

CURRICULUM VITAE

a) **Name:** Susan Jane Douglas

b) **Degrees:**

1998	Post-doctoral fellowship	Columbia University, USA
1998	Ph.D.	Concordia University, Montreal, Humanities Doctoral Program
1991	M.A.	Carleton University, Ottawa, Canadian Studies Program
1980	B.A.	University of Western Ontario, Art History and Criticism

Other Education

Mar 11, 2002 Teaching with Powerpoint: The Basics, Guelph
Feb 14, 2002 Teaching with PowerPoint: Strategies, Guelph
Feb 11, 2002 HTML II: Creating a Course Website, Guelph
Oct 19, 2000 Managing the Classroom Environment, Part II, Guelph

c) **Employment History**

Academic Appointments at the University of Guelph

2004-5 On sabbatical leave, F04-W05
1998 - present Assistant Professor

Academic Appointments or Related Experience Prior to Appointment at the University of Guelph

1990-6 Sessional Lecturer, University of Ottawa
1994 Sessional Lecturer, Concordia University
1991 Sessional Lecturer, Concordia University

2. **Teaching**

A. **Undergraduate**

1. Courses

2005-6 ARTH2290* Americas: Latin America, F05
ARTH*2480 Introduction to Art Theory and Criticism, F05
ARTH*3520 Idea, F05
ARTH*3060 Public Art, W06
ARTH*4550 Questions in Contemporary Art: The Grotesque, W06

2003-4 ARTH*2480 Introduction to Art Theory and Criticism, F03

ARTH*4550 Questions in Contemporary Art: The Grotesque, F03

ARTH*2290 History of Photography, W04

ARTH*3520 Art Since 1945, W04

2001-2 ARTH*2480 Introduction to Art Theory and Criticism; enrolment 25; 3 hrs/week
F01; previously taught in W99, F00

ARTH*2580 European Art, 1900-1945; enrolment 61; 3 hrs/week F01; previously
taught in F98, F99

ARTH*3520 Art Since 1945; enrolment 60; 3 hrs/week W02; previously taught
in W00, W01

ARTH*4550 Seminar on 20th Century Art; enrolment 4; 3 hrs/week F01;
previously taught F99

2000-1 ARTH*2480 Introduction to Theory and Criticism; enrolment 44; 3 hrs/week F00

ARTH*4550 Seminar on 20th Century Art; enrolment 14; 3 hrs/week F00

ARTH*3030 Visual Arts of the Americas; enrolment 31; 3 hrs/week W01; new
course

ARTH*3520 Art Since 1945; enrolment 34; 3 hrs/week W01

1999-0 ARTH*1520 Art Historical Studies II; enrollment 99; 3 hrs/week W00

ARTH*2580 European Art, 1900-1945; enrolment 69; 3 hrs/week F99

ARTH*3420 Visual Arts in the Culture of the U.S.; enrollment 11; 3 hrs/week
F99; 1 semester taught until curriculum revision

ARTH*3520 Art Since 1945; enrollment 36; 3 hrs/week W00

ARTH*4550 Seminar on 20th Century Art; enrolment 10; 3 hrs/week F99

1998-9 03-258 European Art, 1900-1945; enrolment 44; 3 hrs/week F98

03-342 Visual Arts in the Culture of the U.S.; enrolment 6; 3 hrs/week F98

03-352 Art Since 1945; enrolment 24; 3 hrs/week W99

03-248 Introduction to Art Theory and Criticism; enrolment 36; 3 hrs/week , W99

Other teaching activity

2001-2

ARTH*4600 Individual Study – Art History: Ali Donnelly “Coco Fusco and Guillermo Gomez Peña” W02

ARTH*4860 Honors Thesis I – Art History: Melanie Josic “Medieval Visuality;” W02

ARTH*4860 Honors Thesis I I – Art History: Martha Archibald “Latin American Art;” W02

ARTH*4860 Honors Thesis I – Art History: Martha Archibald “Latin American Art;” F01

ARTH*4860 Honors Thesis I – Art History: Melanie Josic “Medieval Visuality;” F01

ARTH*4600 Individual Study – Art History: Rebecca Wood “World Art;” F01

1999-00

ARTH*4860 Honors Thesis I – Art History, Brian Darnell: “Representations of Death in Art,” W00

ARTH*4860 Brian Darnell, Honours Thesis II, “Contemporary Death Imagery,” F00

ARTH*4860 Honors Thesis I – Art History, Wanda Pawlowski: “Public Art and Public Outrage,” F99

ARTH*4600 Individual Study – Art History, Peter Gazendam: “Manifestos,” F99

ARTH*4600 Individual Study – Art History, Tyler Strahl: “Manifestos,” F99

ARTH*4600 Individual Study – Art History, Jeremy Dion: “Andre Breton and Surrealism,” W00

ARTH*4600 Individual Study – Art History, Julianne Gladstone: “History of Visionary Art,” W00

HUMN*3501 Independent Interdisciplinary Research Project – Rebecca Walker: “Deconstruction” (with Jay Lampert, Dept of Philosophy); W00*
(this student was registered as a Fine Art major)

