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The Red Ride Tour is an annual showcase of musically diverse Indigenous artists touring across North America

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Sound Design - Mitch Belonger & Joshua Bainbridge
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WELCOME TO HERE

INTRODUCTION

The Dream Big Conference has been a long time coming with many conversations between now and when it was first conceived. There have been so many people contributing over the past year that we are not able to fully reflect on everything in this booklet. This summer an accompanying document is being created to discuss the development of this project as a model that can be replicated and adapted to fit the needs of the current arts ecology. Anything missing from this booklet will be found there or on our website as we continue these conversations moving forward. There is always going to be a need for dreaming about big projects and there are always going to be dreamers that take ideas and make them into ways of life.

We hope you enjoy the conference and everything that follows.

- Clayton Windatt
Conference Coordinator

THANKS TO ALL OUR FUNDERS AND SUPPORTERS

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SCHEDULE OF EVENTS

Wednesday May 27th, 2015		
8:30am	Early Registration and on-site information available	(Capitol Centre Box Office)
11:00am	Free Information Sessions with the Ontario Arts Council and the Canada Council for the Arts	(Capitol Centre Galaxy Circle Lounge)
1:00pm	Information Session with the Ontario Trillium Foundation (OTF) presenting their New Investment Strategy	(Capitol Centre Galaxy Circle Lounge)
4:00pm	Keynote with Lee Maracle	(Capitol Centre Theatre)
7:00pm	RED RIDE TOUR with Cris Derksen, Kristi Lane Sinclair, Derek Miller and Binaeshee-Quae Couchie-Nabigon	(Capitol Centre Theatre)
7:00pm	North Bay Film Symposium Facilitated by William (Bill) Plumstead	(Cecil's Eatery & Beer Society Map Room)

Thursday May 28th, 2015		
8:30am	Daily Registration begins	(Capitol Centre Box Office)
9:30am	Opening Remarks with Clayton Windatt	(Capitol Centre Theatre)

For your convenience, a map to locations can be found inside back cover of this booklet.

SCHEDULE OF EVENTS

10:30am	Panel – <i>CRITICAL CONCEPTS IN ARCHITECTURE, INSTALLATION ART AND SOCIAL AGENCY</i> Presenting Panelists: Max Merrifield, Kenneth J. (Jake) Chakasim, Nathan Jensen Moderated by Cesar Forero	(Capitol Centre Galaxy Circle Lounge)
	Panel – <i>PLANNING FOR FUTURE SUCCESS</i> Presenting Panelists: Dee Adrian, Emily Trottier, Teri Souter Moderated by Councillor Mark King	(Capitol Centre Theatre)
12:30pm	<i>Lunch Provided</i>	(Cecil’s Eatery & Beer Society)
2:15pm	Workshop – <i>Writing for Artists: Understanding The Ecology of Art Criticism</i> with Amish Morell Sponsored by C Magazine	(Cecil’s Eatery & Beer Society Map Room)
	Panel – <i>EMERGING IDEAS</i> Presenting Panelists: Lora Northway, Maggie Flynn, Holly Cunningham Moderated by Linda Albright	(WKP Kennedy Gallery)
	Panel – <i>CREATIVE COMMUNITY BUILDING</i> Presenting Panelists: Nadia Kurd, Stéphane Gauthier, Karen Bachmann Moderated by Amanda Burk	(Capitol Centre Galaxy Circle Lounge)
4:30pm	Keynote with Kent Monkman	(City Hall Council Chambers)
7:00pm	North Bay Cultural Town Hall	(City Hall Council Chambers)

SCHEDULE OF EVENTS

Friday May 29th, 2015		
8:30am	Daily Registration begins	(Capitol Centre Box Office)
9:30am	Opening Remarks with Sid Bobb	(Capitol Centre Theatre)
10:30am	Panel – INDIGENOUS PERSPECTIVES IN “CANADIAN” ART Presenting Panelists: Jules Koostachin, Christian Chapman, Rebeka Tabobondung, Tanya Lukin Linklater, Alejandro Ronceria Moderated by Sid Bobb	(WKP Kennedy Gallery)
	Panel – URBAN OUTREACH IN THE NORTH Presenting Panelists: Patrice James, Cesar Forero, Mandy McNeil, Stephanie Draker Moderated by Clayton Windatt	(Capitol Centre Galaxy Circle Lounge)
12:30pm	Lunch Provided	(Cecil’s Eatery & Beer Society)
2:15pm	Workshop – Connectivity in the Arts: Increasing your Network Presented by Seanna Connell & Cora-Rae Silk of ArtBridges	(Cecil’s Eatery & Beer Society Map Room)
	Panel – ARTIST ADVOCACY – THE SUCCESS OF A REGIONAL MOVEMENT Presenting Panelists: Kristian Clarke, Friederike Landau, Judy Gouin Moderated by Leesa Bringas Sponsored by CARFAC Ontario	(WKP Kennedy Gallery)
	Panel – RURAL RENAISSANCE Presenting Panelists: Elisha Barlow, Rod Carley, Bruce Pitkin Moderated by Carri Johnson	(Capitol Centre Galaxy Circle Lounge)

SCHEDULE OF EVENTS

4:30pm	Keynote Paul Walty	(Capitol Centre Theatre)
7:00pm	Theatre Performance – <i>The Life and Death of John the Milkman</i> with Kelsey Ruhl, Laura Hokstad, Jennifer Matthies-Lacombe, Kaitlyn Stewart, Dillon Lafrance, Caleb Geden & Brad Carr Stage Manager – Spencer King, Written & Directed by Joshua Bainbridge	(Capitol Centre Theatre)
	Opening Reception at WKP Kennedy Gallery with Jürgen Mohr	(WKP Kennedy Gallery)
	Opening Reception at Line Gallery for “ gathering ” with curator Amanda Burk	(Line Gallery)



May 27 to May 30, 2015

Reception: Friday May 29, 2015 from 7 pm to 9 pm

Line Gallery

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 www.linegallery.ca
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line

Gallery Hours
 Wednesday to Friday - noon to 6 pm
 Saturday - noon to 4 pm

SCHEDULE OF EVENTS

Saturday May 30th, 2015		
8:30am	Daily Registration begins	(Capitol Centre Box Office)
9:30am	Opening Remarks with Sid Bobb	(Capitol Centre Theatre)
10:30am	Panel – <i>MENTORSHIP AND NEW GENERATIONS</i> Presenting Panelists: Michael Cywink, Marjorie (Moonfire) Meister, Alex Maeve Campbell Moderated by Nadia Kurd	(Capitol Centre Theatre)
	Panel – <i>THE ART OF ENGAGEMENT</i> Presenting Panelists: Robin Sutherland, Miranda Bouchard, Sarah King Gold, Jon Cada, Sophie Edwards Moderated by Penny Couchie	(Capitol Centre Galaxy Circle Lounge)
12:30pm	<i>Lunch Provided</i>	(Pita Pit at tent on Main Street)
2:15pm	Workshop – <i>Making Artistic Dreams Come True in Northern Ontario</i> Presented by Kristian Clarke and Jamie McKenzie-Naish	(Cecil's Eatery & Beer Society Map Room)
	Panel – <i>MAKING CONNECTIONS THROUGH TECHNOLOGY</i> Presenting Panelists: Victoria Ward, Seanna Connell, Cora-Rae Silk, Rihkee Strapp Moderated by Stephanie van Doleweerd	(WKP Kennedy Gallery)
	Panel – <i>BRIDGING THE GAP</i> Presenting Panelists: Maurice Switzer, Katherine Carleton, Roy Mitchell Moderated by Katie Bevan	(Capitol Centre Galaxy Circle Lounge)

SCHEDULE OF EVENTS

4:30pm	Keynote charles c smith	(Capitol Centre Theatre)
7:00pm	Aanmitaagzi Performance	(Capitol Centre Theatre)
9:00pm	Opening Receptions for Zakide with Dayna Danger and White Water Gallery with Marc Losier	(Capitol Centre Martini Lounge & White Water Gallery)

Additional Events/Activities during the Conference

Train of Thought – Making Station with Ruth Howard and Jumblies Theatre

Die Active Arts Collective Zine Fair with Lora Northway

Exhibition – “Échange (Exchange)/Post(e) North Bay” by Marc Losier at the White Water Gallery

CAR SHOW – Cruisin’ Downtown 7 on Main Street East & West presented by the Downtown Improvement Area Saturday, May 30th 10:00AM to 4:00PM

Exhibition – “Paintings and Sculptures” by Jürgen Mohr at the WKP Kennedy Gallery

Exhibition – “Venerly” by Dayna Danger installed in the Capitol Centre Theatre Martini Lounge presented by Zakide

Exhibition – “gathering” recent acquisitions of contemporary drawing at Line Gallery

Research Project – “Research Project: Connectivity”

Research Project – “Art is _____” with Lindsay Sarazin

Research Project – Creating a Vibrant LGBT Cultural Centre in the North with Roy Mitchell



Zakide: it catches fire
ABORIGINAL ARTIST-RUN
www.zakide.com

Zakide was formed to explore Aboriginal programming free of any existing institutions with the intention to become the first Aboriginal-specific Artist-Run Centre/Collective in Ontario. We chose the name Zakide, Ojibwe for “it catches fire”, both out of respect for the Aboriginal territory that we inhabit and for the excitement and enthusiasm with which we pursue the projects and events that we plan. Our mandate is:

To advance the public’s appreciation of contemporary Aboriginal art by producing public art exhibitions and presentations, and by providing a forum for qualified Aboriginal artists to exhibit, present, or perform their artistic works through participation in such events.

