

WORKSHOP PARTICIPANTS

Deanna Aubert is a third year student at McMaster University, completing a double honours degree in Cultural Studies and Anthropology. Her research interests are in archaeological theory, material culture studies, memory and identity, curating difficult knowledge, cultural heritage studies, and visual anthropology.

Karyn Ball is a professor of English and Film Studies specializing in literary and cultural theory at the University of Alberta. Her articles have appeared in *Cultural Critique*, *Women in German Yearbook*, *Research in Political Economy*, *Differences*, and *English Studies in Canada*. Recent publications include "Primal Revenge and Other Anthropomorphic Projections for Literary History," *New Literary History* 39 (2008), "Melancholy in the Humanities: Lamenting the 'Ruins' of Academic Time Between Bill Readings and Augustine," *Alif* 29 (2009), an edited collection entitled *Traumatizing Theory: The Cultural Politics of Affect in and beyond Psychoanalysis* (Other Press, 2007), and *Disciplining the Holocaust* (State University of New York Press, 2008). Her essay "Hannah Arendt's 'Comedy': Antisemitism as Synecdoche in The Origins of Totalitarianism" was published in the forthcoming collection *Action and Appearance: Ethics and the Politics of Writing in Arendt* edited by Anna Yeatman, Charles Barbour, Phillip Hansen, and Magdalena Zolkos (Continuum, 2011). Her essay, "Kafka's Fatal Performatives: Between 'Bad Conscience' and Betrayed Vulnerability" appeared in *Freedom and Confinement in Modernity: Kafka's Cages* edited by A. Kiarina Kordela and Dimitris Vardoulakis (Palgrave, 2011) and "Hayden White's Hope, or the Politics of Prefiguration" was published in *Philosophy of History after Hayden White* edited by Robert Doran (Continuum, 2013). "The Earthquake after Kant's Lisbon: 'Visceral Reason' in Kleist's Precarious Modernity," recently appeared in *Traumatic Affect* edited by Meera Atkinson and Michael Richardson (Cambridge Scholars Press, 2013).

Nadine Blumer completed her doctoral dissertation in the Department of Sociology at the University of Toronto on the memorial politics of the Roma in Germany. She is currently a Fellow at the Center for Advanced Holocaust Studies of the U.S. Holocaust Memorial Museum in Washington, DC where she is preparing a book manuscript about German commemoration of Romani Holocaust victims. In 2014 she will begin a SSHRC-funded postdoctoral fellowship at the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence (CEREV) at Concordia University. The project is entitled *Virtual Multiculturalism: Curatorial Strategies and New Media at the Canadian Museum for Human Rights*.

Angeliki Bogiatji is an archaeologist with a Master's degree in Cultural Studies- Curatorial Practices from the University of Winnipeg. She works at the Winnipeg Art Gallery (WAG) in Education, a position she has held since 2010. She is now pursuing curatorial projects for the Winnipeg Art Gallery and is specializing in Inuit art. Her research interests include exhibiting Indigenous art in theory and practice and issues of colonization.

Shelley Ruth Butler is a teacher and scholar with a long-standing engagement with the Royal Ontario Museum in Toronto. This resulted in her book *Contested Representations: Revisiting Into the Heart of Africa*. She co-edited, with Erica Lehrer, a book entitled *Curatorial Dreams: Critics Imagine Exhibitions* (under review with McGill-Queens' UP). It presents a first iteration of a curatorial/pedagogical project called *Museum without Walls*, which she is developing with a collective called *Movement for the Canadian and African galleries of the ROM*. Currently, Shelley is lecturer with McGill Institute for the Study of Canada. In 2013-14, she was Director of CEREV at Concordia. She has written about museums and township tours in South Africa, worked in community development and organizing, and participated in a community arts project called *Correspondances* in Montreal, 2014.

