

DisplayCult is a collaborative framework for creative and interdisciplinary studies in the visual arts. It conceives and organizes events such as exhibitions, performances, conferences, publications and site-specific interventions. Through its activities and events, *DisplayCult* aims to creatively merge disciplines, media and communities and to propose alternative prototypes for display and aesthetic engagement. Jim Drobnick and Jennifer Fisher founded *DisplayCult* in 1994. The structure of affiliation varies and often includes a combination of artists, art institutions, curators, writers, academics and organizations according to the specific needs of each project.

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<http://www.intellectbooks.co.uk/journals/view-Journal,id=205/>

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"Jim Drobnick and Jennifer Fisher Discuss the Changing Face of Curating," interview with Sky Goodden, Blouin Artinfo, February 14 and 15, Part 1: <http://ca.blouinartinfo.com/news/story/864605/jim-drobnick-jennifer-fisher-discuss-the-changing-face-of>; Part 2: <http://ca.blouinartinfo.com/news/story/868065/jim-drobnick-jennifer-fisher-discuss-the-changing-face-of>.
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THE SENSES & SOCIETY 7: 2, SENSORY AESTHETICS

Edited by Jim Drobnick and Jennifer Fisher

Summer 2012

<http://www.ingentaconnect.com/content/bloomsbury/tsas/2012/00000007/00000002>

Articles by Mark Clintberg, Mitchell Davis, Jim Drobnick, Jennifer Fisher, Eleni Ikoniadou, Lisa Myers, John Potvin and Caro Verbeek.

PUBLIC #45: CIVIC SPECTACLE

Edited by Jim Drobnick and Jennifer Fisher

Spring 2012

<http://www.publicjournal.ca/45-civic-spectacle/>

Articles by Heather Diack, Philip Glahn, Max Haiven, Catherine Howell, Lois Klassen, Carmen McClish, Charlotte McIvor, Joel McKim, Siobhan O’Flynn, Matthew Reynolds, Abigail Susik, Andrew Wasserman, and Fiona Wilkie. **Projects by** Simon Cohen and Alicia Ríos, DisplayCult, The Freee Collective, and Eric Moschopedis.

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NIGHTSENSE, at NUIT BLANCHE

Curated by DisplayCult

Zone B, various locations in the Financial District, Toronto

October 3-4, 2009

Artists:

IAIN BAXTER&, Rebecca Belmore, Center for Tactical Magic, Shawna Dempsey & Lorri Millan, FASTWÜRMS, Anna Friz, Dan Mihaltianu, Heather Nicol, Santiago Sierra, and Chih-Chien Wang, along with open call artists Melissa Brown, Marcia Huyer, Karlen Chang/Dafydd Hughes/David McCallum, Ryan Stec, and Brad Todd

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Fern Bayer, *Some Enchanted Evenings: A Scotiabank Nuit Blanche Retrospective on the Occasion of the Event's 5th Edition*, Toronto: City of Toronto.
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Stuart Kurtz, "Night Into Morning: Experiencing Nuit Blanche in Toronto," *ArtsEditor*, October 26, http://www.artseditor.com/html/features/1009_blanche.shtml.
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METROSONICS

Curated by DisplayCult

National Gallery of Canada Library and Archives

May 6-August 28, 2009

Artists:

Laurie Anderson, Art & Language, Audio Arts, Joseph Beuys, Barbara Bloom, George Brecht, Stuart Brisley, John Cage, Sophie Calle, Philip Corner, Jan Dibbets, Marcel Duchamp, Albert M. Fine, Diamanda Galás, Douglas Gordon, Dan Graham, Rodney Graham, Joe Jones, Allan Kaprow, Mike Kelley, Martin Kippenberger, Takehisa Kosugi, Milan Knizak, Les Levine, Robert Longo, Christian Marclay, Kelly Mark, Gordon Monahan, Ian Murray, Maurizio Nannucci, Carsten Nicolai, Yoko Ono, John Oswald, A.R. Penck, Raymond Pettibon, Gerhard Richter, Pipilotti Rist, Michael Snow, Althea Thauberger, Throbbing Gristle, Bernar Venet, Andy Warhol, Lawrence Weiner, Paul Wong, and others.

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ODOR LIMITS

Curated by DisplayCult

Esther M. Klein Art Gallery, Monell Science Center, Philadelphia

May 9 – June 28, 2008

Artists:

Oswaldo Maciá, Jenny Marketou, Chrysanthe Stathacos, Clara Ursitti

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<http://www.citypaper.net/articles/2008/06/12/on-the-nose>

Dan Cirucci, “The Odor Limits,” June 5,
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“The Odor Limits,” June 3, <http://askthewhiffguys.com/fragrants-raves/odor-limits/>.

““Odor Limits’ Art-in-Science Scent Exhibit -- Exclusive Showing in Philadelphia,”
June 2, <http://www.reuters.com/article/sphereNews/idUS180011+02-Jun-2008+BW20080602?sp=true&view=sphere>.

Edith Newhall, “Nosey,” *Philadelphia Inquirer*, May 30,
<http://www.philly.com/inquirer/>.

