**AMANDA BOETZKES**

School of Fine Arts and Music· 201 Zavitz Hall · University of Guelph·

Guelph, ON· N1G 2W1 · aboetzke@uoguelph.ca· (416) 315-2550

**RESEARCH AND TEACHING FIELDS**

Contemporary art, theory and criticism; earth art, ecology and ethics; “waste art” and the archaeology of garbage; new media art dealing with embodiment, subjectivity, technological extensions, reincorporations and genetic manipulation; theories of consciousness and perception, specifically ecological perception and neuroplasticity; art and visual culture that problematizes the ontological and political status of animal species; phenomenology, ethics and art historiography

**EDUCATION**

2007 PhD in Art History, McGill University

2002 M.A. in Art History, McGill University

2000 B.A. Honours in Art History, University of Victoria

**EMPLOYMENT AND FELLOWSHIPS**

2015-onward Associate Professor School of Fine Arts and Music

University of Guelph

2012-2015 Assistant Professor School of Fine Arts and Music

(tenure-track) University of Guelph

2011-2012 Assistant Professor Dept. of History of Art

(tenure-track) Ohio State University

2009-2011 Assistant Professor Dept. of Art and Design

(tenure-track) University of Alberta

2009 Postdoctoral Fellow University of Essex (awarded for two years, accepted for four months)

2007-2009 Postdoctoral Fellow Dept. of History of Art and Architecture

Harvard University

2008-2009 Lecturer Dept. of Art History

Contemporary Art History Tufts University

2006-2007 Faculty Lecturer Dept. of Art History and Communications

Art History, 19thc – present McGill University

2004-2006 Instructor Dept. of Art History and Communications

Art History McGill University

**PUBLICATIONS**

Books

Amanda Boetzkes, *The Ethics of Earth Art*. Minneapolis: University of Minnesota Press, 2010.

Reviews of *The Ethics of Earth Art*:

Thomas Heyd, *Environmental Ethics* 34 no. 4 (Winter 2012): 451-454.

James Nisbet, “Earth Matters,” *Art Journal* 71 no. 1, (2012): 161-164.

Suzanne Boetgger, “Environmentalist Desire,” *Oxford Art Journal* (February, 2012): 107-111.

Norah Bowman-Broz, “Reviews: *The Ethics of Earth Art*,” LAKE: Journal of Arts and Environment 7.1 (2012).

Capper Nichols, *Public Art Review* 22. 2 (May 2011): 68.

David Stentiford, *Art and Environment*, Nevada Art Museum blog, October, 2011

Deborah Karasov, *RainTaxi*, Winter 2010-2011.

Cassie Hansen, *ArchitectureAU*, October, 2011

Amanda Boetzkes and Aron Vinegar, eds. *Heidegger and the Work of Art History*. Burlington, VT: Ashgate Press, 2014.

Contributors: Whitney Davis, Bronwen Wilson, Michael Golec, Diarmuid Costello, Michael Gnehm, Ileanu Parvu, Philip Tonner, Robert Jackson, Matthew Bowman, Lori N. Johnson, Aron Vinegar and Amanda Boetzkes. (See my individual essay entry under Chapters In Edited Books).

Reviews of *Heidegger and the Work of Art History*:

Emma Bennett, “Review of "After the Beautiful: Hegel and the Philosophy of Pictorial Modernism" by Robert B. Pippin, and "Heidegger and the Work of Art History," edited by Amanda Boetzkes and Aron Vinegar,” *Association of Art Historians Reviews*, 2014.

Books In Progress

Amanda Boetzkes, *Contemporary Art and the Drive to Waste* (sole-authored book). Funded by SSHRC Standard Research Grant, 2010-2014.

Amanda Boetzkes, *Ecologicity and the Visual World* (sole-authored book)

Journal Articles

“Earth/Place,” *Cultural Dynamics*, special issue on “The Elements”, edited by Francisco-J. Hernández Adrián. Forthcoming, March 2016. 6000 words.

