

McMaster University: Faculty of Humanities
CURRICULUM VITAE
2018

1. Sally McKay

3. **Educational Background**
 - Ph.D. in Art History and Visual Culture, York University, Toronto, ON, 2014
Repositioning Neuroaesthetics Through Contemporary Art
 - Bachelor of Fine Arts, Art History Minor, BFA, Nova Scotia College of Art and Design, Halifax, NS, 1990

5. **Professional Organizations**
 - Hamilton Artist's Inc. board member (elected) (December 2017- ongoing)
 - College Art Association (not elected) (Summer 2017- ongoing)
 - Hamilton Zineposium (co-founder) (2015- ongoing)
 - Society for Literature, Science and the Arts, (not elected) (2011- ongoing)
 - University Art Association of Canada (not elected) (2008-ongoing)
 - Art Metropole board member/treasurer, (elected) (2003-2009)
 - YYZ Artists' Outlet board member, (elected) (1996-1999)

6. **Employment History**
 - a. **academic**
 - Assistant Professor, School of the Arts, McMaster University, Contractually Limited Appointment (2014-2018)
 - Full Time Lecturer, School of the Arts, McMaster University, Hamilton, ON, (2012-2014)
 - Sessional Instructor, School of Fine Arts and Music, University of Guelph, Guelph, ON, (2011)
 - Sessional Instructor, Visual Art and Art History, Faculty of Fine Arts, York University, Toronto, ON (2009)

 - b. **consultations**
 - Jury member for Art Gallery of Mississauga's Annual Juried Show (2016)
 - Guest Examiner, University of Guelph, Fall 2016 MFA Studio End of Semester Critiques, Guelph, ON (2016)
 - External examiner, MAA thesis defense, Emily Carr University, Vancouver, BC (2016)
 - Selections Jury member for 2017 program, Hamilton Artists' Inc., Hamilton, ON (2015)
 - External examiner, MFA thesis defense, University of Guelph, Guelph, ON (2014)
 - External critic, Specialised Studio Final Critiques, University of Guelph, Guelph, ON (2011)
 - External examiner, MFA thesis defense, University of Guelph, Guelph, ON (2009)
 - Juror for the exhibition *reciprocal*, McMaster Museum of Art (2008)
 - External examiner, MFA thesis defense, University of Western Ontario, London, ON (2006)
 - Guest Examiner, University of Guelph, Fall 2006 MFA Studio End of Semester Critiques, Guelph, ON (2006)
 - External Examiner for thesis critiques, Drawing and Painting Program at Ontario College of Art and Design, Toronto, ON (2006)
 - External jurist for 4th Painting scholarships, Ontario College of Art and Design, Toronto, ON (2006)
 - External critic, Specialised Studio Final Critiques, University of Guelph, Guelph, ON (2005)
 - External examiner, MFA thesis defense, University of Western Ontario, London, ON (2004)

c. other

- Editor, *WADE* a catalogue accompanying the a public art exhibition in Toronto wading pools curated by Sandra Rechico and Christie Pearson (2007)
- Managing Editor at YYZ Books, YYZ Artists' Outlet, Toronto (2003-2004):
- Founding co-editor/owner, *Lola* magazine with Catherine Osborne (1997-2003)

7. Scholarly and Professional Activities

a. editorial boards

- *FUSE* magazine editorial committee member (2005-2008)

b. grant & personnel committees

- Ontario Arts Council jury member for Periodicals (2010)

c. executive positions, N/A

d. journal referee

- Referee for Journal of *Curatorial Studies* (2015)
- Referee for Art Association of Australian and New Zealand (November 2013)
- Referee for Journal of *Curatorial Studies* (May – November 2011)

e. external grant reviews, N/A

8. Areas of Interest

Art History and Visual Culture • Contemporary Art • Canadian Art • Neuroaesthetics • Digital Media • Multi-media and Installation Art • Performance Art

9. Honours

- Joyce and Fred Zemans Scholarship (2013)
- SSHRC Joseph-Armand Bombardier Canadian Graduate Scholarship (\$35,000 each year, for three years) (2010-2012)
- OAAG (Ontario Association of Art Galleries) Art Writing award for "Nature in the Network", an essay on FASTWÜRMS for the Art Gallery of York University catalogue for the exhibition *Donkey@Ninja@Witch* (2011)
- York University Entrance Scholarship (2007)