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“An Exhibition of Smell: Odor Limits,” *Perfumer & Flavorist Newsletter*, May 28,
<http://www.perfumerflavorist.com/newsletter/19288454.html>

“Odor Limits: Olfactory Art in Philadelphia,” *Fashion Newsweek*, May 26,
<http://fashion-week.net/?p=10909>

Alysson Cwyk, ““Odor Limits’ Sends an Artistic Fragrance through University City,”
The Triangle, May 23, <http://media.www.thetriangle.org/media/storage/paper689/news/2008/05/23/ArtsEntertainment/odor-Limits.Sends.An.Artistic.Fragrance.Through.University.City-3375126.shtml>.

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Jeremy Butnam, “Odor Limits,” *Philadelphia Weekly*, May 20,
<http://www.philadelphiaweekly.com/?inc=event&id=292&x=odor-limits>.

Tami Fertig, “In The Event That... You Like to Poke Your Nose in Other People’s Business,”
Philadelphia Citypaper, May 14, <http://www.citypaper.net/articles/2008/05/15/in-the-event-that-2>.

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Kelly Bayliss, “Odor Limits,” May 12, <http://www.diggphilly.com/portal/site/digphilly/menuitem.4b65d33d5b38a62e27b80d3233b0a0a0/?vgnextoid=25093f7bacdd9110VgnVCM1000006dc1d240RCRD&vgnnextfmt=do>.

“Olfactory Art Exhibit – Odor Limits,” Serendipityoucity, <http://serendipityoucity.blogspot.com/2008/05/06/olfactory-art-exhibit-odor-limits/>
“Smelly Holidays – Odor Exhibit,” *Ottawa Citizen*, May 3,
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Broadcast Media

Joe Palka, “What Your Nose Knows and How Artists Use It,” interview, NPR Public Radio, June 27, <http://www.npr.org/templates/story/story.php?storyId=91965224>.
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LISTENING AWRY

Curated by Jim Drobnick
McMaster Museum of Art, Hamilton
May 31 – September 1, 2007

Artists:

Kimsooja, Christian Marclay, Santiago Sierra, Su-Mei Tse.

- 2008 Jim Drobnick, “Sonic Intimidation: Santiago Sierra’s *El Degüello*,” *One Hour Empire*, Fall, adaptation from the catalogue essay in *Listening Awry*.
- 2007 Jim Drobnick, *Listening Awry*, exhibition catalogue, Hamilton: McMaster Museum of Art, 32 pp.
Stuart Broomer, “Listening Awry,” *Musicworks* 99 (Winter): 52.
“Kimsooja,” in *Equatorial Rhythms*, Oslo: The Stenersen Museum, reprinted excerpt from the catalogue essay in *Listening Awry*, pp. 50-55.
Laura Hollick, “The Art of Listening,” *View Magazine*, 13: 31, August 2-8, <http://www.viewmag.com/viewstory.php?storyid+5411>
Terence Dick, Akimblog: Southern Ontario, August 9, <http://www.akimbo.biz/akimblog/?id=129>
Rose Anne Prevec, “Museum Presents Listening Awry,” *Daily News*, June 25, <http://dailynews.mcmaster.ca/story.cfm?id=4741#>

DO ME!

Curated by DisplayCult, Dave Dymont and Roula Partheniou
in conjunction with the 7a*11d International Festival of Performance Art, Toronto
October 19-29, 2006

TWO CLOUDS: AERNOUT MIK

Video screening, Special Projects Gallery,
York University, January 14-24, 2008
Produced by DisplayCult

Artists:

Martin Creed, Critical Art Ensemble, Ann Hamilton, Geoffrey Hendricks, Aernout Mik,
Linda M. Montano, Carolee Schneemann, Joey Skaggs, Martha Wilson.

- 2012 Critical Art Ensemble, "True Crime/Live Crime," in *Disturbances*, London: Four Corners Books, 190-91.
- 2008 "New Video Project, Two Clouds, Floats into View Today," *YFile*, January 14, <http://www.yorku.ca/yfile/archive/index.asp?Article=9750>.
- 2006 Mark Moyes, "Intelligence," *The Globe and Mail*, October 21.
Tori Allen, CBC, What's On – Metro Morning, October 23.

TECHNOLOGIES OF INTUITION

Jennifer Fisher, editor

Toronto & Winnipeg: YYZ Books & MAWA, 2006, 272 pp.

- 2011 Karen Correia Da Silva, "Technologies of Intuition," <http://fruitlet.steelbananas.com/technologies-of-intuition>.
- 2009 Bojana Videkanic, Review of *Technologies of Intuition*, *Woman's Art Journal*, 30(2).
- 2008 Shawna Dempsey, "Art and Intuition," *Herizons*, Fall 2008, 32-35.
Lisa Steele, Review of *Technologies of Intuition*, *University of Toronto Quarterly*, Vol. 77, No. 1, Winter 2008, 436-438.
Leila McKellar, Review of *Technologies of Intuition*, *The Art Book*, Vol. 15, No 1, 2008, 36-37.
Amish Morrell, "Art and the Sixth Sense: On *Technologies of Intuition*," *Senses and Society*, Volume 3, No. 1, 2008, 109-112.
Rick Rhodes, Review of *Technologies of Intuition*, *Canadian Art*, 2008 <http://www.canadianart.ca/art/books/index2.html>.
- 2007 Allison Leonard Crawford, Review of *Technologies of Intuition*, *Feminist Review*, <feministreview.blogspot.com/2007/09/technologies-of-intuition>
Aaron Epp, "On Art and Intuition: Canadian Art Critic Launches New Anthology," *The Uiter* 14, January 11, 2007.
Leah Sandals, Review of *Technologies of Intuition*, *BorderCrossings* 102, May 2007.
Clea McDougall, Review of *Technologies of Intuition*, *Ascent*, Winter 2007, <http://www.ascentmagazine.com/reviews.aspx?page=read&subpage=past&issue>

