



Calgary, July 23, 2018

PROGRAMMING ANNOUNCEMENT

M:ST 9 Performative Art Biennial
September 7 – October 7, 2018

The M:ST 9 Performative Art Biennial brings performance artists in Canada, Europe, and the US to Calgary and Lethbridge from **September 7th to October 7th**. Each artwork is an intimate encounter that brings together artists, audience, and site-specificity to produce complex and politically relevant artistic contexts in unusual places. Showcasing experimental and risk-taking works, 14 partners have come together to present interactive installations, performances and interventions that express diversity, cross borders, and disrupt convention. Dedicated to accessibility, **all presentations in M:ST 9 are free and all are welcome.**

The artists participating in this year's biennial are:

Adriana Disman (QC)
Didier Morelli (USA)
Emma-Kate Guimond (QC)
Eshan Rafi (DEU)
Gwen Morgan +
Kerry Maguire (AB)
Jadda Tsui (AB) +
Mat Lindenberg (USA)

Jeneen Frei Njootli (Vuntut Gwitchin)
Jin-me Yoon (BC)
Joanne Bristol (SK)
Joshua Rios +
Anthony Romero (USA)
Kylie Ward (AB) +
Magnus Tiesenhausen (AB)

Life of a Craphead | Amy Lam + Jon McCurley (ON)
Mikiki (ON) +
Jordan Arseneault (QC)
Steve Roggenbuck (USA)
Ryan Danny Owen (AB)
Suzanne Kite (QC) +
Nathan Young (USA)

Launching on Friday, September 7, the biennial opens with the celebration of Life of a Craphead's *Entertaining Every Second*, a new exhibition at TRUCK Contemporary Art, with the artists in attendance. Comprised of entirely new works, the duo centres the research of a tragic familial history which occurred during the Vietnam war, collapsing the past and present colonial narratives.

The performance week - October 2 to 7 - offers a condensed, multi-venue experience that highlights the anti-disciplinary and participatory nature of contemporary arts practice. Opening up a temporary,

transformative space, the artists investigate: the limits of our freedom, both as individuals and citizens; the edges of borders, both real and imagined; and our collective connectivity, both voluntary and involuntary. On Thursday, presentations at the National Music Centre focus on aural communication with the land, ethnomusicology, criminality and sound. While on Sunday our outdoor programming centred around the East Village takes on architecture, land art, and leisure.

Demonstrating a foundational commitment to nurturing an ethical relationship with this city and the land it is on, M:ST is also strengthened its workshops, panel discussions, and publications. Starting September 28, Adriana Disman and Didier Morelli teach a three-day workshop hosted by the Southern Alberta Art Gallery in Lethbridge. The workshop endeavours to build new poetic logics, enabling participants to uncover unforeseeable insights. Meanwhile Jin-me Yoon arranges for her workshop participants to spend 90 minutes in hyper-salinated float pods, afterwards facilitating conversation regarding identity, power, and oppression.

At the Alberta College of Art + Design we offer the symposium *Tempaurality*, which positions listening as a methodology with which to contest institutionalized histories and the politics of being, or not being heard. The following day we celebrate launch of *Rita McKeough: Works* a new publication published by EMMEDIA, TRUCK and M:ST. The editor, writers, and McKeough will be present at the #1 Royal Canadian Legion for Q+As, readings, and performance by artists who have been affected by McKeough's work.

Capturing the zeitgeist of the biennial, our writer-in-residence and Vancouver-based author Steffanie Ling will produce criticisms, poems, and diatribes published in a post-biennial reflection. Meanwhile, a contingent of emerging takes over our Instagram and social media accounts responding to the fervour of the biennial as it unfolds. This iteration of the biennial cannot be missed! See you there!

ABOUT M:ST

M:ST exists to foster performative art practices based on the Treaty 7 land through collaboration and dialogue with diverse local, national, and international creative communities.

M:ST encourages experimentation with new approaches to presenting and understanding contemporary visual art and ensures that this discipline is recognized and sustained within Southern Alberta. Through our programming, we expose a broader public to contemporary visual, media, and performance art. Panel discussions, artist talks and publications further dialogue about and development of performative practices.