10. Courses Taught

a. undergraduate

- ART 3CE3 *Community Exhibitions*, McMaster University (Winter 2018)
- ART 1SI3 *Studio Investigations*, McMaster University (Winter 2018)
- ART 1TI3 (two sections) *Making Art and Understanding Images and Technology*, McMaster University (Winter 2018)
- ART 1UI3 (two sections) *Making Art and Understanding Images and Technology*, McMaster University (Fall 2017)
- ART 2AT3 *Art Today*, McMaster University (Fall 2017)
- ART 2SI3 *Studio Investigations*, McMaster University (Winter 2017)
- ART 1UI3 *Making Art and Understanding Images and Technology*, McMaster University (Winter 2017)
- ART 1TI3 *Making Art and Understanding Images and Technology*, McMaster University (Winter 2017)
- ART 1SI3 *Studio Investigations*, McMaster University (Winter 2017)
- ART 3D03 *Practical Issues in Studio Art*, McMaster University (Fall 2016)
- ART 1UI3 *Making Art and Understanding Images and Technology*, McMaster University (Fall 2016)
- ART 1TI3 *Making Art and Understanding Images and Technology*, McMaster University (Fall 2016)

- ART 2SI3 *Studio Investigations*, McMaster University (Winter 2016)
- ART 2AT3 *Art Today*, McMaster University (Winter 2016)
- ART 1TI3 *Making Art and Understanding Images and Technology*, McMaster University (Winter 2016)
- ART 3CE3 *Community Exhibitions*, McMaster University (Winter 2016)
- ART 4AS6A *Advanced Studio Production and Critical Discourse*, McMaster University (Fall 2015)
- ART 1UI3 *Making Art and Understanding Images*, McMaster University (Fall 2015)
- ART 1OS3 *Observational Studies*, McMaster University (Fall 2015)
- Applied Humanities 3W03/4W03 (Magdalene Kwiecien), McMaster University (Fall 2015)
- ART 1TI3 *Making Art and Understanding Images and Technology*, McMaster University (Winter 2015)
- ART 3CE3 *Community Exhibitions*, McMaster University (Winter 2015)
- ART HIST 3B03 *Aspects of Canadian Art*, McMaster University (Winter 2015)
- Applied Humanities 3W03/4W03 (Ailish Corbett), McMaster University (Winter 2015)
- Applied Humanities 3W03/4W03 (Kirby Tobin), McMaster University (Winter 2015)
- ART 1UI3 *Making Art and Understanding Images*, McMaster University (Fall 2014)
- ART 3FW3 *Field Work: Onsite Exploring*, McMaster University (Fall 2014)
- ART 3PD3 *New Directions in Painting and Drawing*, McMaster University (Fall 2014)
- ART HIST 1AA3 *Introduction to the History of Art*, McMaster University (Spring 2014)
- ART HIST 1AA3 *Introduction to the History of Art*, McMaster University (Winter 2014)
- ART HIST 3P03 *Issues in Studio Criticism*, McMaster University (Winter 2014)
- ART 1SI3 *Studio Investigations*, McMaster University (Winter 2014)
- Applied Humanities 3W03/4W03 (Jenna Shamoan), McMaster University (Winter 2014)
- ARTS&SCI 3X03 / Individual Study (Bridget Steele), McMaster University (Winter 2014)
- ART HIST 1A03 *Introduction to the Study of Art*, McMaster University (Fall 2013)
- ART HIST 3B03 *Aspects of Canadian Art*, McMaster University (Fall 2013)
- ART HIST 4H03 *Seminar in Art and Visual Culture 1750 to the Present* (Fall 2013)
- ART 2PG3 *Contemporary Approaches to Painting*, McMaster University (Fall 2013)
- ART HIST 1A03 *Introduction to the Study of Art*, McMaster University (Spring 2013)
- ART HIST 1AA3 *Introduction to the History of Art*, McMaster University (Winter 2013)
- ART HIST 3B03 *Aspects of Canadian Art*, McMaster University (Winter 2013)
- ART HIST 4AA3 *Seminar in Contemporary Art and Visual Culture*, McMaster University (Winter 2013)
- FA/VISA 3740 *20th Century Canadian Art*, York University (Fall 2009)
- SART 4800-01 *Special Topics in Sculpture: Art and the Brain, Explorations in Neuroaesthetics*, University of Guelph (Winter 2011)
- ART HIST 1A03 *Introduction to the Study of Art*, McMaster University (Fall 2012)
- ART HIST 3P03 *Issues in Studio Criticism*, McMaster University (Fall 2012)
- ART 2SI3 *Independent Studio Methods*, McMaster University (Fall 2012)
- ART 2PG3 *Contemporary Approaches to Painting*, McMaster University (Fall 2012)

