

Education

- 2011 MFA, Criticism and Curatorial Practice, OCAD University
- 2008 BFA, OCAD University, Integrated Media
- 1999 Teach and Training Adults Certificate, Georgian College
- 1992 AOCA, New Media, Ontario College of Art
- Culinary Art Education and Apprenticeship
- 2004 Red Seal Certification for Cook trade, Inter-provincial Standards
- 2004 Diploma, Culinary Arts with Honours, Stratford Chefs School

Media Art Workshops

- 2019 *Bolex 16 mm camera* course with Marco Arriaga at Liaison for Independent Filmmakers of Toronto.
- 2019 *Sound Editing with Audition*, at Liaison for Independent Filmmakers of Toronto.
- 2017 *Stop-Motion Animation Master Class with Terril Calder*, Toronto Animated Image Society.
- 2016 *After Effects*, Trinity Square Video, Toronto.
- 1996 Imaging/Filmmaking (Film Farm), Sheridan College

Academic Employment

- 2016 - present Assistant Professor (tenure-track), Faculty of Environmental Studies, York University. Teaching graduate course "Food, Land and Culture" and "Cultural Production Workshop: Socially Engaged Art"; Undergrad courses "Community Art for Social Change" and "Art in Action: Pedagogy, Ethics and Praxis".
- 2014-2016 Instructor of third year studio course, *Introduction to Contemporary Indigenous Sculpture*, OCAD University.
- 2013-2016 Instructor of studio course, *Indigenous Sculptural Strategies (formerly: Narrative Strategies: Contemporary Indigenous Sculpture and Installation)*, OCAD University.
- 2014-2016 Facilitator of community-building program *Bead & Read*, OCAD University.
- 2013-2016 *Writing and Learning Consultant (Aboriginal Student Support)*, Indigenous Visual Culture program and the Writing and Learning Centre, OCAD University.
- 2013-2014 Instructor of art theory course, *Critical Issues for Fine Artists*, Georgian College.
- 2013 Instructor of museum studies course, *Understanding Museums and Galleries*, Georgian College.
- 2009-2011 Teaching Assistant: Intro to Visual Studies II: Critical Frameworks and Intro to Visual Studies I: History and Ideas, OCAD University.

Awards

- 2020 Toronto Friends of Visual Artists finalist award.
- 2019 Banff Art Centre, Barbara and John Poole Endowment award
- 2011 6th International Conference of Critical Geography, Conference Bursary.
- 2011 Antipode Travel and Research Bursary
- 2010 Joseph Armand Bombardier Scholarship, Social Sciences and Humanities Research Council.
- 2010 Graduate Scholarship, Ontario College of Art and Design
- 2009 Ahasiw-Maskegon Iskwiw Bursary.
- 2009 Graduate Scholarship, Ontario College of Art and Design

Honours

- 2019 *Post Script* at the Kitchener Waterloo Art Gallery, **Exhibition of the Year award**, from the Ontario Association of Art Galleries.
- 2019 *Manidoominensagemin Toronto / we are beading in Toronto* at the Textile Museum of Canada, **Nomination** for Educational Program award from the Ontario Association of Art Galleries.
- 2018 *Dean's Teaching Award*, Faculty of Environmental Studies, York University, Toronto.
- 2018 *Carry Forward* at the Kitchener Waterloo Art Gallery, **Nomination** for Exhibition of the Year award, from the Ontario Association of Art Galleries.

Art Grants

- 2017 Ontario Arts Council, Aboriginal Curatorial Projects grant – Textile Museum of Canada –

Lisa Myers, MFA

- Exhibition *Beads, they're sewn so tight*
- 2018 Canada Council for the Arts, Jean A. Chalmers Fund for Craft – Textile Museum of Canada
Beading Symposium: Manidoominesagemin Toronto [we are beading in Toronto]
- 2016 Ontario Arts Council, Aboriginal Curatorial Projects grant – Kitchener Waterloo Art Gallery –
Exhibition *Carry Forward*
- 2015 Ontario Arts Council, Aboriginal Curatorial Projects grant – Trinity Square Video –
Exhibition *wnoondwaamin | we hear them.*
- 2016 Ontario Arts Council, Exhibition Touring Grant
- 2013 Ontario Arts Council, Aboriginal Curatorial Projects grant – Robert McLaughlin Art Gallery –
Exhibition *Reading the Talk.*
- 2012 Ontario Arts Council, Emerging Visual Artist grant.
- 2012 Canada Council Travel Grant for artists.
- 2011 Canada Council Media Artist Travel Grant.