M:ST collaborates with a number of arts organizations, in Calgary and Southern Alberta. This iteration's presenting partners include:

Our programs would not be possible without our presenting partners: The Alberta College of Art + Design, The Alex Community Food Centre, Calgary Society of Independent Filmmakers, Contemporary Calgary, EMMEDIA Gallery and Production Society, HIV Community Link, The National Music Centre, The New Gallery, The Southern Alberta Art Gallery, Stride Gallery, TRUCK Contemporary Art in Calgary, Trap/door Artist-run Centre, Untitled Art Society, and the University of Calgary Visual Art Department.

Thank you to our Media Sponsor: Local Drop Magazine.
Additional support from our friends at: Beatroute Magazine and Sidewalk Citizen.

PRESS RELATIONS

For more information, high resolution photos, and interview requests, contact:

Jordan Schinkel
(403) 651-6991
biennial.coordinator@mstfestival.org

For complete event listings and project descriptions please see www.mstfestival.org.

About M:ST Performative Art Festival & Society

M:ST's main activity is the organization and presentation of a biennial performative art festival. The biennial is a collaborative endeavour between several Southern Alberta arts organizations. This collaborative structure allows M:ST to represent each organization's mandate and audience, while providing opportunities for cross-disciplinary and inter-organizational exchange. The result is a unique participatory context, where artists and audience experience contemporary performative work outside of more traditional festival or gallery models.

M:ST is committed to presenting performative works from a variety of disciplines that reflect current issues and practices in contemporary art. Through exhibitions, performances, and events, M:ST fosters the development of performative art practices among local, national and international artistic communities. M:ST's role in presenting professional, high quality cultural experiences continues to grow, increasing opportunities for education and critical discourse surrounding contemporary performative practices.

Our programs would not be possible without our presenting partners:

Contemporary Calgary, EMMEDIA Gallery and Production Society, Stride Gallery, The New Gallery, TRUCK Contemporary Art in Calgary, CSIF, and Untitled Art Society.

www.mstfestival.org | [@mstfestival](https://twitter.com/mstfestival) | facebook.com/mstfestival

For high resolution imagery and other information, please contact us:

Jordan Schinkel, Biennial Coordinator

T: (403) 651 6991

E: biennialcoordinator@mstfestival.org



NOTES TO EDITORS:

1. M:ST 9 Performances

Joanne Bristol – *writing for building*

Presented in partnership with Contemporary Calgary

📍 Alberta College of Art + Design (Cafeteria)

Tuesday, October 2, 11:00am – 1:00pm

📍 CommunityWise Resource Centre

Thursday, October 4, 2:00pm – 4:00pm

📍 St. Louis Hotel

Sunday, October 7, 12:00pm – 2:00pm

Emma-Kate Guimond – *possible performance*

📍 Theatre Junction Grand (2nd Floor Studio)

Wednesday, October 3, 7:00pm – 9:00pm

Friday, October 5, 3:00pm – 5:00pm

Saturday, October 6, 3:00pm – 5:00pm

*By registration only, see website for details

Gwen Morgan + Kerry Maguire – *Ideational Apraxia*

Presented in partnership with EMMEDIA Gallery & Production Society

📍 EMMEDIA Gallery & Production Society (Screening Room)

Tuesday, October 2, 8:00pm – 9:00pm

Kylie Ward + Magnus Tiesenhansen – *ARENA: DUAL NATURE*

📍 Calgary Society of Independent Filmmakers (Flex Space)

Tuesday, October 2, 9:00pm

Jadda Tsui + Mat Lindenberg – *Something, Somewhere*

📍 Royal Canadian Legion #1

Thursday, October 4, 10:00pm – 11:00pm

Jeneen Frei Njootli – *Herd*

Presented in partnership with Stride Gallery and Contemporary Calgary

📍 Stride Gallery

Friday, October 5, 7:00pm – 8:00pm

Joshua Rios + Anthony Romero – *Not Peaceable and Quiet*

📍 National Music Centre (Performance Hall)

Friday, October 5, 9:00pm – 10:00pm

Suzanne Kite + Nathan Young – *Something is coming*

Presented in partnership with The New Gallery and National Music Centre

📍 National Music Centre (Performance Hall)

