

OUR BODIES KEEPING SCORES

NOV 5-8, 2026
TORONTO, CANADA

A CURATORIAL PROJECT
BY JESS DOBKIN

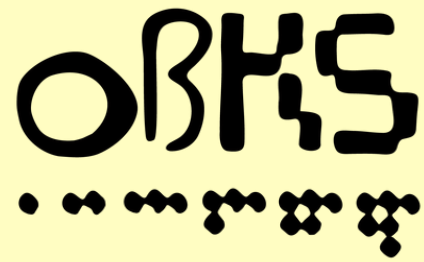


Presented by FADO Performance Art Centre with collaboration and support from Hemispheric Encounters: Developing Transborder Research-Creation Practices; Sensorium Centre for Digital Arts and Technology in the School for Arts, Media, Performance & Design, York University; the Queer and Trans Research Lab, Mark S. Bonham Centre for Sexual Diversity Studies, University of Toronto; and OCAD University.

**OUR BODIES
KEEPING SCORES**



CURATORIAL IMPULSE



I'm thinking about our bodies: singular, plural, collective, communal, human, and other-worldly; with abandon and abandoned, in power and empowered, possessed and self-possessed, exalting and exalted. Political, primal, passionate. This program of artists reaches into and beyond conversations of trauma carried in the body to explore embodied scores that run parallel and perpendicular to wounding, and to perform the archives of our physical, personal, political, and transcendental bodies. Bodies on the line, bodies transgressing boundaries, bodies keeping scores.

It is also an opportunity for local and international artists to meet, to encounter each other's work, and to meet Toronto audiences. You are warmly invited to join us in spaces of gathering, sharing, and experimentation with artists, curators, activists, musicians, dancers, scholars, students, and seekers. Together, in our vessels and vibrations, we take shape and shapes.

I look forward to welcoming you.

JESS DOBKIN

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PROGRAM SCHEDULE

**THURSDAY ,
NOVEMBER 5**

Enoch Turner Schoolhouse

106 Trinity St., Toronto

Doors at 6:30PM

Performances at 7:00PM

FREE

Presented by FADO Performance Art Centre

With collaboration and support from Hemispheric Encounters: Developing Transborder Research-Creation Practices, Sensorium Centre for Digital Arts and Technology in the School for Arts, Media, Performance & Design, York University.

**PERFORMANCES AT THE
ENOCH TURNER
SCHOOLHOUSE**

MUSIC-COMPOSITION

Germaine Liu (Toronto, CA)

PERFORMANCES

Juma Pariri (Abya Yala/São Paulo, Brazil)

n:u (melissandre varin) (Benin and Birmingham, UK)

FOOD ACTIVATION

Sara Baron-Goodman (Toronto, CA)

This is a wheelchair accessible space. ASL interpretation will be provided.

**FRIDAY,
NOVEMBER 6**

OCAD University, Room 190
100 McCaul St., Toronto

7:30PM

FREE

Presented by FADO Performance Art Centre

And proudly sponsored by the Queer and Trans Research Lab, Mark S. Bonham Centre for Sexual Diversity Studies, University of Toronto, with collaboration and support from Hemispheric Encounters: Developing Transborder Research-Creation Practices; Sensorium Centre for Digital Arts and Technology in the School for Arts, Media, Performance & Design, York University, and OCAD University.

***BELIEVE* A PERFORMANCE
BY KAREN FINLEY**

MUSIC-COMPOSITION
Leslie Ting (Toronto, CA)

PERFORMANCE
Karen Finley (New York, US)

TALKBACK
Jess Dobkin and Karen Finley

FOOD ACTIVATION
Sara Baron-Goodman (Toronto, CA)

This is a wheelchair accessible space.

“BELIEVE” A PERFORMANCE BY KAREN FINLEY

Finley’s creates a series of artworks illustrating mentors and artists who "believed" in Finley and gave support. These supportive individuals had encounters with Finley professionally, as friends, as teachers, worked with, met, taught, or collaborated with Finley. There are over a hundred drawings illustrating her story that are projected onto a screen cinematically.

On stage, Finley sits at a table handling the artwork she created that tells the narrative while a live camera with a bird's eye view projects Finley's hands and artwork onto the screen simultaneously in real time. While the images are projected, Finley tells the story of each “believe” encounter. The artworks act as a storyboard creating intimacy, the private made public of supportive relationships. The artwork is projected onto the screen.