Through this mandate we hope to create equitable opportunities for Aboriginal artists both within our region and throughout the province of Ontario. Zakide would like to thank the White Water Gallery for giving us the opportunity to partner on the Dream Big Conference and to work with so many amazing Aboriginal artists. We would also like to thank the Ontario Arts Council’s Aboriginal Arts department for supporting this project through the “Aboriginal Presenters in the North” and “Aboriginal Arts Project” grants, and the Canada Council for the Art’s Inter-Arts Office for their funding support through the “Project Grants to Organizations” program.

www.zakide.com



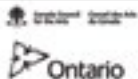
White Water Gallery
177 Main St. E.
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info@whitewatergallery.com

Dayna Danger: Venerary

August 1st - September 11th, 2015
Closing Reception Friday, Sept 11 @ 7pm

"Venerary" is Dayna Danger's newest work featuring provocative imagery that expands into suggestive media arts installations. Danger is a Métis/Polish/Ojibway artist raised in Winnipeg, Manitoba. Working in digital photography, sculpture, video and performance, Danger is a visual artist who claims space with her human scale work to challenge perceptions of power, representation and sexuality through themes of history, tradition, gender, animalia and fetishism.

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Keynote Speaker:
Ms. Lee Maracle
May 27th at 4:30 pm

Ms. Lee Maracle is the author of a number of critically acclaimed literary works including *Sojourner's and Sundogs*, *Polestar/Raincoast*, *Ravensong*, *Bobbi Lee*, *Daughters Are Forever*, *Will's Garden*, *Bent Box*, *I Am Woman*, and *Celia's Song*, and is the co-editor of a number of anthologies including the award winning publication, *My Home As I Remember*. She is also co-editor and contributor of

Telling It: Women and Language across Culture, and has been published in anthologies and scholarly journals worldwide. Maracle was born in North Vancouver and is a member of the Stó:lō nation. The mother of four and grandmother of seven is currently an instructor at the University of Toronto, working as the Traditional Teacher in Residence for First Nations House and a member of the Supporting Aboriginal Graduate Enhancement (SAGE) program. She is also an instructor with the Centre for Indigenous Theatre and a writing instructor at the Banff Centre for the Arts. In 2009 she received an Honorary Doctorate of Letters from St. Thomas University and in 2012 she was awarded the Queen's Diamond Jubilee Medal for her work promoting writing among Aboriginal Youth. Maracle was awarded the Ontario Premier's Award for Excellence in the Arts in the fall of 2014.

Keynote Speaker:
Kent Monkman
May 28th at 4:30 pm

Kent Monkman is well known for his provocative reinterpretations of romantic North American landscapes. Themes of colonization, sexuality, loss, and resilience – the complexities of historic and contemporary Native American experience – are explored in a variety of mediums, including painting, film/video, performance, and installation. His glamorous diva alter-ego Miss Chief appears in much of his work as an agent provocateur, trickster, and supernatural being, who reverses the colonial gaze, upending received notions of history



and indigenous people. With Miss Chief at centre stage, Monkman has created memorable site-specific performances at the McMichael Canadian Art Collection, The Royal Ontario Museum, The Smithsonian's National Museum of the American Indian, Compton Verney, and most recently at the Denver Art Museum. His award-winning short film and video works have been screened at various national and international festivals, including the 2007 and 2008 Berlinale, and the 2007 Toronto International Film Festival. Monkman has been awarded the Eagle Leadership Award, the Indspire Award and the Hnatyshyn Foundation Visual Arts Award. His work has been exhibited internationally and is widely represented in the collections of major Museums in Canada and the USA. He is represented by Pierre-Francois Ouellette Art Contemporain in Montreal and Toronto, Sargent's Daughters in New York and Trepanier Baer in Calgary.



Keynote Speaker:
Paul Walty
May 29th at 4:30 pm

Paul Walty is a passionate supporter of and an active participant in visual arts culture. He devotes himself to its promotion and development in the French-speaking communities throughout Ontario and Canada, and is currently president of BRAVO, an arts service organisation working with and for Francophone visual and media artists in Ontario. Over the years he has been involved with a variety of artist-directed organizations including Le LABO, the Galerie du Nouvel-Ontario and the Foire d'art alternative

Sudbury, L'AGAVF, ARCCO, L'Alliance culturelle de l'Ontario, and Inter/Access. His personal work includes initiatives that reach out to fellow artists and the public as is evident in the birth and growth of the PADEJO Collective and his role as coordinator of Tous azimuts / Neutral Ground, a series of exhibition-based projects encouraging creative encounters between English-speaking and French-speaking artists in Moncton, Québec, Montréal, Toronto and Winnipeg and The SWARM Initiatives, which draw participants of all ages into self-assured visual explorations that they then combine in magnificent, sprawling installations. Walty is a graduate of the Toronto Image Works Graphic and Web Design Program, The Ontario Arts Council/York University Certificate Course in Arts Education, the Ontario College of Art and the University of Toronto.

Keynote Speaker:
charles c. smith
May 30th at 4:30 pm

charles c. smith is a published poet, playwright and essayist. He won second prize for his play *Last Days for the Desperate* from Black Theatre Canada. He has edited three collections of poetry, has two published books of poetry (*Partial Lives* and *travelogue of the bereaved*) and his poetry has appeared in numerous journals and magazines including *Poetry Canada Review*, the *Quill and Quire*, *Descant*, *Dandelion*, the *Amethyst Review*, *Bywords*, *Canadian Ethnic Studies* and others.



He recently received a grant from the Ontario Arts Council's Writers Reserve Grants Program and the Toronto Arts Council's Writers Program, and is also the artistic director of the 'wind in the leaves collective', a multidisciplinary performance group involving dance, image, recorded and live music based on his poetry. smith is the Cultural Liaison in the Dean's Office at the University of Toronto Scarborough where he also lectures in Historical and Cultural Studies Department and the English Department, and is the Project Lead for Cultural Pluralism in the Arts Movement Ontario and a Research Associate with the Canadian Centre for Policy Alternatives where he has published four books (two edited) ranging in subjects from racial profiling to anti-racism in education and pluralism in the arts. His most recent book with the Centre is titled *The Dirty War: The Making of the Myth of Black Dangerousness*.

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Municipal cultural planning has laid the groundwork for numerous regions of Canada to engage in and foster Arts, Culture and Heritage through both municipal policy and support for grass roots initiatives. Although the benefits of cultural planning are obvious, many plans lack an effective implementation strategy and often overlook the more literal constraints of limited financial resources, the potential for duplication of activities, and the burn-out of staff and volunteers. Considering these aspects, what work is being done on the ground within communities to build sustainable cultural infrastructure with or without ongoing funding? How can cultural representatives and municipalities work together to build a better future for their communities? What strategies can be employed to facilitate this process? *Presenting Panelists: Dee Adrian, Emily Trottier, Teri Souter. Moderated by Councillor Mark King*



Our current strengths as an art sector rely heavily on skill transference as each generation interacts with the next to fill job positions, find board members and establishing the next group of contemporary artists. Although each generation has its own set of ideas and methods of engagement, there is value in interacting with your peers cross-generationally to avoid unnecessary duplication of activity and organizational development whether through established mentorship or social networking. And as our population continues to age the need for skill transference increases. This panel will focus on the vital role mentorship plays in the transference of skills from one generation to the next and where the next generation of artists and arts administrators are heading as a result. *Panelists: Michael Cywink, Marjorie (Moonfire) Meister and Alex Maeve Campbell. Moderated by Nadia Kurd.*



Community-engaged art forms often provide more meaningful engagement between artists and non-artists than other art forms, yet they are frequently marginalized by the larger arts community. With funding cuts and declining support for more traditional organizational models across the country, however, community arts are increasingly seen as a way to keep the public engaged and active in the arts. What changes have occurred to lend more credibility to the practice of community arts? How can the other arts sectors reflect on community arts as a method for engagement and adopt aspects of this art form to better their own industry? How can community arts groups establish partnerships with other arts groups to increase their capacity to better their community? *Panelists: Robin Sutherland, Miranda Bouchard, Sarah King Gold, Jon Cada and Sophie Edwards. Moderated by Penny Couchie.*



Not surprisingly, urban centers tend to hold the majority of resources both physically and creatively. With high populations critical mass is achieved and opportunities for collaboration, skill-sharing, and education are easy to find. This is almost always the opposite in rural areas where geographic sprawl is a tangible obstacle in addition to socio-economic constraints. Changing technology has helped to reduce these barriers, with social media and web-based communications allowing for greater connectivity among communities than ever before. This panel will explore how these changes have benefitted rural artists and arts organizations and how they have changed rural arts scenes, as well as different ways cultural innovators can increase their engagement through technology. *Presenting Panelists: Victoria Ward, Seanna Connell, Cora-Rae Silk and Rihkee Strapp. Moderated by Stephanie van Doleweerd.*



Advocacy can be one of the most effective tools an arts group or groups can employ to secure recognition and financial support from all levels of government, but it requires a good deal of effort and skill to achieve real success. Cultural representatives must develop good communication and negotiation skills to deal with municipal staff and members of the government, and often have to educate government officials on the benefits of the arts before any progress can be made. By focusing on common goals, artists and arts groups can often achieve more than by acting alone, but making a good presentation and working collectively towards shared goals takes ambition, talent and collaborative determination. This panel will explore some of the dos and don'ts of arts advocacy as well as different ways communities can approach advocacy in a respectful and mutually beneficial ways. *Presenting Panelists: Maurice Switzer, Katherine Carleton and Roy Mitchell. Moderated by Katie Bevan.*