“Plastic, Oil Cultures and the Aesthetics of Waste,” *Perspectives* (2016.1) “Out of Sight, Out of Mind: The Politics and Culture of Waste.” 2500 words.

“Resource Systems and the Desire for Sustenance,” *Postmodern Culture*, special issue co- edited by Michael O’Driscoll, Mark Simpson and Brent Bellamy. Forthcoming, 2015. 7000 words.

“Visions of Eternity: Plastic and the Ontology of Oil,” with Andrew Pendakis. *E-flux* 47 (Sept. 2013): <http://www.e-flux.com/journal/visions-of-eternity-plastic-and-the-ontology-of-oil/>.

3000 words.

“Should Aesthetics ‘Do’ Ecology?” *nonsite.org* (March, 2013). 1500 words.

Entry in *The Tank*, with Mark Cheetham, Gary Shapiro, Nikos Papastergiardis, Alan C. Braddock, and Charles Palermo. Feature: “Ecological Art: What Do We Do Now?” by Mark Cheetham. [http://nonsite.org/feature/ecological-art-what-do-we-do-now](http://nonsite.org/feature/ecological-art-what-do-we-do-now" \t "_blank).

“Bird Thanatology,” with Maria Whiteman. *Alternative Ornithologies*, special issue of *Antennae: The Journal of Nature and Visual Culture* 20 (Spring, 2012): 71-78.

“Waste and the Sublime Landscape,” *RACAR (Revue d’art canadien/Canadian Art Review)* 35.1 (2010): 22-31. (Peer-Reviewed)

“Phenomenology and Interpretation Beyond the Flesh,” *Art History* 32.4 (Sept. 2009): 690-711. (Also in book format, see under Chapters in Edited Books). (Peer-Reviewed)

“Contemporary Art Facing the Earth’s Irreducibility,” *Reconstruction: Studies in Contemporary Culture* 7.2 (Spring, 2007): http://reconstruction.eserver.org/072/boetzkes.shtml (Peer-Reviewed).

Article Review:

Greg Garrard, “Ecocriticism,” *This Year’s Work in Critical and Cultural Theory* (2010):

p.5.

Book Chapters and Reference Works

“The Political Energies of Waste,” *Marxism and Energy*. Eds. Brent Bellamy and Jeff Diamanti. MCM’ Publishing, forthcoming 2016. (5000 words).

“Art” *The Edinburgh Companion to Animal Studies*. Eds Lynn Turner, Ron Broglio and Undine Sellbach. Edinburgh: Edinburgh University Press, forthcoming 2016. (7000 words)

“Plastic Vision and the Sight of Petroculture,” *Petrocultures: Oil, Energy, Culture*. Eds. Imre Szeman and Sheena Wilson, Montreal: McGill Queen’s Press, forthcoming, 2015. (8, 000 words). Contracted and submitted for production.

“Solar,” *Fueling Culture: Energy, History, Politics*. Eds. Imre Szeman, Jennifer Wenzel, and Patricia Yaeger. New York, NY: Fordham University Press, 2015. (1500 words). Contracted and submitted for production.

“Ecologicity, Vision and the Neurological System,” *Art in the Anthropocene: Encounters Among Politics, Aesthetics, Environments and Epistemologies*. Eds. Heather Davis and Etienne Turpin. Ann Arbor: Open Humanities Press, 2015. pp. 271-282. (5000 words).

“Eco-Art and Criticism,” *The Encyclopedia of Aesthetics*, 2nd edition. Oxford: Oxford University Press, 2014, Volume 2, pp. 449-453. (3,000 words).

“Introduction” and “Interpretation and the Affordance of Things,” *Heidegger and the Work of Art History*. Eds. Amanda Boetzkes and Aron Vinegar. Burlington, VT: Ashgate Press, 2014, pp. 1-33; 269-292.