Some of the artists: Louise Bourgeois, Kathy Acker, Danitra Vance, bell hooks, Sinead O'Connor, Linda Montano, Joan Rivers, David Wojnarowicz amongst others.

Finley will end the performance with a dramatic reading.

SATURDAY, NOVEMBER 7

Bachir/Yerex Presentation Space

The Commons @ 401, 4th floor
401 Richmond St. W., Toronto

12:30PM

FREE. RSVP required. Limited capacity.

Presented by Hemispheric Encounters: Developing Transborder Research-Creation Practices

THIS IS BALLROOM BY JURU AND VITÃ FILM SCREENING AND CONVERSATION

In Rio de Janeiro City and its outskirts, LGBTQ+ youth of colour recreate Ballroom culture on their own terms. A portrait of the dramas, the voguing performances, and the art of shade, 50 years after its inception in New York. Rio is burning!

POST-SCREENING CONVERSATION WITH
Juru (Fortaleza, Brazil), Twysted Miyake-Mugler
(Toronto, CA), and Tamar Carter-King (Toronto, CA)

This is a wheelchair accessible space.

SATURDAY, NOVEMBER 7

The Commons @ 401

4th floor, 401 Richmond St. W.,
Toronto

4PM

FREE

Presented by FADO Performance Art Centre

With Collaboration and Support from Hemispheric Encounters: Developing Transborder Research-Creation Practices; and Sensorium Centre for Digital Arts and Technology in the School for Arts, Media, Performance & Design, York University.

CREATIVES ANONYMOUS WITH KAREN FINLEY

Creatives Anonymous is a 13-step program that is part sardonic yet serious that is influenced by 12-step programs except that we are not approved or part of a traditional self help group.

We invite other creatives of diverse practices, disciplines and cultural backgrounds and career stages to share their creative issues. We have a speaker, we talk in small groups and there are snacks and coffee. Join us.

This is a wheelchair accessible space.

SUNDAY , NOVEMBER 8

Bachir/Yerex Presentation Space
at The Commons @ 401 Richmond
401 Richmond St. W., Toronto

11AM - 3PM

FREE

Hemispheric Encounters: Developing Transborder Research-Creation Practices.

***GUAJIRA SYNTH* BY MARÍA DE LOURDES SANTANA ARCOS (HAVANA, CUBA)**

This piece explores identity in its liminal state: a space of transition and ambiguity in which identity never fully settles, but remains in a state of constant tension, rejecting any synthesis that might seek to contain it or define it in monolithic terms.

In Guajira Synth, I propose a process of progressive deconstruction and cultural reinterpretation centered on the emblematic song “Guantanamera.” I take the song through different rhythms, tempos, meters, and historical versions, while intervening in the construction of the “guajira” as an identity imposed by the colonial order.

This process does not seek a harmonious fusion, but rather a deliberate friction: one sonic system presses against another until it deforms it. What is considered “one’s own” is neither preserved nor dissolved; it emerges as an inherently unstable entity, generated by the tension between disparate cultural codes.

Onstage, my body acts as the primary territory of this translation: a living canvas on which these forces interact.

This is a wheelchair accessible space.

SUNDAY, NOVEMBER 8

The Commons @ 401

4th floor, 401 Richmond St. W., Toronto

11AM - 12:30PM

FREE. RSVP required. Limited capacity.

Presented by FADO Performance Art Centre

With Collaboration and Support from Hemispheric Encounters: Developing Transborder Research-Creation Practices; and Sensorium Centre for Digital Arts and Technology in the School for Arts, Media, Performance & Design, York University.

GRIEF, LOSS AND CREATIVE TRANSFORMATION WITH KAREN FINLEY

In this creative writing workshop Finley will create prompts to reflect and process loss, grief and remembrance. Remembering those we loved and lost, reflecting with humor and poetic grace. Sometimes there is a moment of connection, correction, or to be kept at a distance, ambiguity or goodbye to a forgotten self. Ancestors, occasions, and our body embraces emotions and scars of events as fossils. Writing will be a safe space, a sacred bay to process, transform and reimagine possibility. There can be joy and hope in what we discover to cherish with insight, while awakening our creative practice. This is not a therapeutic model but rather a hallowed tradition, encircling the ancient ways of artists as magicians, consecrating living truths, mysteries, circumstance and celebration. Join our collective. Introverts are encouraged. Ambiguity is fine. New and returning creatives welcome.

This is a wheelchair accessible space.