Jennifer Carter is Director of the Études supérieures en muséologie program and professor of Nouvelles muséologies, patrimoines immatériels et objets culturels in the Département d'histoire de l'art at the Université du Québec à Montréal. Jennifer's praxis consists of teaching and research in the areas of museology, representation, expology and architecture. She considers how these practices mediate, and are mediated by, the cultural institutions that frame them. A more recent SSHRC and FRQSC-funded research project takes up the emergent phenomenon of human rights museums and human rights museology, and considers how social justice and human rights are negotiated curatorially, pedagogically, and semantically in cultural institutions. Jennifer has authored and co-authored essays in English and French in international journals such as *Musées* (May 2013); *Information Research* (2013); *Museum Management and Curatorship* (2013; with J. Orange, May 2012); *MediaTropes* (2012); *Curator* (with J. Orange, 2012); in addition to book chapters in *Museums as sites of historical consciousness* (forthcoming 2014); *The Idea of a Human Rights Museum* (forthcoming 2014); *14 Arguments in favour of human rights institutions* (with J. Orange, 2014); *National Museums : New studies from around the world* (Routledge, 2011). In 2013, Jennifer was appointed Associate Editor of the international journal *Museum Management and Curatorship*, published by Taylor and Francis / Routledge in the U.K.

Tina Mai Chen is an associate professor of History and the Co-coordinator of the Interdisciplinary Research Circle on Globalization and Cosmopolitanism at the University of Manitoba. She is a specialist in modern Chinese history, with a specific research interest in the social, political, and cultural norms that structure people's engagement with society, nation-states, and international organizations and movements. Her research addresses how rights of people have been part of socialist and post-socialist struggles in China, and the promises and limitations of particular rights frameworks and alliances across the 20th century. She is internationally recognized for her work on gender and women's emancipation in Maoist China; Sino-Soviet cultural exchange and its relationship to global anti-colonial struggles; and historical cultural studies committed to interrogating how inequalities are produced, reinforced, and challenged through the global circulation of cultural products. She has published articles examining visual culture (including film, public exhibits, and news media) as a site of production of national subjectivity and geopolitical relations. Her work also includes research on Chinese wartime migration between Burma, China, and India in the 1930s and 1940s. Recent articles include *Peasant and Woman in Maoist Revolutionary Theory, 1920s-1950s*, and an article in *positions: asia critique* entitled *Asian Boundaries, Documentary Regimes, and the Political Economy of the Personal*. Dr. Chen's teaching emphasizes critical engagement with alternative conceptualization of rights, the everyday manifestations of rights struggles, and the benefits and costs of programs initiated by nation-states and international organizations that seek to address particular forms of oppression and inequality over others. She teaches courses in the fields of Modern World History; Culture, Rights, and International Relations in Post-1939 World History; History of Modern China; and Chinese Revolutionary Theory. She is also an active community volunteer and has been recognized for her work with the Winnipeg Chinese Cultural and Community Centre with a YWCA Woman of Distinction Award (2012) and a City of Winnipeg Community Service Award. As a representative of the Chinese community, she currently is a member of a Canadian Museum of Human Rights community advisory group.

David S. Churchill is an Associate Professor of History and past-Director of Institute for the Humanities at the University of Manitoba. He teaches US history, the history of social movements, and the history of gender and sexuality. Currently he holds a SSHRC Insight Grant researching Homophile Internationalism in the 1950s and 1960s.

Jennifer Clary-Lemon is Associate Professor in Rhetoric, Writing, & Communications and past editor of the journal *Composition Studies*. Her research interests include writing theory and pedagogy, oral histories, discourse analysis, material rhetorics, and rhetorics of identity. Her recent publications may be

found in *Discourse and Society*, *ISLS Readings in Language Studies*, *Oral History Forum d'histoire orale*, and *College Composition and Communication*.