“Brush Creek Valley: Adena or Fort Ancient Culture,” (Great Serpent Mound) and “Presidio Park” (Andy Goldsworthy’s *Spire*), in *Art & Place: Site-Specific Art of the Americas.* London: Phaidon Press, 2013, pp. 123; 324. (500 words each)

“Techniques of Survival: The Harrisons and Environmental Counterculture,” *West of Center: Art and the Counterculture Experiment in America, 1965-77*. Eds. Elissa Auther and Adam Lerner. Minneapolis: University of Minnesota Press, 2011, pp. 306-323.

Reviews of *West of Center*:

Lois Rudnick, “West of Center: Art and the Counterculture Experiment in America, 1965-77 (Review),” *Western American Literature* 47.4 (Winter 2013): 436-437.

Felicity Tayler, “West of Center: Art and the Counterculture Experiment in America, 1965-77 (Review),” *C Magazine* 118 (Summer 2013).

Laura Hapke, “West of Center: Art and the Counterculture Experiment in America, 1965-77 (Review),” *American Communist History* 12.2 (2013): 167-169.

Kirstin L. Ellsworth, “West of Center: Art and the Counterculture Experiment in America, 1965-77 (Review),” *The Journal of American Culture* 35.3 (August, 2012): 287-288.

Jennifer Doyle, “City of Angles,” *Art Journal* 71, no.1 (Spring 2012): 151-155.

Colin Perry, “West of Center: Art and the Counterculture Experiment in America, 1965-77 (Review),” *Art Monthly* 354 (March, 2012): 34.

“Phenomenology and Interpretation Beyond the Flesh,” *Art History: Contemporary Perspectives on Method*. Ed. Dana Arnold. Malden, MA: Wiley-Blackwell, 2010, pp. 34-55.

“The Ephemeral Stage at Lionel Groulx Station,” *Circulation and the City: Essays on Mobility and Urban Culture.* Eds. Alexandra Boutros and Will Straw. Montreal: McGill Queen’s Press, 2010, pp. 138-154.

Reviews of *Circulation and the City*:

Thomas Heise, “Circulation and the City: Essays on Mobility and Urban Culture(Review),” *English Studies in Canada* 36.2 (June 2010): 227-231.

Robert McFarlane, “The Circulatory Turn?” *H-Urban* (May, 2011):

<http://www.h->net.org/reviews/showrev.php?id=31274.

Jeffrey Ryan Barbeau, “Circulation and the City: Essays on Mobility and Urban Culture(Review) *Canadian Journal of Communication* 36.4 (2011).

Mark Simpson, “Circulation and the City: Essays on Mobility and Urban Culture(Review),” *University of Toronto Quarterly* 81.3 (2012): 754-755.

Catalog Essays and Other Publications

“Basia Irland—Gathering a Political Ecology,” *Basia Irland Retrospective*, Museum Het Domein, Sittein, ND (Forthcoming, 2016). (3000 words).

“Visualizing the Multitude—The Species Wall,” *Trout Fishing in America and Other Stories: Bryndis Snaebjornsdottir and Mark Wilson* (Stockholm:248Forlaget, 2015). (3000 words)

“New Historical Materialisms,” *Eflux conversations*, curated by David Hodge and Hamed Yousefi (February 2015). (1000 words, with two 500-word follow-up entries)

“The Eternal Image of the Animal—Maria Whiteman, *Taxonomia*,” for *Maria Whiteman, Taxonomia*, at Latitude 53 Gallery, Edmonton, AB, 2011. (750-word catalog essay)

“Sandra Bromley—Fire,” *Sandra Bromley—Fire*,at the Art Gallery of Alberta, Edmonton, AB, 2010. (1500-word catalog essay)

“Sandra Bromley and Wallis Kendal—Gun Sculpture,” Vienna International Centre, Vienna, 2010. (300-word exhibition brochure)

“Contemporary Art Facing the Earth,” *Neuvième édition du centre de recherche sur l’intermédialité (CRI)*, 2006. Published proceedings:

Available online at <http://cri.histart.umontreal.ca/cri/fr/cdoc/FicheActivites.asp?ActiviteID=1334>.