Art Collections

Acquired in 2019 for the Collection of the Women's College Hospital, Toronto.

Title: *Canned Fish*

Year: 2013

Medium: serigraph on archival paper

Dimensions: 22cm x 28cm

Acquired in 2019 for the Doris McCarthy Gallery, University of Toronto Scarborough.

Title: *Blueprints: Garden River*

Year: 2015

Medium: Blueberry pigment, set of four serigraphs on Arches paper

Dimensions: set of four images each measuring 76cm x 56cm.

Acquired in 2018 by The Banff Centre for Art and Creativity's Permanent Collection.

Title: *Traintracks from Sault St Marie to Espanola*

Year: 2015/2016

Medium: Serigraphy, blueberry and commercial pigment on Stonehenge paper.

Dimensions: five images each measuring 76cm x 112cm.

Acquired in 2017 for the Indigenous Art Collection at Indigenous Affairs and Northern Development.

Title: *Blueprints*

Date: 2013

Medium: serigraphy, blueberry pigment, transparent ink on Arches paper

Dimensions: set of four images each measuring 76cm x 56cm

Acquired in 2012 by a private collector in Toronto, Ontario.

Title: *Vans revised with tongues sticking out #1 and #2*

Date: 2010

Medium: Vans shoes, deerskin, thread, and glass beads.

Dimensions: Men's size 10

Acquired in 2008 by a private collector in Midland, Ontario.

Title: *Five Seeds*

Date: 2008

Medium: Oil on Canvas

Dimensions: 106cm x 122cm

Book Covers

Blueprints: Garden River on inner cover of *Other Places: Reflections on Media Arts in Canada*, edited by Deanna Bowen (Toronto: MANO Books, 2019).

Image from the video *Through Surface Tension* on the cover of the edited collection *Sharing Breath: Embodied Learning and Decolonization*, Edited by Sheila Batacharya and Yuk-Lin Renita Wong. (Edmonton: Athabasca Press, 2018).

Blueprints: Garden River on the cover of *la nom de mama* by Rosanna Deerchild. (Ottawa: Éditions David 2018).

Curatorial Projects

2021 forthcoming *Mike MacDonald Retrospective*, Kitchener Waterloo Art Gallery.

2020 forthcoming *Mike MacDonald Medicine and Butterfly Garden*, Musagetes in Guelph, Ontario. As part of my ongoing research of the late Mi'kmaq artist Mike MacDonald I am researching his gardens and working with artist run centres, galleries and arts collectives to install some of the gardens he planted across the country between 1997 and 2006.

Mike MacDonald Medicine and Butterfly Garden, Mount Saint Vincent Gallery in Halifax, Nova Scotia. As part of my ongoing research of the late Mi'kmaq artist Mike MacDonald I am researching his gardens and working with artist run centres, galleries and collectives to install some of the gardens he planted across the country between 1997 and 2006.

Mike MacDonald Medicine and Butterfly Garden, Bush Gallery in Kamloops, British Columbia. As part of my ongoing research of the late Mi'kmaq artist Mike MacDonald I am researching his gardens and working with artist run centres, galleries and collectives to install some of the gardens he planted across the country between 1997 and 2006.

2020 forthcoming *Threads that Never Break*, Artport, Harbourfront Centre, Toronto. An exhibition co-curated with Sage Paul-Cardinal that will coincide with Indigenous Fashion Week. The exhibition includes contemporary Indigenous artists who have fibre and textile based practices.

2019 *Planting One Another*, Mike MacDonald's Butterfly Gardens at Woodland Cultural Centre and Kitchener Waterloo Art Gallery.

2019 *Manidoominensagemin Toronto / we are beading in Toronto: Beading Symposium*, Textile Museum of Canada, Toronto.

2018 - 2019 *Beads, they're sewn so tight*, The Textile Museum of Canada, Toronto. Artists Bev Koski, Olivia Whetung, Katie Longboat and Jean Marshall. Curated by Lisa Myers. This exhibition presents work by four contemporary artists who use beadwork. The exhibition engages with the late Deborah Doxtator's essay *Basket, Bead and Quill*. Touring to the Thunder Bay Art Gallery (2019).