- b. **graduate**, N/A
- c. **postgraduate**, N/A
- d. **other**, N/A

11. Contributions to Teaching Practice

a. pedagogic innovation and/or development of technology-enhanced learning

- Created two new, high enrolment, hands-on Studio Art courses for non-majors (ART 1TI3 and ART 1UI3)

b. leadership in delivery of educational programs

c. course/curriculum development

- Created a new Level II lecture course about Art Today open to students from all programs (ART 2AT3)
- Created a new course update based on student-directed learning and community

engagement for ART 3CE3

- Developed a course on Neuroaesthetics for ART HIST 4AA3
- Developed a course on Art, Science and Technology for ART HIST 4H03
- Revamped the course kit and course outline for ART HIST 3B03
- Developed a course on digital practices for artists for ART 1SI3
- Participated in curriculum planning in the Art History and Art programs
- Participates fully in 4th year studio critiques

d. development/evaluation of educational materials and programs, N/A

e. other, N/A

12. Supervisorships

- Supervisor for 4th year Studio Art student work placement, Applied Humanities 4W03 (Winter 2018)
- Supervisor for 4th year Studio Art student work placement, Applied Humanities 4W03 (Winter 2018)
- Supervisor for 4th year Studio Art student work placement, Applied Humanities 4W03 (Fall 2017)
- Supervisor for 4th year Studio Art student work placement, Applied Humanities 4W03 (Winter 2016)
- Supervisor for 4th year Art History student research project, Applied Humanities 4W03 (Fall 2015)
- Supervisor for two 4th year Studio Art students, internships at Hamilton Artists' Inc. (Winter 2015)
- Supervisor for 4th year Art History student, internship at Art Gallery of Ontario, Applied Humanities 4W03 (Winter 2014)
- Supervisor for 4th year Arts and Science student, Individual Study Arts & Sci 3X03 (Winter 2014)

13. Lifetime Research Funding

- Ontario Arts Council, Visual Artist grant, mid-career (\$7500) (2016)
- ROADS, ARB grant (\$5,950) (awarded Fall 2015, grant period begins 2016)
- Ontario Arts Council, Integrated Arts Grant (\$8000) (2005)
- The Ontario Arts Council and the Canada Council each awarded project grants to the Doris McCarthy Gallery for the exhibition *Quantal Strife* which I curated. The DMG Director/Curator Ann MacDonald and I wrote the grant applications together. (\$21,500) (2005)
- As the treasurer at Art Metropole I regularly collaborated with staff on successful institutional grant applications at all three levels of government funding (2003-2009)
- Canada Council grant for *Lola* magazine (\$10,000) (2002)
- Ontario Arts Council, Individual Artist Project Grant (\$5000) (1996)

14. Lifetime Publications

a. Peer Reviewed

i) books, N/A

ii) contributions to books,

- "No Neuron is an Island: a neuroaesthetic inquiry into Omer Fast's mimetic interactions," *Aesthetics and the Embodied Mind*, Alfonsina Scarzini, ed. (Springer Verlag: 2015)
- Co-editor with Andrew J. Paterson of *Money Value Art: State Funding, Free Market, Big Pictures*, (Toronto: YYZ Books, 2001)