1998-9

03-485/6 Honours Thesis I & II supervision, Cheryl Fields F98, W99
03-460 Individual study supervision -- Art History, Carolyn Gerencser W99
03-460 Individual study supervision -- Art History, Luke Dupre W99
03-460 Individual study supervision -- Art History, Christine Aitchison S99
03-460 Individual study supervision -- Art History, Susan Freypons S99
03-460 Individual study supervision -- Art History, Christine Preski S99
03-460 Individual study supervision -- Art History, Jennifer Whitehead S99

Interdisciplinary undergraduate supervision

2001-2 WMST*4510 Individual Study - Music: Judith Sainsbury; F01-W02 (with Howard Spring)

WMST*3510 Individual Study - Women's Studies: Ashley Richards; W02

d) Honours please see h)

e) Scholarly and professional activities; f)graduate supervisions

2. Other Teaching Activities

a. Supervisor

W01-	Helen Spitzer	MA <i>slapsie</i>	art & technology
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b.. Supervisory and Examining Committee

W01-W02	Joyanne Laarhoven	MA <i>slapsie</i>	film theory
F01-	Cheryl Fields	MLA	monuments
W02	Kate Terry	MFA	installation art
W02	Derek Sullivan MFA		installation art
W02	Sakis Mitsoulis MFA		painting
W01	Lori Newdick	MFA	photography
W01	Iza Mokrosz	MFA	installation art
W01	Dan Schneider MFA		sculpture
W00	Beth McEachen	MFA	mixed media
W00	Ross Bell	MFA	installation art
W99	Betsy Coulter	MFA	sculpture
W99	Maria Legault	MFA	installation art

c. Examining Committee

S00	Johanna Cockerline	MA <i>slapsie</i>	eating disorders
F99	David Friesen	MA Philos.	representation
W99	Andrew Szatmari	MFA	mixed media
W99	Sheena Albanese	MA <i>slapsie</i>	representation

e.. Other Tri-University Program

F00-04 Kirrily Freeman PhD candidate, History, Wilfrid Laurier

d. Other Fine Art MFA Writing Advisor

F01/W02- Isabel Martinez

F01/02 Katie Bethune-Leamen

F00/W02- Sakis Mitsoulis

F00/W02 Kate Terry

F00/W02 Derek Sullivan

F99/W01 Iza Mokrosz

F99/W01 Lori Newdick

F99/W01 Dan Schneider

D. Other Professional Activities

2002 SSHRC Related Independent Research Project Supervisor, Rosie Schinners

Researched, developed, and designed a new curriculum for Art Historical Studies at Guelph; CD-ROM available

1999, 2000, 2001

Summer Research Projects Supervisor (URA), Luke Dupre, Brian Darnell, Juliana Whiston

2000-2 Steering committee, "Definitions of Culture V: Globalization and Post-colonialism," Montréal: Musée d'art contemporain de Montréal, W00-S02

Professional art consultant, Annual AIDS Gala Auction, AIDS Committee of Guelph, Guelph W01- ongoing

2001- Board Member, C The Visual Arts Foundation, and *C International Contemporary Art Magazine*, ongoing

2000 Conference consultant, "Nature/culture: Art & Medicine," Musée d'art contemporain de Montréal

1999 Juror for Ed Video Media Arts Centre, Guelph, "Don't Bank on It" project

- 1988 Teaching assistant, English Language Tutorial Service, Carleton University, 1988
- 1996 Curator/Writer-in-Residence, exhibition: *Les Occupantes*. Montréal: May 25-June 18,
1996
- 1995 Service as an Internal External Evaluator, Faculty Level Student Appeal Process,
Office of the Dean, University of Ottawa
- 1994 Service as an External Evaluator, Tenure and Promotion Committee, Department of
Visual Arts, York University
- 1991 Founding editor, *CRCs Newsletter*, Centre for Research on Culture and Society,
Carleton University, Fall 1990 - Fall 1991
- 1990 Junior analyst, Status of Women Canada, 1989-90
- 1988 Teaching assistant, English Language Tutorial Service, Carleton University, 1988

Scholarly and Professional Meetings Attended

- 2006 III Congreso Patrimonio Cultural, Cordoba, Argentina, May
- 2005 University Art Association of Canada (Universities Art Association of Canada),
Annual Conference, Victoria
- 2002 Definitions of Culture V: Globalization and Postcolonialism II: Intimate and
Interactive, Musée d'art contemporain de Montréal, Montréal, April
- 2001 Definitions of Culture V: Globalization and Postcolonialism, Musée d'art
contemporain de Montréal, Montréal, November
- University Art Association of Canada (Universities Art Association of Canada),
Annual Meeting, Montreal
- 2000 The Seventh Havana Biennial International Conference, Cuba
- University Art Association of Canada (Universities Art Association of Canada),
Annual Meeting, Winnipeg
- College Arts Association (CAA), Annual Meeting, New York
- 1999 *A Visionary Tradition: Canadian Literature and Culture at the Turn of the Millenium*,

University of Guelph

Universities Art Association of Canada, Annual Conference, Toronto

1990- Universities Art Association of Canada (UAAC)