2018 Two Programs for ImagineNATIVE each featuring films by senior filmmaker Marjorie Beaucage.

2018 *Post Script*, Kitchener Waterloo Art Gallery, Kitchener Waterloo
Continuing conversations within the exhibition *Carry Forward* curated for KWAG's fall 2017 program, *Post Script* features artworks that access site and land through sound, language and materials. Artists Luke Parnell and Melissa General. Curated by Lisa Myers. The exhibition builds on the many conversations started by Rebecca Belmore's influential artwork *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*.

2017-2019 *Carry Forward*, Kitchener Waterloo Art Gallery, Kitchener. Artists Marjorie Beaucage, Maika'i Tubbs, Nadia Myre, Dana Claxton, John Hampton, Krista Belle Stewart, Mike MacDonald, Maria Thereza Alves, Deanna Bowen, Jamelie Hassan and Brenda Draney. *Carry Forward* brings together artworks that question, and re-form the authority and authenticity of documents and documentation. **Touring** Rodman

Hall, St Catherines, (2017); Dunlop Gallery, Regina (2018), Walter Phillips Gallery, Banff Arts Centre (2019).

- 2016-2018 *wnoondwaamin / we hear them*, Trinity Square Video, Toronto. Wnoondwaamin calls for the occupation of sound waves, exploring the capacity of these energies to access knowledge and memory. Together these artworks create a chorus and a conversation about the resonances that sound carries beyond the human register. Artists - Melissa General, Suzanne Morrissette, Jeneen Frei Njootli, and Autumn Chacon. **Toured** to White Water Gallery, North Bay (2016); Art Gallery of Southwestern Manitoba (2017); Paved Arts, Saskatoon; and Contemporary Calgary at Stride Art Gallery (2018).
- 2014-2016 *Reading the Talk*, Robert McLaughlin Gallery, Oshawa, ON, Exhibition artist's response to treaties, land, relationship and value through first considering the Dish with One Spoon Treaty. **Toured** to Museum London and Art Gallery of Peterborough (2015); the MacLaren Art Centre (2016); Rodman Hall in St. Catherines, Ontario (2016).
- 2014-2016 *Recast*, Gallery 44, Toronto, ON (2014), and - Bev Koski and Christian Chapman duo solo exhibition. Artists rework images and objects, recasting them into different roles and meaning making. Toured to Thunder Bay Art Gallery, Thunder Bay (2015), White Water Gallery, North Bay (2016).
- 2014 *Following That Moment*, 1990s experimental video program for ImagineNATIVE presenting works by Mike McDonald, Joane Cardinal Schubert, Dana Claxton, Zachary Longboy, and Thirza Cuthand.
- 2012 *Night Kitchen Under the Tabletop*, OCAD University, Nuit Blanche, Toronto, ON. *Night Kitchen* welcomes the audience into OCAD University after dark, where artists Cheryl L'Hirondelle, Christina Zeidler and Sean Procyk create works that feed the audience through the systems of the institution and its architecture. Using cooking and digestion as metaphors, *Night Kitchen* invites a reflection on institutional processes, hierarchy and identities.
- 2012 *NOT SO FAST*, York Quay Centre, Harbourfront, Toronto, ON (as part of the Planet Indigenous Festival) Value is often measured in terms of speed and efficiency. NOT SO FAST features artworks by Christian Chapman, Vanessa Dion Fletcher, Bev Koski, Jean Marshall, Luke Parnell, Maika'i Tubbs, and Tania Willard that suggests a reconsideration of time and place to present different kinds of value.
- 2012 *Findings*, Campus Gallery, Georgian College, Barrie, ON. I collaborated with second year fine art students to curate and install an art exhibition, conducted studio visits with each student, and worked closely during install to teach nuance of exhibition design and basic install techniques.
- 2011 *Best Before*, Graduate Gallery, OCAD University, Toronto, ON. *Best Before* features the work of KC Adams, Keesic Douglas, Cheryl L'Hirondelle, Peter Morin, and Suzanne Morrissette. These artists reference or present food in their artwork that function as personal markers of their histories, home, family and community, at the same time signaling and addressing the legacy of colonization and the global food system.
- 2010 *past now*, MacLaren Art Centre, Barrie, ON. Co-curated with Suzanne Morrissette, *past now* shows how emerging artists Meryl McMaster and Luke Parnell have engaged their works in critical conversations with the past. From distinct cultural perspectives, these two artists question the life of historical images today. Simultaneous gestures to homage and inquiry, McMaster and Parnell resurrect an array of iconic artistic histories and traditions.