ID=36#1

2006 Cathy Carlisle, "Intuition Reconsidered as an Artistic Methodology," yFile, December 6, <http://www.yorku.ca/yfile/archive/index.asp?Article=7561>.

SMELL CULTURE READER

Jim Drobnick, editor

Oxford & New York: Berg, 2006, 442 pp.

- 2011 Anika König, "The Smell Culture Reader," *The Asia Pacific Journal of Anthropology*, 12(3): 306-8.
- 2008 Anne Meneley, "The Smell Culture Reader," *Ethnos*, 73(2): 275-6.
- 2007 Marcello Aspria, "Sociologie en het geurlandschap: *The Smell Culture Reader*," *Sociologie*, 3: 4, December, pp. 554-7.
- Roy Gigengack, "The Smell Culture Reader," *Journal of the Royal Anthropological Institute*, 13, p. 1036-7.
- "*The Smell Culture Reader*," *Aromatherapy Today* #37, p. 37.
- Kate McGowan, and Shafqat Nasir, "Worlds of Scents and Sensibility," *Times Higher Education*, May 25, <http://www.timeshighereducation.co.uk/story.asp?sectioncode=6&storycode=209024&featurecode=124>.
- Marcello Aspria, "The Smell Culture Reader," <http://www.nstperfume.com/2007/05/26/the-smell-culture-reader-edited-by-jim-drobnick-perfume-book-review/>.
- Olivier Wathélet, "The Smell Culture Reader," *L'Homme, Revue française d'anthropologique*, 184, <http://lhomme.revues.org/document12992.html>.
- "Smell, Scent, Olfaction, and Purfume," Sofia, <http://writingshedcollected.blogspot.com/2007/10/smell-scent-olfaction-and-purfume.html>.
- "Sounds, Tastes, and Smells," *Concordia University Magazine*, <http://magazine.concordia.ca/2007/spring/words/>.
- 2006 "*The Smell Culture Reader*," *Perfumer & Flavorist*, 31: 9, September, p. 9.
- Wendy D'Amico, "The Smell Culture Reader," *Fragrance Forum*, Fall/Winter, p. 5.
- Sally Feldman, "Heaven Scent?," *New Humanist*, 121(6): 18-20.
- Anya McCoy, "The Smell Culture Reader," <http://www.naturalperfumery.com/articles.htm>.
- "The Smell Culture Reader," Coutorture: An Online Fashion Community, <http://www.coutorture.com/posts/10210>.

AURAL CULTURES

Curated by Jim Drobnick

Walter Phillips Gallery, Banff

May 7 – June 26, 2005

(also an anthology and CD published by
YYZ Books and WPG Editions, 2004)

Artists:

Archive, Kevin Ei-ichi deForest, Jeremy Deller, Kenneth Doren, Christian Marclay, Annie Martin, Daniel Olson, Santiago Sierra, Don Simmons, Su-Mei Tse.

- 2008 Jim Drobnick, "Sonic Intimidation: Santiago Sierra's *El Degüello*," *One Hour Empire*, Fall, adaptation from the catalogue essay in *Listening Awry*.
- 2007 Jim Drobnick, *Listening Awry*, exhibition catalogue, Hamilton: McMaster Museum of Art, 32 pp.
- 2006 Brady Cranfield, "By All Means Listen By All Means," *Fillip* 1: 2, Winter, pp. 1, 3.
Brandon LaBelle, "Aural Cultures," *Musicworks*, 4/11/2006,
<http://www.musicworks.ca/article.asp?id=65>.
- 2005 Quintin Winks, "Gallery Embraces Good and Bad Sounds," *The Banff Crag & Canyon*, May 24.
Andrea-Jane Cornell, Lisa Gasior and Andra McCartney, "Contemporary Sound Cultures," *Topia* 13, Spring, pp. 176-80.
Marie Fraser, "Aural Cultures and S:ON," *Parachute* #117, Winter, p. 140-1.
Frank Rackow, *Spotlight*, Radio Canada International, May 18,
<http://www.rcinet.ca/rci/en/emissions/1440.shtml>.
Jim Drobnick, Letter to the Editors, *Fuse* 28: 3, pp. 7-8.
"New Book on Sound Art," *Electronicshadows.net*, 24: 18, March,
http://www.hyperionwebs.com/electronicshadows/archives/editorial/18_archives_editorial.htm#New_book_on_sound_art.
Lis van Berkel, "Aural Cultures," *Fuse*, May, pp. 45-7.
Chris Chang, "The Hills are Alive: What Is the Sound of one Artist Thinking? Su-Mei Tse Provides an Answer," *Film Comment*, March-April 2005.
James (Brady) Cranfield-Rose, *Writing About Six Sound Worlds*, MFA Thesis, Simon Fraser University, Vancouver, ir.lib.sfu.ca/retrieve/2370/etd1962.pdf.
Carlo A. Nardi, *Playing by Eye: Music-Making and Intersensoriality*, Università Degli Studi di Trento, 2005, www.lesjeuxsontfunk.com/text/Playing%20by%20eye.pdf.
- 2004 Jim Drobnick, ed., *Aural Cultures*, Toronto and Banff: YYZ Books and Walter Phillips Gallery Editions.
Katharine Norman, "Aural Cultures," *Soundscape*, v. 5; n. 11, Fall/Winter, p. 46.
"Aural Cultures," *Canadian Art*, Summer, p. 33.
Carlo A. Nardi, "Aural Cultures: Book Review," International Association for the Study of Popular Music, <http://www.iaspm.net/auralcultures.html>.
Pamela Margles, "Bookshelf: Aural Cultures," *WholeNote*, July 1–September 7,
http://www.thewholenote.com/wholenote_jul_04/bookshelf.html.
Steven Feld and Donald Brenneis, "Doing Anthropology in Sound," *American*