**EDITORIAL BOARDS**

*The Johns Hopkins Guide to Literary Theory and Criticism*

*Resilience: A Journal of the Environmental Humanities*

**GRANTS, RESEARCH FELLOWSHIPS, AND RESIDENCIES**

2013 Visiting Fellow, Rachel Carson Center, Munich, Germany

June 10-23, 2013

2012 Residency, “The Retreat: A Position of dOCUMENTA 13” in cooperation with Banff Research in Culture (BRIC)

August 2-15, 2012

Project: *Affordance—Prolegomena to Future Criteria*

2010-2014 Social Sciences and Humanities Research Council of Canada (SSHRC)

Standard Research Grant, $61,983

Project: *Contemporary Art and the Drive to Waste*

2009-2010 Endowment Fund for the Future (EFF), University of Alberta

Equipment Grant, $9, 440

Project: *Contemporary Art and the Drive to Waste*

President’s Fund for the Performing and Creative Arts in Art and Design

Research Grant, $3,556

Support for the Advancement of Scholarship (SAS)

Travel Grant, $1,800

Social Sciences and Humanities Research Council of Canada (SSHRC)

Postdoctoral Fellowship, $86,000 (awarded for two years, accepted for four months)

2007-2009 Fonds québecois de la recherche sur la société et la culture (FQRSC) Postdoctoral Fellowship, $64,000

2004-2006 Social Sciences and Humanities Research Council of Canada (SSHRC)

Doctoral Fellowship, $40,000

1. Social Sciences and Humanities Research Council of Canada (SSHRC)

Research Grant, $4,500

2002-2005 Fonds québécois de la recherche sur la société et la culture (FQRSC)

Doctoral Fellowship, $60,000

**INVITED LECTURES AND SYMPOSIA**

2015 Invited Lecture, Dept. of Visual Cultures, Goldsmiths, London, UK

Lecture Series, “Critical Environments”

Lecture: “Wasting Environments and Environments of Waste”

Symposium, “World of Matter: Extractive Ecologies and Ceded Terrains” Concordia University, Montreal, QC

Paper: “Plastic Matters”

Invited Lecture, Dept. of Art History and Visual Culture, University of Exeter, UK

Lecture Series, “Art History and Visual Culture Research Seminar”

Lecture: “Plastic Visions”

Symposium, “So-Called Waste – Forms of Excess in Post-1960 Art, Film and Literature,” Dept. of History of Art, University of York, UK

Lecture: “New Materiality and the Aesthetics of Plastic”

Public Lecture, Kitchener-Waterloo Art Gallery, Kitchener, ON

Lecture: “Waste, Art and New Materialities”

2014 Symposium, ‘Whose Waste? Whose Problem?’

Rachel Carson Center and the Center for Advanced Studies, Ludwig Maximilien Universität, Munich, DE

Paper: “The Visuality of Plastic Waste”

Exhibition Symposium, “Trout Fishing in America and Other Stories”

Arizona State University Museum, Phoenix, AZ

Paper: “The Ecology of Vision”

Invited Lecture, Dept. of Art, Arizona State University, Phoenix, AZ

Paper: “Plastic Art and the Drive to Waste”

Symposium, 3rd Annual Cultures of Energy Symposium, Center for Energy and Environmental Research in the Human Sciences (CENHS) Rice University, Houston, TX

Paper: “The Visualization of Oil as Reaction Formation”

2013 Public Lecture, Gardiner Museum, Toronto, ON

Lecture: “Contemporary Art Concerning Animals”

Public Lecture, Kitchener-Waterloo Art Gallery, Kitchener, ON

Lecture: “Earth, Ecology, and Contemporary Art”

Visiting Fellow Lecture, Rachel Carson Center, Munich, Germany

Lecture: “The Art of Garbology”

Invited Lecture, Dept. of Film Studies, Vanderbilt University

Lecture: “Plastic Vision, Oil and Objectivity”

Invited Lecture, Musée d’art contemporain de Montreal (Montreal Museum of Contemporary Art)

“Contemporary Art Between Time and History”, Lecture Series

Lecture: “Plasticity in an Ecological Time”

2012 Invited Lecture, Ruskin School of Fine Arts and Drawing, University of Oxford, Oxford, UK

Lecture: “Contemporary Art Concerning Neuroplasticity”

Invited Lecture, University of Guelph, School of Fine Arts and Music, Guelph, ON

Lecture: “Failed Expenditure, Or The Drive To Waste?”