1992- College Arts Association (CAA)

Learners Society of Canada

4. Service and Administration

A. Department

1. Administrative Appointments

n/a

2. Committees

Important Interdisciplinary Committee

1998-02 *Slapsie* MA Committee member

Graduate Faculty in *Slapsie* since appointment in F98

Important SOFAM Subcommittee

2001-2 Art History Curriculum Sub-committee member

Important SOFAM Committee

2005-6 SOFAM Undergraduate AH advisor

1998-02 SOFAM Graduate MFA Committee member

Graduate Faculty in the MFA Fine Art Program since appointment in F98

Other

2005 “Fall Preview Day,” AH/SOFAM representative, Sunday Nov. 6

SOFAM AH Committee Member

2000-2 SOFAM Art History Hiring Committee member

SOFAM Painting and Related 2D Practices Hiring Committee member

SOFAM Fine Arts Awards Committee chair (except in W02)

SOFAM Graduate MFA Committee member

SOFAM Curriculum Committee member

Faculty Coordinator, conference “Definitions of Culture V: Globalization and Postcolonialism I, and II (‘Intimate and Interactive’). Organized two student field trips to Montreal for the purposes of attending and participating in this international conference. Dates: November 5-6 F01, and April 5 W02

Faculty Coordinator, student conference “Intimate and Interactive” (at Guelph) Jan

11, W02

Fundraising activities on behalf of Guelph for costs related to our partnership with the Musee d'art contemporain de Montreal around "Definitions of Culture V: Globalization and Postcolonialism I, and II ('Intimate and Interactive')

Liason with the Musee d'art contemporain de Montreal around "Definitions of Culture V: Globalization and Postcolonialism I, and II ('Intimate and Interactive')

2001 SOFAM Representative, Visit to the University of Guelph by the Lahti Polytechnic, Finland, April 26, 2001

Consultant, Juried Art Show, College Royal, University of Guelph, W01

1999-0 SOFAM Painting and Related 2D Practices Hiring Committee member
SOFAM Video Hiring Committee member
SOFAM Fine Arts Awards Committee chair
SOFAM Library Committee member
SOFAM Curriculum Committee member
SOFAM Graduate MFA Committee member

Introduced all the Video candidates at SOFAM Public Presentations

Represented SOFAM at the unveiling of the Mac '49 commemorative artwork during Alumni Weekend, W00

Organizer and co-ordinator, "An Evening at Blackwood," pot-luck supper event with movie screening followed by discussion, March 4, 1999

1998-9 SOFAM Painting and Related 2D Practices Hiring Committee member
1998- SOFAM Curriculum Committee member
SOFAM Fine Arts Awards Committee chair

B. College and University

1. Administrative Appointments
2005 BA Council member, SOFAM
COA Library Committee, member
1998-2002 COA Awards Committee member (except W02)
1999-0 COA Library Committee
1996 University of Ottawa, Library Committee, Visual Arts member
1995-6 University of Ottawa, Travel Committee, Visual Arts member

C. Community

Art in Guelph and Outside Guelph (AGOG) executive committee member, and co-organizer, Guelph, F04

Professional Art Consultant and Adjudicator, Annual AIDS Gala Auction, Guelph; W01- (on-going)

Fine Art Faculty Consultant, Juried Art Show, College Royal, University of Guelph, W00, W01, W02

g) Graduate courses

Graduate teaching

FINA*6551 MFA seminar: Theory and Art: Conceptual Art, W04 & others in the c.v. I submitted.

Plus one PhD supervision (in this doc.) +

g) Graduate courses

1. a.Courses, SOFAM

2001-02 FINA*6651 Seminar in Art Theory and Criticism; enrolment 10; 2.5 hrs/week; W02

2000-01 1306551 Seminar in Art Theory and Criticism; enrolment 15; 1.5 hrs/week; W01

1999-0 1306551 Seminar in Art Theory and Criticism; enrolment 9; 1.5 hrs/week; W00

1998-9 1306551 Seminar in Art Theory and Criticism; enrolment 9; 1.5 hrs/week; W99

1. b.Courses, Other

2001 6010 Approaches to Research and Theory, team-taught, interdisciplinary *slapsie* course; I taught a module titled "Images and Words;" enrolment 9; W01