Amber Dean is an Assistant Professor of Cultural Studies and Gender Studies in the Department of English and Cultural Studies at McMaster University. Her research draws primarily on insights from the fields of cultural studies, trauma studies, memory studies, Indigenous studies and feminist/queer theory to both understand and contest how and why some lives get imagined or represented, in a Canadian context, as more grievable than others. To that end, her research involves the critical cultural analysis of a wide range of representations of murdered or missing Indigenous women, including art, activism, and public memorials. All of her work is broadly concerned with how to cultivate critical remembrance and witnessing in response to events of historical trauma and violence that might encourage us to resist locating ourselves at such a distance from others' suffering that it appears to have little or nothing to do with who, where, and what we are in the present, but simultaneously to resist claiming the suffering of others as (a version of) our own.

Leah Decter is a Winnipeg based inter-media artist whose practice includes in video, digital media, installation, textiles, performance, social practice and writing. She has exhibited and presented her work widely in Canada, and internationally in the US, UK, Australia and Germany. Her videos have screened nationally and internationally including at the Images Festival Toronto, the International Film Festival Rotterdam, and Malta Contemporary Art. Publications include (official denial) *trade value in progress: Unsettling Narratives*, (co-authored with Jaimie Isaac) in the *West Coast Line Reconcile This! Issue* (2012), and *Addressing the 'Settler Problem': Strategies of settler responsibility and decolonization in contemporary aesthetics*, (co-authored with Carla Taunton) in the upcoming special issue of *Fuse Magazine on decolonizing aesthetics* (Fall, 2013). Her work investigates histories and contemporary conditions of settler colonialism in Canada through a critical white settler lens, and renders anti-colonial counter-narratives to dominant colonial mythologies and colonially constructed relationships. Decter holds an MFA in New Media from Berlin-based Transart Institute and is currently undertaking a PhD in Cultural Studies at Queen's University.

Angela Failler is Chancellor's Research Chair, Associate Professor and Department Chair of Women's & Gender Studies, and Co-Director of the Institute for Women's and Gender Studies at the University of Winnipeg. She also teaches and supervises for the MA Program in Cultural Studies. Her main research involves public memory of the 1985 Air India bombings. She is also interested in phenomena at the intersection of culture, embodiment and psychical life and has published writings on anorexia and self-harm in this vein. Currently she leads a project of the University of Winnipeg's Cultural Studies Research Group (CSRG) on the developments of the Canadian Museum for Human Rights.

Jennifer Gibson works at the University of Winnipeg's Gallery 1C03 where she has been Art Curator since 2002. During her time at 1C03 she has organized dozens of exhibitions of contemporary and historical Canadian art. In 2008 she produced *(Re)Visiting the Collection: Selections of Manitoba Art from The University of Winnipeg*, the first publication documenting the University's art collection. An alumna of the UW (BA Honours), she also holds a Master of Arts in Canadian Art History from Carleton University. Her graduate work focused on contemporary Inuit art and since completing that degree she has occasionally lectured, curated and produced publications in this area.

Heather Igloliorte joined Concordia's Department of Art History as Assistant Professor of Aboriginal Art History in the fall of 2012. She recently authored an essay in *Curating Difficult Knowledge: Violent Past in Public Places* (2011, Palgrave) about the exhibition she curated on behalf of the Legacy of Hope Foundation, *"We Were So Far Away": The Inuit Experience of Residential Schools*, based on the oral histories of eight Inuit former students of the residential school system. Other recent exhibitions include

Decolonize Me (Ottawa Art Gallery, 2011); the online collaborative exhibition [Inuit Art Alive](#); and the forthcoming *Labrador Inuit Art Alive* (2012), which will draw on oral histories, local archives, and community-based knowledge gathered during her dissertation research on the art history of the Labrador Inuit. Her teaching and research interests include the global exhibition of Indigenous arts and culture, mid-century modernist primitivism, and issues of colonization, sovereignty, resistance and resilience. She is the author of several articles related to this work such as the chapters in *Response, Responsibility, and Renewal: Canada's Truth and Reconciliation Journey* (2009), *Inuit Modern* (2010), and *Negotiations in a Vacant Lot: Studying the Visual in Canada* (forthcoming, 2012).