Ethnologist 31: 4 November, pp. 461-74.

reminiSCENT

Curated by Jim Drobnick and Paul Couillard

FADO, Toronto

September 18–21, 2003

Artists:

Millie Chen and Evelyn Von Michalofski, Shawna Dempsey and Lorri Millan, Leslie Hill and Helen Paris, Cheli Nightraveller, Clara Ursitti.

- 2008 “Sense and *reminiSCENT*: Performance and the Essences of Memory,” *Canadian Theatre Review*.
- 2005 Sandra Firmin, “Senses of Proximity: Millie Chen’s Immersive Environments,” *Art Papers*, July/August, pp. 16-18.
- 2004 Jennifer Fisher, “Out and About: The Performances of Dempsey & Millan,” in *Difficult Women*, ed. Johanna Householder and Tanya Mars, Toronto: YYZ Books.
- 2003 Samantha Sara, “The Nose Knows,” *XTRA!*, September 18, p. 25.

LINDA M. MONTANO: 14 YEARS OF LIVING ART

Curated by Jennifer Fisher

Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts, Montreal

April 10 – May 25, 2003

LINDA M. MONTANO: 14 YEARS OF LIVING ART

Video catalogue documenting Montano’s Montreal Art-Life performance and her performance pedagogy. Produced by DisplayCult.

Distributed by Vtape, Toronto; GIV, Montreal; and Video Data Bank, Chicago (22 minutes), 2004

- 2006 Jennifer Fisher, “The Chakra Cycles of Linda M. Montano,” in *Technologies of Intuition*, Toronto: YYZ Books; Winnipeg: MAWA.
- 2004 Victoria Stanton, “Linda Montano is Living Art,” *Ascent*, Winter.
- 2003 Christine Redfern, “Life Equals Art,” *Mirror*, April 10-16, p. 38.
Gabriel Doucet-Donida, “Interview with Linda Montano,” CKUT 90.3 FM, April 11.

ADAD HANNAH: STILLS

Curated by DisplayCult

Galerie SAW, Ottawa

September 7–28, 2002

- 2006 Jennifer Fisher and Jim Drobnick, “Museum vivants,” in *Adad Hannah: Video Projects*, Seoul, pp. 9-15.
- 2002 Anita Euteneier, “A Year of Stars on a Shoestring or, How the World Came to Ottawa,” *Ottawa Express*, December 19.
Patrick Nicastro, “Mouvement fixe,” *Voir*, Septembre 19-25, p. 9.

Anita Euteneier, "Adad Hannah Presents 19th-Century Freeze-Frames at SAW Gallery," *Ottawa Express*, September 12, p. 21.

MUSEOPATHY

Curated by DisplayCult

Agnes Etherington Art Centre, Kingston

June 23 – September 9, 2001

Artists:

Museopathy: John Dickson, Fastwürms, Jamelie Hassan, Barbara Hunt, Brian Jungen, Komar and Melamid, Anne Ramsden, Mitch Robertson, Joyce Wieland, Mel Ziegler.

Empathology: Diane Borsato, Peter Hobbs, Linda Montano, Clive Robertson.

Honours

2002 Best Exhibition 2001, Ontario Association of Art Galleries.

2001 Award of Merit, Ontario Museum Association.

Publications

2012 PLEPUC (Présences du littéraire dans l'espace public canadien), "SOS," <http://plepuc.org/en/artwork/sos>.

2011 Shannon Anderson, "Top 6 Canadian Curated Moments," <http://gabriellemoser.com/2011/02/07/shannon-andersons-top-6-canadian-curated-moments/>.