h) Internal and External Funding, d)Honours

2006 SSHRC Conference Travel Grant, III Congreso Patrimonio Cultural

2006 Awarded one of three University Research Assistants (URA) positions allocated to SOFAM

2005 SSHRC Conference Travel Grant, Universities Art Association Conference

2005 SSHRC Research Funding, Juan Pi

2004 College Research Advancement Fund, \$4000

2003	College Research Advancement Fund, \$4000
2002	College Research Advancement Fund, \$4500
2001	SSHRC Conference Travel Grant, "Definitions of Culture V"
2001	SSHRC Conference Travel Grant , Universities Art Association Conference
2001	Nomination, College of Arts (COA) Award of Teaching Excellence
	College Research Advancement Fund \$3 300
	SSHRC Conference Travel Grant
	Awarded one of three University Research Assistants (URA) positions allocated to SOFAM
2000	Nomination, SOFAM, Premier's Research Excellence Award
1999-01	SSHRC Start-up funds \$3 000
1998-01	Research Grant, College of Arts \$3 000
2000	Awarded one of three URA positions allocated to SOFAM
1999	Travel Grant, School of Fine Art and Music
	Awarded one of two URA positions allocated to SOFAM
1998	Travel Grant, School of Fine Art and Music
1997-99	Fonds pour la formation de chercheurs et l'aide à la recherche (FCAR) Postdoctoral Fellowship. Tenure at Columbia University, U.S.A., \$20 000
1996	Nomination. University of Ottawa. Award of Excellence for Part-time Teaching
	The Canada Council. Short-Term Grant, Criticism and Curating. Project: <i>The Edge of the Proper</i>
	The Canada Council. Exhibition Assistance. Project: <i>Les Occupantes</i>
	Conseil des arts et lettres du Québec. Exhibition Assistance, Promotion et diffusion des arts visuels au Québec et hors Québec. Project: <i>Les Occupantes</i>
1995	SSHRC Fellowship \$5 000
	Concordia University External Award Holders Doctoral Scholarship \$ 5 000
	Concordia University. Academic Development Travel Grant, Humanities Doctoral Program
1994	SSHRC Fellowship \$5 000
	Concordia University External Award Holders Doctoral Scholarship \$5 000
	Concordia University. Academic Development Travel Grant, Humanities Doctoral Program
1993	Concordia University Graduate Fellowship, Concordia University
	Concordia University. Academic Development Travel Grant, Humanities Doctoral Program
1992	Concordia University Graduate Fellowship, Concordia University
	Research Fellowship in Contemporary Canadian Art and Theory, Canadian Centre for the Visual Arts, National Gallery of Canada, \$15 000
	University of Ottawa. Academic Development Travel Grant
	Concordia University. Academic Development Travel Grant, Humanities Doctoral Program
1990	University of Ottawa. Academic Development Travel Grant

i) Publications

1. Books

[See also: *La Mañana de Cordoba*, Argentina, June 4, 2005, pp.4-5. Feature interview in a daily newspaper.]

La globalización y el arte actual [Contemporary Art and Globalization]. Buenos Aires: EUdeBA Editorial Universitaria de Buenos Aires; forthcoming 2007. Book. English/Spanish language Illustrated.

Apuntes sobre las megamuestras de arte internacional: un planteo crítico [Notes on the phenomenon of the global art exhibitions]. In the series Estudios sobre Medios: Tecnologías digitales y circuitos de circulación. Ficha de Cátedra: Seminario de Antropología y Medios, Susan Sel ed. (Buenos Aires, Argentina: OPFyL, 2006); Spanish language text. 6256 words

Global Raiders: Artists in a World without Borders. Anthology. Gerta Moray, co-editor. Forthcoming.

Blood, Sweat and Tears: Bodily Fluids in Art and Art History. Anthology. With Bruce Barber, co-editor. Forthcoming.

2. Chapters in books

"Elsewhere and Other: Juan Pi's Visualization of Argentina," in *III Congreso Internacional Patrimonio Cultural: PROCEEDINGS*. "Proceedings of the conference with the same title that took place in Córdoba, República Argentina, May 4 - 7, 2006. Cordoba: Centro Cordoba-Canada, ABECAN, UdeCordoba, 2006; text size 112KB (9918 words)

"Death and Abjection: Andres Serrano," in *Blood, Sweat and Tears: Bodily Fluids in Art and Art History*, Bruce Barber, co-editor.

"Conceptualism in the Americas I: The Reservoir of the Spirit?" *Definitions of Culture V: Globalization and Postcolonialism*, Montréal: Musée d'art contemporain de Montréal, 2002; pp. 13-26.

3. Articles – refereed or similar journals

a. International

- 2006 "Desmenuzando las megamuestras: Analisis y discusion de la arquitectura politica de las grandes vidrieras del arte," *Revista Ramona* 67 (Buenos Aires): 32-45. Revised version of "Las megamuestras de arte internacional: un planteo critico."
- 2006 "Art + Activism: ATSA" in *Women & Environments International Magazine*, Fall 2006; 2000 words
- 2005 "Extracto: Apuntes sobre el arte contemporáneo y la globalización/Extract: Notes on contemporary art and globalization," *Revista Cordoba-Canada* (Argentina), no. 21 (2005), pp. 120-127. Illustrated. In Spanish. Book excerpt.
- 2002 "In Brazil," *Art Papers* (USA), November/December 2002, vol. 26/6: pp. 6-7
- "Notations: Excerpt of an On-Going Discussion with Tony Scherman on Painting," *Art Papers* (USA), September/ October 2002, vol. 26/5: pp. 28-33
- "In the Field of Visibility: Cadieux, Houle, Lukacs," *University of Toronto Quarterly*, Vol 71/3 Summer 2002 755-764 Summer 2002: pp. 755-764
A very preliminary version of the is essay was accepted for publication in 2001. The printed version appearing in the *UTQ's* summer issue constitutes an almost completely rewritten version of the original text.
- 2001 "La septième Biennale de la Havane/ The Seventh Havana Biennial," with Christine Bernier; submitted to *a-r-c: journal of art research and critical curating* (UK); unpublished
- "Vision," *University of Toronto Quarterly*, accepted for the special issue titled "A Visionary Tradition" (*published in 2002*)
- 2000 "What is Given to be Seen," *n.paradoxa: international feminist art journal* (UK), vol. 6 (July 1999): pp. 79-87
- "Border/Culture: A Short Analysis," *a-r-c: journal of art research and critical curating* (UK), May 2000; refereed, international publication; this publication develops my paper "Border/Culture" which appeared in *Atopia* (USA), special issue titled "Place/Non-place," issue 0.66 (July 1999): pp. 52-55 (URL: <http://a-r-c.gold.ac.uk>)
- 1999 "Borderlines/Contact_Zones," *Atopia*, (U.S.) "Place/Non-Place," issue 0.66 (July 1999): pp. 52-55
- 1996 "Specific Objects: A Response to Nicole Dubreuil-Blondin and Martin Jay," *Definitions of Visual Culture II: Modernist Utopias -- Postformalism and Pure Visuality*. Montréal: Musée d'art contemporain de Montréal, 1996; pp. 47-53