Peter Ives teaches political theory in the Political Science Dept. at the University of Winnipeg. Much of his work explores Antonio Gramsci's writings on the politics of language about which he has written two books and co-edited one translation. His current research is on the politics of 'global English.' He has published articles in *Historical Materialism*, *Political Studies*, *Review of International Relations*, *Language Policy*, *Educational Philosophy & Theory* and numerous book chapters. He is a member of the editorial collective of ARP Books, on the editorial board of *Rethinking Marxism*, and is a long-time member of the UW Cultural Studies Research Group through which he is co-editing, along with Heather Milne and Angela Failure, a special issue of *Review of Pedagogy, Education and Cultural Studies* on the CMHR.

Hee-Jung Serenity Joo is an assistant professor of twentieth-century American literature in the department of English, Film, and Theatre at the University of Manitoba. Her research and teaching interests are in comparative ethnic American literatures, critical race studies, globalization studies, and queer theory. She has published articles on speculative fiction, utopia and dystopia, and racialized futurity. Her work has appeared in numerous journals, including *American Studies*, *MELUS*, and the *Journal of Transnational American Studies*. She is currently completing a manuscript on the racial aesthetics of contemporary disaster fiction and film, entitled *Locating Disaster: Racial Reconfiguration at the End of the World*.

Devon Kerslake completed her BA at Trent University (Peterborough, Ontario) and her MA in Cultural Studies at the University of Winnipeg (Winnipeg, Manitoba). Her research investigates a special interest in curatorial practices, visual art and graphic narratives. She currently works at the Winnipeg Film Group in Distribution, where she is responsible for the preservation and dissemination of over 800 Canadian Independent short films. Devon is the Project Coordinator for the University of Winnipeg's Cultural Studies Research Group.

Serena Keshavjee is an Associate Professor of art history at the University of Winnipeg and a member of the University of Winnipeg's Cultural Studies Research Group. She is interested in the relationship between art and science in late nineteenth-century France. She has published on the Symbolists interest in Spiritualism and Anarchy, and has examined how fin-de-siècle "scientific" religious were received by French artists. In 2009, she edited a special issue of *RACAR* on "The Visual Culture of Science and Art in Fin-de-Siècle France." She is currently researching social Lamarckianism and art for a Social Sciences and Humanities Research Council grant.

Erica Lehrer is an anthropologist, ethnographer, and curator. She is Associate Professor at Concordia University in Montreal, where she teaches in the departments of History and Sociology-Anthropology, holds a Canada Research Chair, and is Director of CEREV (Centre for Ethnographic Research & Exhibition in the aftermath of Violence). She holds a Ph.D. in Cultural Anthropology from the University of Michigan, Ann Arbor, along with a certificate in Museum Studies. She is the author of numerous articles, and the book *Jewish Poland Revisited: Heritage Tourism in Unquiet Places* (Indiana University Press, 2013). She is also editor of *Lucky Jews* (Ha!Art, 2014), and co-editor of *Curating Difficult Knowledge* (Palgrave 2010) and *Jewish Space in Contemporary Poland* (Indiana University Press 2015).

Florencia Marchetti is a documentarian with a multimedia ethnographic practice currently pursuing a PhD in Humanities at the Center for Interdisciplinary Studies in Society and Culture, Concordia University in Montreal. She is a CEREV student affiliate. Born in Cordoba, Argentina, during a time of political upheaval and violence, she has focused her recent work on the politics of memory and the traces of violent pasts in present day lives, including her own. Florencia was trained in Social Communications and Anthropology at Universidad Nacional de Cordoba before moving to California to obtain a MA in Social Documentation from UC Santa Cruz, for which she completed a video essay called *Haunting Presences* (2007, 29'). Florencia's doctoral project attempts to both analyze and intervene in the production and circulation of narratives about the years of military repression, paying special attention to the differential participation of distinct social groups in contemporary memorialization processes. Her experimental approach entails what she calls "collaborative/performative acts of social analysis," in which project participants are engaged as knowing/knowledgeable subjects during and after fieldwork, taking part of the research process through creative encounters in which new ways of thinking, feeling, perceiving, and acting may emerge.