2011 Symposium, “Sustain: Vancouver”, Vancouver Art Gallery, Vancouver, BC

Paper: “Towards a Postsustainable Art” and “Conversation with Anya Gallaccio”

Invited Lecture, Dept. of Art History, University of Southern California, CA

Lecture: “Aggregation: Contemporary Art and the Persistence of Waste”

2009 Invited Lecture, Dimic Institute for Comparative and Cross-Cultural Studies, University of Alberta

“Green Thoughts in Green Shades” Lecture Series

Lecture: “Techniques of Survival: Eco-Art and the North American Counterculture”

Invited Lecture, Dept. of Art and Design, University of Alberta

Lecture: “Surfaces of Visibility and the Ethics of Recession in Contemporary Art”

2007 Invited Lecture, National Gallery of Canada, Ottawa, ON

Lecture (presented in English and French): *“*Landscape Painting and Early Impressionism/ La peinture de paysage et le début de l’impressionisme”

2005 Invited Lecture, Dept. of History of Art, Ohio State University, Columbus, OH

“Recent PhDs Lecture Series”

Lecture: “Contemporary Earth Art - Whirlpools, Imprints, and Nature as Excess”

**CONFERENCE PAPERS AND PANELS**

2014 *Tuning Speculation II*, York University, Toronto, ON

Seminar Discussion Leader

Canadian Association of Cultural Studies (CACS), Wilfred Laurier, Waterloo, ON

Session Chair: “Migration, Diasporas, Dispersions

2013 *Tuning Speculation*, York University, Toronto, ON

Paper: “Affordance and the Speculative Perceptual System”

Universities Art Association of Canada (UAAC), Banff Centre, Banff, AB

Session Chair: “The Cognitive Turn (Parts I and II)”

*PostNatural*, Society for Literature, Science and the Arts (SLSA), Notre Dame, IN

Paper: “Aesthetics and the Postnatural Visual System”

*High Trash*, A Conference on the Genealogy and Assimilation of Trash Aesthetics

Museum of Contemporary Art, Siegen, Germany

Paper: “Affordance Beyond the Platitudes of Plastic Art”

2012 *Petrocultures: Oil, Energy, Culture*, University of Alberta, Edmonton, AB

Paper: “Sites of Petroculture”

College Art Association (CAA), Los Angeles, CA

Paper: “Contemporary Art and the Persistence of Plastic”

Session: “Accumulation”

2011 *Where Have All the Wild Things Gone? Ecocriticism and Comparative Literature*, Annual Comparative Literature Symposium Texas Tech University, Lubbock, TX

Paper: “Plasticity as Eco-Criticism: Animal Interventions in Contemporary Art”

2010 Association of Art Historians (AAH), Glasgow, UK

Session Co-chair with Aron Vinegar: “Heidegger and the Work of Art History”

College Art Association (CAA), Chicago, IL

Paper: “Post-Conceptual Art and the Affordance of Obsolete Things”

Session: “Theorizing Things”

2009 Universities Art Association of Canada (UAAC) Conference, Edmonton, AB

Panel Chair: Open Session

2008 College Art Association (CAA), Dallas, TX

Paper: “Offering the Body, Retracting Touch: The Ethics of Ana Mendieta’s *Silueta Series*”

Session: “Resisting Closure: Phenomenology as a Critical Practice in Art, Architecture, and Art Writing”

2006 Universities Art Association of Canada (UAAC) Conference, Halifax, NS

Paper: “The Abundant Realism of Allegorical Art: Damien Hirst’s *The Physical Impossibility of Death in the Mind of Someone Living*”