"A Delicate Rupture [Geneviève Cadieux]," *Public*, no. 14, 1996: pp.112-116

- “Crossroads/Visualism: Robert Houle,” *Parachute*, no. 80, 1995: pp.42- 46
- 1995 “Perspectives in Camera: Andres Serrano,” *The Image of Death: The Limits of Fiction: Viewing the Corpse*. Montréal: Musée d'art contemporain de Montréal, 1995: pp. 37- 47
- “In Camera: Andres Serrano,” *Parachute*, no. 78, 1995: pp. 12 - 19
- 1994 “Slave and Master: Picturing the Politics and Poetics of S/M,” *Parachute*, no. 76,
1994
- 1992 “Out of Bounds: Art History, Gendered Knowledge and Spatial Aesthetics,” refereed publication, *Prosthesis* (University of Western Ontario), summer 1992: pp. 144-165
- “Hysterical Sites/Pantomimic Bodies: A Feminist's Reading of the Canadian Museum of Civilization, Hull, Quebec,” *Architecture and Culture: International Research Symposium*. Proceedings. Carleton University, Ottawa: School of Architecture, 1992
- 1990 “When I Breathe There is a Space: An Interview with Buseje Bailey,” *Canadian Woman's Studies*, 1990: n.p.

6. Reviews

- 2006 “Listen, Here, Now: Argentine Art in the 1960's” (New York: Museum of Modern Art, 2004), *Ramona* (Buenos Aires), forthcoming, 2007. Book review.
- 2005 “Idiomatrica,” *Canadian Art* (Canada), Winter 2005 issue
- 2004 “Sara Angelucci (MacLaren Art Centre 23 January - 14 March 2004,” *Canadian Art*, Fall 2004 issue
- 2003 “Linda O'Neill: Slow Float,” (Wynick/Tuck Gallery 2 November - 20 November, 2002) *Canadian Art* (Winter 2003), pp 62 - 63
- 2002 “The Short Century,” *Art Papers* (U.S.A.), vol. 26.4: 43-44
- “Shirin Neshat,” *C International Contemporary Art*, issue #73 (Spring 2002): 41
- 2001 “William Kentridge,” Review. *C magazine*, issue 71 (Fall 2001): 43
- 1997 “Chris Hables Gray, ed, *The Cyborg Handbook*,” *Parachute*, no. 85 (1997): 72-73

- 1996 "Nicola Tyson," and "Dorothy Cross, Ceal Floyer, Cornelia Parker, Helen Robertson, Bridget Smith,," *Parachute*, no. 82 (1996): 53-54
- "Román de la Campa, et alia, eds. *Late Imperial Culture*," *Parachute*, no. 82 (1996): 60
- 1995 "Dieter Appelt." Review. *Parachute*, no. 80 (1995): 59-60
- "Arthur Kroker and Michael A. Weinstein, *Data Trash: The Theory of the Virtual Class*," *Parachute*, no. 79 (1995): 62-63
- 1994 "Sally Davies; Franc Palaia,," *Parachute*, no. 75 (1994): 50-51
- 1993 "ReImagining Women: Representations of Women in Culture," *RACAR* XX, 1-2/1993: 149-152
- "Barbara McGill Balfour," *Parachute*, no. 71 (1993): 44-45
- "Heike Ruschmeyer," *Parachute*, no. 70 (1993): 43-44
- "Attila Richard Lukacs," *ARTnews*, vol. 92, no. 1 (January 1993): 156
- "Attila Richard Lukacs," *Parachute*, no. 69 (1993): 48-49
- 1992 "Reneé Lavaillante, *Les appelants*; Lorraine Simms, *Le corps raisonné*," *Parachute*, no. 67 (1992): 38-39
- "Nancy Fried," *Parachute*, no. 66 (1992): 43-44
- 1991 "Linda Hutcheon, *Splitting Images* & Mark A. Cheetham, *Remembering Postmodernism*," *Parachute*, no. 64 (1991): 63-64
- "Lisette Model," *Parachute*, no. 61 (1991): 63-63

7. Other Writing – catalogues and texts for art exhibitions

Moblog: Enter, curatorial statement, on line at www.mobilelog.ca

Hybris - Kinga Araya, catalogue essay for the exhibition held at the Christine Chassay Art Gallery, Montreal, and in Poland, and the Ukraine through 2002-3.