Critical thinking and art discourse among emerging artists and “Youth” are constantly shifting and evolving in relation to the skills and interests of the next generation of artists. Through increases in accessibility and interactivity with technology many young artists today have been able to gain the skills they need earlier and position themselves for a successful career faster than their more experienced counterparts. Yet many emerging and youth artists face obstacles when attempting to interact with established artists and arts spaces. What lessons can other artists learn from the experiences of today’s youth? What roles can emerging artists play within the current art scene and how can established organizations better engage with the youth in their communities? How can young artists find their own niche while staying true to their hopes and dreams? *Presenting Panelists: Lora Northway, Maggie Flynn, Holly Cunningham. Moderated by Linda Albright*



Art in Canada is thousands of years old, beginning with a strong tradition of Indigenous creation, which was followed by the advent of the Canadian nation-state and the subsequent waves of immigration from across Europe and around the globe. Contemporary Indigenous art reflects the state of Indigenous discourse in relation to the dominant Western settler discourses that have eclipsed the continent and imposed “Western” philosophies. The artists in this panel discuss current messages within Indigenous art in Canada, including the interplay between the differing ideologies of Western and Indigenous thought and the potential roles that Indigenous artists play as agents of change. *Presenting Panelists: Jules Koostachin, Christian Chapman, Rebeka Tabobondung, Tanya Lukin Linklater, Alejandro Ronceria. Moderated by Sid Bobb*



Although many rural regions of Canada have healthy and vibrant art scenes, working in the periphery can be challenging for many arts groups. But these challenges often inspire determination, strength, and resilience resulting in exceptional talent and projects to develop in communities that at first glance may seem below the capacity to produce them. This is perhaps best illustrated by the performing arts sector, which relies heavily upon patronage and audience attendance to thrive. By exploring the current state of regional theatre and addressing the power and importance of regional performing arts, we will discuss strategies for sustaining and growing the arts in rural and remote communities. *Presenting Panelists: Elisha Barlow, Rod Carley, Bruce Pitkin. Moderated by Carri Johnson*



Internationally, the artist's position as an essential part of economy is under scrutiny like never before. In New York, artists groups like WAGE are calling into question the ethics of an ever-expanding art market that fails to adequately financially support and recognize the individual creator. Working Artists and the Greater Economy (W.A.G.E.) is a New York-based activist group that focuses on establishing a sustainable model for best practices between cultural producers and the institutions that contract their labour. In Berlin, the discussion about artist fees has been ongoing for years. For visual artists, Berufsverband Bildender Künstler (bbk), has requested payment for artists showing in solo and group exhibitions and created guidelines for fair payment. How does this international sentiment compare to the Canadian artist-fee movement and how can Canada continue to take a leadership role in informing the global art community? *Presenting Panelists: Kristian Clarke, Friederike Landau, Judy Gouin. Moderated by Leesa Bringas*



Northern Ontario as well as most other rural areas of Canada must work hard to establish and maintain cultural resources in order to survive. This is not a want but a necessity as rural life depends greatly on the cultural sector for tourism, entertainment and raising the quality of life. Without a vibrant arts, culture and heritage scene, a community slowly dies, leading many municipalities to consistently invest in the cultural sector to keep their communities healthy. But the cultural sector must also take responsibility for their community's prosperity by using municipal investments to achieve their goals and engage both new and established audiences. How are different cultural groups making an impact in their own communities and across Canada? What challenges do they face in attracting new audiences? How can rural communities better engage with the public through collaborations and partnerships? *Presenting Panelists: Nadia Kurd, Stéphane Gauthier, Karen Bachmann. Moderated by Amanda Burk*



At its lowest common denominator, architecture can be seen as the creation of forms for the purpose of function – an art gallery must have rooms to display art, a school must have classrooms in which to teach, and so on. However, thinking of architecture only in this manner fails to recognize the direct impact the built environment has on the public realm and the quality of life of its citizens, and it limits our ability to use architecture as a vehicle for social change. Working in the realm of art activism and immersive environments through site-specific art many festivals, and public events look towards artists and architects for answers on increasing engagement. Through design, architecture can (and does) affect the social context around it, by addressing the social, political, cultural, historical, and geographic contexts in which it is built. This panel will engage in the discussion of the current state of art installation practices as both art form and through the lens of contemporary architecture. How is meaning constructed in architecture? How do we utilize architecture's social agency as a vehicle for change within the social sphere? Where is the future of art installation heading?

Presenting Panelists: Max Merrifield, Kenneth J. (Jake) Chakasim, Nathan Jensen. Moderated by Cesar Forero



Not surprisingly, urban centers tend to hold the majority of resources both physically and creatively. With high populations critical mass is achieved and opportunities for collaboration, skill-sharing, and education are easy to find. This is almost always the opposite in rural areas where geographic sprawl is a tangible obstacle in addition to socio-economic constraints, and often a resentment towards the larger centres develops. The obvious answer is to increase the sharing of cultural resources between urban and rural centres but how can cultural animators from larger centers engage in rural communities without imposing their own regional ideologies or exacerbating regional tensions? How can effective partnerships develop based upon mutual respect and understanding while geographic and social barriers divide regions and arts representatives? *Presenting Panelists: Patrice James, Cesar Forero, Mandy McNeil, Stephanie Draker. Moderated by Clayton Windatt*

MINI ZINE FAIR: The Die Active Art Collective of Thunder Bay has been publishing their own zines for over six years now! Check out their art zines at this mini zine fair, featuring over a dozen independently published books and over 500+ northern artists. Find an abundance of street art, short prose, illustration and contemporary works done over the past six years in TBay, plus special freebies, button making, patches, prints, cd compilations, and independent zines all for purchase from the DA members themselves! #dieactive xo



North Bay Cultural Town Hall: The City of North Bay's Cultural Round Table in partnership with the Coordinating Body of Arts, Culture and Heritage (CBACH) are conducting a Cultural Town Hall on Thursday, May 28, 2015. They are seeking cultural workers, administrators, board members, artists of all disciplines and backgrounds, as well as anyone interested in the development of North Bay's cultural sector to attend. Through a series of break-out sessions, aspects of North Bay's Cultural Plan will be examined and participants will have a chance to contribute towards how the plan evolves moving forward. What is your vision? What would you like to see happen? How can we make a difference that results in a real positive change in our community? Don't be afraid to dream big and let your voice be heard!

North Bay Film Symposium: On the evening of May 27, 2015 the local filmmakers of North Bay and area are gathering to collectively discuss the

ADDITIONAL EVENTS

current state of film in this region. This event will involve sharing of experiences and ideas for how the region can better serve the industry and what needs to be done. What opportunities are available moving forward for industry, independent film makers and for the economic prosperity for the community of North Bay? Facilitated by William (Bill) Plumstead, this free symposium will be held in Cecil's Eatery & Beer Society Map Room starting at 7:00 pm.

The “Art is _____” video booth will be on-site at the Dream Big Conference with **Lindsay Sarazin** collecting videos in support of local arts advocacy. Art is essential. Art is freedom. Art is passion. Art is expansive. Art is... you fill in the blank. Ultimately, art is important. It is a part of life that cannot be ignored, and it plays a vital role in our communities. Arts and culture



helps to sustain and enrich the economy bringing many jobs, leisure activities and experiences to people in any community. The city of North Bay has acknowledged its rich cultural heritage and the importance of the arts and are looking to the community for input on how to implement their Cultural Plan during the conference. What does art mean to you? How can we make North Bay better?

CREATING A VIBRANT LGBT CULTURAL CENTRE IN THE NORTH presented by Roy Mitchell

In order to build strong and sustainable communities in Northern Ontario, Art and culture must play a new and prominent role. Northern Ontario communities, many of which are small, rural and remote, face unique challenges. Art and cultural initiatives bring opportunities and help support conditions necessary for economic growth and development. In its initial phase and under the direction of arts administrator and artist Roy Mitchell, a province-wide feasibility study has been initiated that will lead to the creation of an LGBT Cultural Centre in a selected Northern Ontario city. Roy Mitchell, who grew up in Northern Ontario, believes in a vibrant Northern

Canada and has selected North Bay to be the first city to participate in the assessment study. Researchers will be on-site during the conference interviewing people about their experiences. This will be followed by a presentation of the study's preliminary findings and a brief overview of the project in a publication following the conference.

CONNECTIVITY IN THE ARTS: INCREASING YOUR NETWORK
presented by Seanna Connell & Cora-Rae Silk of ArtBridges

How can arts initiatives connect with diverse communities across vast geographical spaces? Over 6 years, ArtBridges has built a network of 300+ community arts/arts for social change initiatives in rural, northern, urban and inner-city communities across Canada. This session will examine how this network was built and develop strategies for growing these connections, and will include a hands-on networking activity. Participants will leave ready to connect, share and build collaborations that will strengthen their work and communities. Presented by Seanna Connell & Cora-Rae Silk of ArtBridges.

WRITING FOR ARTISTS: UNDERSTANDING THE ECOLOGY OF ART CRITICISM
presented by Amish Morrell of cmagazine

In this workshop, led by C Magazine Editor Amish Morrell, participants will look at different forms and styles of art writing, from artist profiles, feature essays, interviews and reviews, to artist statements and gallery texts. They will also consider the role that art writing has in reflecting and shaping the practices and careers of individual artists, and its function in relation to galleries, granting bodies and gallery-going public. Morell will also address how magazines and other forms of publication work, providing tips for how artists can get the attention of writers, and how writers can get the attention of editors.

MAKING ARTISTIC DREAMS COME TRUE IN NORTHERN ONTARIO
presented by Kristian Clarke and Jamie McKenzie-Naish

The artistic communities of Northern Ontario are varied and plentiful both in terms of geography and philosophy. However, in order to flourish, finding ways to build consensus and work towards common goals resulting in productive actions is necessary. This becomes even more daunting when stakeholders such as not-for-profits, municipalities, and individual artists are given the task of formulating a collective vision. Using the filter of Community Based Participatory Action Research (CBPR), Kristian Clarke and Jamie McKenzie-Naish will explore the roots of this methodology and elaborate

on a recent case study involving a gallery space in Kingston, Ontario where its challenges and successes will be discussed. They will then finish off their presentation by engaging the audience members in a self-reflective exercise that should spark conversations about community dynamics that can be developed further once the conference has reached its conclusion.