Jaqueline McLeod-Rogers is a Professor in the Department of Rhetoric, Writing and Communication the Acting Chair of the Department of Rhetoric, Writing and Communications at the University of Winnipeg. She is a member of the University of Winnipeg's Cultural Studies Research Group. She has published *Aspects of the Female Novel* (1991), *Two Sides to a Story: Gender Difference in Student Narrative* (1996) and continues writing and editing composition textbooks for Canadian students with Pearson and Nelson. Extending her commitment to feminist rhetorics and scholarship, she serves on the Advisory Board and as a member-at-large of the executive of an active international group, the Coalition of Women Scholars in the History of Rhetoric and Composition (2012-2014). She has published on place in a recent special issue of *Writing on the Edge* ("Writing Winnipeg, Manitoba, Canada: Dwelling and Crossing"), and is continuing to research the connections between rhetoric and geography by looking specifically at writing and walking the city in a chapter, "Practising Flaneury," just published in a book about Place (P. Goggin, ed., Routledge, 2013). She is currently co-editing a collection of new articles (with department colleagues Catherine Taylor and Tracy Whalen) for a book with the working title *Finding Marshall McLuhan in a Post Modern Age: Is the Medium Still the Message?*

Val McKinley has been the curator of the Anthropology Museum at the University of Winnipeg for 11 years. After more than a decade at the Toronto Stock Exchange, she left the information technology field to attend the University of Toronto from which she graduated with a BA in Anthropology, and then went on to do an MA in Anthropology at the University of Manitoba. The Museum's holdings of artifacts, specimens, reproductions, casts, and associated documents span evidence of the first human and human-like ancestors to the diversity of peoples and cultures in the contemporary world. Incumbent on the museum's staff is the preservation of the physical and cultural, tangible and intangible heritage in the collections, and the use of these resources in sensitive and responsible ways. Among the issues that challenge the Anthropology Museum staff are the repatriation of sacred artifacts and human remains to Canadian indigenous peoples.

Heather Milne is an Assistant Professor in the English Department at the University of Winnipeg. Her research focuses on the intersections among contemporary North American feminist poetics, capitalism, and biopolitics. She is the co-editor of *Prismatic Publics: Innovative Canadian Women's Poetry and Poetics* and is currently co-editing (with Angela Failler and Peter Ives) a special issue of *The Review of Pedagogy, Education, and Cultural Studies* dedicated to the topic of curating difficult knowledge in relation to the CMHR.

Cynthia E. Milton presently works on historical and artistic representations in the aftermath of conflict, in particular contemporary Peru (www.histoireal.ca). She is the editor of *Art from a Fractured Past: Memory*

and Truth-Telling in Post-Shining Path Peru (Durham: Duke Univ.Press, 2014), a co-editor of *Curating Difficult Knowledge: Violent Pasts in Public Places* (London: Palgrave MacMillan, 2011) and *The Art of Truth-Telling about Authoritarian Rule* (Madison: University of Wisconsin Press, 2005). Major honours include the Bolton-Johnson Prize for *The Many Meanings of Poverty: Colonialism, Social Compacts, and Assistance in Eighteenth-Century Ecuador* (Stanford: Stanford University Press, 2007) and the Alexander Von Humboldt Experienced Researcher Fellowship. She holds a Canada Research Chair in Latin American History at the Université de Montréal.

Jennifer A. Orange (B.A., LL.B., LL.M.) is an S.J.D. candidate and SSHRC Scholar at the University of Toronto, Faculty of Law, where she taught international humanitarian law and international human rights law as an Adjunct Professor from 2009-2014. From 2013 she has been a Global Justice Fellow of the Munk School for Global Affairs. Her research includes the role of non-state actors, particularly cultural institutions, in influencing new developments in international human rights law. Jennifer has published articles and given talks in the areas of International Human Rights and Museums, International Humanitarian Law and International Trade Law.