Video Adventures: The Border, essay for the video exhibition curated for the Macdonald Stewart Art Centre, Guelph, Fall 2001; brochure

Sensibilia: Paintings by Linda O'Neill, essay for the exhibition held at the Thames Art Gallery, Chatham Cultural Centre, March 9-April 22, 2001; brochure

The Casino's Evil Twin: Jan I.M. Noestheden, essay for the exhibition held at the MacDonald Stewart Art Centre, Guelph, March 24-April 26, 2001; brochure

"I" *Alexa Wright*, Galerie Articule, Montreal: 2000; refereed publication submitted to the Board of Directors at Galerie Articule at the invitation of the UK photographer Alexa Wright, for her September solo exhibition titled, "I"; accepted for publication by the Board; later withdrawn by the artist who did not wish to see criticism of her work in print

Les Occupantes. Montreal: 1996; brochure

Francine Lalonde: Corps étalons/ Carla Whiteside: Les vérités du 20e siècle. Montréal: 1996; brochure

"The Textual Wor(l)d," *Carla Whiteside: Consensus/exil*. Ottawa: 1995; catalogue text

b. Other writing

1999 Departmental report writing, SOFAM, OCGS Appraisal Brief "Retreat"

1990 Women and the Year 1990: A Kit for Non-governmental Women's Groups, Status of Women Canada, March 1990

A Handbook for Delegates to the Third Meeting of Commonwealth Ministers Responsible for Women's Affairs. Ottawa: Status of Women Canada, 1990

International Women's Day, March 8, 1990/Journée internationale de la femme, 8 mars, 1990, Status of Women Canada's special edition poster, March 1990

"Out of Bounds: Art History, Gendered Knowledge and Spatial Representation," proceedings from the *Fourth International Interdisciplinary Congress of Women*, Hunter College, New York, June 2-6, 1990

B. Curatorial Work

Moblog:Enter, curated international exhibition, web-based, October 2004 - October 2005

Gustavo Romano, curated exhibition, the MacDonald Stewart Art Center, Guelph, 2003

Video Adventures: The Border, curated video program featuring Latin America for the Macdonald Stewart Art Centre, Guelph, 2001

C. Conferences, Workshops, Invited Lectures

1. Major Addresses and Conference Papers

2005 “Conferencia acerca de la globalizacion y el arte en el Departamento de Artes Visuales de la Facultad de Filosofia y Letras de la Universidad de Buenos Aires,” lecture at the Universidad de Buenos Aires, Facultad de Filosofia y Letras, Buenos Aires, Argentina. Sponsored by the Department of Anthropology and Media, University of Buenos Aires, and the Centro de Estudios Argentino-Canadienses. Thursday June 16

“Apuntes sobre la globalizacion del arte actual” lecture at the Instituto Universitario Nacional de Arte, IUNA, Buenos Aires, Argentina. Sponsored by the Department of Anthropology and Media, University of Buenos Aires, Wednesday June 15

“Conferencia en la Carrera de Artes Visuales de la Facultad de Arte y Diseño de la Universidad Nacional de Cuyo (UNCuyo),” lecture at the Universidad Nacional de Cuyo (UNCuyo). Sponsored by Centro Cuyo-Canadiense. Thursday May 19

“Expresion visual en una epoca de globalizacion: Conferencia en el Departamento de Artes Visuales de la Facultad de Filosofia, Humanidades y Artes de la Universidad Nacional de San Juan,” lecture at the Universidad Nacional de San Juan, San Juan. Wednesday May 18

“Conferencia: Arte contemporaneo y la globalizacion,” Universidad Blas Pascal, Sede Campus-Arguello, de la Ciudad de Cordoba. Tuesday May 17

“Exposicion ante colegas y especialistas de artes,” Conferencia en la Escuela de Artes, Universidad Nacional de Cordoba, Ciudad Universitaria, Pabellon Cepia, Cordoba. Monday May 16

2002 “Exploring the Conceptual Legacy in Latino/a and Latin American Artwork,” lecture at the Art Gallery of Ontario, Toronto, February 3

2001 “Conceptualism in the Americas I: The Reservoir of the Spirit?” *Definitions of Culture V: Globalization and Postcolonialism*, Montréal: Musée d'art contemporain de Montréal, October 6, invited lecture

Gallery 44 *Contact* 2001; panellist “Beyond the Photograph: When is a Hat Not a

Hat," Ryerson Polytechnic University, May 22

1995 "Specific Objects." Response to the round-table discussants Martin Jay, and Nicole Dubreuil-Blondin, Montréal Museum of Contemporary Art Conference *Definitions of Visual Culture II, Modernist Utopias -- Postformalism and Pure Visuality*. December 9-10, 1995