iii) journal articles

- "Kristin Lucas' Refresh: Embodied Imaginings," *RACAR*, Spring 2015

iv) journal abstracts, N/A

v) other, including Proceedings of Meetings, N/A

b. Not Peer Reviewed

i) books

ii) contributions to books

Exhibition Catalogues

- “Looking at Looking at Art,” catalogue essay for Living Building Thinking curated by Ihor Holubizky at McMaster Museum of Art (2017)
- “Olafur Eliasson’s Tripple Ripple,” catalogue essay for Art You Experienced? curated by Melissa Bennett at Art Gallery of Hamilton (2015)
- “The Axis of Something,” catalogue essay for Lorna Mills’ exhibition at Transfer Gallery, New York (2013)
- “Talking Flowers,” catalogue essay for the exhibition Flowers and Photography, curated by Carla Garnet, McMaster Museum of Art (2013)
- “Nature in the Network,” catalogue essay for the FASTWÜRMs exhibition. *Donky@Ninja@Witch*, curated by Philip Monk, Art Gallery of York University, Toronto, (2011)
- “Not-so Dumb Animals: Primates as Subjects of Neuroscience,” catalogue essay for the touring exhibition *Animal*, curated by Corinna Ghaznavi for Museum London (Ontario), (2011)
- “Intuition at the Razor’s Edge: Painting by Matt Crookshank,” catalogue essay for Matt Crookshank’s exhibition *Razor Beam* at Museo de la Ciudad, Mexico, (2009)
- “Jury Duties” a catalogue essay for the exhibition *Reciprocal*, exhibited at McMaster Museum of Art, Hamilton, ON, (2008)
- “A pool is not a stage,” essay for the *WADE* catalogue, YYZ Artists' Outlet and WADE collective, (2007)
- Catalogue essay for the exhibition *What if Feels Like for a Girl*, curated by Phillip Monk at the Art Gallery of York University, Toronto, (2005)
- Catalogue essay on Kristin Lucas for *Temporary Housing for the Despondent Virtual Citizen*, O.K. Centre for Contemporary Art, Upper Austria, (2000)
- Fictional text for *Fin De Siècle*, curated by Francois Dion, Gallery 101, Ottawa, (2000)
- Catalogue essay for the Symbiosis Collective exhibition, *Bank of Symbiosis*, Toronto, (1998)

iii) journal articles

- feature essay, "On the Brain: How we encounter art is more complex than neuroscience suggests," *Canadian Art Magazine* (Winter 2019)
- Review of the exhibition Carry Forward at Kitchener/Waterloo Art Gallery for *C magazine* (upcoming in 2018)
- The Pictorial Intelligence of Monica Tap,” a critical review for *Art Fag City* (2012)
- Review of the exhibition The Limits: Tracing Time and Seeing Space at Kitchener/Waterloo Art Gallery for *Canadian Art* magazine (2012)
- “Spatial Reckonings: Gwen MacGregor and Sandra Rechico invite us to get lost,” essay, for *Magenta Magazine* [<http://www.magentamagazine.com/7/features/canadians-in-europe/>], (2011)
- “Report from the Academy: Q&A with Harbourfront Centre Curator Patrick Macaulay,” interview for *Art Fag City* [<http://www.artfagcity.com/2011/06/20/report-from-the-academy-qa-with-curator-patrick-macaulay/>], (2011)
- “Report from the Academy: Q&A about Curatorial Power with Lisa Myers,” interview for *Art Fag City* [<http://www.artfagcity.com/2011/06/08/report-from-the-academy-qa-about-curatorial-power-with-lisa-myers/>], (2011)
- “The Affect of Animated GIFs (Tom Moody, Petra Cortright, Lorna Mills),” essay published by Art&Education, www.artandeducation.net/papers/view/14, (2009)
- “Has Your Favourite ARC Gone Sour?” essay in *FUSE* magazine, (2008)
- “Relatively Remote,” a profile of the Tree Museum and Persona Volare in *Canadian Art* magazine, (2008)