**SUNDAY ,
NOVEMBER 8**

The Commons @ 401

4th floor, 401 Richmond St. W.,
Toronto

1 - 3PM

FREE

Presented by FADO Performance Art Centre

CLOSING RECEPTION

MUSIC

María de Lourdes Santana Arcos (Havana, Cuba)

CAKE

Sara Baron-Goodman (Toronto, CA)

This is a wheelchair accessible space.

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PROGRAM BIOS

JESS DOBKIN (CURATOR)

Jess Dobkin has been a working artist, curator, activist, teacher and mentor for more than 30 years. Recent projects include For What It's Worth commissioned by Wellcome Collection, London, UK, and Jess Dobkin's Wetrospective solo exhibition at the Art Gallery of York University (AGYU), Toronto, Canada. Jess' practice extends across museums and galleries, art fairs and festivals, theatres and universities, public spaces and archives. Jess is the 2026-27 Artist-in-Residence at the Queer and Trans Research Lab (QTRL) at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto, and Performing Archives Lead and Collaborating Artist of Hemispheric Encounters: Developing Transborder Research-Creation Practices (SSHRC). Her first monograph, Jess Dobkin's Wetrospective: Constellating Performance Archives, edited by Laura Levin and designed by Lisa Kiss Design (Intellect Books/AGYU, 2024) is now available.

She has operated an artist-run newsstand in a vacant subway station kiosk, a human breast milk tasting bar, a soup kitchen for artists, and a performance festival hub for kids. She is a recipient of a 2026 TO Live Explorations grant award, and her projects have been supported by the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, the Franklin Furnace Fund for Performance Art, the Astraea Foundation, The Theatre Centre, and other institutional and community partners. She has taught as a Sessional Lecturer at OCAD University and the University of Toronto, and was a Fellow at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto. She received a Chalmers Arts Fellowship to support her research in international performance art archives and was Artist-in-Residence at the Hemispheric Institute for Performance and Politics at New York University. Her film and video works are distributed by Vtape and traces of her performance work are held in performance art archives internationally. jessdobkin.com

INSTAGRAM: JESS_DOBKIN

JUMA PARIRI (ABYA YALA/SÃO PAULO, BRAZIL)



Photos by: Zahra Alencar, Frê Almeida, Henry Chan

JUMA PARIRI (ABYA YALA/SÃO PAULO, BRAZIL)

Juma Pariri (they/she) is a nomad activist based in Abya Yala. “Inhuman”, they listen to forest secrets, and collectively conjure perform magical actions for liberation of land and beings. She also is part of the Organization of Kariri Indigenous People of Serra do Catolé (Ceará/BRAZIL), an associate researcher at the Hemispheric Encounters Network (YorkU/CANADA) and is developing the postdoctoral project “Organicizing Technology: Reclaiming Indigenous Intelligences through Artistic Research”, within the project Connected Minds: Neural and Machine Systems for a Healthy, Just Society (York University/CAN).

INSTAGRAM: @CARAJURUPARIRI
WWW.ARTSEVERYWHERE.CA/AUTHOR/JUMAPARIRI

KAREN FINLEY (NEW YORK, US)



Photo by Midge Wattles

KAREN FINLEY (NEW YORK, US)

Karen Finley is an artist, performer, and author. Born in Chicago she received her MFA from the San Francisco Art Institute. She is an multidisciplinary artist and author. She has presented her work at the Barbican in London, Lincoln Center, New York City, Bobino in Paris, The Museum of Modern Art, New York City, American Repertory Theater, Cambridge, MA, The Guthrie, Minneapolis, The Steppenwolf, Chicago, Miami Art Basel, Documenta, The Broad, Los Angeles and Turino, Italy and in festivals, museums and art galleries worldwide. Finley is interested in freedom of expression concerns, visual culture, art education and lectures, and gives workshops widely. She is the author of ten books, including her latest Covid Vortex Anxiety Opera Kitty Kaleidoscope Disco (City Lights, 2025) Je n'étais pas censée être talentueuse, (Seuile, Paris 2025) Grabbing Pussy (OR Books 2018) and the 25th anniversary edition of Shock Treatment by City Lights.