Friday, October 5, 10:00pm – 11:00pm

Ryan Danny Owen – *Love Me Like There's No Tomorrow*

📍 Theatre Junction Grand (Flanagan Theatre)

Saturday, October 6, 5:00pm – 6:00pm

Eshan Rafi – *how to make an image*

📍 Theatre Junction Grand (Flanagan Theatre)

Saturday, October 6, 8:00pm – 9:00pm

Steve Roggenbuck – *Our Life Is So Weird I'm Sorry: A Poetry Reading*

Presented in partnership with Untitled Art Society

📍 Theatre Junction Grand (Flanagan Theatre)

Saturday October 6, 9:00pm -10:00pm

Adriana Disman – *Questions without answers must be asked very slowly*

📍 Theatre Junction Grand (Flanagan Theatre)

Saturday October 6, 10:00pm – 11:00pm

Didier Morelli – *A rolling [insert land artist surname] gathers no moss*

📍 East Village (River Walk)

Sunday, October 7, 11:00am – 1:08pm

Jordan Arseneault + Mikiki – *Disclosure Cookbook*

Presented in partnership with HIV Community Link

📍 Private Location

Wednesday, October 3, 5:00pm – 8:30pm

*By registration only, see website for details

2. Exhibition Openings

Entertaining Every Second

With work by Life of a Craphead (Amy Lam and Jon McCurley)

📍 TRUCK Contemporary Art in Calgary

Opens September 7

wnoondwaamin | we hear them

With work by Autumn Chacon, Jeneen Frei Njootli, Melissa General, and Suzanne Morrissette

With mentorship from Cheryl L'Hirondelle

Curated by Lisa Myers

📍 [Stride Gallery](#)

Opens September 14

What if we were alive?

With work by Allison Hrabluik, Bridget Moser, oualie frost, Salote Tawale, and Steve

Roggenbuck

Curated by Natasha Chaykowski

📍 [Untitled Art Society](#)

Opens September 21

Ideational Apraxia

With work by Gwen Morgan and Kerry Maguire

Presented in partnership with EMMEDIA Gallery & Production Society

📍 [EMMEDIA \(Screening Room\)](#)

Opens October 1

3. Workshops and Public Events

Rita McKeough: Works Publication Launch

Event to celebrate the launch of our new publication celebrating the career of prolific Calgary artist Rita McKeough

Includes performances by Jaime McDonald + Signy Holm, NIK, and Toni Cormier

📍 [Royal Canadian Legion #1](#)

Thursday Oct. 4, 6:00pm – 9:00pm

SEARCH ENGINES: One does not exactly know what one does not know

Workshop led by Adriana Disman and Didier Morelli

Presented in partnership with Southern Alberta Art Gallery, CASA Lethbridge, and Trap\door CASA, Lethbridge

📍 [Southern Alberta Art Gallery](#)

September 28 – 30, 10:00am - 6:00pm

Performance Symposium: Tempaurality

Panel #1: Listening Awry with M:ST Performative Art

Panel #2: Jin-me Yoon, Joshua Rios, Anthony Romero, Suzanne Kite, Nathan Young, & wnoondwaamin

Presented in partnership with the Alberta College of Art + Design

📍 [Alberta College of Art + Design \(Standford Perrot Lecture Theatre\)](#)

Wednesday October 3, 1:30pm - 6:30pm

University of Calgary Visiting Artist Lecture Series: Life of a Craphead

Panel discussion including Amy Lam and and Jon McCurley of Life of a Craphead
Presented in partnership with the University of Calgary Faculty of Arts

📍 [University of Calgary \(Gallery Hall, Taylor Family Digital Library\)](#)

Friday, September 28, 10:00am – 11:30am

Artist Talk: Life of a Craphead

Artist talk by Amy Lam and and Jon McCurley of Life of a Craphead
Presented in partnership with TRUCK Contemporary Art

📍 [TRUCK Contemporary Art in Calgary](#)

Tuesday, October 2, 7:00pm

Jin-me Yoon – *Relaxing into Relation*

Facilitated conversation with Jin-me Yoon

📍 [FloatLife Marda Loop](#)