Anthea Black and Nicole Burisch, "Craft Hard Die Free: Radical Curatorial Strategies for Craftivism," in Maria Elena Buszek, ed. *Extra/Ordinary: Craft and Contemporary Art*, Durham and London: Duke University Press, 204-21.

2010 Jennifer Fisher, "Psychometry and the Affective Artifact," *C Magazine* 106: 10-19.

2008 Karen Searle, *Knitting Art: 150 Innovative Works by 18 Artists*, Minneapolis: Voyageur Press.

Jocelyn Purdie, *The Neighbourhood Imaginary: Considerations of Local Art Production in Unconventional Places*, MA Thesis, Department of Art History, Kingston: Queen's University.

2007 Milena Placentile, "Who Are We Doing This For Anyway? Engaging Diverse Audiences Through Curatorial Practices in Contemporary Art," *MUSE* 25(5-6): 34-7.

Joan Borsa, *Site- and Context-Oriented Curating: Staging Encounters Between Art, Audiences and Everyday Realities*, PhD in Humanities Dissertation, Montreal: Concordia University.

Crystal Susan Parsons, *The Museum, Gallery and Other Institutions in Contemporary Canadian First Nations Art*, MA Thesis, Ottawa: Carleton University.

2006 Jennifer Fisher, "Exhibitionary Affect," *n.paradoxa: International Feminist Art Journal* #18, pp. 27-33.

2005 Milena Placentile, "Who Are We Doing This For Anyway? Engaging Diverse Audiences Through Curatorial Practices in Contemporary Art," Master's Thesis,

- Museum Studies, University of Toronto, <http://www.shintai-z.com>.
Brian Jungen, New York: New Museum of Contemporary Art.
 Shannon Anderson, "Soft Passages," *Og2* (Oakville Galleries newsletter), 2: 3, pp. 5-8, www.oakvillegalleries.com/Newsletter_2.3.pdf.
 Tim Whalley, Master's program research paper, University of Toronto.
 Michael Molter, "*Listening in on Museum Conversations/Museopathy*," *Muse*.
- 2004 Joan Borsa, "The Ephemeral Collection: Public Repositories or Sites of Creative Endeavour," in *Obsession, Compulsion, Collection: On Objects, Display Culture and Interpretation*, Anthony Kiendl, ed., Banff: Walter Phillips Gallery Editions.
 Jamelie Hassan, "The Evasive Text," in *Obsession, Compulsion, Collection: On Objects, Display Culture and Interpretation*, Anthony Kiendl, ed., Banff: Walter Phillips Gallery Editions.
 Komar & Melamid/William McClelland, *Call to Art*, in *Aural Cultures*, Jim Drobnick, ed., Toronto and Banff: YZY Books and Walter Phillips Gallery Editions.
 David Howes, "Sound, Sense and Synaesthesia: Intersensoriality in Material Culture," *Sage Handbook of Material Culture*, Christopher Tilley, Webb Keane, Susanne Kuechler, Michael Rowlands and Patricia Spyer, ed., London: Sage.
 "Museopathy," *The Directory of Publications on Canadian Contemporary Art*, Montreal: Artex, 152.
 Diane Borsato, "Portfolio," *Spirale* #198, September/October, p. 53.
 Len Findlay, "Symposium: Rethinking Exhibitions," *Border Crossings* 91, pp. 131-3.
- 2002 Pamela McCallum, "Notes from the Editor," *Ariel*, 35(1-2), p. 1.
 Jennifer Fisher and Jim Drobnick, *Museopathy*, Kingston: Agnes Etherington Art Centre in association with DisplayCult.
 Laurel MacMillan, "John Dickson: The Fluid of Art and Life," *Canadian Art*, Summer, pp. 34-37.
 Nancy Tousley, "Sympathy, Empathy, Museopathy," *Canadian Art*, Spring, pp. 80-83.
 "Museopathy multi-site exhibition garners praise," *Kingston Whig Standard*, January 29.
 Ontario Association of Art Galleries, "The 25th Annual OAAG Awards," <http://www.interlog.com/~oaag/2002-2003/2002awards.html>.
 Arts and Heritage Plan: Ottawa, http://www.otawa2020.com/_en/growthmanagement/ahp/heritage/heritage19_en.shtml.
 Pat Sullivan, "Reflections on Museopathy," *MERT Journal*, 4: 3, April 15, <http://www.utoronto.ca/mouseia/mert/Journal/Apr2002.htm>.
 Newsletter, Coalition of Canadian Health-Care Museums and Archives, 3: 1, Winter, p. 2, <http://cchma.ca/files/newsletter-v3-no1-2002.pdf>
- 2001 Sarah Milroy, "Strokes of Genius," *Globe & Mail*, December 27, p. R1, 4.
 Terence Dick, "Museopathy," *Border Crossings* #80, November, pp. 69-70.
 Si Si Penaloza, "Museum Circuit," *C Magazine* #71, Fall, p. 9.
 J.E. Cassano, "Museopathy: Reflecting on How We See," *Artspaper*, Autumn, pp. 14-15.
 Ontario Museum Association, "2001 Winners Announced,"

