

# Contributors

**All Bodies Dance Project (ABDP)** is an inclusive dance company located on unceded Skwxwú7mesh (Squamish), sə̌ilwətaʔ4 (Tsleil-Waututh), and xwməθkwəy'əm (Musqueam) territories (Vancouver, BC), founded in 2014. Their work brings together artists with and without disabilities to explore the endless creative possibilities in difference. The company's work straddles labels of community-engaged and professional practice. They aim to dismantle assumptions, biases, and default notions around contemporary dance, theatre, and the dancing body.

**Dr. Seika Boye** is a scholar, writer, educator, and artist whose practices revolve around dance and movement. She is Assistant Professor, Teaching Stream at the University of Toronto and also works as a movement dramaturg and consultant. Boye curated the archival exhibition *It's About Time: Dancing Black in Canada 1900-1970*.

**Hannah Campbell** is a photographer who focuses on themes of shared experience, collective memories, and storytelling. Campbell is based in Vancouver, the unceded territories of the Squamish, Tsleil-Waututh, and Musqueam peoples. She seeks to explore the possibilities of the everyday.

**Justine A. Chambers** is a dance artist living and working on unceded Coast Salish territories. Her practice considers how choreography can be an empathic practice rooted in collaborative creation, close observation, and the body as a site of a cumulative embodied archive. She is Max Tyler-Hite's mother.

A Lambda Literary fellow, **Michael Chang** (they/them) was awarded the Kundiman Scholarship at the Miami Writers Institute. A finalist in contests at the *Iowa Review*, *BOMB*, *NightBlock*, and many others, their poems have been nominated for Best of the Net. Their manuscript *<big shot manifesto>* was selected by Rae Armantrout as a finalist for the Fonograf Editions Open Genre Book Prize and another was a finalist in the Diode Editions Book Contest.

**Francesca Chudnoff** is a Toronto-based millennial with a BFA in performance paying rent as a multidisciplinary artist. She is a dancemaker, filmmaker, and photographer. She is currently reworking her first solo, “FACERIDER,” into a dance film that will premiere whenever Miss Rona lets her.

**Jessica Cook** is a choreographer living in NYC since 2005. She has shown her work and collaborations in venues such as Roulette Intermedium, Judson Memorial Church, MoMA PS1, Pieter Performance Space LA, AUNTS at Mana Contemporary, and LmAK Gallery. She is currently a Movement Research Artist-in-Residence and a 2020 Foundation for Contemporary Art grant recipient.

**Natalie Tin Yin Gan (顏婷妍)** is a choreographer working at the intersections of food, race, and body on the unceded ancestral lands of the Coast Salish. She is a late sleeper, a late riser, a late bloomer, a latecomer, and a late-night snacker. [nataliegan.com](http://nataliegan.com)

**Hanako Hoshimi-Caines** is a mother, dancer, and performance-maker based in Tiohtià:ke/Montréal. Her practice explores performance as something that is both mystical and a skill to be learned. She is currently the guest co-curator at the Centre de Création O Vertigo.

**Aisha Sasha John** choreographs performances — on stage and as poems — that are the occasion for real and multitudinous actions of love. As Dancemakers’s 2019–2022 Resident Artist, Aisha will commence research on the ensemble project *DIANA ROSS DREAM* in May 2022. Also forthcoming is Aisha’s chapbook, *TO STAND AT THE PRECIPICE ALONE AND REPEAT WHAT IS WHISPERED* (Ugly Duckling Presse, 2021).

**Adam Kinner** is a performance-maker, musician, and artist living in Montréal. He works provisionally and across forms, taking a research-based, improvisatory, and collaborative approach, often working with artists from dance and music. His writing has been published by *Fence*.

**Lee Su-Feh**’s work encompasses choreography, performance, teaching, dramaturgy, and writing. Since arriving in Vancouver in 1988 from Malaysia where she was born and raised, Lee has created a body of work that interrogates the contemporary body as a site of intersecting and displaced histories and habits.

**Xinyue Liu** is a found-material artist who recycles and reuses objects as placeholders for unresolved memories. In weaving together still and moving images, Liu's practice investigates issues of displacement, intimacy, migration, and diaspora. In contemplating the meaning of being far away from one's roots, she utilizes fiction as a method for reconciliation.

**Alexa Solveig Mardon** is a queer dance artist and settler of mixed Finnish and British Isles ancestry, raised and living on illegally occupied Coast Salish lands. Mardon's practice includes making dances, dancing, writing, frontline support work, performance, ritual, teaching, and community actions, often blurring together and called "choreography."

**Dana Michel** is a choreographer and live artist. Her works interact with the expanded fields of improvisation, sculpture, hip-hop, comedy, cinematography, dub, and social commentary to create a centrifuge of experience. Michel is currently touring three solo performance works: *Yellow Towel*, *Mercurial George*, and *CUTLASS SPRING*.

**Julie D. Mills** (they/she) is a Saskatchewan-born, interdisciplinary artist and curator currently living and practicing in Vancouver. Mills holds a BFA from Emily Carr University and is a co-founder of Number 3 Gallery. They were a 2019 artist in residence at the Banff Centre and recently featured work in the Shooting Gallery Performance Series.

