

Our Contributors



Natif de Québec, **Pierre Anctil** détient un doctorat en anthropologie sociale de la New School for Social Research, New York, 1980, et a fait un stage postdoctoral au Département d'études juives de l'Université McGill, 1988–1991. On lui doit plusieurs études historiques sur la communauté juive de Montréal et sur le contexte pluriethnique montréalais, dont des traductions du yiddish au français d'ouvrages rédigés par des immigrants juifs dans la première moitié du XX^e siècle. En 2008 il a été récipiendaire d'une bourse Killam pour un projet de recherche intitulé « Parcours migrant, parcours littéraire canadien, le poète yiddish Jacob-Isaac Segal ». Parmi ses publications sur le thème juif on trouve : *Saint-Laurent, la Main de Montréal* (2002); *Tur Malka, flâneries sur les cimes de l'histoire juive canadienne* (1997); et *Le rendez-vous manqué : les Juifs de Montréal face au Québec de l'entre-deux-guerres* (1988). Parmi ses traductions les plus récentes on compte : *Nostalgie et tristesse, mémoires littéraires du Montréal yiddish*, une traduction partielle de l'ouvrage du mémorialiste Sholem Shtern, avec présentation et commentaires (2006); *Lekhaim! Chroniques de la vie hassidique à Montréal*, traduction d'un recueil de nouvelles rédigé en anglais par Malka Zipora (2006); et *Cent ans de littérature yiddish et hébraïque au Canada*, dictionnaire biographique de Haim-Leib Fuks (2005).

Anne Bénichou est historienne et théoricienne de l'art contemporain. Elle a occupé un poste de professeure au Département d'arts visuels de l'Université d'Ottawa de 2001 à 2007 avant de se joindre à l'École des arts visuels et médiatiques de l'Université du Québec à Montréal. Ses travaux portent sur les rapports entre les pratiques artistiques contemporaines et les institutions muséales. Elle mène un projet sur les œuvres en forme de collections, d'archives et de musées fictifs, en l'occurrence les conceptions de la mémoire, de l'histoire et du patrimoine qui les sous-tendent. Elle s'intéresse également aux modalités de collection, d'exposition et de documentation des œuvres contemporaines éphémères et évolutives. Elle a collaboré à plusieurs ouvrages,

entre autres, *Les artistes contemporains et l'archive* (2004), *Ondes de choc, la représentation secouée par la photographie* (2003) et *Maintenant. Images du temps présent* (2003). Elle publie régulièrement des articles dans des revues canadiennes et françaises spécialisées dans le domaine des arts visuels ou en études interdisciplinaires : *Parachute*, *Intermédialités*, *Ciel variable*, *E.T.C.*, *Critique d'art*. Elle est l'auteure de plusieurs catalogues d'exposition, dont *Irene F. Whittome. Paperworks III* (2005) et *Annie Thibault. Les documents de la Chambre des cultures* (2002).

Kristan Cook works as records analyst for the Government of Alberta. She previously worked as a private records archivist at the Provincial Archives of Alberta. She holds a BA (Honours) in English Literature from the University of Saskatchewan, an MA in English Literature from the University of Victoria, and an MAS from the University of British Columbia.

Lisa Darms is Senior Archivist at the Fales Library and Special Collections at New York University. She holds an MA in History and Advanced Certificate in Archival Management from New York University, and an MFA in Photography from the University of Washington. She has worked as the Project Archivist for the New York City Mayor's Office, as a processing archivist at the Fales Library, and as an archival aide at the American Civil Liberties Union. Before coming to archives she taught photography and new media, worked as an imaging technician at the Washington State House of Representatives, and exhibited solo and collaborative artworks. Lisa grew up in Victoria, British Columbia.

Jennifer Douglas is a doctoral candidate at the Faculty of Information at the University of Toronto. She holds an MAS from the University of British Columbia and an MA degree in English Literature from the University of Victoria. She has worked at the City of Richmond Archives and currently serves as a member of the Working Group on the Implementation of the IMEA Recommendations. Douglas's research focuses on the theory of arrangement and description, and personal archives. Her research is supported by SSHRC through the Canada Graduate Scholarship Doctoral Fellowship Program.

Rob Fisher graduated from the University of Toronto in 1988 with a BA in History and Economics, and from the University of Waterloo in 1990 with an MA in Public History. He was employed by the Department of National Defence researching and writing narratives for the official history of the Royal Canadian Navy during World War II. He moved to the National Archives of Canada in 1996 as an archivist in the Social and Cultural Archives of the former Manuscript Division, and is currently an

archivist in the Social Archives Section of the Canadian Archives and Special Collections Branch. He is presently Chair of the ACA Membership Development Committee. His writing has appeared in scholarly journals (e.g., *Archivaria*, *The Mariner's Mirror*, *The American Neptune*, *Canadian Military History*, and *The Northern Mariner*), and in popular magazines (e.g., *The Beaver*, *Family Chronicle*, and *Legion Magazine*).

Kathleen Garay is an archivist and adjunct professor in the Arts and Science Program at McMaster University. A medieval historian by training (PhD, University of Toronto) and a Canadianist by adaptation, her most recent books are *The Life of Saint Douceline* (with Madeleine Jeay, 2001), *Marian Engel: Life in Letters* (with Christl Verduyn, 2004), and *The Distaff Gospels* (with Madeleine Jeay, 2006). She and Christl Verduyn jointly established the biennial Archives in Canada Conference Series in 2005.

Kenneth Hawkins works in the Electronic Records Archives (ERA) Program at the US National Archives and Records Administration (NARA). He earned a PhD in history from the University of Rochester, New York, in 1991, writing his dissertation on the social and political aspects of the therapeutic landscape in the nineteenth-century asylum and park. He served as associate editor of *The Papers of Frederick Law Olmsted* at American University, before joining NARA as an archivist in 1993. Since 1997 he has managed IT projects in support of NARA's mission to preserve and make accessible the permanently valuable records of the United States. He served as one of NARA's representatives to InterPARES 2, an international research project on electronic records. He is currently working on the transfer and preservation to the ERA of the electronic records of President George W. Bush.

Since July 2008, **Heather MacNeil** has been an associate professor in the Faculty of Information Studies at the University of Toronto. Prior to this she was an associate professor and Chair of the Archival Studies Program in the School of Library, Archival, and Information Studies at the University of British Columbia. She has published extensively on a variety of topics, including privacy, the trustworthiness of records in traditional and digital environments, and descriptive standards. Her current research interests focus on the relationship between arrangement, description, and authenticity. She chairs the Canadian Council of Archives' Working Group on the Implementation of the Recommendations of IMEA (Invitational Meeting of Experts on Arrangement).

Christl Verduyn (PhD, University of Ottawa) is a member of the Department of English and the Canadian Studies Program at Mount Allison University. In

addition to conference and publication projects with Kathleen Garay (*Marian Engel: Life in Letters*, 2004; “Archives and Canadian Literature,” *Journal of Canadian Studies*, vol. 40, no. 2, 2006), she has published several books in Canadian literature, including *Lifelines: Marian Engel’s Writing* (1995), which won the Gabrielle Roy Book Prize, and most recently, with Eleanor Ty, *Asian Canadian Writing Beyond Autoethnography* (2008).

Michele L. Wozny is currently completing an MA thesis in Film Studies at Carleton University that traces the interconnection between cultural and archival policy, and grassroots activism in the Canadian independent media arts communities. She has worked extensively within, and on behalf of, the independent film and not-for-profit media arts communities, both in Canada and in the UK.