<http://www.museumsonario.com/about/merit_2001.html>.
 "Museopathy," *Mix*, 27: 2, Fall, pp. 8-9.
 Letters to the Editor, *Kingston Whig Standard*, August 2, 8, 17.
 Meera Sethi, "Richard Fung and Jamelie Hassan," *Fuse*, 24: 2, July, p. 33.
 Frieze 100 international exhibition listings, www.frieze.co.uk.
 Sarah Milroy, "Please Mess With the Museum," *Globe and Mail*, July 28, p. R5.
 Calendar (with photo of Fastwürms installing), *Gazette*, July 16.
 Sharon Doyle Driedger, "Going Against the Flow," *Maclean's*, July 9, pp. 52-3.
 Bob Steele, "Museopathy: Contemporary art meets historical museums,"
http://infoculture.cbc.ca/archives/visart/visart_06282001_kingston.phtml.
 Adrian Liu, "Walking the Path of Muses," *Queen's Journal*, June 26, p. 9.
 Sabrina Mehra, "Kingston's heritage sites are where the art is," *Kingston Whig-Standard*, June 22, p. 26.
 Michele Casey, "Museopathy brings artists and museums together," *Kingston This Week*, June 22, p. 8.
 Jan Allen, "Agnes + Museums = Museopathy," *Ripples #7*, Winter/Spring.
 "Museopathy: A Site to See," *Queen's University Gazette*, 32: 11, June 18, p. 5.

Broadcast Media

2001 Ontario Today, CBC, Erica Ridder, July 5.
 CBC Arts Report, interview by Bob Steele, June 28.

VITAL SIGNS and SENTIENCE: PERFORMANCE SALON

Curated by DisplayCult and Colette Tougas
 Leonard and Bina Ellen Art Gallery, Montreal
 March 30 – May 20, 2000

Artists:

Vital Signs: Bosses, Kevin Ei-ichi deForest, Jean Dubois, Wendy Jacob, Natalie Jeremijenko, Naomi London, Sandra Rechico, Claire Savoie, Chrysanne Stathacos.

Sentience: Pierre Beaudoin, Diane Borsato, Kevin Ei-ichi deForest, Valerie Lamontagne, Naomi London, Chrysanne Stathacos.

Honours

2000 Top 10 Exhibitions of the Year, *Mirror*.

Publications

2004 Joan Borsa, "The Ephemeral Collection: Public Repositories or Sites of Creative Endeavour," in *Obsession, Compulsion, Collection: On Objects, Display Culture and Interpretation*, Anthony Kiendl, ed., Banff: Walter Phillips Gallery Editions.
 Kevin Ei-ichi deForest and Claire Savoie in *Aural Cultures*, Jim Drobnick, ed., Toronto and Banff: YYZ Books and Walter Phillips Gallery Editions.
 2002 Jennifer Fisher, "Tactile Affects," *Tessera* 32, Summer, pp. 17-28.
 Sandra Rechico, "Distended" and "Shards II," *Tessera* 32, Summer, pp. 77-9.
 Debbie Hum, "Canadian, Contemporary and Très Cool," *Concordia University Magazine*, September, pp. 16-19.
 Reesa Greenberg, "Playing it Safe?: The Display of Transgressive Art in the

- Museum," in *Mirroring Evil: Nazi Imagery/Recent Art*, Normal L. Kleeblatt, ed., New York and New Brunswick, NJ: The Jewish Museum and Rutgers University Press, pp. 85-95.
- 2001 Olivier Asselin, "Une Critique de la vision pure," *Spirale* #179, July/August, pp. 31-2.
- Jennifer Carter and Colleen Ovenden, "Finding Sense in New Places: Vital Signs in Contemporary Art Practice," *Material Culture*, Spring/Summer, pp. 69-75.
- Jim Drobnick, Jennifer Fisher, Colette Tougas, "Vital Signs: Curatorial Statement," *Material Culture*, Spring/Summer, pp. 75-76.
- Annie Martin, "Arriving Here: Kevin Ei-ichi deForest's Japanese Syntheses," *Mix* 29: 3, Winter, pp. 36-39.
- Diane Borsato, "Sleeping With Cake and Other Affairs of the Heart," *The Drama Review* #169, Spring, pp. 59-67.
- 2000 Sholem Krishtalka, "2000 Year in Review: Visual Arts: Top of the Arts," *Mirror*, December 21-January 4, p. 78.
- Marine van Hoof, "Signes de Vie: Vital Signs," *Vie des Arts* #179, Summer, p. 71.
- Alexandra Leikermoser, *Upath*, Web magazine.
- Patchen Barss, "Art That's Led by the Nose," *National Post*, June 14, p. A17.
- Patchen Barss, "Digesting the Part," *National Post*, June 1, p. A16.
- Pierre Beaudoin, "Dossier," *Esse*, #40, Summer, p. 44.
- Philip Fine, *Times of London, Higher Education Supplement*, May 12, p. 10.
- Nicolas Mavrikakis, "Arts Visuels," *Voir*, May 11-17.
- Henry Lehman, *The Gazette*, April 29.
- Angela Plohman, "Re-thinking Contemporary Aesthetic Spaces: Diana Thorneycroft and the Unacceptable Sublime," M.A. thesis, Department of Art History, Concordia University.
- Dayna McLeod, "Smell the Art: DisplayCult Puts the Senses in Perspective," *The Hour*, April 27-May 4, p. 41.
- "World's Scents, Sights, Sounds at Conference," *Daily News*, Halifax, April 26, p. 30.
- "Conference to Study Overlooked Senses," *Daily Press*, Timmins, April 26, p. 19.
- "Concordia University Conference to Study Overlooked Senses of Smell, Taste, Touch," *Sault Star*, April 25, p. A2.
- Kate Swoger, "Making Sense of Our Senses," *The Gazette*, April 25, pp. A1-2.
- Bernard Lamarche, "Méga-colloque," *Le Devoir*, April 20, p. B8.
- Sholem Krishtalka, "Art for Humans," *Mirror*, April 20-27, p. 39.
- Bernard Lamarche, "L'exposition comme allégorie des sens," *Le Devoir*, April 15/16, p. B12.
- Debbie Hum, "Sensational conference coming up," *Concordia's Thursday Report*, April 13, pp. 1, 11.
- Samantha Morris, "When I Get that Feelin' I Want ... Sensual Healin': Art Show Focuses on Other Sensory Perception," *The McGill Daily*, April 10, p. 12.
- James Lafferty, *Stepsmagazine*, "Sight's Demystifiers," April, p. 9.
- Zoë Chan, "Getting Touchy-Feely," *The Link*, 20: 29, April 4, p. 13.
- Karen Reiner, "Exhibit Delves into our Five Senses," *Concordia ipress*.
- Bernard Lamarche, *Le Devoir*, January 22.