- “RM Vaughan: The *Troubled* adventures of a suffering trickster,” co-written with Von Bark, *Taddle Creek*, (2008)
- “Up and Anti-up,” a column on art and science for *Kiss Machine* magazine (regular columnist from 2005- 2008)
- Review of exhibition by Toronto artist Matt Bahen for *Canadian Art* magazine, (2006)
- Review of exhibition by Shinobu Akimoto for *C Magazine*, (2006)
- Profile of Fly gallerists Scott Carruthers and Tanya Read for *uTOPIA*, Coach House Press, (2005)
- “Making Books The Hard Way,” book review of *Off Printing: Situating Publishing Practices in Artist-run Centres*, *FUSE* magazine, (2005)
- “Welcome to the not-so-comfy couch,” review of *Upholstery Militia*, *Globe and Mail*, (2005)
- “A Hotbed of Hotheads,” book review of *Artists Talk*, *FUSE* magazine, (2005)
- Review of Lorna Mills' exhibition *Reality Show*, *Canadian Art* magazine, (2005)
- “The Fluff Stands Alone,” (cover story) profile of artist Allyson Mitchell, *Canadian Art*, (2004)
- Catalogue essay on Andrew J. Paterson for the video exhibition *Blueprint*, Pleasuredome, Toronto, (2003)
- Essay on Susan Kealy, for the book *Ordinary Marvel*, YYZ Books, (2003)
- Essay on Greg Curnoe for *Open Letter, A Canadian Journal of Writing and Theory*, (2002)
- Review of *a.k.a. Canada*, curated by John Massier, *Flash Art*, (1997)
- Essay to accompany the exhibition *Toxic Landscapes* by Jean-Marie Martin, Mercer Union, Toronto, (1996)
- “Focus on Funding: Canada,” essay, *Flash Art*, (1996)
- “Sandra Rechico,” review, *Flash Art*, (1996)
- “Cityscape: Toronto,” feature, *Flash Art*, (1995)

iv) research creation and artistic contributions

Curatorial Projects

- Curatorial Committee Member for Hamilton’s Supercrawl Festival, 2016 (2016)
- *Encounter*, Cambridge Sculpture Garden, with artists Rebecca Diederichs and Sarah Peebles (2014)
- *Too Cool For School Art & Science Exhibition*, with artists Libby Hague, Doug Jarvis, Gareth Lichty, Abigale Miller, Allison Rowe, and Elissa Ross & Patrick Ingram, co-curated with Patrick Macaulay, part of Harbourfront Centre’s *Fresh Ground new works* International Commissioning Programme, York Quay Gallery, Harbourfront Centre, Toronto, (November 2010)
- *Too Cool For School Art & Science Fair*, 40 diverse participants gathered for one day to share their art & science projects, part of Harbourfront Centre’s *Fresh Ground new works* International Commissioning Programme, Brigantine Room, Harbourfront Centre, Toronto, (May 2010)
- *Reply All*, a real-time, online exhibition featuring artists Daniel Barrow, Divya Mehra, Lorna Mills, Peter Morin, and Shaan Syed, co-curated with Srimoyee Mitra as part of a collaboration between Art Metropole and South Asian Visual Artists Collective, (2009)
- Curator for *Ambi-valent Objects*, a group exhibition of inter-departmental collaborations on art and science, part of the *Art Meets Science* series organised by Natasha Myers, Gales Gallery, York University (2009)
- *Residency Exhibition*, group show featuring 33 artists, curated at the culmination of a three week curatorial residency at Open Space, Victoria, BC, (2008)
- *Quantal Strife*, with Scott Carruthers, Crystal Mowry, and Marc Ngui at Doris McCarthy Gallery, Scarborough, including catalogue with comprehensive essay (2006), touring to McMaster Museum of Art, Hamilton, ON (2007), and Open Studio, Victoria, BC (2008),

- *Woodlot: 3rd Kitchener-Waterloo Art Gallery Biennial*, a group exhibition featuring artists Ruth Abernethy, Kelly Borgers, Jefferson Campbell-Cooper, Susan Detwiler, Nial Donaghy, Andrika Dubeckyj, Annie Dunning, Fatima Garzan, Lauren Hall, Arnold Jacobs, Janet Morton, Marinko Pipunic, Red and Andrew Wright, Kitchener-Waterloo Art Gallery, Kitchener, ON, (2006)
- *Animal/Nature*, an evening of readings and video screenings with Lorna Mills, Andrew J. Paterson and Von Bark, Smiling Buddha Bar, Toronto, (2007)
- *Mods and Rockers*, group exhibition featuring Myfanwy Ashmore, Rob Cruickshank, Lorna Mills, Tom Moody, John Parker and Veronica Verkley, curated for part of Digifest at Harbourfront Centre, Toronto, (2006)
- *Teaching Tech*, an evening of performative lectures with Amos Latteier and Susan Bustos for Digifest and Harbourfront Centre, Toronto, (2006)
- *Compagnie*, group exhibition featuring Clint Griffin, Jennifer McMackon, Kelly Richardson, and Brent Roe, co-curated with Daniel Olson as part of an exchange between Skol and YYZ Artists' Outlet, Skol Gallery, Montreal, (2000)