Peer reviewed Journal Publications and Book Chapters

- 2019 – forthcoming: *Curating Lively Things: Post-disciplinary Museum Perspectives*. Anthology published by Routledge.
- 2019 "Beads need Threads" in *Becoming our Future: Global Indigenous Curatorial Practice*. Arp Books
- 2019 "Hit the Record Button: Aesthetics of Evidence in Mike MacDonald's art practice," in *Other Places: Reflections on Media Arts Practices in Canada*, Mano Books.

- 2012 "Participating in the Ahzhekewada [Let Us Look Back] – Revisioning the Indians of Canada Pavilion" conference review in *Public*, Volume 23, Issue 46 "Prime Mover: On Collecting Media Art", pp 170-172.
- 2012 "Serving it Up: Recipes, Art and Indigenous Perspective" journal article in *Senses and Society*, Volume 7, Issue 2, pp 173-195.
- 2011 "Palate Meets Palette," Umami Food and Art Festival review for *Senses and Society*. Volume 6, Issue 2, pp 240-244.

Exhibition Publications

- 2019 Forthcoming: *Carry Forward, Post Script*, exhibition reader book, Kitchener Waterloo Art Gallery.
- 2019 "Beads need Threads," in *Beads, they're sewn so tight*, Textile Museum of Canada.
- 2018 "Melissa General: 'Cause I work so hard to make it everyday," essay for solo exhibition publication, Artspace, Peterborough," exhibition catalogue.
- 2016 "wnoondwaamin/we hear them," exhibition catalogue, Trinity Square Video, Toronto.
- 2016 "Rails and Ties," *No Visible Horizon* exhibition catalogue for Walter Phillips Gallery, Banff, AB.
- 2016 "Art and all its Ingredients," Est Nord Est artist run centre, Saint-Jean-Port-Joli, Quebec, online publication.
- 2016 "ozhichige: Olivia Whetung," *Slip the Snare* exhibition catalogue, Morris and Helen Belkin Art Gallery, UBC.
- 2014 "Land Use," exhibition catalogue for *Reading the Talk*, Robert McLaughlin Gallery, Oshawa, Ontario.
- 2014 "In the Moment, Of the Moment" for the ImagineNATIVE program *Following that Moment* featuring experimental video art from the 1990s.
- 2014 "Recast", *Recast* at Gallery 44, Toronto, Ontario.
- 2010 "Meryl McMaster / past now", curatorial essay for the MacLaren Art Centre, Barrie, ON.

Art Publications

- 2019 "Tunirrusiangit" review of the exhibition at the Art Gallery of Ontario, Inuit Art Quarterly, winter 2019 issue
- 2018 "wnoondwaamin" in *Musicworks*, fall 2018 issue.
- 2017 "On these Grounds" in *Marvellous Grounds*, Issue 2, "Art and Performance"
- 2017 "Land is Water, Water is also Land" in *C magazine*, Issue 134 "Land"
- 2012 "Beat Nation" exhibition review in *C magazine*, Issue 116 "Participation," pp 58-59.
- 2012 "Gwen MacGregor and Sandra Rechico: Backtrack," A-Trans Pavilion, Berlin, Germany, exhibition review for *C Magazine*, Issue 112 "Exhibition Practices," pp 50-51.
- 2011 "4 Reservation Food Groups," text that accompanied artist project for *C Magazine*, Issue 110 "Food," pp 27-28.
- 2010 "Re-visiting the Warrior: Gord Hill's The 500 Years of Resistance Comic Book" book review, *Fuse*. Vol. 33. Number 4.