1994 "Perspectives in Camera: Andres Serrano," *The Image of Death: The Limits of Fiction: Viewing the Corpse*, Musée d'art contemporain de Montréal, Montréal, November 19, 1994

2. Other

a. *International Addresses*

2001 "Canadian Art and Third World Art: What Globalization Tells Us About How to Build an Image," international lecture; Institute für Kunstgeschichte, Innsbruck University, Faculty of Liberal Arts and Humanities, Austria, May 17

1999 "The Canadian Postmodern in Art," Russian Association of Canadian Studies (RACS/SPRUG), St Petersburg, Russia, August

b. *National Addresses and Conference Lectures*

2005 "Elsewhere and Other: Juan Pi's Visualization of the Argentine Nation," session Photography and Nationhood," A. Kunard, chair, lecture at the scholarly conference *Universities Art Association of Canada Annual Conference*, Victoria, November 2005

2001 "Contemporary Issues of the Spirit in the Visual Culture of the Americas," session "The Artist as Material Culturologist or the Material Culturologist as an Artist?" Mireille Perron, chair, lecture at the scholarly conference *Universities Art Association of Canada Annual Conference*, Montréal, October 18, 2001

2001 "Globalization and Postcolonialism: A Video Adventure," a lecture introducing selected videos representing Latin America at the Macdonald Stewart Art Centre, September 27

"Latin American Visual Art in Canadian Museums," lecture at the Macdonald Stewart Art Centre, Guelph, March 21

2000 "Some Famous, Some Neglected: A History of the Americas through Canadian Curatorial Practice," session "Exhibiting Art and Culture," Joan Borsa, chair, lecture at the scholarly conference *Universities Art Association of Canada Annual Conference*, Winnipeg, November 5, 2000

"Postmodernity," lecture at the Macdonald Stewart Art Centre, Guelph, February 4, 2000

1999 “Canadian Visions,” lecture at the scholarly conference *A Visionary Tradition: Canadian Literature and Culture at the Turn of the Millenium*, Guelph, November 15, 1999

“Don’t go over unless it’s better”: Graffiti, Latino Artists, and their Contribution to Aesthetic Theory and Culture,” lecture at the scholarly conference *Universities Art Association of Canada Annual Conference*, Toronto, November 1999

“Some Notes on Transgression,” panel “Performing Photography: Theory, Politics and Practice,” *Art Practice and Social Change 1999 Colloquium*, Centre for Cultural Studies and Macdonald Stewart Art Centre, University of Guelph, March 2, 1999

1999 “Approaching Modernism and Formalism,” Macdonald Stewart Art Centre, February 26, 1999

“Borderlines_ContactZones,” presentation at the College of Arts Media Centre, Guelph, January 27, 1999

1998 “Curator’s Talk: Panel Discussion with Emeren Garcia and Stephen Schofield [around Eleanor Bond],” Macdonald Stewart Centre, November 2, 1998

“Postmodern Discourse/Postmodern Institutions,” abstract presented at *UAAC Conference*, University of Western Ontario, November 1998

Borderlines_ContactZones@LatinAmerica/Americas.uaac.ca/Frontieres_Pointsdecontact@Ameriquelatine/Americas.uaac.ca,” presentation at *UAAC Conference*, University of Western Ontario, November 6, 1999

“Karen Finley: The Performance of Provocation,” SOFAM Visiting Speakers Series, Guelph, October 15, 1998

“Photography, The Direction of the Gaze, and the Body as Source and Document,” lecture at the Department of Fine Art and Music, University of Guelph, March 14, 1998

1997 “Nine Parts in Continual Re-arrangement,” *UAAC Conference*, Emily Carr College of Art, Vancouver, November 1997

“Hybrids and Half-Breeds,” Gallery 101, Ottawa [May?]

“Cultural Studies and the New Art Histories,” public lecture at the University of King's College, Halifax, May 1, 1997

“Postmodern Theory,” lecture/discussion at the Nova Scotia College of Art and Design, Halifax, May 2, 1997

- 1996 "Undoing the Postmodern: Knowledge, Visual Cultures, Theories/Défaire le postmoderne: savoir, culture visuelle et théorie," *UAAC Conference*, McGill University, Montréal, November 9, 1996
- "Venus Fly Trap: Cross-Pollination in the Collective Process/Venus Fly Trap: l'interpollénisation dans un processus collectif," *UAAC Conference*, McGill University, Montréal, November 10, 1996
- "Visualism in Contemporary Art," public lecture at the Alberta College of Art and Design, Calgary, May 30, 1996
- "Myths in Art," slide presentation/public lecture to the Ottawa Geotechnical Group, Ottawa, May 14, 1996
- 1995 "One of These Things is/not like the Others [Derrida's Visualism]," *UAAC Conference*, University of Guelph, Ontario, November 5, 1995
- "Desperately Seeking Difference," public lecture at York University, Toronto, April 26, 1995
- 1994 "The Textual Wor(l)d," slide presentation/public lecture at La Galerie d'art d'Ottawa, Ottawa, in conjunction with the exhibition *Carla Whiteside: Consensus/exil*, December 15, 1994
- "Theorizing Abandon: Postmodernism's Earth Art," public lecture for *Conversations of a Particular Nature: Directions and Meanings in Site-Specific Outdoor Work*, conference organized in conjunction with an exhibition organized by Art Terre. Ottawa, September 17, 1994
- "Flights of Fancy: Reading the Circus, *Association for Canadian Studies Annual Conference, Learned Societies Conference*, Carleton University, Ottawa, June 4, 1994
- 1993 "Desperately Seeking Difference: Art History, Cultural Studies and the Problem of Legitimation," *UAAC Conference*, University of Windsor, Ontario, November 5, 1993
- "Special Topics in Québec Literature: Space and Place: Transgressive Bodies [Gay Identity and the (Visual) Place of Discourse]," Department of Literature, Université du Québec à Montréal, Fall 1993
- "Ties That Bind: Top, Bottom, Switch," *Queer Sites: Bodies at Work, Bodies at Play*, University of Toronto, May 14, 1993
- "Looking Otherwise:: Desire and the Construction of the Body in Gay Visual