Artist's Projects and Exhibitions

- *Ways of Something*, group digital video, compiled by Lorna Mills, screened at Whitney Museum in New York, Transfer Gallery in New York, PAF Festival in Victoria, BC, Oude Kerk in Amsterdam, Transmediale in Berlin (2014 -2016)
- *When Analog was Periodical*, group show of animated GIFs, curated by Anthony Antonellis and Lorna Mills, z-Bar, Berlin (2013)
- *Born in 1987: The Animated GIF*, group show curated by Katrina Sluis for The Photo Gallery, London, UK, (2012)
- Series of group GIF exhibitions curated by Lorna Mills, for Rea MacNamara's monthly Sheroes events at Nico and The Beaver Café, Toronto, (2011-2012)
- *Thicket: The Peaceable Kingdom*, window installation in collaboration with Von Bark, Fly Gallery, Toronto, (2011)
- *Axon* (in collaboration with Lorna Mills) guest-artist html design, InterAccess, Toronto, (2011)
- "Newton in the Peaceable Kingdom," digital video animation for *ARCADE*, group show with John Dickson, Panya Clark Espinal, Alex Geddie, Gordon Hicks, Annie MacDonell, co-organised by Harbourfront Centre and the Ontario Science Centre, curated by Patrick Macaulay, York Quay Gallery, Harbourfront Centre, Toronto, (2008)
- *Mimesis and Mirror Neurons*, a multi-media performative lecture with Von Bark and Rob Cruickshank, curated by Liav Koren for the dorkbot series, InterAccess, Toronto, (2008)
- Artist project for *Boredom Fighters*, edited by Paola Poletto and Jake Kennedy, Tightrope Press, (2008)
- *Thicket 2: Stranded*, window installation with Von Bark, Fly Gallery, Toronto, (2007)
- *M-K*, group show featuring artists in Muskwa Kechika residency, Dawson Creek Art Gallery, BC; North Peace Gallery, Fort St. John, BC; and Northern Lights College, Fort Nelson, BC, (2007)
- "Muskwa Kechicka," artist's project for *Prefix Photo*, (2007)
- "The Trouble with Oscillation," website, performative lecture, and multi-media installation (including digital animation) for the touring exhibition *Neutrinos They Are Very Small*, a group show with Gordon Hicks and Rebecca Diederichs, curated by Corinna Ghaznavi, for Art Gallery of Sudbury (2004), Agnes Etherington Art Gallery in Kingston, ON (2006) and Render Gallery, University of Waterloo (2007)
- *Thicket 1: The Voyage*, in collaboration with Von Bark, Harbourfront Centre, Toronto, (2006)
- *Bed Time Fortune Story Teller*, a 12-hour performance curated by Emily Pohl-Weary for Bed-Time Tales, Nuit Blanche, Toronto, (2006)
- Performative walking tour, part of *Networked City*, InterAccess, Toronto, (2006)
- *Bird Map Movie*, digital video screened at *Public Space Invaders*, organized by *Spacing* magazine, Drake Hotel, Toronto, (2006)