Presentations and Invited Guest Lectures

- 2020 *Wood and Paper – Absorbers*, Doris McCarthy Gallery, University of Toronto Scarborough. February 8th.
- 2020 *Beads need Threads*, Manitoba Museum for the *Beading Symposium: Ziigimineshin Winnipeg 2020*.
<https://beadingsymp.ca/Schedule>
- 2019 *Post-Colonial Hot Ones*, OCAD University Graduate Studies and SAVAC (South Asian Visual Arts Centre).
- 2019 *Ongoing Matters* Curatorial Talk at Banff Centre for the Arts for the *Living Agreement* symposium. Jacqueline Bell, Carmen Papalio, David Garneau.
- 2019 Curatorial Talk "Press the Record Button: Aesthetics of Evidence in Mike MacDonald's art practice" at OCAD University.
- 2019 Artist talk "Shore Lunch: Responding to Place" at Concordia University.
- 2019 CUJAH conference, workshop "Annotation of Appetite" at Concordia University.
- 2019 *Straining and Absorbing*, artist and curatorial talk, University of Waterloo.
- 2018 *Performative Art Symposium: Tempaurality*, Alberta College of Art and Design.
- 2018 *Expansive Approaches to Indigenous Art History* Speaker Series, Guest Speaker, OCAD University.
- 2018 Curatorial talk, Kitchener Waterloo Art Gallery, Kitchener, ON.
- 2018 Guest Lecturer, Indigenous Thought course, York University.
- 2018 *All Our Relations: The Art of Land and Indigenous Stewardship*, panel with Beatrice Deer, Lisa Myers, Lindsay Nixon, Eve Tuck, Michelle LaVallee. Jackman Humanities Institute, organized by Blackwood Gallery.
- 2017 Curatorial talk, Paved Arts, Saskatoon, SK.

- 2017 Curatorial talk, Art Gallery of Southwestern Manitoba, MB.
- 2017 Curatorial talk, Kitchener Waterloo Art Gallery, Kitchener, ON.
- 2017 Artist talk at Alberta College of Art and Design, AB.
- 2017 Artist talk at Onsite Gallery, Toronto, Ontario.
- 2017 "Straining in 2017" Artist talk at the University of Winnipeg, Winnipeg.
- 2017 "Straining in 2017" Artist talk at University of Toronto Scarborough, Scarborough.
- 2016 Artist Talk, Walter Phillips Gallery, Banff.
- 2016 Guest Speaker at Critical Soup – Xpace, Toronto.
- 2016 Aboriginal Curatorial Collective conference, Kwànn Mà̀y Dáyè Dààtt'ì (Sit by the fire with us), Whitehorse, Yukon.
- 2016 *strain to absorb*, Guest Speaker at the Faculty of Education, York University, Toronto.
- 2016 Native Women in the Arts Gathering, Toronto.
- 2016 TRC action, participatory art event in response to the Truth and Reconciliation report, **OCAD University**, Toronto.
- 2016 *Shore Lunch on the island of Montreal* –**keynote** talk and lunch at the "Circuits of Consumption: Food and Biopolitics" conference, sponsored by **McGill University's** Institute for Gender Sexuality and Feminist Studies at the Eastern Bloc gallery.
- 2015 *Picturing the Americas: Land as Resource* Panel discussion in response to the exhibition *Picturing the Americas* at the Art Gallery of Ontario.
- 2015 *Materials in response: strain to absorb* Artist Talk, **Guelph University**.
- 2015 *Materials of Menus Curating Lively Objects* Symposium, Curatorial Institute at the **Banff Centre**, Alberta.
- 2015 *Creating Space for Aboriginal Students in Writing and Learning Centres*, Learning Specialist Association of Canada Conference, Guelph University.
- 2015 *strain to absorb*, Artist Talk, **McMaster University**.
- 2014 *Curatorial perspectives on what we learned about art, words and stories*, for the panel *Oral History Projects, Artists and Archive* at the lakwé:iahre [we remember] Colloquium presented by the Aboriginal Curatorial Collective, Montreal.
- 2014 Curatorial presentation at the exhibition "Reading the Talk," Robert McLaughlin Gallery, Oshawa.
- 2013 *Blueprints*, Artist presentation at Urban Shaman Contemporary Aboriginal Art, Winnipeg, MB.
- 2011 Revisioning the Indians of Canada Pavilion: Ahzhekewada [Let us look back] Aboriginal Curatorial Collective conference, Toronto.
- 2011 6th International Conference of Critical Geography, Frankfurt, Germany. Co-led a session and presented a paper discussing artworks that address nuclear and state spaces.
- 2011 Guest Lecturer, Contemporary Issues: Art Today in Criticism and Curatorial Practice, undergrad program, OCAD University.
- 2010 Open studio presentation, School of Visual Arts, Dawson City, Yukon.
- 2009 Presenter, 3rd North American Indigenous Food Symposium, **University of Saskatchewan**. Saskatoon, SK.