Culture," *Society for Hermeneutics and Post-modern Thought Annual Conference, Learned Societies Conference*, Carleton University, Ottawa, June 2, 1993

"Popular Merriment and Kitchen Utensils: Specular Ethnographies at the Cirque du Soleil," *Canadian Anthropology Society (CASCAS) Annual Conference*, York University, Toronto, May 9, 1993

1992 "Contemporary Canadian Art: Attila Richard Lukacs," lecture at the Department of Art History, Concordia University, Spring 1992

"More Sites/Sights: A Slide Presentation of a Feminist's Reading of the Canadian Museum of Civilization," *Architecture and Culture International Research Symposium*, Carleton University, Ottawa, September 26, 1992

"The Eye/I of the Other: Power, Aesthetics and Homoerotic Art," *Canadian Women in Philosophy (C-SWIP) Annual Conference, Learned Societies Conference*, Charlottetown, P.E.I., May 25, 1992

"Looking Otherwise: Desire and the Construction of the Body in Gay Visual Culture," *Canadian Anthropology Society (CASCAS) Annual Conference*, Montréal, May 12, 1992

"Sizing It Up," *Centre for Research on Culture and Society Spring Symposium: Marginal Practice/Marginal Theory*, Carleton University, Ottawa, May 1992

"Current Projects: Lukacs," slide presentation/public lecture at The National Gallery of Canada, Ottawa [Fall?]

"Art Theory and Interpretation," slide presentation/public lecture The National Gallery of Canada, Ottawa [Spring?]

1990 "Out of Bounds: Art History, Gendered Knowledge and Spatial Representation," *UAAC Conference*, University of Montréal, October 25-28, 1990

"Women's Art in Canada: Looking into the 1990s," *Trent-Peterborough Women's Coalition Conference: Moving Forward: Creating a Feminist Agenda for the 1990s*, Trent University, Peterborough, June 16-18, 1990

1989 "Breaking Out: Feminism, Space and Albrecht Durer," papers from the Women's Studies Conference *Gender and the Construction of Culture and Knowledge*, University of British Columbia, Vancouver, September 22-24, 1989

"Feminism and Art in the 70s: An Introduction," presented at the Department of Women's Studies, Carleton University, Spring 1989

1988 “The Interpretation of the Window Motif in the Work of Christopher Pratt,” papers from the *Young Scholars Conference*, York University, Toronto, May 4-6, 1988

“Introduction to Women's Studies: Women and Art,” presented at the Department of Women's Studies, Carleton University, March 1988

c. Other, Chairing Panels

2002 Definitions of Culture V: *Globalization and Postcolonialism II: Intimate and Interactive*, conference held in Montréal at the Musée d'art contemporain de Montréal, April 5, 2002

1999 Universities Art Association of Canada: Co-chair with Bruce Barber. “Disruption, Distraction, Disorder: Transgression in Art and Art History/Distraktion, dérangement, désordre: le transgression en art et en histoire de l’art,” *UAAC Conference*, Ontario College of Art, November 1999

1998 Universities Art Association of Canada: Co-chair with John O’Brian. “Art History and Textuality/Histoire de l’art et textualité,” *UAAC Conference*, University of Western Ontario, November 1998

1998 Universities Art Association of Canada: Co-chair, with Maria del Carmen Suescun-Pozas. “Borderlines/ ContactZones:LatinAmerica(s) @uaac.ca.” *UAAC Conference*, University of Western Ontario, November 1998

1995 Universities Art Association of Canada: Session on postmodern practices (session title lost), *UAAC Conference*, University of Guelph, Ontario, November 5, 1995

d. Other, Conference Organizer

“Globalization and Postcolonialism II: Intimate and Interactive,” University of Guelph, January 11, 2002

“Woman and the Image: A Symposium on Feminism and Culture,” Carleton University, January-March, 1989

E. Work in Progress

Contingencies: Postmodern Representation as Strategic Counter Production. Prospectus

submitted to Oxford Press at their request

Blood, Sweat and Tears: Bodily Fluids in Art and Art History. Co-edited with Bruce Barber (NSCAD). Introduction, edited. Prospectus submitted to Oxford Press (UK) at their request