Saturday October 6, Sunday October 7, Monday October 8, 12-3pm



M:ST 9 Artist Backgrounders/Bios:

Adriana Disman is a performance art maker, thinker, and organizer based in Toronto and Montreal. Her solo performance works have been presented in performance art spaces and contexts in Canada, the US, Europe, and India. She also writes theory related to performance's encounter with the political and has been published in both academic and arts publications. Disman inhabits the Research Centre for Performance Art. She previously curated the LINK & PIN performance art series, directed Morni Hill's Performance Biennale 2016 in northern India, was an organizer for The School of Making Thinking (NY), and the artistic co-ordinator of RATS9 Gallery (MTL). She holds an M.A. in Theatre and Performance Studies from York University and is a graduate of the Neighborhood Playhouse School of the Theatre (NYC). She is currently writing her PhD on self-wounding performance at Queen Mary University of London. Disman gives workshops and guest lectures regularly and has taught at McGill, U of Toronto, Concordia, and Abrons Art Centre, among others.

 www.adrianadisman.com

Anthony Romero is an artist, writer, and organizer committed to documenting and supporting artists and communities of colour. His solo and collaborative works have been performed and executed nationally, most notably at Links Hall (CHI), The Judson Memorial Church (NYC), and Temple Contemporary (PHL), among others. Recent projects include the book-length essay *The Social Practice That Is Race*, written with Dan S. Wang and published by Wooden Leg Press and *Buenos Dias, Chicago!*, a two year performance project commissioned by the Museum of Contemporary Art Chicago and produced in collaboration with Mexico City based performance collective, Teatro Linea de Sombra. He is a co-founder of the Latinx Artists Retreat and is currently a Professor of the Practice at The School of the Museum of Fine Arts at Tufts University, where is a faculty fellow at The Jonathan M. Tisch College of Civic Life.

Josh Rios is an educator, media artist, and cultural critic whose projects deal with the histories, archives, and futurities of Latinx subjectivity and US/Mexico relations as understood through the intersections of globalization, modernity, postmodernity, and neocoloniality. Rios's projects highlight moments of intercultural contact, archival indeterminacy, and the anxiety produced by challenges to hegemonic notions of U.S. social identity. Recent performances, projects, and presentations have been featured at the Art Institute of Chicago (Chicago), Andrea Meislin Gallery (NYC), the Bemis Center for Contemporary Arts (Omaha), the Museum of Fine Arts (Boston), and the University of Houston (Houston). Recent writing includes the essay, 'A Possible Future Return to the Past,' published in *Somatechnics* through Edinburgh University Press. Upcoming projects include a performance for the symposium, *Decoloniality: Aesthetics and Methodologies at Tufts University* (Boston), and a performance and lecture at the School of Visual Arts (NYC).

 www.anthonnyromero.net | joshrios.blogspot.com

Born and raised in Montreal, **Didier Morelli** is an interdisciplinary artist who combines practice and research in both his academic and performative explorations. Morelli is a PhD Candidate in the Department of Performance Studies at Northwestern University in Chicago, Illinois. His live art practice includes endurance-based, contextually specific, and relational actions. His studio-based work, which incorporates elements of installation, drawing, photography and video, has been shown in solo exhibitions (Katherine Mulherin Gallery, Toronto, 2012; the Defibrillator Performance Art Gallery, Chicago, 2015; and SIGHTINGS at Leonard & Bina Ellen Art Gallery, Montreal, 2016) as well as in group exhibitions (the Audain Gallery, Vancouver, 2015). He has performed at 7a*11d International Festival of Performance Art, Toronto, 2014; the Buenos Aires Performance Art Biennial, Buenos Aires, 2017; and at ViVA Art Action, Montreal, 2017. His dissertation focuses on the relationship between the built environment and the kinesthetic nature of performing bodies in everyday outdoor architectural spaces. His writing has been published in Canadian Theatre Review, C Magazine, and esse arts + opinions.

