions** installation as New Error Art Collaborative  
27 August - 25 October 2001, Modern Fuel: Art in the Streets, Kingston, CA.

**SELECTED GROUP EXHIBITIONS AND PRESENTATIONS**

**Nuit Blanche Toronto** for Hazel Meyer, *Where Once Stood a Bandstand for Cruising & Shelter*, 30 September 2017, CA.

*Le tas invisible* (Performance Monthlies), Dec 2013 – Sept 2019, Québec City (Qc), Grande Prairie (AB), & Ottawa (ON), CA.

**Untitled** (group exhibition)  
11-21 June 2015, Blink Gallery, Ottawa, CA

*Rail Lair: Alastair McLennan* (exhibition with simultaneous performances by 11 artists)  
14-24 November 2013, Le lieu, centre en art actuel, Québec City, CA.

*Stations de poésie* (with Mélissa Correia)  
Festival d'expression de la rue (FER), organised by le Groupe d'Intervention Alternative par les Pairs  
25 July 2013, Place Pasteur, Montréal, CA.  
Le Lieu fête ses 30 ans  
15 June 2013, Le Lieu centre en art actuel, Québec City, CA.

*Offsite* video-installation (with Eve Vaughan), group exhibition by Eve Vaughan and Mitch Colon  
16-29 July 2012, 126 Artist-run Gallery, Galway Arts Festival, Galway, Ireland.

*Re-sketching Boz* (solo performance and group exhibition)  
Andrea Artz, John Aye, Claudia Larissa Artz, Julie Fiala, Livia Garcia.  
1-24 April 2011, The Charles Dickens Museum, London, UK.

**For The North** (group exhibition)  
August - October 2006, Generator Projects, Dundee in Scotland, UK.  
Black Dogs, Pipa Hale, Julie Fiala

**Meeting Point** (installation with Liane El-Masry, entitled *36 Red Coat Trails*)  
9-15 September 2005, Lifton Place, Leeds, UK.

**Negotiating Us, Here and Now** (installation curated by Bryan Davies of Artist House, Juan Esteban and Nigel Walsh) Michelangelo Pistoletto and Cittadellarte, Raphaëlle de Groot, Charlie Jeffery, Will Kwan, Juan Esteban Sandoval, Julie Fiala, Dan Robinson.  
14 May - 10 July 2005, Leeds City Art Gallery, Leeds, UK.

**Hybida II** (bookwork)  
18 April - 20 May 2005, Bradford Gallery, Bradford, UK; 16 April – 3 July 2005, Cartwright Hall, Bradford, UK  
5 May - 12 June, Brno Gallery, Brno, CZ.

**Interlude** (bookwork and video slide-show)  
May 2005, Kaliningrad Branch of the National Centre for Contemporary Arts, Kaliningrad, RU.

**Better Worlds** (installation by New Error Art Collaborative)  
New Error Art Collaborative (Julie Fiala and York Lethbridge), The Blah Blah Blah Collective, Eleanor Bond, Tony Cokes, Luis Jacob, Istvan Kantor, Mindy Yan Miller, Robin Pacific.  
13 July - 27 October 2002, Agnes Etherington Art Centre, Queen's University, CA.

### III. SERVICE, ADMINISTRATION & OTHER RELATED

#### **Lead Researcher**

Mirela, habitations partagées & Atelier d'innovation sociale Mauril Bélanger  
St Paul University, Ottawa, CA

Investigation on the needs of the Franco-Ontarian community of Ottawa in relation to housing needs and a proposal for intergenerational housing.

March 2022 – ongoing.

#### **Research Assistant** (Guy Sioui Durand)

Studying manuscripts written in Indigenous languages, found at the archives of the Sulpicians, Montréal, CA.  
January – April 2022.

#### **Freelance Translator and Editor**

June 2013 - ongoing

French to English, English to French

Contracts in the fields of contemporary arts, art history, and visual arts.

#### **Research Associate**

September 2017 - January 2018

Arts-based research in the area of health

Creative Practices Centre, University of Ottawa, CA.