Neuvième Forum du CRI (Centre de recherche sur l’intermédialité), Montreal, QC

Paper: “Contemporary Art – Facing the Earth as Alterity”

2005 Universities Art Association of Canada (UAAC) Conference, Victoria, BC

Paper: “Earth Art and Nature as Excess”

*Conception/Reception,* The Association of Art Historians (AAH) Conference, Bristol, UK

Paper: “Seeing, Dwelling and Letting-Be - Ethical Distance in Contemporary

Earth Art”

2004 *The Architecture of Philosophy and the Philosophy of Architecture*, Congress CATH (Cultural Analysis, Theory and History), Bradford, UK

Paper: “The Dream Lake Garden of Montreal: Pictorialism and Bodily Engagement”

*Metropolis*, The Space Between Conference, Columbus, OH

Paper: “Umberto Boccioni’s *The Laugh*: Between Blind Nature and Social Order”

Print Culture and the City Conference, Montreal, QC

Paper: “Stillness and Flight: Empty Exchange in George Grosz’s Prints”

*Culturepoles: City Spaces, Urban Politics & Metropolitan Theory*, The 2nd Annual Canadian Association of Cultural Studies Conference, Hamilton, ON

Paper: *“*Laughter, the Mad Cacophony of the City”

2003 Universities Art Association of Canada (UAAC) Conference, Kingston, ON

Panel Chair: “Cultural Memory: Exploration, Uses, Transmission”

2002 *The Material City Conference*, Waterloo, ON

Paper: “Seeing Double: Uncanny Effects in Display Cases”

2001 Universities Art Association of Canada (UAAC) Conference, Montreal, QC

Paper: “The Dream Lake Garden in Montreal: Hybrid Art and Commodified Space”

**TEACHING**

Graduate Seminars

“Proseminar II,” University of Guelph, Winter 2015

“Proseminar II,” University of Guelph, Winter 2013

“Plasticity, Vision and the Neurological System,” Ohio State University, Winter 2012

“The Technologies of Contemporary Art,” University of Alberta, Winter 2011

“Garbology and the Work of Art History,” University of Alberta, Fall 2010

“The Politics of Aesthetics,” University of Alberta, Fall 2010

“Consumption and Contemporary Art,” University of Alberta, Fall 2009

“Art’s Excess and the Aesthetics of Waste,” McGill University, Winter 2007

Undergraduate Seminars and Lectures

“Art/Science,” University of Guelph, Fall 2014

“Introduction to Theory and Criticism,” University of Guelph, Fall 2014

“Art of the USA,” University of Guelph, Winter 2014

“The Visual Arts Today,” University of Guelph, Fall 2013

“Objecthood,” University of Guelph, Fall 2013

“The Death of the Author,” University of Guelph, Winter 2013

“Concerning Technology,” University of Guelph, Fall 2012

“Failed Economies: Art and the Production of Value,” Ohio State University, Spring 2012

“Artworks Inside-Out: Sculpture, Installation and Other Sites of Art,” Ohio State University, Spring 2012

“Honors Survey of Western Art, 15th century-present,” Ohio State University, Winter 2012

“Contemporary Art (1945-present),” University of Alberta, Winter 2011

“The Technologies of Contemporary Art,” University of Alberta, Winter 2010

“History of Photography,” University of Alberta, Fall 2009

“New Media Art,” Tufts University, Winter 2009

“Postmodernism,” Tufts University, Fall 2008

“Methods in Art History,” McGill University Winter 2007

“The Legacies of the 19th Century Landscape,” McGill University, Fall 2006

“Realism and Impressionism,” McGill University, Fall 2006

“Introduction to Art History II - Survey of Western Art,” McGill University, Spring 2006

“Landscape and Representation,” McGill University, Winter 2006

“’All That Is Solid Melts into Air; Art from 1830-1890,” McGill University, Spring 2005

“Ideologies of Modernity – Art from 1750-1950,” McGill University, Spring 2004

Directed Readings and Independent Studies

Practicum Supervisor, Internship at Gallery 44, Karly Boileau, University of Guelph, Winter 2014