 www.didiermorelli.com

Emma-Kate Guimond is an Edmonton-born, Montreal-based artist. Moving nonchalantly between performance, video, writing and drawing, her approach is embodied. Concerned with the friction between what is felt and what is understood, her work examines different modes of performativity, ranging from unaware, to banal, to brutalist, to expressionistic, to spectacular and to dramatic. The strangeness, embarrassment, absurdity and error that are visible in her work function as modes of resistance towards a society of performance. Emma-Kate Guimond has a BFA in Contemporary Dance (Concordia, 2012) and an MA in Visual and Media Arts (UQAM 2017). She has presented performances at Visualeyez Festival in Edmonton (2013), Mountain Standard Time in Calgary (2014), FADO Emerging artist series in Toronto (2014), Performancy Forum in Brooklyn, NY (2015) as well as the RIPA in Montreal (2016).

 emmakateguimond.wordpress.com

Eshan Rafi (born Lahore, Pakistan) works in video, code, text and performance. Taking up complex intersections of race, power and history, they employ sites, stories and materials to construct queerly divergent worldviews. Rafi has been a resident at HATCH: Undisciplined Performance at Harbourfront Centre in Toronto and at the Artist Research Laboratory led by Yvonne Rainer at Fondazione Antonio Ratti in Como, Italy. Their artworks have been recognized through numerous awards and scholarships, and presented at Beirut Art Centre (Beirut, Lebanon), nGBK (Berlin, Germany), and the Museum of Contemporary Canadian Art (Toronto, Canada), among others. Rafi holds a BFA and BEd from York University and was a fellow in the 2014-2015 Home Workspace Program at Ashkal Alwan Lebanese Association of Plastic Arts, Beirut.

 www.eshanrafi.com

Gwen Morgan is also an artist and musician from Calgary, Alberta. Using mediums such as sculpture, electronics, video and performance art, she creates interactive and immersive installations which revolve around concepts of gender and identity, gender and technology. Kerry and Gwen have worked together numerous times over the years both on art and music projects. Together they combine their artistic skills, knowledge and research to create sensory overloading installations involving sound, sculpture, performance and video. As a duo they have participated in residencies and performed internationally. They have also formed a minimal electronic/electroacoustic two-piece as well as being in multiple punk bands together.

Kerry Maguire is an artist and musician from Calgary, Alberta. In her artistic practice, she pursues ideas found in speculative realism and works primarily in installation. Her artwork incorporates audio, video, and sculpture. She also plays in several bands.

 www.kerrymaguire.ca

Jadda Tsui is a Calgary based artist and a recent graduate of the Alberta College of Art + Design. She is currently interested in generating investigations into how her perception of the world may or may not be similar to that of those around her, whether it be through narration, virtual reality headsets, a fish carcass, or voluntary audience participation.

Mat Lindenberg is an artist interested in futility; cycles of futility, whether futility exists, what makes something futile, and if futile poetic gestures are inherently futile or if in fulfilling their purpose they transcend futility. He would like to believe that this is true but it requires further research and he is not sure how committed he is to going as far as he needs to go to figure it out. He graduated from ACAD in 2015, lives in Seattle, and spends too much time in Calgary.

 www.jaddatsui.com | www.matlindenberg.com

Jeneen Frei Njootli is a Vuntut Gwitchin artist and a core member of the ReMatriate Collective and sits on the board of directors for Grunt Gallery in Vancouver. Frei Njootli has been based in the unceded territories of the Musqueam, the Squamish, Tsleil- Waututh and Stó:lo peoples for nearly a decade while pursuing a BFA degree from Emily Carr University (2012) and an MFA degree from the University of British Columbia (2017). Frei Njootli's practice concerns itself with indigeneity-in-politics, community engagement and productive disruptions. She has worked as a performance artist, workshop facilitator, crime prevention youth coordinator, and has exhibited in the last year at the Ottawa Art Gallery (Ottawa), Gallery 44 Centre for Contemporary photography (Toronto), Mercer Union (Toronto), Ace Art (Winnipeg), and the Morris and Helen Belkin Art Gallery (Vancouver). Frei Njootli has also been shortlisted this year for the Sobey award (2018).