Solo Exhibitions

- 2019 *Quieting*, Doris McCarthy Gallery, University of Toronto, Scarborough. (September 23, 2019 – March 8, 2020). *Quieting* juxtaposes three elements: the work of contemporary Indigenous artist Lisa Myers, the historical evidence of stolen, unceded lands of Indigenous people in Scarborough, and the way the University memorialises the history of the campus as 'Our Story' Brought together, these three elements raise uncomfortable questions about the role institutions like the University play in the continued quieting of Indigenous experiences in Canada.
<https://www.utsc.utoronto.ca/~dmg/html/exhibitions/index.html>
- 2015 *Blueprints*, Prints and Drawings Treasury, Art Gallery of Ontario
- 2015 *Each Portion*, animation at Art Gallery of Ontario and Nuit Blanche 2015.
- 2014 *Shore Lunch*, multi-site performance commissioned by Fresh Ground, Harbourfront, Toronto.
- 2013 *Waterfront*, solo exhibition at Definitely Superior, Thunder Bay, Ontario.
- 2013 *Blueprints for a Long Walk*, solo exhibition, Marvin Frances Media and main gallery at Urban Shaman, Winnipeg, Manitoba.
- 2013 *and from then on we lived on blueberries for about a week*, MAP Magazine, Online exhibition, Glasgow, UK.

Selected Group Exhibitions

- 2019 *Overflow*, Gallatin Gallery, New York University, NYC.
- 2019 *Relational Revolutions*, Queer Arts Festival, Roundhouse, Vancouver, B.C.
- 2018 *STEPS*, Queens Museum, Queens, NY.
- 2018 *I continue to shape*, Art Museum at University of Toronto.
- 2018 *From Food to Monument*, Quest Gallery, Midland.
- 2018 *From A to Z*, Setzkasten and Swischendecke, Vienna, Austria. Curated by Clint Enns and Madi Piller.
- 2017 *Every. Now. Then. Reframing Nationhood*, Art Gallery of Ontario, Toronto.
- 2017 *Walking Across/Talking Through*, Art Gallery of Mississauga, Mississauga.
- 2017 *Unsettling*, Doris McCarthy Gallery, UTSC, Scarborough.
- 2016 *No Visible Horizon*, Walter Phillips Gallery, Banff. 2016
- 2016 *All that you Touch*, Ottawa Art Gallery, Ottawa.
- 2015 *Forage*, Harbourfront Centre, Toronto.
- 2015 *Human Nature*, Carleton University Art Gallery.
- 2015 *Representations of Time and Place: Part 2*, National Arts Centre Theatre Foyer, Ottawa, Ontario, presented by Aboriginal Affairs and Northern Development.
- 2014 *You Are What You Eat You Are*, Owens Art Gallery at Mount Alison University, Sackville, NB.
- 2014 *Artists' Walks*, Art Gallery of Peterborough, Peterborough, Ontario.
- 2013 *All Purpose*, installation created with Sean Martindale and Yvan McKinnon as part of the exhibition *Land/Slide* at the Markham Museum.
- 2013 *True North*, York Quay Centre, Toronto.
- 2012 *Noise Cooking*, exhibition with Autumn Chacon, Art Gallery of Ontario, Toronto, Ontario.

Performance and Participatory Projects

- 2018 *Super Queer Supper*, collaboration with artist Myung-Sun Kim, Toronto.
- 2018 *Shore Lunch in Clarkson*, for the exhibition *The Work of Wind, Land and Sea*, Blackwood Gallery, University of Toronto, Mississauga.
- 2018 *Rail Blueprint performance for This Could Be the Place* as part of CAFKA festival in Waterloo Region.
- 2017 *Shored-Up Collective* as part of the exhibition and performance series *Unsettled*, collaboration performance, Guild Park, Scarborough.
- 2016 *mijjim for time-beings*, collaboration with artist Myung-Sun Kim at Artscape Gibraltar Point as part of the Gendai Kitchen series.
- 2016 *Well Read*, Participatory art action in collaboration with Ryan Rice and a reading of the Truth and Reconciliation report at OCAD University, Toronto.
- 2016 *Noise Cooking*, performance, Ottawa Art Gallery, Ottawa.
- 2015 *Shore Lunch*, as part of *Good Afternoon* performance event, Carleton University Art Gallery.
- 2013 *The Gathering*, collaboration with Richard Fung as part of the exhibition *Land/Slide*, Markham Museum, Markham.
- 2013 *All Purpose*, performance in the installation created with Sean Martindale and Yvan McKinnon as part of the exhibition *Land/Slide* at the Markham Museum.
- 2012 *Noise Cooking*, performance with Autumn Chacon, Art Gallery of Ontario, Toronto.