Her recent work includes Grabbing Pussy/Parts Known that considers the oppression of nostalgia revision politics and intertwines personal and social trauma. Mandala: Reimagined Columbus Circle, an interactive walk that examines the symbols and history of Columbus Circle, Creative Anonymous – a self-help open meeting for those addicted to art – presented at Museum of Art and Design, and Unicorn, Gratitude, Mystery her recent performance that examines the pscho-sexual lust for power in US politics - Open Heart, a Holocaust memorial at Camp Gusen, Austria; and at the New Museum in New York Sext ME if You Can, where Finley created commissioned portraits inspired by “sexts” received from the public. She collaborated with Adonis Volanakis as part of Documenta 14 in Athens. A recipient of many awards and grants, including a Guggenheim Fellowship, she is an arts professor in Art and Public Policy at New York University.

INSTAGRAM: @THE_YAM_MAM

**MARÍA DE LOURDES SANTANA
ARCOS (HAVANA, CUBA)**



Photos: courtesy of the artist

MARÍA DE LOURDES SANTANA ARCOS (HAVANA, CUBA)

María de Lourdes Santana Arcos is a Cuban visual artist, singer, and performer whose interdisciplinary practices encompasses performance, music, installation, and participatory formats. Her work delves into social experience, gender, public space, collective memory, and contemporary cultural narratives through critical and deeply performative experimentation.

With a solid background from the University of Arts (ISA) in Havana and the Benny Moré Academy of Visual Arts in Cienfuegos, María has forged a notable emerging artistic practice in Cuba. Her trajectory includes exhibitions, live performances, and collaboration in film, solidifying her presence in independent cultural initiatives. Since 2024, she actively contributes to artistic programming and cultural production as an Independent Visual Artist and Coordination Assistant at Unpack Havana.

INSTAGRAM: @MIRO_LA_CUQUI_DE_CUBA

**N:U (MELISSANDRE
VARIN) (BENIN AND
BIRMINGHAM, UK)**



L: Photo by Tiu Makkonen, R: by Tamsin Drury

N:U (MELISSANDRE VARIN) (BENIN AND BIRMINGHAM, UK)

n:u (melissandre varin) has been described as an atmosphere-maker, with a practice rooted in Congolese, Guadeloupean, and Beninese heritages. Building upon cross-border collaborations, they unearth ancestral ceremonies to invite shared moments of freedom. They make performance art works, installations, sculptures, and liberatory infrastructures. They play with unexpected pairings between materials, bodies, and concepts, disrupting colonial binaries and dominant narratives. n:u combines intuitive, embodied-knowledge with an approach grounded by Political Ecology from an MSc in Environment and Sustainable Development from University College of London (UCL).

Recent presentations of their work include performances and exhibitions at Tate Britain (UK), Lopo Lopo (Benin), Ikon Gallery (UK), the OFF Dakar Biennale (Senegal), Glasgow Buzzcut (UK), Fierce Festival (UK), Kulturfabrik (Luxembourg), Mimosa House (UK), Kunstal Mechelen (Belgium), PAE Aktionslabor (Germany), Ceremony (UK), Contact Theatre (UK), Tangent Projects (Barcelona), and Eastside Projects (UK).

n:u has received awards from institutions including l'Ambassade de France x l'Institut français du Bénin (programme Inspiration Bénin, au coeur des mondes Africains), Franklin Furnace, and the Henry Moore Foundation,. They have held fellowships with Axis, John Feeney Trust, and Hood Futures Studio and serve as a steering group member for CVAN WM in the UK, alongside their role as an invited founding member of Popo Culture in Grand Popo, Benin. They have designed atmospheres and infrastructured unusual ways of working, including with longer-term collaborators Eastside Projects, Ban Workshop, and Future Ritual. n:u's reparative practice is nourished by friendships, conversations with materials, spirits and ancestors, and homes like Finding Etherea.

INSTAGRAM: @NU.MELISSANDRE.VARIN
WWW.ATMOSPHER-MAKER.ORG

SARA BARON-GOODMAN
(TORONTO, CA)



Photos by Katja de Bourbon, Ashley Senja

SARA BARON-GOODMAN (TORONTO, CA)

Sara Baron Goodman (she/her) is a lesbian writer, chef, and community organizer. She graduated with a Masters in Applied Gastronomy and Culinary Arts from the University of Gastronomic Sciences where she began her research on the subject of queer food as identity practice.

While living in Rome, she founded Eat Out Supperclub as an extension and embodiment of this research, hosting intimate, maximalist dinner parties and pop-ups that bring the wlw community together around a table. Eat Out events centre queer joy, the sensuality and pleasure of food and eating, and community gathering. Sara has hosted events throughout Italy, in London, Montreal, and now, Toronto, where she currently lives and works. She's never happier than when she's wrist deep in dough and has sauce dripping down her chin.