- *Qualia Street Party*, a window installation, Fly Gallery, Toronto, (2005)
- *Movie*, online video curated by Paola Poletto for Reading Toronto, www.readingtoronto.com, (2005)
- *Waypoint*, online artwork and digital animation created for group show curated by Patrick Macaulay, Harbourfront Centre, Toronto, (2005)
- *Splash Screen Project*, animated gifs displayed online by Year Zero One, (2005)
- *Robot Landscapes*, a group show with Jon Sasaki, Magic Pony, Jenny San Martin, Kirsten White & Marc Sullivan, Mai-Loong Lim, Marc Ngui & Magda Wojtyra, Dorota Gelner & Arek Jackowski, curated by Paola Poletto as part of Digifest, Harbourfront Centre, Toronto, (2004)
- *Global Theory of Representation*, a performative lecture, part of the Global Theory Slam, Art Gallery of Ontario, Toronto, (2004)
- *Plants*, online animation curated by Kelly Mark for Samplesize, (2004)
- *Miss Mouse*, digital video, trading cards and performance, part of the touring exhibition, (2003-2004)
- *Girls and Guns*, a group show with Sheila Butler, Nina Czegledy Michelle Kasprzak and Louise curated by Paola Poletto, for Forest City Gallery in London, ON (2003); Dorottya Gallery in Budapest, Hungary (2004); the Lindart Cultural Center in Tirana, Albania (2004); and the Videomedija Festival in Novi Sad, Serbia (2004). *Miss Mouse* lecture performed at a launch for the *Girls and Guns* issue of *Kiss Machine* magazine at YYZ Artists' Outlet, Toronto, (2003)
- *Killer Whale Victim*, multi-media performances at Scream in the Park and The BOX reading series, Toronto, (2002)
- *caffeine screens: the instant coffee screensaver show*, group show, Helen Pitt Gallery, Vancouver, (2002)
 - "Boss" an on-street performance and digital database created in collaboration with Ben Smith Lea for *The Lefty Show*, a group exhibition curated by Instant Coffee, A Space, Toronto, (2001)
- *Orange Marble*, group show at Hua-shan Art District, Taipei, (2001)
- *Window Shopping*, group show curated by RM Vaughan Images Festival, Toronto, (2001)
- *The Logo Show*, a group show curated by Instant Coffee as part of their exhibition *Instant Coffee: Urban Disco Trailer + Everyone*, Art Gallery of Ontario, (2001)
- *Wallpapers*, a group show Art Gallery of Nova Scotia (2000)
- *Miss Mouse*, a performative lecture, performed at University of Western Ontario, and as part of the *Simulcast Convention* organised by Kristin Lucas for the Wexner Center in Columbus, Ohio, and Postmasters Gallery in New York, (2000)
- *Safety Animal* (a performance with Ben Smith Lea), Dunlop Art Gallery, Regina, SK, (2000)
- *Angry Protestor* (a performance with Ben Smith Lea), the Lonely Lisgar performance festival, Mercer Union, Toronto, (2000)
- *Simulcast*, performance with Kristin Lucas, part of the group show *Mind Toys*, curated by Cheryl Sourkes and David Craig, Windsor Art Gallery, (1999)
- *How it All Began*, performative lecture at 5/29/99 Symposium, Brooklyn, NY, (1999)
- *re:location*, (collaboration with Ben Smith Lea), curated by Ingrid Chu at Motor Oil, Woodbridge, ON and Zsa Zsa Gallery, Toronto, (1999)
- *Faking History*, group show with Daniel Bowden, Hanna Claus, Angela Inglis, Grant McConnell, Alison Norlen and Steve Venright, curated by Reid Diamond and Mary Anne Barkhouse, Mercer Union, Toronto, (1999)
- *Goodbye Planet*, window installation, Pages Bookstore, Toronto, (1999)
- *Semi Casual*, group show with Michael Buckland, Jill Henderson, Stacey Lancaster, Daniel Olson, Alan Smith, John Velveeta Nicole Kidman, Brasilica Gallery, Vienna, (1999)
- *A living dog is better*, a multi-media solo exhibition and art-flyer distribution centre curated by Michelle Jacques for the Present Tense Series at the Art Gallery of Ontario, (1998)
- *In lieu*, group show with Francis LeBouthillier, Karma Clarke-Davis, John Dickson, Euan MacDonald, Nestor Kruger, Kika Thorne, John Massey and Becky Singleton curated by Eileen Sommerman in public washrooms, Toronto, (1998)