Broadcast Media

- 2000 *Breakaway*, CBC Radio, April 26.
Daybreak, CBC Radio, April 25.
All in a Weekend, CBC Radio, April 22.
Art Talk, CBC Radio, April 15.
This Morning Live, CKMI, April 4.

THE SERVANT PROBLEM

Performative intervention by DisplayCult
"Trespassers & Captives," curated by Jamelie Hassan
Eldon House/Museums London, London
July 1–4, 1999

- 2010 Jennifer Fisher, "Psychometry and the Affective Artifact," *C Magazine* 106: 10-19.
- 2004 Joan Borsa, "The Ephemeral Collection: Public Repositories or Sites of Creative Endeavour," in *Obsession, Compulsion, Collection: On Objects, Display Culture and Interpretation*, Anthony Kiendl, ed., Banff: Walter Phillips Gallery Editions.
Helen Marzolf, "Better Than Meat! Mendel's Re-thinking Exhibitions Puts New Spin on Artistic Meaning," *Planet S*, May 13, p. 12.
- 2001 Colleen Ovenden, "Trespassers & Captives," *Parachute* #101, January, p. 140.
- 2000 David Merritt, "Trespassers & Captives," *Fuse*, 23: 1, April, pp. 44-6.
Jim Drobnick and Jennifer Fisher, "The Servant Problem," in *Trespassers & Captives*, ed. Jamelie Hassan, London, ON: The London Regional Art and Historical Museums.
- 1999 "Live on Location," *The London Free Press*, July 4.

ROOM 208

Site-specific installation by DisplayCult,
featuring Dr. Marilyn Rossner
"48 Hours/48 Rooms," curated by Ingrid Bachmann, Montreal
May 7–9, 1999

- 2010 Jennifer Fisher, "Psychometry and the Affective Artifact," *C Magazine* 106: 10-19.
- 2002 Ingrid Bachmann, ed., *48 Hours/48 Rooms*, CD-ROM.
- 2000 Dayna McLeod, "Conversion Stories: A Silo/A Boarding House/A Foundry," *Mix*, 26: 2, Fall, pp. 30-34.
- 1999 Luigi Disenza, "48 Hours/48 Rooms," *Lola* #5, Winter.
Marianne Bouillet, "48 heures/hours 48 chambres/rooms," *Inter* #74, 43-45.

COUNTERPOSES

Curated by DisplayCult
Galerie Oboro, Montreal
May 7–9, 1998

Artists:

Stéphanie Beaudoin, tarin chaplin, Colette, Kim Dawn and Christof Migone, Shawna Dempsey and Lorri Millan, Rachel Echenberg, Natalie Grimard, Louise Liliefeldt, Chris Martin, David McFarlane, The Other Theatre, Kathryn Walter