#### **Curator Reliances: *Canadian and Indian Artists in Morni Hills, Chandigarh, Jaipur, Imphal and Delhi,***

December 2017 - February 2018, Healing Hill Art Space, University of Rajasthan, GP Public High School, Koti Government Senior Secondary School, Lui-Ngai-Ni Festival, and Jamia Millia Islamia University, India.

International touring programme of performances, artist talks and workshops involving 10 artists.

#### **Consultant** *Give & Take* an exchange of objects and ideas with older people

February - June 2011, Golden Thread Gallery, Belfast, NI (with a public event hosted on 20 May 2011)

Preliminary consultation, intergenerational performance, dialogue and subsequent report produced for the Golden Thread Gallery as an alternative form of consultation about the needs of older people in relation to the arts.

#### **Program Director**

December 2002 - September 2004, Modern Fuel Artist-Run Centre, Kingston, CA.

Administrative, artistic, curatorial and editorial roles, work by Committee, grant writing, newsletter content and editing, fundraising, gallery and offsite projects.

#### **Coordinator (contract) *KISS Project***

2002 - 2003, Kingston Arts Council, CA.

Coordinated and curated a large-scale arts project, catalogue, and exhibition of socially-engaged arts.

#### **Wood Shop and Metal Shop Monitor**

September 2000 - April 2002, Department of Art, Queen's University, Kingston, Ontario, CA.

#### **Curatorial Assistant (contract) *Museopathy and Empathology***

Summer 2001, Agnes Etherington Art Centre, Kingston, Canada.

Assistant for Curators Jan Allen, Jennifer Fisher and Jim Drobnick (Display Cult).

Help with the installation, promotion and maintenance of an exhibition of contemporary art and performances at specialist museums citywide.

**OTHER PROFESSIONAL EXPERIENCE AND AFFILIATIONS**

**Artist Residencies:** Dec 2017 – Feb 2018, Healing Arts Collective, Morni Hills, India (Artist-Curator); Aug – Oct 2006, GENERATOR projects (artist-run centre), Dundee, Scotland, UK (Artist); Fall 2005, Artist House, Leeds, UK (Artist).

**Board of Directors:** Bbeyond performance collective, Dec 2015 – Jan 2016, Belfast, UK; Inter Le lieu, centre en art actuel, June 2013 – 2014, Québec City, CA.

**Member of *Le tas invisible* performance collective**

Since 2013, Québec City, CA.

Other members include: Jean-Michel René, Steven Girard, Sarah Smith, Alain-Martin Richard.

**Member of the *Bbeyond* international performance art collective - Collectif international d'art performance**

Since November 2010, Belfast, NI

Other members include: Alastair MacLennan, Elvira Santamaria, Brian Patterson, Brian Connoly.

**Workshop Performer** November 2013

Performance workshop under the guidance of Alastair MacLennan (Belfast, NI), Le Lieu, centre en art actuel, Québec City, CA.

**Columnist *Zouch Magazine* (Art, Literature, Society)**

2012; Online at [www.zouchmagazine.com](http://www.zouchmagazine.com)

**Conference Presenter** 16-17 March 2012, Art History Graduate Association (Theme: Situate Yourself: Embodied Knowledge in Art and Visual Culture), Concordia University, CA.

Paper Title: "Speaking Silences: The artist-researcher as listener."

**Editorial Board *Shift Graduate Journal of Visual and Material Culture***

2011-2012, Queen's University (Kingston) and University of Western Ontario (London), CA.

**Conference Presenter** 13 April 2011, Art History Graduate Conference (Theme: Conflict), Binghamton University, SUNY, New York, USA

Paper Title: "Drawing Down Belfast's Peace Walls."

**Workshop Performer** 17-18 June 2010 *Crossings / Traversées: A Performance Art Exchange*. Performances under the guidance of Alastair MacLennan (Belfast, NI), Saw Gallery, Ottawa, CA.

**Conference Presenter** 6 February 2010, *Context and Meaning*, Queen's University, Kingston, Ontario, CA.

Paper title: "Re-Reading Community Arts through Anarchist Lenses."