TRAIN OF THOUGHT with Jumblies Theatre

Jumblies Theatre's Train of Thought is an evolving community arts journey from west to east coast, with on-board activities and over 15 stops along the way. At each stop, a travelling company will get off until the next "train" comes through and local arts organizations will host interactive events and add to creative tasks. Additional travellers will also be invited to hop aboard to join in conversations and art-making en route.

Train of Thought was hatched by a group of artists who wanted to share community engagement practices and projects. They asked themselves what theme merited such a huge cross-country undertaking, a question that led to a focus on collaborations and alliances between First Nations and settler/immigrant artists and communities. The project takes a counter-colonial route to collect and share stories, buried histories and imagined landscapes of the land where we live: as it might have been, as it is, as it could be: drawing on perception, memory, history and imagination; merging whimsy and serious intent, bringing together artists and community members, the land's first people and all those who have found refuge here over the years and generations. Train of Thought is an imperfect and incomplete adventure – part of a longer and unending imperative to learn, connect and help to change tracks. For more information, please visit www.trainofthought.co.



Presenters and Participants include Ruth Howard, Keith McNair, Don Bouzek, Savannah Walling, Cathy Stubington, Martin van de Ven, Carol Finlay, Will Weigler, Ange Loft, Columpa Bobb, Eliza Knockwood, Alana Forslund, Liz Rucker, Lilia Leon, Beth Helmers, Sharada Eswar, Sam Egan, Sasha Tate-Howarth, Kelty McKerracher, Aaron Leon, Cassondra Trudeau, Iehente Foote, Chris Cruz, Darla Contois, Lindsey Bond, Mackenzie Konecny, Julia Hune-Brown, Eli Howard and Arie van de Ven.

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Duke and Battersby
Curiosity Built the Cat
curated by Evan Tyler

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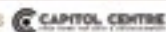
June 12- July 25, 2015

Opening Reception: Friday, June 26 @ 7pm

Emily Vey Duke and Cooper Battersby are partners in life, art and curious inquiries into the human condition. Since the late 1990's, the duo known as Duke and Battersby, have produced an impressive number of works in a diversity of media that include video, sculpture, installation, printed matter and the written word.

The show "Curiosity Built the Cat" provides the audience with survey of some of their most profound works from 1997 to the present, and also features the Canadian premiere of their latest video art work titled: "Dear Londe". This exhibition expresses the essence of a true lifelong collaboration: the unique, poetic pursuit of curiosity and empathy.

dukeandbattersby.com // evantylor.ca // whitewatergallery.com



BIOGRAPHIES

Dee Adrian has been the General Manager of the Capitol Centre in North Bay for the past 15 years. Prior to that she was the Director of Programming & Marketing at the Thunder Bay Community Auditorium. She is a devoted arts advocate and has worked diligently for arts and culture in the City of North Bay. She serves as Co-Chair of the City's Cultural Round Table, and is the Entertainment Coordinator of the City's Summer in the Park Waterfront Festival. The North Bay Capitol Centre, which contains a 932 seat theatre and the W.K.P. Kennedy Gallery, programs more than 200 events annually including performances in every musical genre, family shows, dance performances, and arts exhibitions, and partners actively with other local arts groups to keep the arts community of North Bay healthy and vibrant.

Linda Albright is the founder and Executive Director of the Arts Network for Children and Youth (ANCY). ANCY was formed in 2001 and is Canada's first multi-disciplinary art service organization with a mandate to support the development of arts programming to children and youth in community settings outside of the schools. For almost 40 years she has been involved in community development in the arts. Through her work she saw how important it was to expand arts opportunities in communities for both children and youth. For the past 17 years she has worked closely with policy staff from the Federal level to the local levels to strengthen and build the "children and youth art sector". She has been involved in over 75 cross sector conferences round tables and committees and has had input into funding programs and policy. In 2012 she founded National Youth Arts Week, which continues to grow with youth-led projects across Canada.

Karen Bachmann is the Director/Curator for the Timmins Museum: National Exhibition Centre and has been with the institution for over twenty-nine years. Her volunteer activities include an appointment to the board of directors of the Canadian Museum Association and over fifteen years' service with the Ontario Museum Association. She has also served on the Awards Committee for the Canadian Museum Association, and was a member of the Ontario Celebrate Canada Committee for over eighteen years. She has held board positions with the Porcupine United Way, the Cochrane Temiskaming Museums and Galleries Association, Arts and Culture Timmins, the Timmins Local Immigration Partnership Council and most recently with the Timmins Symphony Orchestra. She served as "History" Chair for the 100th anniversary celebrations for the City of Timmins, and has authored three books on the history of the Porcupine Camp. Bachmann currently writes a weekly column on history and heritage issues for the Timmins Daily Press.

Elisha Barlow is Network Coordinator of SPARC (Supporting Performing Arts in Rural Communities), a network for rural and remote creators, producers, presenters and amateurs in media arts, dance, theatre and music. Barlow lives rurally in the beautiful Haliburton Highlands where, in addition to being a trained visual artist, she has served as a board member for Arts Council ~ Haliburton Highlands, a volunteer for The Forest Festival, and a performer in Dusk Dances – Haliburton.

Katie Bevan is an entrepreneur and a wannabe artist with a Fine Arts Degree and a Diploma in Fashion Design Diploma. In 2010 a vision was born and with some dedication and motivation The FARM (fashion, art, retail market) opened its doors on Main Street in Downtown, North Bay. Since then Bevan has felt a strong pull to become more involved in the community in which she lives and works in. To achieve this she has taken on many volunteer positions including Chair of the Coordinating Body of Arts, Culture, and Heritage (CBACH), sitting on North Bay's Cultural Roundtable, participating on the Downtown Gallery Hop planning committee, and being an active member of the Downtown Improvement Association (DIA). When Bevan isn't volunteering she's dreaming up ideas and celebrating the local and Canadian independent designers that are featured at The FARM.

Sid Bobb is a Gemini award-winning actor from Salish territory in British Columbia. Combining his cultural knowledge and experience as an artistic director, arts educator and theatre artist, Bobb is committed to helping to bring Aboriginal stories and culture to the forefront. He is a trained practitioner of traditional performance, and is a graduate of the University of Toronto's sociology and drama programs. Bobb also attended the Second City School of Training, the Banff Centre for the Art's Aboriginal Dance Project and the Native Theatre School, also known as the Centre for Indigenous Theatre (CIT). He was co-host of the internationally broadcast Canadian Geographic Kids and is the host of CBC television's award winning program Kid's Canada. Bobb's arts company Aanmitaagzi, which he co-directs with his wife Penny Couchie, produces art events and projects on local, provincial and inter-national levels; engaging communities within the arts and assisting in carrying forward the culture, traditional stories and imaginings of Nipissing.

Miranda Bouchard is the General Manager at Thinking Rock Community Arts in Sault Ste. Marie, Ontario. She holds a Bachelor of Arts Honours degree with distinction from the University of Guelph, with a double major in Studio Art and Art History. She has also completed a studio intensive semester of exchange studies at the Institute of Fine Arts, Lahti University of Applied Sciences, Finland. Miranda has worked in various capacities in gallery, museum and artistic settings including the Art Gallery of Algoma, the Canadian Bushplane Heritage Centre, the Macdonald Stewart Art Centre, YZ Artists Outlet and the White Mountain Academy of the Arts. She is a member of the 360 Sault Media Arts Collective (360SMAC) and the curator of Shifters, an exhibition which accompanied the inaugural 360SMAC FEST + SHOW (January 2015). She relishes time spent at home, in her Sylvan Valley studio and garden.

Leesa Bringas is a multi-disciplinary visual artist and has exhibited in Ontario and in Detroit, Michigan. Born and raised in Windsor, Ontario, Bringas has worked, volunteered, and exhibited at a number of arts and non-profit organizations. In 2010, she relocated to Sudbury, Ontario to join her partner and in 2013, she became the Technician/Coordinator of Cambrian College's Open Studio. Since then she has nurtured a number of partnerships in the Sudbury community and is active on a number of arts initiatives and committees including the Downtown Sudbury Art Crawl. She also recently became a board member with CARFAC Ontario. As a visual artist and arts administrator, Bringas acknowledges the need for on-going artist and arts advocacy for the local, regional, national and international communities.

Amanda Burk is an artist from Ontario whose practice is centred in drawing. She received her MFA from the Nova Scotia College of Art and Design and her Honours BA Fine Arts Specialization from the University of Waterloo. Her work has been exhibited both nationally and internationally, and she is represented by Halde Galerie in Switzerland and Graphite Galleries in New Orleans. Currently she is based in North Bay, Ontario where she is an Associate Professor in the Department of Fine and Performing Arts at Nipissing University. She is also the owner/curator of Line Gallery – an independent gallery dedicated to exhibiting contemporary Canadian drawing. In addition to producing exhibitions, the gallery supports artist talks, interviews and maintains online records with the goal of documenting Canadian drawing.

Jon Cada is an Anishinaabe youth from Mississauga First Nation and works with Thinking Rock Community Arts as the project coordinator. He has an education in journalism and communications from Canadore College in North Bay, ON. His background in community arts began in 2011 and he has completed training through Jumbles Theatre's Artfare Essentials program including workshops in the Art of Community, Oral History and Art-Making, and received training in Developmental Evaluation. He has worked and collaborated with Jumbles Theatre, SKETCH, Aanmitaagzi, 4Elements Living Arts, Arts For All, and Myths and Mirrors. Cada is also an active youth organizer representing the Algoma District as a core team member for the Youth Social Infrastructure collaborative (YSI) and SPARC, an emerging and supporting network for artists in rural communities. In his free time, Cada enjoys playing videogames, following sports and is a random facts fanatic.