INSTAGRAM: @EAT.OUT.SUPPERCLUB

TAMAR CARTER-KING
(TORONTO, CA)



TAMAR CARTER-KING (TORONTO, CA)

Tamar Carter-King is a mother, business owner, educator, and community organizer whose influence spans far beyond the Ballroom floor. A force in Canadian Ballroom for over 14 years, Tamar is one of only two recognized mainstream Legends in the country, internationally celebrated for her precision, presence, and enduring excellence in the Realness category.

As the Legendary Canadian Mother of the International Iconic House of Miyake-Mugler, Tamar has raised the standard of excellence within Canadian Ballroom, helping shape a new generation of top-tier talent. Her leadership is rooted in a sharp eye for detail, old-school Ballroom fundamentals, and a deep commitment to legacy.

Tamar is the revered Matriarch of the Carter family, known for being a “stern set” who leads with integrity, accountability, and unwavering love. Her influence pushes her children to realize their full potential, not only in Ballroom, but in their everyday lives.

TWYSTED MIYAKI-
MUGLER (TORONTO, CA)



Photos by Brianna Blank, 2026

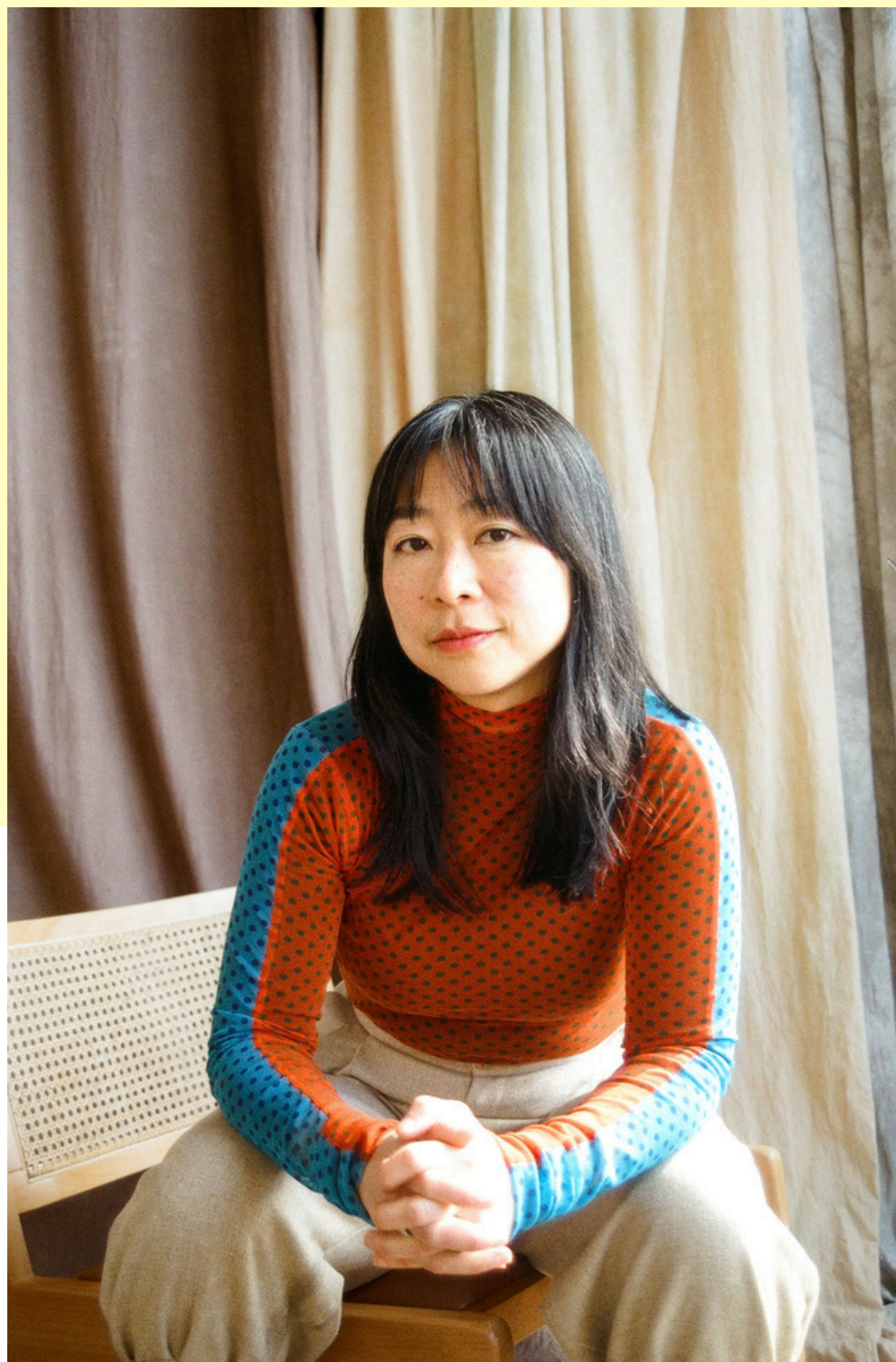
TWYSTED MIYAKI-MUGLER (TORONTO, CA)