Residencies

- 2019 *Self-directed Music Residency*, Banff Centre for the Arts, Banff, Alberta. November 26 to December 8.
- 2019 *Indigenous Place Making*, Artscape Gibraltar Point, Toronto Island, invited by Dr. Nicole Latullipe, September 8 to 15.
- 2019 *Finding Flowers* research residency, Banff Arts Centre, Banff, Alberta, invited by Jacqueline Bell, August 5 to 16.
- 2018 *wnoondwaamin | we hear them*, National Music Centre, Calgary, Alberta.
- 2017 Guild Park, with Cultural Production Workshop: Socially Engaged Art students

- 2015 *Curating Lively Objects*, Banff International Curatorial Institute at Banff Arts Centre.
- 2015 Artist in residence at Art Gallery of Ontario (September –November).
- 2015 Banff Thematic, *Food, Water, Life* with Lucy and Jorge Orta – Jan 18 to Feb 28.
- 2014 Toronto Animated Image Society, 8 Fest commission for super 8 short animated film.
- 2013 *Woodland School* residency with Duane Linklater at Gibraltar Point Art Centre, Toronto Island, 1 week artist residency.
- 2013 Artist in the Park, Georgian Bay Island National Park, 4 days artist residency.
- 2012 Est Nord Est, Saint Jean Port Joli, Quebec, 4 week Writer/Curator residency.
- 2012 Banff Thematic Residency, Banff Alberta. *Trading Post* with Candice Hopkins, 7 weeks artist residency.
- 2010 Klondike Institute of Art and Culture (KIAC), Dawson City, Yukon, 6 weeks artist residency.

Community Engaged Work

- 2017 *Cooking-as-Inquiry: Wild Rice | Manoomin*, leading a series of workshops, talks on knowledge sharing, part of the Subtle Technologies Festival, Brickworks, Toronto.
- 2017 *Cooking-as-Inquiry: Family food*, hosted a community meal at the Theatre Centre Toronto, three students from my Food, Land and Culture class presented documentary and spoken word.
- 2017 *Natural Dyes workshop* for Doris McCarthy Gallery at University of Toronto Scarborough co-facilitated with MES student May Massijeh.
- 2017 *Migrating the Margins Symposium* collaboration with Art Gallery of York University on programming which included a performance by MES student Gloria Swain.
- 2015 Mentor for collaborative independent project *Carnivora*, members include artists Dana Prieto, Tarin Mead, Katheryn Wabigijig and Sooyeong Lee. Advising on research, fieldwork, a public engagement and exhibition of resulting artwork.
- 2011-2012 Food coordinator and cook for participatory dinner and art micro-funding event *FEAST 1-6* at Xspace Cultural Centre, Toronto.
- 2011 Consultant to develop programs and write grants (successful) to fund Aboriginal Youth arts programming in Central Ontario, Enaahdig Healing Lodge and Learning Centre.
- 2008-2009 Facilitator at Enaahdig Healing Lodge and Learning Centre, Victoria Harbour, Ontario.
- 2007-2008 Art Instructor, 7th Fire Education Centre, Georgian Bay Native Friendship Centre, Midland, Ontario.¹
- 2006-2007 Art instructor, Akwe:go Youth Program, Georgian Bay Native Friendship Centre.²
- 2006 Project Coordinator, *This Food is Good for You*, Community Cookbook Project, Enaahdig Healing Lodge and Learning Centre.

Criticism

- 2019 Maya Wilson-Sanchez, "On Mapping, Storytelling, and Cooking: A Discussion of Lisa Myers's *Berry Works*" in *Other Places: Reflection on Media Arts in Canada*, Ed. Deanna Bowen (Toronto: MANO Books, 2019), 264-281. <https://www.otherplaces.mano-ramo.ca/maya-wilson-sanchez-on-mapping-storytelling-and-cooking-a-discussion-of-lisa-myers-berry-works/>
- 2019 Elwood Jimmy, "Nourishment as Resistance" in *Unsettling*, Ed. Boyana Videkanic (Toronto: Doris McCarthy Gallery), 36-39. <https://issuu.com/dorismccarthygalleries/docs/dmg-unsettling-300-single>

¹ 7th Fire Education Centre is an alternative high school.