Alex Maeve Campbell is a practicing visual artist, writer, curator, and arts administrator. She has been with the W.K.P. Kennedy Gallery, North Bay's public gallery, since 2008, and is currently head of administration and artistic programming there as Gallery Officer. She founded North Bay's Downtown Gallery Hop in 2009, and in 2014 she won the Visual Art Award at the CBACH (Coordinating Body of Arts Culture Heritage) "The Creatives" Art Awards Gala. Campbell was a member of the editorial board for *Descant*, a Toronto-based literary quarterly, from 2003 to 2015, and was Chairperson of the White Water Gallery board of directors in North Bay for 2012 and 2013. She has exhibited her artwork at galleries in North Bay and Toronto, and has a solo exhibition booked at the Westlake Gallery in North Bay in September 2015.

Katherine Carleton has been Executive Director of Orchestras Canada/Orchestres Canada, the national association for Canadian orchestras, since 2005. Noted as an arts advocate and a leader in collaborative initiatives among arts service organizations, she served for four years as volunteer co-chair of the Canadian Arts Coalition (a collaborative national arts lobbying movement) and for three years organized the Arts Service Organization Learning Network (a professional development initiative for ASO leaders). During her 30-year career in the not-for-profit performing arts, Carleton has worked as a clarinetist, teacher, program manager, granting officer, and orchestra manager. She holds a Bachelor of Music degree in Performance from the University of Toronto, a Master's in Management from McGill University through the McGill-McConnell Program for National Voluntary Sector Leaders (where her major paper focused on happier life and work in symphony orchestra organizations) and a certificate from the inaugural Schulich-Maytree Executive Directors' Institute at the Schulich School of Business at York University.

Rod Carley is a professional theatre director, actor, playwright, teacher, adaptor, dramaturg, designer, adjudicator and producer. He is Coordinator for Canadore College's Theatre Arts program (which he created in 2004) and a professor at Nipissing University. He was the founding Artistic Director of the Nipissing Stage Company from 1999 – 2005, and was the 2009 winner of TV Ontario's Big Ideas/Best Lecturer Competition for his lecture "Adapting Shakespeare within a Modern Canadian Context". Carley has directed and produced over 125 productions to date nationally and internationally, ranging from the classics to the development of new Canadian work. He has a particular passion for the works of Shakespeare, most recently directing KING LEAR starring David Fox. He was the first recipient of the Stratford Festival's Jean Gascon Director's Award and was nominated for the 2011 Ontario Arts Council's K.M. Hunter Artist Award for Theatre, the inaugural John Hirsch Director's Award and was short-listed for the Pauline McGibbon Award.

Kenneth J. (Jake) Chakasim is a lecturer with Laurentian University's School of Architecture where he teaches design studio. His interdisciplinary approach to the creation of art and architectural practices addresses the need to re-contextualize Aboriginal traditions through refined typologies. For his efforts, Jake was awarded the Architectural Research Center Consortium (ARCC) Jonathan King Medal for 2010-11, an award that acknowledges innovation, integrity and scholarship in architectural and/or environmental design research. In 2008, Jake was a contributing artist to Canada's participation with the Venice Biennale — the world's largest and most prestigious international architecture exhibition. The exhibition, 41st to 66th Architecture in Canada: Region, Culture, Tectonics explored contemporary regional responses in Canadian architecture in relation to the imperative for a more sustainable approach to building, and to vernacular and aboriginal architectural traditions. Chakasim is currently pursuing a PhD in Human Studies at Laurentian University with a focus on the design-based economy of Indigenous communities coupled with the ramifications of development induced displacement and resettlement patterns.

Christian Chapman is of Anishnabe heritage from Fort William First Nation, Ontario. He creates two dimensional mixed-media artwork that fuses elements of painting, drawing and printmaking. Chapman uses storytelling as a main theme in his practice to create his images. The act of

storytelling has been an important part of his life; it has informed him of his culture by shaping his identity, personal experiences, and worldview. Chapman's appreciation for storytelling has also led him to pursue filmmaking, and a collaborative series of his short films were screened at the 2014 ImagineNATIVE Film Festival in Toronto at Gallery 44.

Kristian Clarke is an Art History graduate with an additional Certificate in Cultural Management from Humber College, and has worked at Canadian Artists Representation/le front des artistes canadiens (CARFAC Ontario) for more than 13 years. Clarke sees himself as a Creative Visionary with particular interests in artist-run advocacy, proposal development, dispute resolution, and policy development at municipal, provincial and federal levels. He also serves on the Board for the Canadian Arts Resources Foundation of Ontario (CARFO) (recently rebranded as CANVAS) and WorkInCulture, which supports the people who work in the cultural sector through life-long career development and business skills training. He is currently pursuing a PhD in Cultural Studies at Queen's University. In his spare time, Kristian can be found engaging in performance-based art projects with his 9 year-old daughter Phoibe at his cabin on Georgian Bay or listening to his wife, Krisztina Szabo, perform one of her many operatic roles.

Seanna Connell is the Co-Founder and Project Director of ArtBridges/ToileDesArts (2008 – present), as well as the founder of A Home for Creative Opportunity/ArtHeart Community Art Centre (1991-present). She is a Community-engaged artist and visual arts project and program coordinator for numerous inner-city Toronto drop-ins for children, youth, adults and the homeless and is an artist with the Artist's Environment Forum (Toronto), Amazon Awareness Expedition (Ecuador & Peru), San Juan Bosco orphanage (Honduras), and the Pambazuko and Majengo orphanages (Tanzania). Connell also serves as a board member for the ArtHeart Community Art Centre, the Children's Own Museum, and Majengo Canada.

Binaeshee-Quae Couchie-Nabigon is a singer songwriter from the Pic River First Nation. Her Jazzy-alterna-folk mix is often described as haunting and unconventional; onomatopoeically crafted lyrics backed up with vocals that fill fields. Couchie-Nabigon's debut album Ooof was released in 2013 with support from the Ontario Arts Council. She has performed at numerous music festivals across Ontario since 2010, often with her mother Bonnie Couchie, but admits that she has yet to overcome stage fright... Come see if she ate enough bananas (natural beta blockers) to get through her set!

Penny Couchie is a dancer, actor, teacher, choreographer and community arts practitioner of Ojibway and Mohawk ancestry from Nipissing First Nation, Ontario. She holds an Honours BA in Aboriginal Studies and Drama from the University of Toronto and is a graduate of The School of Toronto Dance Theatre. Couchie has performed as a dancer and theatre artist in principal roles both nationally and internationally, and is a guest lecturer at universities and colleges throughout Canada and the US, including the Centre for Indigenous Theatre where she has been a core faculty member since 1998. She participated in the Aboriginal Dance Project at the Banff Centre for the Arts from 1998-2003, and in 2001 she became the co-Artistic Director of Earth in Motion World Indigenous Dance, a dance collective she co-founded with Alejandro Ronceria. Since 2007 she has been the co-Artistic Director of Aanmitaagzi, an Aboriginal multi-disciplinary community arts company based in her home of Nipissing First Nation, Ontario.

Holly Cunningham is an arts administrator, artist and musician based in North Bay, ON. After graduating from Sheridan College's Media Arts program, she completed a Fine Arts degree from Nipissing University which prompted her move to Northern Ontario. Working as the Managing Director of the Near North Mobile Media Lab (N2M2L) for the past five years, Cunningham has worked to establish programs that engage youth through the digital and media arts. Since 2013, she has been pursuing research to extend media arts access to underserved communities in Northern Ontario through community consultation and exploring means of empowering youth through media production. She sits on the board of directors of the Media Arts Network of Ontario and the Independent Media Arts Alliance and is currently the North Bay representative for Cultural Industries Ontario North.

Michael Cywink is an artist, curator and band member of the Wikwemikong Unceded Indian Reserve on Manitoulin Island. An alumnus of the Museum Studies Program at the Institute of American Indian Arts in Santa Fe, New Mexico, Cywink is presently the Art Coordinator at the newly established Wikwemikong Art Gallery, and was previously the curator of the Ojibwe Cultural Foundation in M'Chigeeng. He was a First Nation's cultural consultant with Walt Disney Imagineering / Disney's America theme park project in Glendale, California and has worked at the Canadian Museum of Civilization (Hull, QC), the Smithsonian's National Museum of American Indian (Washington, DC), and the Institute of American Indian Arts Museum (Santa Fe, NM). In addition, Cywink also works actively in schools across Ontario through the Ontario Arts Council's Aboriginal Artist in the Schools Program teaching "Cultural Appreciation from a First Nation Perspective".

Dayna Danger is an emerging Métis/Ojibway/Polish artist raised in Winnipeg, MB. She currently lives in Montreal, QC while obtaining her Graduate degree in Studio Arts (Photography) from Concordia University. Danger works in digital photography, sculpture, installation and performance to re-interpret history, traditions, the patriarch, feminism, religion, gender, anamalia, fetishism and girl versus girl mentalities. In 2010, she obtained her B.F.A with Honors at The University of Manitoba's School of Art. From August 2010 to 2011 she was an Aboriginal studio work-study in the Visual Art department, focused in Photography, and in the winter of 2012, she was part of "Trading Post", an aboriginal residency at the Banff Centre led by Candice Hopkins and Raven Chacon. In 2011, her work was displayed at the New Mexico Museum of Art (Santa Fe, NM) for Santa Fe's Indian Market. She had her first solo, "Big'Uns" at Urban Shaman in Winnipeg, MB in June 2014.