 www.freejoots.com

Born in Seoul, Korea, **Jin-me Yoon** immigrated to Vancouver in 1968 where she lives and works. Since 1992, she has been teaching in the Visual Art program at the School for the Contemporary Arts, Simon Fraser University. Since the early 1990s Yoon's lens based practice in photography, video, and installation has reexamined questions concerning history, place, identity, and the body supported by an underlying interest in how these very questions are based on entangled and interdependent relations. Landscapes, particular sites and cities, people, and materials provide a departure point for broader issues and geopolitical histories to be identified. Over the past three decades, Yoon has widely exhibited her work across Canada as well as international venues such as the Centre Culturel Canadien (Paris), Pollock Gallery, Meadows School of the Arts (Dallas, Texas), Ssamzie Space (Seoul), Seoul Museum of Art, IASmedia (Seoul), Marronnier Art Center (Seoul), Kumho Museum of Art (Seoul), Kunstlerhaus Stuttgart, Beppu Contemporary Art Festival (Japan), Yokohama Citizens Gallery, Tank Loft (Chongqing, China), Yuangong Art Museum (Shanghai), Centro de la Imagen (Mexico City), Centro Cultural Montehermoso (Vitoria-Gasteiz, Spain), Govett-Brewster ArtGallery (New Plymouth, New Zealand), Centre d'art contemporain de Basse-Normandie (France), Australian Center for Contemporary Art (Melbourne), Third Istanbul Biennial of Contemporary Art, and Garage Museum of Contemporary Art (Moscow). In 2009, she was a finalist for the Art Gallery of Ontario's Aimia Photography Prize and in 2013 was awarded a Smithsonian Artist Research Fellowship.

 www.jin-meyoon.ca/

Joanne Bristol's artistic practice investigates relationships between nature, culture, the body, and language. She has presented performances, installations, text-based works, and single-channel videos internationally. Her recent research combines feminist performance and critical spatial practice with perspectives from the emergent field of critical animal studies. This research informed a doctoral thesis she completed at the Bartlett School of Architecture in 2016. Her work has been recently published in *Poetic Biopolitics: Political and Ethical Practices in the Arts* (London, 2015), and *Public 50: The Retreat* (Toronto, 2014).

Jordan Arseneault (b. Saint John, New Brunswick, 1980) is a performer, social artist, writer, meeting facilitator, and translator. Arseneault's staged work and participative workshops address issues of criminalization, stigma, mental health, HIV/AIDS, addiction, biculturalism, inherited trauma, queerness, and community. He is currently the coordinator of the moving image encyclopedia www.mediaqueer.ca, and has performed in numerous festivals, such as *Phénoména*, *Jamais Lu*, and *Edgy Women*. In June 2018, he and Mikiki performed the spoken duet *The Two Steves' Lament* for the VisualAIDS sponsored exhibition about HIV criminalization, *Cell Count* at La Mama Galleria in New York City.

Mikiki (b. Black Duck Siding, Newfoundland 1978) is a performance and video artist and queer community activist of Acadian/ Mi'kmaq and Irish descent from Newfoundland living in Toronto. Their work has been shown in artist-run centres, public galleries, performance festivals and self-produced interventions throughout Canada and internationally. They were past director of both Eastern Edge Gallery and TRUCK Contemporary Art in Calgary. Mikiki has worked across the country as a sexuality educator in public schools with the Calgary Sexual Health Centre and as a bathhouse attendant, Drag Queen Karaoke Hostess, a Gay Men's Outreach Worker, Harm Reduction Worker, and an HIV tester.

 menshealthproject.wixsite.com/mikiki

Kylie B. Ward is focused on individual susceptibility and human expression of subtle energies. Her work is based in sound, memory, and invoking spirits in vibrational frequencies.

Magnus Tiesenhausen is an interdisciplinary artist based in southern Alberta. Tiesenhausen's work operates within productive disagreements between magic and materiality; structure and indeterminacy; and reverence and punk energy.