² Akwe:go Youth Program is offered to urban Aboriginal children between the ages of 7 – 12 years through Indigenous Friendship Centres across Ontario.

Interviews

- 2017 *Death to/Long Live the Archive*, Interview on Indigenous video artists in the 90s, Koffler Centre, Toronto.
<https://koffler.digital/videoandarchives/>
- 2015 Interview, *Magenta* Online Magazine by Krystina Mierins. Summer/Fall.
<http://www.magentafoundation.org/magazine/food-for-thought/>
- 2011 Interview, "ArtFCity", <http://artfcity.com/2011/06/08/report-from-the-academy-qa-about-curatorial-power-with-lisa-myers/>

Press

- 2018 Review of *I continue to shape*, Art Museum at the University of Toronto, Leticia Cosbert, Akimblog
<http://www.akimbo.ca/akimblog/?id=1398>
- 2017 Review of *Every Now Then: Reframing Nationhood* <https://canadianart.ca/reviews/everybody-talking-every-now/>
- 2017 Review of *Deconstructing Comfort*, Open Space, Victoria, British Columbia, Tarah Hogue.
<https://rungh.org/deconstructing-comfort/>
- 2017 "Artists Walk to Resist Colonization, Ableism and More", Canadian Art online, Leah Sandals, 22 June.
<https://canadianart.ca/features/step-step-artists-walk-resist-colonization-ableism/>
- 2017 Exhibition review, *Blueprints*, Senses and Society 11:3, by Maya Wilson-Sanchez, 13 Oct.
- 2017 Review of *Carry Forward*, Kitchener Waterloo Art Gallery. Lindsay Nixon, Canadian Art Magazine, Dec 2017.
<https://canadianart.ca/essays/art-in-2017-carrying-forward/>
- 2015 Review of *Reading the Talk*, MacLaren Arts Centre, Barrie, Ontario. Murray Whyte, *Toronto Star*, Dec 28, 2014.
<https://www.thestar.com/entertainment/visualarts/2015/12/28/reading-the-talk-brings-grace-to-colonial-drama.html>
- 2015 Review of *Human Nature* group exhibition at the Carleton University Art Gallery, *Ottawa Citizen*, May 1.
<http://ottawacitizen.com/entertainment/local-arts/big-beat-ontario-scene-gallery-crawl-is-packed-with-art>
- 2013 Review of *All Purpose*, Markham Museum, Murray Whyte, *Toronto Star*, Oct 06.
https://www.thestar.com/entertainment/visualarts/2013/10/06/at_markham_museum_landslide_is_an_uneven_lay_of_the_land_review.html
- 2013 Review of *All Purpose* at Markham Museum, Allison Cooley, *Canadian Art*, Oct 1.
<http://www.canadianart.ca/see-it/2013/10/01/landslide-possible-futures/>
- 2013 Review of *Blueprints for a long walk* at Urban Shaman, *Winnipeg Free Press*, June 20.
<http://www.winnipegfreepress.com/arts-and-life/entertainment/arts/a-walk-to—remember-212281241.html>
- 2012 Review of *Noise Cooking*, "Magenta Magazine: A Journal For International Art"
<http://www.magentamagazine.com/11/exhibition-reviews/noise-cooking>
- 2012 Review of *Noise Cooking* at "Art 21 Blog" in the column "Gastro-Vision,"
<http://blog.art21.org/2012/09/21/gastro-vision-supersonic-after-cage/>

Professional Affiliations and Service

- 2018 Consultant with Sydney, Australia and Toronto city exchange on Indigenous presence in municipal Public Art.
- 2016 and 2017 As a delegate from Canada I attended a Tri-Nation exchange between Indigenous curators from Australia and Aotearoa (New Zealand) to create partnership in Indigenous curatorial practice. Sponsored by Canada Council for the Arts. 2016 we met in Wellington and Auckland then in 2017 we met in Winnipeg, MB.
- 2017 - present Member of the co-chair of the Board of Directors of CARFAC Ontario
- 2015 - 2018 Member of the Editorial Advisory Committee, C Magazine
- 2014 - 2020 Vice President of the Board of Directors, MacLaren Arts Centre
- 2014 Peer Reviewer, Journal of Curatorial Practice
- 2009 - present Member of Aboriginal Curatorial Collective