Performing from Norway to Australia, Cree cellist and composer **Cris Derksen** is known for building layers of sound into captivating performances. Her music braids the traditional and contemporary in multiple dimensions, weaving her traditional classical training and her aboriginal ancestry with new school electronics, creating genre-defying music. Derksen's critically acclaimed debut solo album, *The Cusp* (2010), won the 2011 Canadian Aboriginal Music Award for instrumental album of the year, and was nominated for a Western Canadian Music Award, and an Aboriginal People's Choice Music Award. Her sophomore album *The Collapse* was released in 2013.

The Die Active Art Collective has been active and growing in Thunder Bay since 2009, providing in-depth arts education programming through Definitely Superior Art Gallery. Over the years, the focus has shifted from art zine publishing and workshops to mentorship, graffiti art, and community engagement. Members are drawn together to create public works that have a large impact on their communities, and the net effect has been increased visibility of emerging artists. Today, Die Active has a force of 590 artists that range in age from their teens to thirties.

Stephanie Draker is a Cultural Professional with extensive experience creating and delivering engaging projects and community programming initiatives designed to increase accessibility to a wide range of creative resources and opportunities. Over the last ten years she has worked with several prominent Canadian cultural institutions, spanning multiple disciplines within the Art, Culture, and Heritage sectors. Based in Toronto, Draker is an active member of the local arts community – having exhibited as a visual and craft artist and having served on the boards and committees of multiple community arts-based organizations.

Sophie Edwards is the founder and Executive Director of 4elements Living Arts (4e), a non-profit community arts organization based on Manitoulin Island. Since 2002, 4e has been creating and delivering innovative creation, education and research projects with a focus on land, art and community. Edwards has a Master's Degree in Interdisciplinary Studies and a PhD (ABD) in Cultural Geography from Queen's University. An artist, curator, and writer, her creative work engages questions of belonging, land, and identity within settler and indigenous "contact zones".

Maggie Flynn is an organizer, artist, and curator. She enjoys facilitating exchange between unexpected parties, “figuring it out together”, and encouraging recreational dancing. She is the Co-Director of Whippersnapper Gallery and has presented curatorial projects with VSVSVS and Le Labo. Her approach community organizing has been shaped by her involvement with groups such as the Mining Injustice Solidarity Network; the Really, Really Free Market; the Anarchist Free University; and Creative Works Studio.

Cesar Forero is a Colombian-born Canadian with a background in architecture, sculpture, painting, and public performance. He holds a MA from the Minnesota State University and a MFA from the University of Waterloo and has taught architecture, design and art at universities in Colombia, the United States, and Canada. Forero’s ongoing artistic practice increasingly focuses on the creation of multimedia installations incorporating two and three-dimensional elements, as well as dance and music performance, film and video elements into the context of haptic experience. He has created public commissions for the Town and Mine memorial in Matachewan, ON, and the Kirkland Lake Commemorative Plaque at Toburn Site, and has exhibited his works in Argentina, Brazil, Canada, Colombia, Germany, Japan, and the USA. Forero has participated in arts residency programs in Argentina, Germany and Ontario has received multiple grants and awards throughout the US and Canada.

Originaire du Nord de l’Ontario, **STÉPHANE GAUTHIER** a étudié la littérature pour apprendre à lire. De 2000 à 2006 il a été reporter culturel à Radio-Canada. Sa passion pour la culture d’ici l’a amené à cofonder le Prix des lecteurs Radio-Canada, le Salon du livre du Grand Sudbury et à faire renaître La Slague (Meilleur diffuseur en Ontario français depuis 2009). Il est directeur général et culturel du Carrefour francophone de Sudbury, le plus ancien centre culturel en Ontario français.

Originally from Ottawa, **Judy Gouin** trained at the Chelsea School of Art in London, England. After graduation she returned to Canada, and worked in printmaking and photography from 1970 to 1983. For most of that time, she was associated with Open Studio in Toronto, and was represented by the Mira Godard Gallery in Toronto, Montreal and Calgary. A CARFAC member since 1971, she was the Spokesperson (President) of CARO, now known as CARFAC Ontario, from 1979-81, and guided the first “Model Agreements for Visual Artists” into being in 1982. She was also a founding board member of the Toronto Photographers’ Workshop (Gallery TPW). In 1983, she left art-making to be the Film, Photography and Video Officer at the Ontario Arts Council until 1988. She was also the Interim Arts Awards Officer for Interdisciplinary and Performance Art, and then Interim Media Arts Officer for Film, for brief periods at the Canada Council during its reorganization in 1995. Since 1991, she has lived in Temagami, ON and has participated in projects with the Teme-Augama Anishnabai, Township of Temagami, Temiskaming Art Gallery, and Nipissing University. She is currently represented by Ferneyhough Contemporary in North Bay, ON.

Ruth Howard is the founding Artistic Director of Jumbles Theatre. With Jumbles she has created and led a series of multi-year residencies resulting in large-scale performances and other participatory projects that combine visual imagery, performance, music, movement, oral history and community arts practice. She is a graduate of Eastbourne College of Art and Design, the National Theatre School of Canada and the University of Toronto, has several decades of professional experience as a set and costume designer, is one of the pioneers of the Community Play form in Canada, and has teaching credentials at many universities, colleges and schools. Howard has won several awards and distinctions for her work, including a Toronto Community Foundation “Vital People” Award (2005), a Dora Nomination for costume design (2007), and in 2012 she received an Ontario Arts Council Chalmers Fellowship, the Canadian Urban Institute’s “City Soul” Award, and the Dora George Luscombe Award for Mentorship in Theatre.

Patrice James holds a Bachelor of Arts Degree in Film Studies from Carleton University, and is presently the Executive Director of the Independent Filmmakers Co-operative of Ottawa Inc.

(IFCO). She has extensive training in several aspects of film, television and video production, and is herself a practicing filmmaker. James has contributed to the cultural life of Ottawa for over 18 years as a strong advocate for the media arts both locally and at the national level, and has served on the Board of Directors of the Independent Media Arts Alliance (IMAA) from 2006-2011. She has also been a past juror for the Canada Council for the Arts, the Ontario Arts Council and the Ottawa Arts Council. James was one of three finalists in 2012 vying to receive Ottawa's top annual arts prize, the Victor Tolgesy Award, which is given annually to an individual who has "contributed substantially" to culture in Ottawa. Patrice James continues to live and work in Ottawa.

Nathan Jensen is a licensed architect with Mitchell Architects Inc., an award-winning design firm with offices in North Bay and Huntsville, Ontario. The firm has completed noteworthy projects across the province, including One Kids Place Children's Treatment Centre in North Bay, Ontario, and the recent design for Lakehead University's Kendaasiwin Centre in Thunder Bay, Ontario. With nearly a decade of experience both in Ontario and abroad, Nathan's work spans a broad range of project types including education, healthcare, community and culture, and private residential, and has focused on exploring the relationships between light, space, and materiality in the creation of architecture. Jensen received the Royal Architectural Institute of Canada Medal in 2009 for his Master of Architecture thesis, which examined the application of traditional storytelling as a framework for the construction of meaning in architectural conservation.

Mark King was born and raised in North Bay and has been the owner of H. Freeman & Co. since 1998. Prior to business ownership, King enjoyed a 23 year career in rail traffic control with CN rail. As an executive of the North Bay and District Chamber of Commerce he has served as President and Past president, and chaired both the Tourism and Government Affairs Committees, providing valuable insight into both the assets and challenges of North Bay and area. King has also participated in the North Bay Planning Advisory Committee, the Blue Sky Economic Growth Corporation, North Bay Hydro Board, Laurentian Ski Hill Board, ANTA and Discovery Routes. He is proud of his work as President of the North Bay Taxpayers Association sharing values for accountable, transparent and financially responsible municipal government. King has served on North Bay's City Council since January of 2014, and is enjoying his new position as Chair of Community Services.

Sarah King Gold is an established visual artist, sculptor, musician, writer, and performer, and is the Artistic Director of Myths and Mirrors in Sudbury, ON. Her work is inspired by narrative, meditation, Zen arts, philosophy, expressionism, interdisciplinary arts, and community artistic practices. She graduated from the Ontario College of Art and Design in 2001 and went on to complete an Advanced Visual Art Certificate with OCAD in Florence, Italy in 2002. She has extensive experience facilitating art projects in Sudbury and in Northern Ontario, both as an arts educator and artistic director. King Gold has organized and participated in numerous solo and group exhibits and actively contributes to the artistic and cultural development of Sudbury with collaborations, installations and public art pieces. During the summer of 2011 she was commissioned to do a mural for Village International Sudbury as part of the Downtown Sudbury Rehabilitation Project. She has received numerous recognitions for her work, and is in the final stages of completing a master's degree in Interdisciplinary Humanities.

Jules A. Koostachin was born in Moose Factory, Ontario, and spent much of her childhood in Moosonee with her Cree speaking grandparents, as well as with her mother in Ottawa. She is a member of the Attawapiskat First Nation, currently living in Sudbury with her family. Koostachin completed graduate school at Ryerson University in 2010 in Documentary Media with an Award of Distinction and an Academic Gold Medal for her Master's thesis Remembering Inninimowin. Her undergraduate degree is from Concordia University's Fine Arts Theatre Program, where she created a number of theatrical productions shedding light on environmental and Indigenous issues. Her company VisJuelles Productions Inc. has a television series

entitled **AskiBOYZ** currently in post-production with Big Soul Productions, which will be aired on Aboriginal Peoples Television Network (APTN) in 2015.