Life of a Craphead is the collaboration of Amy Lam and Jon McCurley. Their work spans performance art, film, and curation. The name *Life of a Craphead* comes from the opening joke of the very first live comedy routine they performed together in 2006. Their work investigates, through the central principle of humour, the different ways in which power and authority are deployed. Projects include *King Edward Equestrian Statue Floating Down the Don* (2017), a public art project where they floated a replica of a colonial statue down a river in Toronto; *Bugs* (2016), a feature-length film about a bug society; and *The Life of a Craphead Fifty-Year Retrospective, 2006-2056*, a fake museum exhibition of all of the work they will ever make (2013). They also organized and hosted the performance art show *Doored* from 2012-2017. *Life of a Craphead* has exhibited across Canada and the U.S. and has been featured in *Art in America*, *Canadian Art*, *Washington Post*, *CBC*, *VICE*, and others. Amy is Chinese and Jon is Vietnamese-Irish, and they live and work in Toronto, Canada.

 www.lifeofacraphead.com/

Nathan Young (born 1975, Tahlequah, OK) is a multidisciplinary artist and composer working in an expanded practice that incorporates sound, video, documentary, animation, installation, socially engaged art and experimental and improvised music. Nathan's work often engages the spiritual and the political and re-imagines indigenous sacred imagery in order to complicate and subvert notions of the sublime. Nathan is a founding and former member for the artist collective Postcommodity (2007-2015) and holds an MFA in Music / Sound from Bard College's Milton-Avery School of the Arts.

Kite aka **Suzanne Kite** is an Oglala Lakota performance artist, visual artist, and composer from Los Angeles, with a BFA from CalArts in music composition, an MFA from Bard College's Milton Avery Graduate School, and is a PhD candidate at Concordia University. Recently, Kite has been developing a body interface for movement performances, carbon fiber sculptures, immersive video & sound installations, and has recently launched the experimental electronic imprint, Unheard Records.

 www.nathanyoungprojects.com | www.kitekitekitekite.com

Ryan Danny Owen's work responds to questions of identity, loss, desire, and emotion through the use of performance and various media, including music, found photographs and pornography. He examines his body existing within the context of queer genealogy and challenges the idea of coming after. His work is an act of cruising through a queer time and enacts a radical potential to deny the end of a timeline and curve it into a circle. Their work has been presented across Canada including IKG LIVE 2 and at Toronto Artscape Gibraltar Point. Later this year he is presenting an experimental residency project, Come Find Me, at Calgary Arts Commons exploring the queer present, past, and future of Calgary.

 www.ryandannyowen.com

Steve Roggenbuck is an American poet and video artist whose work has explored the new forms that literature and humor can take on the internet. He is most known for his Youtube videos, which have accumulated over 1.5 million views online and were featured in the New Museum's 2015 Triennial in New York City, the Oslo Poesifilm Festival in Norway, and Rowing Gallery in London. His work has been covered by the New York Times, ARTnews, The Guardian, Rolling Stone, NPR, The Fader, Gawker, and The New Yorker. He has published six collections of writing and performed his poetry at over 300 events in ten countries and all 50 United States. He is the founder of Boost House, a poetry publisher in the United States, and several podcasts. He is currently studying premedical science and organizing with the International Socialist Organization in Syracuse, New York.

 www.steveroggenbuck.com

M:ST 9 Artists – Selected Major Press

Adriana Disman

CBC

[What is queer identity in 2018? These artists are looking to the past to understand the present](#)

Visualeyez

[Loneliness shared: Adriana Disman](#)

Didier Morelli

The Toronto to Review of Books

[Danger Music: On the Intimacy of Screaming](#)

Canadian Theatre Review

[To Carry the Archive with Us: The Multi-Burdened Crawls of William Pope.L and Didier Morelli](#)

Canadian Theatre Review

[Performing Products: When Acting Up Is Selling Out](#)

Eshan Rafi

Centre A

[Under the Skin – In Conversation with Eshan Rafi](#)

Gwen Morgan and Kerry Maguire

Avenue Magazine

[Calgary's Getting a Local Music Library. It Launches This Weekend with a Big Music Party](#)

Calgary Herald

[5 Things You Should Know About Wreck City's Demo Tape](#)

Jadda Tsui and Mat Lindenberg

Calgary Herald

[Cheap date: Immerse yourself in media arts at Particle + Wave](#)

Jeneen Frei Njootli

Vice

[A Caribou Hide, a Sound, and My Unexpected Tears](#)