Honours

1998 Best Group Exhibition, Galleries and Artist-Run Centres, *Le Devoir*.
Top 10 Exhibitions of the Year, *Voir*.

Publications

- 2007 Bruce Barber, "Three Modes of Canadian Performance in the Nineties," in *Performance [Performance] and Performers*, ed. Marc James Leger, Toronto: YYZ Books, 127-43.
- 2005 Jennifer Fisher, "Out and About: The Performances of Dempsey & Millan," in *Difficult Women*, Johanna Householder and Tanya Mars, eds., Toronto: YYZ Books.
Christof Migone, *sound voice perform*, Los Angeles/Copenhagen: Errant Bodies.
- 2004 Joan Borsa, "The Ephemeral Collection: Public Repositories or Sites of Creative Endeavour," in *Obsession, Compulsion, Collection: On Objects, Display Culture and Interpretation*, Anthony Kiendl, ed., Banff: Walter Phillips Gallery Editions.
"CounterPoses," *The Directory of Publications on Canadian Contemporary Art*, Montreal: Artex, 66-7.
- 2003 Joanne Bristol, "CounterPoses," *Canadian Theatre Review*, Summer, 114-5.
- 2002 Jim Drobnick and Jennifer Fisher, eds., *CounterPoses*, Montreal: DisplayCult and Oboro.
Colette: Maison de La Lumière, Munich: Galerie Carol Johnssen.
- 2001 Bruce Barber, "Three Modes of Canadian Performance in the Nineties," in *Art Action 1958-1998*, ed Richard Martel, Quebec: Inter, 296-313.
- 2000 Francine Dagenais, "CounterPoses," <http://www.oboro.net/bon/counterE.html>, December.
Johanne Lamoureux, "CounterPoses," trans. Don McGrath, *Performing Arts Journal* #66, 22: 3, September.
- 1999 Bernard Lamarche, "Chambres en ville," *Le Devoir*, May 9, p. B9.
Jennifer Fisher, Jim Drobnick, "CounterPoses, a Curatorial Pose," *Etc. Montréal* #45, March/April/May, pp. 17-22.
Annie Martin, "CounterPoses," *Women & Performance* #21, vol. 11:1, #21, pp. 263-7.
- 1998 Bernard Lamarche, "Remise de prix," *Le Devoir*, December 31, p. D7.
Aaron Pollard, "CounterPoses: Re-Imagining Tableaux Vivants," *P-Form* #46, Fall, pp. 24-6.
Marcus Miller, "Da Bomb: Direct Hits and Moving Targets," *Hour*, December 23-

January 6, p. 37.
 Nicolas Mavrikakis, "Top 10 arts visuels," *Voir*, December 23-January 6, p. 27.
 Jack Stanley, "CounterPoses," *Lola*, Winter, pp. 60-1.
 Susanne de Lotbinière Harwood, "Rachel Echenberg: *The Water Nymph Project*," *L'Agenda des femmes 1999*, Montréal: Les Éditions au Renne-ménage.
 Stephen Horne, "CounterPoses," *Fuse*, Fall, pp. 61-3.
 Valérie Lamontagne, "A Day in the Life of the Carnavalesque: The Corporeal Aesthetics of *CounterPoses*," *Mix*, 24: 2, Fall, pp. 44-7.
 Marine van Hoof, "CounterPoses," *Artpress* #238, September, p. 77.
 Johanne Lamoureux, "CounterPoses," *Parachute* #92, Autumn, pp. 51-53
 Kim Dawn and Christof Migone, *Honey*, artists' book/documentation.
 Phillip Szporer, "Score!," *Hour*, 6:25, June 25-July 1, p. 40.
 Lorrie Blair, "Not Just Posers," *Hour*, 6:20, May 21-27, p. 34-5.
 Dorota Kozinska, "CounterPoses is a moving experience," *The Gazette*, May 8, p. D8.
 Bernard Lamarche, "CounterPoses," *Le Devoir*, May 8, p. B14.
 Christophe Bergeron, "La vie dans un tableau," *La Presse*, May 7, p. D4.
 Carl Wilson, "Supermodels do it ...," *Hour*, 6:18, May 7-13, p. 22.
 Joanne Latimer, "An old parlour game no more," *Globe and Mail*, May 4, p. D3.
 Stéphane Aquin, "Corps politique," *Voir*, April 30-May 6, p. 79.
 Marie Fraser, "Letter from Montreal," *C Magazine* #58, May-August, p. 41.

Broadcast Media

1998 *Le Calendrier de Cristina*, CJNT, May 13.
Sex City, Christine Martin interviewed by Louise Bak, CIUT, May 12.
Global Tonight, CKMI, May 8.
Pulse Tonight, CFCF, May 7.

OTHER EXHIBITIONS

2010 *Some Enchanted Evenings*, 5th Anniversary Retrospective Exhibition of *Nuit Blanche*, curated by Fern Bayer, Scotia Plaza, documentation from *NIGHTSENSE* artists Rebecca Belmore and Center for Tactical Magic, September 20 – October 4, Toronto.
Telegraphic Fortunes, original artwork included in the exhibition FAX, guest curated by Jenny Western, Plug-In Institute for Contemporary Art, Winnipeg, December 12, 2009 – February 21, 2010, collaboration (DisplayCult). FAX was originally curated by João Ribas and co-organized by The Drawing Center, New York, and iCI (Independent Curators International), New York. The exhibition circulated and artists were added at each venue. Traveling to Torrance Art Museum (California), Burnaby Art Gallery (B.C.), and Dowd Gallery (New York). <http://www.plugin.org/exhibits/71>.
 2005 *Residuals*, curated by Dave Dyment, 15+, Calgary, group installation with performance relics from *CounterPoses*, *Sentience*, *reminiSCENT*, and *L'espace de l'alphabet*.
 1998 *Doctorings*, curated by Katja Kessin, VAV Gallery, Concordia University, Montreal, installation with video documentation of *CounterPoses*, group show.