Nadia Kurd is a curator and art historian with a PhD in art history from McGill University (2014). Her dissertation examined the making and meaning of mosque architecture in North America. She has written for a number of artist catalogues and publications such as FUSE Magazine, the International Journal of Islamic Architecture, Journal of Canadian Art History and Proteus: A Journal of Ideas. In addition to working at arts organizations such as the South Asian Visual Arts Centre, Ontario Association of Art Galleries and the Prison Arts Foundation, Kurd is currently the Curator of the Thunder Bay Art Gallery, where her focus is on community engagement and emerging artists in Northwestern Ontario. In recognition of her work, she was awarded the Northwestern Ontario Visionary Award in 2014.

Friederike Landau holds an M.A. degree in Political Science (specialization Political Philosophy) from Brock University and is a current PhD Candidate in Urban Sociology at the Technical University of Berlin. After returning to Germany, she worked as a Strategy Consultant, engaging with urban development and contemporary art. In her dissertation, Landau analyzes forms of political mobilization amongst Berlin-based artists and their influence on Cultural Governance.

Tanya Lukin Linklater's practice spans experimental choreography, performance, video, and text. Her work has been performed/exhibited nationally and internationally at venues such as the Museum of Contemporary Art Santiago (Chilé), SBC Gallery (Montreal), Western Front (Vancouver), Urban Shaman (Winnipeg), Images Festival + Museum of Contemporary Canadian Art (Toronto), grunt gallery (Vancouver), Nuit Blanche Winnipeg, Museum of Contemporary Native Art (Santa Fe), Culver Center for the Arts (California), People of Good Will (Guelph). Her poetry and essays have been published in Yellow Medicine Review, Taos International Journal of Poetry and Art, Drunken Boat, Ice Floe, and fifty3 magazine. Lukin Linklater studied at University of Alberta (M.Ed.) and Stanford University (A.B. Honours) where she received the Mellon Mays Undergraduate Fellowship and the Louis Sudler Prize for Creative and Performing Arts. She was awarded the Chalmers Professional Development Grant in 2010 and the K.M. Hunter Artist Award in Literature in 2013. She is Alutiiq with family from the Native Villages of Port Lions and Afognak in southern Alaska and makes her home in Northern Ontario.

Marc Losier is a Toronto-based artist, whose work revives histories, documents, and materials as a means of destabilizing standpoints and perceptions. He has participated in visual arts residencies at The Banff Centre and the Kala Art Institute in Berkeley, California, and his works have been exhibited in both Canada and the United States. In 2013, he was the recipient of a Toronto Arts Council emerging visual artist award, and in 2014 he was invited to participate in the FAAS 4 visual arts biennale in Sudbury, Ontario. He currently teaches at Ryerson University's School of Image Arts and OCAD University, and has previously taught at the San Francisco Art Institute as a visiting faculty member in Photography.

Jamie McKenzie-Naish is a museum educator with specialist knowledge in learning, resource development and program management, explicitly cultivated for the cultural sector, with over 12-years' experience in Canada and the UK. She is fascinated with museums and galleries and their potential as both a liminal and transformative spaces, and what she likes best about her work is facilitating many and varied points of contact between people, objects, and ideas. Currently, McKenzie-Naish is pursuing a PhD in Cultural Studies at Queen's University. Her research interests include transformative learning theory, the pedagogy of bearing witness, access to, and commodification of, cultural resources, associated implications for social justice, as well as Canadian museum and cultural policy. She lives in Kingston, Ontario, with her husband, Stephen Lee Naish, who writes books about film, culture and politics; and their 3 year old son, Hayden, who, at the moment, prefers to make up stories about his diggers and stuffed animals.

Mandy McNeil is a marketing and fundraising professional working in the arts and culture sector. Currently working with WorkInCulture, McNeil has particular experience working with art service organizations, including Theatre Ontario and the Dancer Transition Resource Centre. She also volunteers her time on committees and boards for various arts organizations and within the queer community in Toronto. Her own projects currently in development include the establishment of the Association of LGBTQ Professionals in Arts, Media, and Ideas, and the publication of a new quarterly magazine offering queer perspectives on pop culture.

Marjorie (Moonfire) Meister was born into a family of 10 where the motto “Mutual Respect” was instilled in her by her parents and invention was emphasized to realize wants. At age 23, Meister immigrated to Canada, leaving behind neighbourhood racial riots, days of imposed Martial Law, political corruption, and much more. She re-rooted herself in the backwoods of Northern Ontario to commune with nature, make art and write. Forty years later, she has exhibited extensively while advocating for artists and the arts, and has created and implemented several Visual Art education innovations including a 3 year Visual Art apprenticeship diploma program through her art salon for her M.Ed. in Leadership. Meister continues to live a poetic life that “walks the talk” of dedication to learning, sharing, creating, and thriving in the arts, and her current exhibition of photographed light phenomena and light waves, Perception and Illusions: Finding Common Ground in Diverse Realities at the Alex Dufresne Art Gallery (Callander, ON) is another example of her quest to help build a healthier, harmonious world.

By day **Max Merrifield** is the Executive Director of Northern Lights Festival Boréal, one of Canada’s original music and arts festivals, based in Sudbury, ON. The organization’s main event is the annual 3-day festival presenting an eclectic blend of roots, indie, world and modern music, as well as other art forms. The organization also presents other musical and artistic events throughout the year, including the recently launched ‘Northern Lights OktoberFest’. By night, Merrifield is a hip-hop and spoken word artist by the name of Silvertongue, as well as a show promoter with Cage Call Underground Hip-Hop. Merrifield is also the current chair of Myths & Mirrors Community Arts and a board member of Folk Music Canada. He is a lover of diversity and innovation as well as tradition in music and art.

Guitarist and singer/songwriter **Derek Miller** is a journeyman musician with eclectic taste and a knack for roots inflected rock. Born on the Six Nations of the Grand River, Mohawk Territory, in Canada, Miller became interested in music in his early teens, and by the late ‘90s had not only toured with iconic Canadian vocalist Buffy Sainte-Marie but was also garnered a Juno for both his debut album Music Is the Medicine and sophomore album The Dirty Looks in 2008. Miller’s latest album Derek Miller with Double Trouble takes us to the heart of Native Americana romanticism. It uses vintage tones and aesthetics of ‘50s rock and roll with a modern twist, telling the story of a mythical man who has a blind moment of insanity and the events that got him to that point. The development in his newest recordings describe in a metaphoric way, the trials and tribulations of the artist.

Roy Mitchell is an artist, arts administrator, and activist whose practice includes video and performance. He is also a writer and since leaving Toronto for a century-old farm north of Bancroft, Ontario he has been working as a consultant for arts organizations and government agencies across the province.

Jürgen Mohr was born and raised in Theisenort, Germany, moving with his family to Ontario in 1956. He studied Fine Arts at York University and then studied fine arts, history, sculpture and printmaking with John Fillion and Walter Bachinski at Guelph University. He worked as the administrator of the Grey Bruce Art and Craft Centre from 1972 to 74, and then moved to Chatham, Ontario, to work as a teacher of sculpture and art history until moving to North Bay, Ontario in 1976. He taught art and graphic communications at Canadore College until 1980, and then worked as freelance graphic designer for various companies before deciding to work full-time as a professional artist in the mid-1990s. Mohr has had many solo exhibitions in North

Bay and across Ontario, and his work is held in numerous private, public and corporate collections including North Bay City Hall, the Ontario Trapper's Association, Redpath Collection and the W.K.P. Kennedy Gallery.

Amish Morrell is Editor of C Magazine and Director of Programs at C The Visual Art Foundation. He also teaches in the Criticism & Curatorial Practice program at OCAD University. Along with Pan Wendt, he is co-curator of *Doing Your Own Thing: Back-to-the-Land* in Eastern Canada. During the 1970s, an exhibition of documentary photographs, printed matter, and contemporary projects currently on view at the Confederation Centre Art Gallery in Charlottetown PEI. He has also written for publications including *Art Papers*, *Ciel Variable*, *Fuse Magazine*, *History of Photography* and *Prefix Photo*.

Lora Northway is a multi-disciplinary visual artist, arts educator, and community arts coordinator based out of Thunder Bay. She received her HBFA in fine arts from Lakehead University with a minor in Women's Studies and obtained a Certificate in Arts Education from York University. She has been the recipient of several Ontario Arts Council grants, and was recently nominated for the City of Thunder Bay Arts & Heritage Award in the category of Cultural Educator. Alongside her studio practice she is the Youth Outreach Coordinator for Definitely Superior Artist Run Centre (Premier's Award for Excellence in the Arts Winner, 2013), founder of the Die Active Graffiti Art Collective and creator of Neechee Studio, a massive, Aboriginal youth arts collective. For 10+ years she has delivered countless workshops to community groups, specializing in DIY culture, zine making, and art activism. Most recently she developed and delivered a conference on "Youth Engagement and Arts Programming in the North", for 20 Aboriginal youth leaders from northern reserves.

Bruce Pitkin is the Executive Director of Theatre Ontario and a trained theatre artist who has performed, directed, produced, and taught in Japan, Germany, the United States, and Canada. Since earning an MFA in Performance from York University, he has worked with the Tadashi Suzuki Company (Japan) and Shakespeare & Company (Boston). He was the Artistic Director at both the Acting Academy (Munich) and the International Michael Chekhov School of Acting (Munich), and has taught Shakespeare and Scene Study at the Randolph Academy for the Performing Arts in Toronto since 2007. In 2013, he was named in *NOW Magazine's* Top Ten Artists to Watch for his directing work. In addition to his extensive theatre background, his business experience in marketing and digital media has included working with such organizations as TeleFilm Canada, Canada Media Fund, Capital C Communications, Adeo Communications, Digital Media Studios, alleswirdgut—Agency for Creative Direction (Munich), Schaeffler and Partner Multimedia (Munich), BioID AG (Berlin) and Dialog Communication Systems (Taiwan).