Monica Eileen Patterson is an Assistant Professor at the Institute of Interdisciplinary Studies at Carleton University. She holds a Ph.D. in anthropology and history and is co-editor of *Curating Difficult Knowledge: Violent Pasts in Public Places* (Palgrave Macmillan, 2011) and *Anthrohistory: Unsettling Knowledge and Questioning Discipline* (University of Michigan Press, 2011). She is currently finishing a manuscript examining constructions of childhood in late apartheid South Africa. As a curator, scholar, and activist, she is particularly interested in the intersections of memory, childhood, and violence in postcolonial Africa, and the ways in which they are represented and engaged in contemporary public spheres.

Armando Perla is a Curator and Researcher at the Canadian Museum for Human Rights (CMHR) and holds a Master's in International Human Rights Law from Lund University and the Raoul Wallenberg Institute for Human Rights and Humanitarian Law in Sweden, and a Bachelor of Laws from L'Université Laval in Quebec City. Armando has been with organizations such as the Manitoba Interfaith Immigration Council, Covenant House Guatemala, the Centre for Justice and International Law in Washington DC, and Lund University Commissioned Education in Sweden. He was also a board member of Jus Humanis International in Sweden and he co-founded a non-profit legal clinic in El Salvador, where he also attended law school. Throughout the years, he has researched human rights topics such as the exploitation of children in Central America, racial discrimination, human rights education, trafficking and sexual slavery, immigration and refugees, children's rights, legal empowerment of the poor, Canadian legal history, linguistic rights in Canada, etc. Armando is also an adjunct professor at the University of Winnipeg and the University of Manitoba and has taught human rights in Europe, Africa, Asia and the Middle East. He currently volunteers with the Rainbow Resource Centre and Beyond Borders/ECPAT Canada.

Kathryn Ready is an Associate Professor in English at UW and a member of the UW Cultural Studies Research Group. Her main area of expertise is eighteenth-century British literature and culture. Drawing her to work on the CMHR are her interests in the historical debate around the "rights of man" and the movements and events connected with it such as the American and French Revolutions, which gave impetus and momentum to this debate. In her research, she has given particular consideration to the discussion around women's rights and animal rights and the relationship of the discourse of human rights with other political discourses of the period such as those of classical republicanism (rooted in classical Greek and Roman political thought) and "ancient rights and liberties" (rooted in medieval history and such documents as the Magna Carta).

Mavis Reimer is a member of the University of Winnipeg's Cultural Studies Research Group. She is Canada Research Chair in Young People's Texts and Cultures, Professor of English, and Dean of

Graduate Studies at the University of Winnipeg, where she founded the Centre for Research in Young People's Texts and Cultures (CRYTC). She is the current President of the International Research Society in Children's Literature (IRSCL) and a past (and founding) President of the Canadian Association for Research in Cultures of Young People (ARCYP). She is lead editor of the journal *Jeunesse: Young People, Texts, Cultures*; co-author, with Perry Nodelman, of the third edition of *The Pleasures of Children's Literature* (2003), a textbook used in university classrooms internationally; a collaborator on the picture book about the life of a proto-Contact young Cree girl, *Ptsim Finds Her Miskanow* (2013); editor and co-editor of four volumes of scholarly essays, including *Home Words: Discourses of Children's Literature in Canada* (2008) and *Seriality and Young People's Texts: The Compulsion to Repeat* (forthcoming 2014); and author of more than thirty scholarly articles in the field of young people's texts. Her current research projects include a study of the representations of homelessness in contemporary texts about young people and directed to young people.