Directed Reading, “Phenomenology and Seriality,” with M.A. student, Constanza Salazar, University of Guelph, Winter 2014

Directed Reading, “Postcolonialism and the Agency of Art,” with M.A. student, Breena Langevin, University of Guelph, Winter 2013

Directed Reading, “Solar Energy, Art and Community,” with B.A. student, Tanner Jackson, University of Guelph, Winter 2013

Directed Reading, “Representing Capital,” with PhD student, James Hansen, Ohio State University, Spring 2012

Guest Lectures and Seminars

Guest seminar, Graduate Seminar, Dept. of Art History, University of Toronto, Winter 2015

Guest seminar, M.A. and MFA Seminar in Contemporary Art, Ontario College of Art and Design, Winter 2013; Winter 2014

Guest Seminar, Graduate Pro-Seminar, European Studies, University of Guelph, Fall 2013; Fall 2104

**STUDENT SUPERVISION AND THESIS COMMITTEES**

PhD Committees

Ryan Hayhurst, Doctoral Committee, Third Reader, Ph.D. in Rural Studies, University of Guelph, 2013-ongoing.

Dissertation - *Agriculture, Ecology and Rural Community in Southern Ontario*

Seunghan Paek, Candidacy Exam, Second Reader, Dept. of History of Art, Ohio State University, Spring, 2012.

Dissertation - *Urbanism, Signs and the Everyday in Contemporary South Korean Cities*

Amanda Gluibizzi, Candidacy Exam, Fourth Reader, Dept. of History of Art, Ohio State University, Fall 2011

M.A. and M.FA Thesis Committees

M.A. Supervisor, Paul Langis, *The Rhetoric and Display of Video Games****,*** SOFAM, University of Guelph, 2014-2016.

M.A. Supervisor, Constanza Salazar, *Materialism to (Speculative) Realism: The Objects of Conceptual and Post-Conceptual Art*, SOFAM, University of Guelph, 2013-2015.

M.A. Supervisor, Leanne Benn, *Deconstructing Amerindian Art: An Exploration of Indigenous Art Forms from the South American Country of Guyana,* SOFAM, University of Guelph, 2013-2015.

M.A. Supervisor, Breena Langevin, *Canadian Missionary Churches: Religious Inculturation and the Visual Persistence of Aboriginal Culture*, SOFAM, University of Guelph, 2012-2014.

M.A. Supervisor, Kim Correia, *Perception, Practice and Pollock: Towards a Neurological Reading of Jackson Pollock’s Drip Paintings*, SOFAM, University of Guelph, 2012-2013.

M.A. Second Reader, Karly Boileau, *Self-Fashioning and Autofiction in the Photographic Portraits of the Countess de Castiglione*, SOFAM, University of Guelph, 2013-2015.

M. A. Second Reader, Melanie Hayes, *Contemporary Art and Intellectual Property*, SOFAM, University of Guelph, 2012-2015.

M.A. in Art Theory and Curatorial Studies, External Examiner, Penelope Smart, *Time To Start Over*, Ontario College of Art and Design (OCAD) University, Winter 2013.

M.A. Supervisor, Fran Cullen, *Time for Cinema: Contemporary Art and Cinematic Time*, Dept. of Art and Design, University of Alberta, 2010-2011.

M. A. Second Reader, Megan Bertagnolli, *Collecting as Performative Strategy in Contemporary Art*, Dept. of Art and Design, University of Alberta, 2009-2011.

M.A. Second Reader, Sara Kowolski, *Imagining the Cancerous Body: Representations of Cancer in Medical Science and Contemporary Visual Art*, Dept. of Art and Design, University of Alberta, 2009-2010.

M.A. Second Reader, Samantha Mallett, *The Politics of Play: Relational Aesthetics and Installation Art*, Dept. of Art and Design, University of Alberta, 2009-2010.