**Conference Presenter** 18-20 December 2008, *Through the eyes of the other / Le regard de l'autre*, University of Madras, IN. Paper title: "Snakes and Sequins: Cultural Cross-Dressing and Border Crossing in Anti-colonial Practices."

**Contributor** 25 September 2007, *Working in Public: Art, Practice and Policy*

Arts policy discussion at Scottish Parliament, Edinburgh, UK.

**Artist Residency** Aug-Oct 2006, Generator projects (artist-run centre), Dundee, Scotland, UK

**Researcher and Artist in Residence** Fall 2005, Artist House, Leeds, UK.

**Performer** in Tanya Mars' *Tyranny of Bliss*, FADO Performance Inc., 12 & 19 June 2004, Toronto and Hamilton, CA. Large-scale public performance

**Juror, Emerging Artist Grants** March 2004, Ontario Arts Council, CA.  
Visual and Media Arts

**Project Coordinator** (freelance)  
March 2003 - March 2004, *Kingston Insights* Project, Kingston Arts Council, Kingston, CA.

**New Error Art Collaborative** (2001-2002)  
Artist duo (with York Lethbridge)

**Group Therapy** (2002)  
Performance Collective with York Lethbridge, Frances Leeming, Clive Robertson, Deborah Washington and Kathryn Wehrle

#### IV. BIBLIOGRAPHY ABOUT THE ARTIST AND CITATIONS (SELECTED)

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Sioui Durand, Guy. 2014. « L'art politique: nouvelles ruses et anarchie », 54-93 / “Political Art: New Ruses and Anarchy,” 116-141. In *Résistance. Et puis, nous avons construit de nouvelles formes / And Then, We Built New Forms*, edited by Vicky Chayney Gagnon and James Léger (eds.). Québec: Manif d'Art, La Biennale de Québec, esp. 89 and 138.

Couillard, Paul, and Alexandra Liva. 2014. *Alain-Martin Richard: Performances, Manoeuvres and Other Hypotheses for Disappearing*. Toronto and Alma: Fado Performance Inc. and Sagamie édition d'art, 369-71.

White, Bob. “White, Bob W. 2011. « Le Pouvoir de la Collaboration ». In *Affirming Collaboration: Community and Humanist Activist Art in Québec and Elsewhere. Célébrer la collaboration: art communautaire et activiste humaniste au Québec et ailleurs*, edited by Devora Neumark, Johanne Chagnon and Louise Lachapelle, 317-325. Montréal: Levier/Engrenage Noir.

Sioui Durand, Guy. 2011. « L'art politique, nouvelles ruses et anarchie ». *Inter: art actuel* 107: 16-29.

Meban, Margaret. 2009. “The Aesthetic as a Process of Dialogical Interaction.” *Art Education* 62, no. 6 (November): 33-8.

Purdie, Jocelyn, ed. 2006. *Out of Site: Art negotiating neglected spaces*. Kingston: Union Gallery.

“The world’s biggest talking shop.” *British Council News* October - November 2005: 2.

Vitrine. 2005. *Look Around the Festival, Picture Book: Situation Leeds Visual Art Festival*. Leeds: Vitrine Publishing.

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Whatley, Kim. 2005. “Being a couch potato can be more constructive than it seems.” *Leeds Guide*. 18 May - 2 June 2005.

Meban, Margaret. 2004. “Towards a Situated View of Art Practice for Art Education.” Ph.D diss., Queen’s University.

Melman-Clement, Deborah. 2003. “City of Artists II.” *Kingston Life* Summer, 50-62.

Singer, Yvonne. 2003. "Active Practices Symposium: Impressions and Responses." *Fuse* 26, no. 2 (April): 41-4.

Radakovic, Tanja. 2002. "Forging a better world through art." *Progressive Independent Community Press*.  
December/January.

McElroy, Gil. 2002. "International Reviews: Kingston, Ontario." *Art Papers Magazine*. November/December.

Allen, Jan, and Laura U. Marks. 2002. *Better Worlds: Activist and Utopian Projects by Artists*. Kingston: Agnes Etherington Art Centre.