Twysted Miyake-Mugler is a house founder, house father, teacher, activist, advocate and emissary of Canadian ballroom. Founder of the kiki house of Siriano, and Canadian/Midwest Father of the Iconic New York-based House of Miyake-Mugler, he's competed, walked, hosted and taught across North America throughout his voguing career stretching over a decade.

Twysted is also the founder of the Toronto Kiki Ballroom Alliance and a consultant for the MTL Kiki Ballroom Alliance & Capital City Kiki Ballroom Alliance (Ottawa), organizations that work towards introducing youth to ballroom culture in safe space, alcohol-free environments, including workshop nights at the Art Gallery of Ontario, Montréal's Never Apart and the University of Ottawa. Other work includes his involvement with the Black Coalition for AIDS Prevention, disseminating information and building networks amongst QPOC people. His presence in Toronto's queer and Canadian ballroom scenes is foundational – the work of a true pioneer.

INSTAGRAM: @MRMAPLELEAF

LESLIE TING
(TORONTO, CA)



Photos by Olivia Nikkanen and Amanda Acorn

LESLIE TING (TORONTO, CA)

Leslie Ting is an interdisciplinary artist working across concert music, theatre, new media and installation. Her work has been described as “iconoclastic” (Take Effect), “vibrant” (Bandcamp), and “refreshing” (Broadway World).

She treats listening as interactive and experiments with her relationship with the violin to have a deeper relationship with the audience. Developing an artistic research practice from professional experience as a former practicing optometrist and personal experience with a mother who had vision loss, Leslie often explores the dynamics between listening and seeing.

She is currently a 2026 Ontario Arts Council Chalmers Fellow, has received support from the National Creation Fund, and has shared her process with students and artists at York University, Dalhousie’s School for the Performing Arts, and WhyNot Theatre’s ThisGen Fellow.

INSTAGRAM: @LESLIE.A.TING
WWW.LESLIETING.COM

**GERMAINE
(TORONTO, CA) LIU**



Photos by Vanessa Tignanelli and Matt Rideout

GERMAINE LIU (TORONTO, CA)

My name is Germaine Liu. I enjoy working and playing through various modalities. I compose, make improvise music, write/sing/play songs, play with percussion and found objects, make sound art and installations with my partner Mark Zurawinski, and other pals, and enjoy a kind of making that is connected to the five senses. My work indulges in the permeability between touch/movement/listening and their relationship to topography and circumstances.

In my practice, I am dedicated to creating meaningful gatherings that investigate the dimensions of generosity, agency, intercorporeality, within the scope of inclusivity, exclusivity, belonging and unconditional love. I have desires and intentions to make and honour collaborative joyful spaces, friendships, and celebrate interdependent collectivism in my work. Some upcoming performances/projects include: “Inflow Polyphony” at Lumen Festival (co-collaboration with Meghan Cheng and Mark Zurawinski), and Imaginary Percussion Ensemble performance (with Joe Sorbara and Mark Zurawinski) at Power Ball/Power Plant Contemporary.

INSTAGRAM: @DORKY.AND.BEST

**JURU
BRAZIL) (FORTALEZA,**



Photo by Anira Lauren

JURU (FORTALEZA, BRAZIL)

Juru is an artist-researcher and director working across performance, dance, film, and queer scene studies. They hold a PhD in Arts from UERJ, co-directed the award-winning 2024 ballroom documentary "This Is Ballroom," and wrote the dramaturgy for the performance "Repertório N. 1," by Davi Pontes and Wallace Ferreira.

INSTAGRAM: @JURUJUBEE



OUR BODIES KEEPING SCORES

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