Kirsty Robertson is an Associate Professor of Contemporary Art and Museum Studies at Western University, Canada (London, Ontario). Her research focuses on activism, visual culture, and changing economies. She has published widely on these topics and is currently finishing her book *Tear Gas Epiphanies: New Economies of Protest, Vision, and Culture in Canada*. Since 2008, Kirsty has been very interested in textiles, the textile industry and textile-based arts. She has written on textiles and technology, on craftivism and she is currently looking closely at petrotextiles (that is, textiles that are made from oil and that disintegrate into plastic microfilaments). Finally, Kirsty has an ongoing interest in critical museum studies, and is starting a large-scale project focused on small-scale collections that work against traditional museum formats.

Karen Sharma is a student in the University of Manitoba and University of Winnipeg's Joint Master's Program in Public Administration. Her research interests focus on the intersections between traumatic histories and public policy. Karen's most recent paper, "Mea Maxima Culpa: The Political Apology as an Instrument of Public Policy in Canada" won the Institute of Public Administration of Canada's Willard J Condo Memorial Prize and a National Student Thought Award. Professionally, Karen has extensive experience working with government. At present, she manages the Secretariat of a national working group under the Forum of Labour Market Ministers, tasked with improving the system of qualifications recognition for internationally educated and experienced individuals.

Heather Snell is Associate Professor in the Department of English at The University of Winnipeg. She teaches and researches in the fields of postcolonial cultural studies and young people's texts and cultures. Her current research includes a collaborative project (with Doris Wolf, Leah Gazan, and Mary Jane McCallum) on the Canadian Museum of Human Rights' curation of Canada's residential school history and two monographs: one that explores (ab)uses of the child figure in twentieth and twenty-first century creative works—including film, drama, literature, and visual and performance art—that engage postcolonial urban poverty; and another that addresses mobilizations of discourses of human rights, cosmopolitanism, and global citizenship in both fictional and non-fictional works by, for, and about young people. She has published on these and other topics related to postcolonialism in journals such as *Postcolonial Text*, *Journal of the Fantastic in the Arts*, *Journal of African Cultural Studies*, *Children's Literature Association Quarterly*, and *Jeunesse: Young People, Texts, Cultures*. She is the co-editor (with Lorna Hutchison) of *Children and Cultural Memory in Texts of Childhood*, a collection of essays published by Routledge just this year.

Daina Warren of the Montana Cree Nation in Hobbema, Alberta. In 2000, she was awarded Canada Council's Assistance to Aboriginal Curators for Residencies in the Visual Arts program to work with grunt gallery in Vancouver. This opportunity led to a permanent position with the artist-run centre as an associate curator and administrator until 2009. Warren completed the Canada Council's Aboriginal

Curatorial Residency at the National Gallery of Canada in Ottawa, Ontario, where she curated the group exhibition *Don't Stop Me Now*, which was on display until November 2011. She has received her Bachelor's degree in 2003, graduating from the Emily Carr University of Art and Design. In the summer of 2012, Warren graduated from a Masters in Art History program, completing the Critical and Curatorial Studies from the University of British Columbia. She is currently Director of Urban Shaman Contemporary Aboriginal Art in Winnipeg, Manitoba.

Tracy Whalen is an Associate Professor in the department of Rhetoric, Writing, and Communications at the U W. Her research interests include the fifth canon of rhetoric (delivery), the embodied performance of rhetoric in civil culture, and moments of intensity or drama in literary and non-literary texts. This fascination with intensity has motivated her study of narrative prose style, Canadian iconic photographs, and the intersections between rhetoric and charisma. With Dr. Jaqueline McLeod Rogers, Dr. Whalen analyzed the signage and linguistic messages on the CMHR site, a research project that resulted in a co-authored paper, "The Conversation Has Begun': Constructing Façades for a Nascent Museum."

Anna Wiebe is the Head of Education at the Winnipeg Art Gallery. Anna holds a BA in Art History from the U W and an MA in Art Gallery and Museum Studies from the University of Leeds.