Born in Toronto, **Chenise Mitchell** has been performing professionally for over ten years. Mitchell considers herself a Jazzer, which means she is an all-round performing artist connected to rhythm and humanity. For her, jazz is a versatile genre that allows for honest expression and personal style; dance is a means for support and expression, a language of connection to be shared.

**Michael Nardone** is a postdoctoral researcher at the Université de Montréal and an affiliated faculty member at the Centre for Expanded Poetics, Concordia University. Co-editor of the *Documents* book series and the critical journal *Amodern*, he is the author of two books of poetry: *The Ritualites* (2018) and *Transaction Record* (2014).

**Andrea Nunes** is able-bodied, cis-gender, and born to European settlers on traditional Snuneymuxw territories. Now living on unceded Musqueam, Squamish, and Tsleil-Waututh lands, she advises undergraduate students at Emily Carr University. Her work is concerned with everyday relations and relationalities, and the ways in which these are inflected through the local past.

**Erin Poole** is a dance artist of settler ancestry in Tkaronto. She is in her fourth season as a company dancer with Toronto Dance Theatre and has contributed to and performed in works by many esteemed choreographers. Erin's choreographic research in memory, movement, and embodied empathy have taken place at The School of Making Thinking (New York), grüntaler 9 (Berlin), her grandmother Sandra's house, and in the short film *All Our Departed/El Male Rachamim* by Alphabet of Wrongdoing.

**Coman Poon** | 潘灝文 is a Tkaronto-based interdisciplinary artist, activist, curator, and producer working within the context of decolonization and intercultural exchange. He is a bilingual (English, Cantonese), community-centred Torontonians of Hong Kong and Canadian upbringing. Inspired by a maternal ancestral lineage in Feng Shui | 風水 (Chinese geomancy), his performance and visual art practice currently explores the "ritual body" in relationship to Land. *Be(com)ing ten thousand things* is his collaboration with artist Naishi Wang.

**Sarah Pritchard** is a pastor, dancer, and choreographer based in New Orleans, LA. She is the co-founder of Abolition Apostles ([abolitionapostles.org](http://abolitionapostles.org)), a national jail and prison ministry, and co-pastor of Apostles Fellowship Church.

**Zahra Shahab** is an independent artist living on the unceded territories of the Coast Salish people. She is a graduate of the University of Calgary as well as the Modus Operandi Training Program. She is interested in the word *fantasy* and the prophetic power of coaxing our imaginations beyond the confines of white supremacy. [shahabibi.com](http://shahabibi.com)

**Malik Nashad Sharpe** (b. 1992, New York) is a choreographer, dancer, and movement director whose work looks at the production of ontology, affect, and subjectivity from the perspective of marginalization. Often working with the undercurrent, underneath, subversive, and ulterior aspects of what it means to be both a human, and dehumanised, their work has often topically explored themes around sexual assault, melancholia and melancholic subjectivity, nationalism, authoritarianism, the spectacle around Black death, figuring solidarity across borders and identity markers, the protestation latent in joyousness, and Tupac's depression, amongst many other topics. Creating under their prolific alias *marikiscrycycry*, their performance practice has a cult following in London's underground performance scene.

A multi-award-nominated winner and loser, creator **B. Solomon** is of Anishinaabe and Irish heritage, born in Shebahonaning. Solomon has presented his multidisciplinary works across Turtle Island and abroad. He is passionate about helping people relearn about their forgotten bodies and take back the space those bodies occupy. [electricmoose.ca](http://electricmoose.ca)

Canadian-Eritrean artist **Eden Solomon** grew up in Montréal, where she has recently moved back after living in Vancouver for six years. Solomon's practice includes dance, choreography, writing, drawing, and poetic translation.

**Johnny Mrym Spence** is an artist of Jewish/European Settler ancestry who loves and creates in Tkaronto. His maternal great-grandmother was Sara, his paternal grandmother was Joan, his maternal grandmother is Judy, and his mother is Annie. He owes whatever compassion and creativity he has to them, and thanks them for the gifts of story and song. Some recurring themes in Johnny's work are: Judaism, ritual, semantics, playfulness, orientation, collaboration. He works across many mediums including: sound, movement, storytelling, installation, performance, video.

Born in Changchun, China, **Naishi Wang** | 王乃石 began Chinese folk dance training at Jilin College of Art in 1997. In 2004, he moved to Canada and joined Toronto Dance Theatre, where he was active for nine years. Since 2015, the award-winning performer has worked as an independent choreographer. Wang shares in the belief that performing arts create imaginary perspectives that expand what dance can be in the 21st century. [www.naishi.dance](http://www.naishi.dance)

**Edisa Weeks** is a Brooklyn-based choreographer, educator, curator, and founder of DELIRIOUS Dances. She creates interdisciplinary site-specific works that explore our deepest desires, darkest fears, and sweetest dreams. [deliriousdances.com](http://deliriousdances.com)