Alejandro Ronceria is an internationally acclaimed and award-winning director, choreographer, producer based in Canada. He has created and produced large-scale productions nationally and internationally, including productions in the United States, Mexico, New Zealand and Colombia. Ronceria was the co-founder of the first Aboriginal Dance Program in North America at The Banff Center for the Arts, and was one of the pioneers of dancefilm as a unique medium in Canada. His extensive list of projects include commissioned works for the City of Toronto and the Victoria Symphony, choreography for the Winter Olympics in Vancouver (2010), the Arctic Winter Games (2012) and the Windsor Symphony Orchestra, and directing the opening gala and Northern Scene Festival for the National Arts Centre of Canada in Ottawa (2013). In 2004, he was nominated for a Dora Mayor Award for Best Choreography for "The Art Show", and has since been received numerous Canada Council for the Arts awards. Ronceria was the first to graduate with a Master's Degree in Fine Arts from York University in Dance Dramaturgy (2010) and the first to hold this degree from a Canadian university.

Lindsay Sarazin is an Algonquin artist and filmmaker living and working in North Bay, Ontario. His practice pursues a higher level of understanding by exploring the world around us as he builds and improves his skill set. A student of Centre for Indigenous Theatre, Sarazin has worked

within many local schools teaching dance and promoting traditional teachings. He has worked with Aanmitaagzi for several years, participating in projects such as Dances of Resistance, When Will You Rage?, and the Summer Arts Program. Sarazin founded his own photography and film company, Wolf Eye Productions, which has conducted dozens of projects throughout the region. He is a skilled photographer, dancer, actor as well as working in visual and media arts.

Cora-Rae Silk is ArtBridges' Indigenous Community Arts Coordinator. A graduate of the Graphic Design program at Algonquin College in Ottawa, Ontario, her previous work experience spans from commercial artist representation to the development and launch of a not-for-profit arts magazine showcasing the work of new and emerging Canadian artists. Originally from Thunder Bay, Ontario, Silk joined the ArtBridges team in February 2011 after relocating to Toronto from Vancouver. She has identified and profiled many inspiring community arts initiatives working in northern and First Nations communities across Canada and has played a key role in the development of ArtBridges.

Fierce and feisty, Haida/Cree singer-songwriter **Kristi Lane Sinclair** is emblematic of a new wave of Canadian aboriginal artists who are turning perceptions upside down. Raised in British Columbia's backwaters, and drawing more from a DIY/indie esthetic than traditional or mainstream music, Sinclair's musical roots create a darkly intoxicating mix of grunge, folk and classical. Her 'smoky folk' is rich and orchestral, underpinned with alternately snarling guitars and warm cello. Through the richly unpredictable mélange her hoarse, blade-edged voice and serrated wordplay weave smoke around irreconcilable longings, great love and the sea.

Teri Souter has worked in arts, culture and heritage her entire life. She believes that putting art and creativity into every task can raise the mundane to the sublime. Souter works as the Manager of Arts, Culture & Heritage at the Town of Huntsville, Muskoka, Ontario. Her portfolio includes public art exhibits, public art and sports memorabilia collections, Muskoka Heritage Place, Algonquin Theatre, and designated heritage properties. Souter is the staff lead on both the Municipal Heritage Committee and the Arts, Culture & Heritage Advisory Committee to the Huntsville Municipal Council. She is busy, and generally either naturally optimistic or pre-occupied finding solutions to the Arts, Culture, and Heritage issues common to many small communities.

Rihkee Strapp is a Métis of the Wolverine Clan and was born in Red Lake, Ontario. Strapp is a multi-disciplinary artist and currently a #StudioY Fellow at the MaRS Discovery District, one of the world's largest urban innovation hubs. She loves connecting with people across Turtle Island through social technology for the purposes of community development, and co-creating experiential art.

Robin Sutherland is the Founder and Artistic Director of Thinking Rock Community Arts, a community-based organization whose mission is to build community in the Algoma District of Northern Ontario by facilitating community art projects and supporting young people in building the communities they want to live in. In 2013 Sutherland apprenticed with Ruth Howard and Jumbles Theatre in community arts through the Theatre Ontario Professional Theatre Training Program and she has completed the Jumbles Theatre's Artfare Essential training including the Art of Community, Oral History and Art-Making, Directing for Community Performance and Collaborative Writing workshops. She has worked with many other community arts groups including SKETCH, Aanmitaagzi, 4Elements Living Arts, Arts For All, Myths and Mirrors, and Clay and Paper Theatre. She holds an Honours BA with High Distinction in Arts Management and Theatre from the University of Toronto, an MSc in Health and Community Development from the London School of Economics (London, UK) and a Graduate Diploma in Social Innovation from the University of Waterloo. Above all she loves tea, canoeing, reading good books and relaxing at her Outpost Camp in the Mississauga Valley with her partner Fred and puppy Selma.

Maurice Switzer is a citizen of the Mississaugas of Alderville First Nation and a member of the Sons of Jacob congregation in North Bay, ON. He was the first Indigenous student at Trent University, the first Indigenous publisher of a daily newspaper in Canada, and served as director of communications for the Assembly of First Nations and Union of Ontario Indians. Currently a board member of the White Water Gallery, he believes that Canadians will be celebrating the legacy of Tom Thomson long after they have forgotten about Wayne Gretzky.

Rebeka Tabobondung is a member of the Wasauksing First Nation and the Editor-in-Chief of MUSKRAT Magazine, an on-line Indigenous arts, culture, and living magazine that strives to honour, investigate, and disseminate traditional knowledges in ways that inspire their reclamation, and is an M.A. graduate in Sociology & Equity Studies in Education. Tabobondung is also a filmmaker, writer, poet, and Indigenous knowledge and oral history researcher. Her documentary work has screened at festivals across Canada and internationally, while her written works have been published in numerous journals and anthologies throughout North America. In 2008, she worked as the Festival Director of the imagineNATIVE film & Media Arts Festival and she is the former Director of the Centre for Women and Trans People at the University of Toronto. She is the co-founder of MAAIINGAN Productions and Research Coordinator of the Indigenous Knowledge Network for Infant, Child, and Family Health at St. Michael's Hospital and Manager of the Thunder Woman Healing Lodge research project.

Emily Trottier is the municipal staff lead for arts and culture in her role as Business Development Officer and Film Liaison with the City of Greater Sudbury. She returned to her hometown of Sudbury after living in Italy for five years. She has over a decade of experience working with not-for-profit organizations and has applied her background in business administration during their start up, development and expansion phases. Currently Sudbury's cultural offerings have been growing in full swing and plans are underway to reflect this in a renewed Cultural Plan this spring.

Stephanie van Doleweerd is an active member of the North Bay arts community, through her own artistic practice as a painter, her past work with the Co-Coordinating Body of Arts, Culture and Heritage (CBACH), and through her current position as Chair of the Board of Directors of the White Water Gallery. Through her website development business, van Doleweerd enjoys serving the local arts scene in a professional capacity. Outside of working hours, she takes great pleasure in participating in the cultural life of the city through martial arts and Middle Eastern dance.

Victoria Ward is a professional artist who lives in Highlands East in a log cabin in the Boreal Forest. She has had over thirty exhibitions throughout Ontario as well as in Vancouver, BC and Yorkshire, UK. She is also a former playwright from Toronto who now writes an online art blog, State of the Arts, which can be found at hotspurstudio.com.

Clayton Windatt has lived in the Northern Ontario region for almost his entire life after being born in St. Catharines, Ontario. He is a Métis arts administrator currently working as Director at the White Water Gallery in North Bay, Ontario. Clayton holds a BA in Fine Art from Nipissing University and received his Graphic Design certification from Canadore College. He works actively with several arts organizations locally, provincially and nationally on committees and boards of directors including working with the Aboriginal Curatorial Collective for the past four years. Windatt also maintains contracted positions with several Colleges and Universities and works as a columnist for the North Bay Nipissing News producing a weekly arts column for the Nipissing District. He aids in local arts activities and administration through Aanmitaagzi and their various community arts events as well as with Zakide (it catches fire), the Future in Safe Hands Collective (FISH), and the Wawasayg film festival. He contributes actively as a writer, designer, curator, performer and theatre technician and is an active visual and media artist.



Marc Losier: Échange (Exchange)/Post(e) North Bay
April 24th - May 30th
Closing Reception May 30th @ 9:30pm

White Water Gallery
122 Main St. E.
P.O. Box 1491
North Bay, ON
P1B 8K6

*Exhibition: Échange (Exchange)/Post(e) North Bay
at the White Water Gallery, North Bay, ON*

*An installation of re-imagined artworks made from
documents and materials about North Bay found
in archives and public institutions in Toronto.*

*Each work is produced in numerous editions and
iterations, and brought to North Bay to be
contextualized by and exchanged with the
regional community for stories, interpretations,
illustrations, or otherwise.*



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ROAD MAP TO THE STARS

1. Capitol Centre
2. Cecil's Eatery and Beer Society
3. White Water Gallery
4. City Hall
5. Super 8 North Bay
6. Days Inn & Suites North Bay
7. Hampton Inn by Hilton North Bay
8. Pita Pit
9. Line Gallery, 897 Main St.W.
Big Medicine Studio,
161 Couchie Memorial Drive

7

9

6

8

3

1

2

4

5

Fraser St.

Cassells St.

Worthington St.

Ferguson St.

Wald St.

McIntyre St.

Main St.

Oak St.

Walking / Biking / Jogging Trail

Memorial Drive

Government Docks / Marina

Lake Nipissing Waterfront

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