Andrea Witcomb is a Professor in cultural heritage at Deakin University in Melbourne Australia where she directs the Cultural Heritage Centre for Asia and the Pacific and is the Deputy Director of the Alfred Deakin Research Institute. She has a long standing interest in the ways in which exhibition practices can be used to create conversations across cultural differences. She has focused on the use of immersive exhibition practices to achieve this end, looking in detail at the poetic side of exhibitions – how objects, first person narratives, multimedia and sensorial modes of communication are used to produce an affective experience for museum visitors that have the potential to challenge collective memories and understandings. Andrea is the author of *Reimagining the Museum: Beyond the Mausoleum* (Routledge 2003), *From the Barracks to the Burrup: the National Trust in Western Australia* with Kate Gregory (UNSW Press 2010) and co-editor with Chris Healy of *South Pacific Museums: Experiments in Culture* (Monash epress 2006; 2012) as well as many book chapters and journal articles.

Larissa Wodtke is a member of The University of Winnipeg's Cultural Studies Research Group. She is currently the Research Coordinator at the Centre for Research in Young People's Texts and Cultures at the University of Winnipeg and the Managing Editor of the academic journal *Jeunesse: Young People, Texts, Cultures*. Her research interests include cultural studies, digital media, memory studies, and the intersection of music, labour, and politics.

Doris Wolf teaches in the Department of English and Community-Based Aboriginal Teacher Education Program at the University of Winnipeg, where she is also the Director of the Center for Research in Young People's Texts and Cultures. She is a member of the University of Winnipeg's Cultural Studies Research Group. She currently researches and publishes in the areas of North American YA novels and autobiographies about Nazi childhoods and Canadian Aboriginal picture books and graphic narratives on residential schools.

Research Assistants

Lauren Bosc is a recent graduate of the Masters of Arts in Cultural Studies, Texts and Cultures stream at the University of Winnipeg. She completed her undergraduate degree at the University of Winnipeg in 2012 in Women's and Gender Studies and she is presently interested in feminist and queer representations of bodies, and particularly fat bodies, in the context of film, television, and media.

Crystal Brown is a fourth year Indigenous Studies major at the University of Winnipeg where she is also a member of the University of Winnipeg Aboriginal Student Council. She has an interest in Aboriginal law, particularly land claims and issues and plans to pursue a law degree.

Kelby Loeppky is a third year student at the University of Winnipeg majoring in Human Rights. Kelby has travelled to the United Nations and Colombia in the past year to study Human Rights with Global College field courses. She looks forward to the Museum Openings workshop and exploring the implications and potential of the Canadian Museum for Human Rights.

Susan Magnusson is a 2013 graduate, with distinction, of the University of Manitoba's BFA (Hons.) studio program, with concentrations in printmaking and painting. Currently enrolled in the Curatorial Practices stream of the University of Winnipeg's MA in Cultural Studies, she holds a BA in psychology (1980) from UW and has an MBA (1986) from the University of Manitoba. Susan is a member of the Winnipeg Sketch Club and the Manitoba Printmakers Association.

Madison Pearlman graduated from the University of Winnipeg in 2013 with a BA in Human Rights and Global Studies and Conflict Resolution. She has held various research assistant positions with the Global College and the Public Interest Law Centre, focused on local and global human rights issues and prison overcrowding. She has also worked at the Immigrant and Refugee Community Organization of Manitoba (IRCOM) in the child and youth After School Program. In October of 2014, she begins her Masters of Science in Refugee and Forced Migration Studies at the University of Oxford in the UK.

Chandravani Sathiyamurthi graduated with an IDS degree from the University of Winnipeg. She currently works with the University of Winnipeg Students Association while completing a 4 year BA in Literatures & Cultures. She is an avid street photographer.

Students – MA Program in Cultural Studies

Camilla (Gina) Dascal
Evan Fitch
Susan Magnusson
Marlene Milne
Vanessa Nunes
Grace Paizen
Joshua Whitehead