Yukon News

[Vuntut Gwitchin artist Jeneen Frei Njootli works in 'sound and dust and residue'](#)

Canadian Art

[Dirty Words: Burnout](#)

CBC

[5 interdisciplinary artists shortlisted for \\$100K Sobey Art Award](#)

Jin-me Yoon

Canadian Art

[Jin-me Yoon: Passages through Phantasmagoria](#)

+

[10 Artworks Coming Soon to Canada's National Parks](#)

Blackflash Magazine

[An Interview with Jin-me Yoon](#)

Rice Paper Magazine

[Embodied Collisions of Space and Time: The Evolving Work of Jin-me Yoon, Canadian Visual Artist](#)

Mikiki + Jordan Arseneault

Vice

[*Fine Dining with an Activist Drag Queen*](#)

Canadian Art

[*We Have Never Been "Post-AIDS"*](#)

CTV News

[*Canada's first HIV-positive restaurant opens in Toronto to counter stigmas*](#)

Edgy Women Blog

[*Edgy Interview: Entrevue avec Jordan Arseneault*](#)

Drain Magazine

[*The Good, the Bad, and the Socially Practiced*](#)

Gardiner Museum

[*Quick Fire: 5 Questions with Mikiki*](#)

Joshua Rios and Anthony Romero

Glasstire: Art in Texas

[*A Conversation with Anthony Romero and Josh Rios*](#)

Life of a Craphead

Vice

[*This Comedy Art Duo Dumped a Controversial Statue in a River*](#)

+

[*Life of a Craphead Tackles the Art World's Racism With Their Sunday Funny Comics*](#)

The Globe and Mail

[*What is Life of a Craphead? \(And is it funny?\)*](#)

Canadian Art

[*New Film Is Next-Gen, Next-Level John Waters*](#)

CBC

[*Dumping statue in the Don River a statement about colonialism, performance artists say*](#)

Momus

[*"You Can't Win It": Jon McCurley on the Art of Facebook*](#)

Rita McKeough

LUMA Quarterly

[*Convictions: Rita McKeough's Veins*](#)

No More Potlucks

[*Rita McKeough on Rhythm, Knocking, and Playing the Drums*](#)

Canadian Art

[*GGs in Review: Raising the Ottawa Bar*](#)

+

[*In the Studio with Rita McKeough*](#)

+

[*Rita McKeough at the Kenderdine Art Gallery*](#)

Suzanne Kite + Nathan Young

Luma Quarterly

[*Concrete constructs of linearity*](#)

SBS

[*Indigenous artists uncover non-binary identities in First Nations cultures*](#)

UnProjects

[*Who Believes in Indians?*](#)

Steve Roggenbuck

The New Yorker

[*If Walt Whitman Vlogged*](#)

Art News

[*'I Want to Make Work That Helps a Certain Kind of Person Feel OK About the World': Steve Roggenbuck On Poetry, Veganism, Sincerity, and More*](#)

M:ST Performative Art Biennial - Past Press

“(Non) standard M:ST returns for Volume 8” - 2016

“Because of the lack of familiarity and conventionality, the experiences of encountering works of performative art can be surprising and unexpected: no two works are alike and anything goes. But the aim of the festival is not to intimidate but to engage, and once one does that, the possibilities of experience really open up.”

Beatroute: <http://beatroute.ca/2016/10/13/non-standard-mst-returns-volume-8/>

“What Happened When One Artist Tried to Walk Calgary’s 174-km City Limits” - 2016

“Canadian artist Alana Bartol took the notion of the flâneuse to a new level when she spent 10-hour days trying to trace Calgary's sprawling city limits.”

“What bodies move alongside, within and outside of the designated city boundaries? Who inhabits the spaces along the city limits? How is the border of Calgary inscribed in the land and felt in space? These were just some of the questions that artist Alana Bartol hoped to explore when she set out to walk Calgary’s city limits—estimated at roughly 174 kilometres long—earlier this year. Bartol recently presented some of related “answers”—in the form of photographs, video and a talk—at Calgary’s New Gallery during the Mountain Standard Time Performative Arts Festival.”

Canadian Art: <https://canadianart.ca/features/alana-bartol/>