Honours Undergraduate Supervisor

Angel Callander, *Vision and Visibility on the Internet*, School of Fine Arts and Music, University of Guelph, 2013-2014.

Jessica Knowler, *Pipilotti Rist and Runa Islam: Video Art’s (Para)Feminist Interventions on the Body*, Dept. of Art and Design, University of Alberta, 2010-2011.

Justine Hartlieb-Power, *Egon Schiele’s Terrible Passion: Exploring Fin-de-Siécle Masculinity and Femininity*, Dept. of Art and Design, University of Alberta, 2010-2011.

**OTHER SERVICE**

2014-2015

Article Referee, *Resilience: A Journal of the Environmental Humanities*, Summer 2015

Article Referee, *Art History*, Summer 2015

Manuscript Referee, University of Minnesota Press, Summer 2015 x 2

Organizing Committee, “Art, Media and the Public Sphere” Symposium, Media@McGill, Montreal

Selection Committee, Artist Residency in the School of Environmental Studies (SES) Program

Lecture Series Organizer, “Sound and Vision Lecture Series,” SOFAM, University of Guelph

*Crossways* Program Selection Committee, College of Arts, University of Guelph

Advisory Committee to the Director, SOFAM, University of Guelph

Graduate Coordinator, M.A. in Art History and Visual Culture, College of Arts, University of Guelph

Chair, Master’s Examination Committee, School of Fine Arts and Music, University of Guelph, Sarah Carter

Curriculum Committee, School of Fine Arts and Music, University of Guelph

2013-2014

Graduate Coordinator, M.A. in Art History and Visual Culture, College of Arts, University of Guelph

Member, Search Committee for Director of School of Fine Arts and Music, University of Guelph

Curriculum Committee, School of Fine Arts and Music, University of Guelph

SSHRC, Insight Development Grant, adjudicator on Committee 1A

Manuscript Referee, University of Minnesota Press x 1, Fall 2013

2012-2013

SSHRC, Insight Development Grant, adjudicator on Committee 1A

SSHRC, Insight Grant, peer reviewer

Manuscript Referee, University of Minnesota Press x 2, Spring 2013

Paper presentation for ArthAttack Event, *Ignite*, School of Fine Arts and Music, University of Guelph (January 24, 2013), Paper: “Signs of the Anthropocene”

Chair, Master’s Examination Committee, School of Fine Arts and Music, University of Guelph, Suzanne Debassige

Graduate Committee, School of Fine Arts and Music, University of Guelph

Curriculum Committee, School of Fine Arts and Music, University of Guelph

College of Arts Library Committee, School of Fine Arts and Music, University of Guelph

ARTHAttack Coordinator, School of Fine Arts and Music, University of Guelph

2011-2012

Undergraduate Curriculum Committee, Dept. of History of Art, Ohio State University

Undergraduate Committee, Dept. of History of Art, Ohio State University

Manuscript Referee, University of Minnesota Press x 1, Summer 2012

Article Referee, *Imaginations: Journal of Cross-Cultural Image Studies*, Spring 2012

Article Referee, *Anthrozoo*, Winter 2012

Article Referee, *RACAR*, Winter 2012

Article Referee, *Space and Culture*, Fall 2011

2010-2011

Graduate Advisor, Dept. of Art and Design, University of Alberta, 2010-2011

Manuscript Referee, University of Minnesota Press x 1, Winter 2010

BFA Graduate Show Jury Member, Dept. of Art and Design, University of Alberta, 2011

Studio Critiques, Art 540, Dept. of Art and Design, University of Alberta, 2010-2011 (4 visits)

Faculty of Arts, Research Committee, University of Alberta, 2010-2011

Faculty of Arts, Library Committee, University of Alberta, 2010-2011

Program and Curriculum Design Committee for PhD program in History of Art, Design and Visual Culture, Dept. of Art and Design, University of Alberta

2009-2010

Manuscript Referee, Ashgate Press x 1, Fall 2009

Program and Curriculum Design Committee for PhD program in History of Art, Design and Visual Culture, Dept. of Art and Design, University of Alberta