- *Safety Animal* (a performance with Ben Smith Lea), part of the group exhibition *Offsite@Toronto* curated by Kim Pruesse, Mercer Union, Toronto, (1998)
- *Version City*, group show curated by John Massier at University of Buffalo Art Gallery, (1998)
- Artist's project for *Galerie Largeness World of Art*, issue #19, edited/curated by Luis Jacob, Art Metropole, Toronto, (1998)
- *Appetizer*, group show at Free Parking Gallery, Toronto, (1997)
- *Limousine*, group show at Free Parking Gallery, Toronto, (1996)
- *Burning Down the House*, group show at Forest City Gallery, in London, ON, (1996)
- Artist project for *envelop #2*, edited/curated by Cara O'Connor and Matt King, Brooklyn, NY, (1996)
- Artist books and multiples distributed through Art Metropole in Toronto and Printed Matter in New York, (1995-ongoing)

v) **journal abstracts**, N/A

vi) **other, including Proceedings of Meetings**

Exhibition Essay Brochures

- "Vision of Difference, Difference of Vision," exhibition essay for Alexander Pilis – Architecture Through the Looking Glass, curated by Mona Filip at Koffler Gallery, Toronto (2015)
- "Annie Dunning, Air Time," essay to accompany the exhibition *Air Time* by Annie Dunning at Eastern Edge Gallery, St. John's, NL, (2010)
- "Head Birth," exhibition essay co-written with Lorna Mills for Allyson Mitchell's installation *Brain Child* at Cambridge Galleries, Cambridge, ON, (2009)
- "Thinking Animal," exhibition essay for Libby Hague's exhibition *One Step At A Time* at Art Gallery of Mississauga, (2009)
- "Lossy Life," essay to accompany the exhibition *Grand Gestures* by artist collective 640 480, Gallery TPW, Toronto, (2007)

c. **Accepted for Publication (in final form)**,

d. **Submitted for Publication**

e. **Unpublished Documents**, N/A

i) **technical report series**, N/A

ii) **other**, N/A

15. Presentations at Meetings

a. ***Invited***

Conference Papers

- "Knowing and Not-Knowing Matter," presented on the panel A Critical Conversation on Affect Theory, Neuroscience, and Art-Science Collaborations, College Art Association Conference, Los Angeles (February 2018)
- "Art and Embodied Learning," paper presented at Avatars of Human Creativity: Exploring the ArtSci connect: STEAM Conference, Cape Breton University (November 2017)
- "The Haunted Scanner," paper presented at University Art Association Conference (UAAC) (2016)
- "Thinking Matter: Speaking to the Spritual," paper presented at the Lively Objects Symposium organized by Caroline Langille and Lizzie Muller at The Banff Centre (2015)
- "Kristin Lucas' Refresh: Digital Media, Conceptual Art and Embodied Aesthetics" (University Art Association Conference), OCAD University (2014)
- Panel Chair, Questioning the Object's Fate at the Threshold of Art and Science, UAAC (University Art Association Conference), Concordia University (2013)

- “Nature in the Network: Neuroaesthetics of FASTWÜRMS’ *Donky@Ninja@Witch*,” presented at UAAC (University Art Association Conference), Concordia University (2012)
- “Art & Agency: A Neuroaesthetic Analysis of *Talk Show* by Omer Fast,” presented at Experimental Cultures, Mergers of Art and Science, Department of Art Graduate Symposium at University of Toronto (2012)
 - “Art and the Brain: Explorations in Neuroaesthetics,” presented at the conference Art, Science and the Brain: New Models of Learning for the 21st Century, co-organised by ArtSmarts and Social Innovation Generation at the MaRS Discovery District in Toronto (2011)
 - “Art & Agency: A Neuroaesthetic Analysis of *Talk Show* by Omer Fast,” presented at SLSA (Society for Literature, Science and the Arts) conference, Kitchener, Ontario (2011)
 - “Scanning for the Gist: Colour and Form in the Art of Rebecca Diederichs,” presented at UAAC (Universities Art Association Conference), Toronto (2008)

Visiting Artist’s Talks at Academic Institutions

- Visiting Scholar/Artist, Studio Graduate Seminar, York University, instructor: Barbara Balfour (2015)
- Guest Lecturer, Friends of Art History Series, McMaster University (2014)
- Guest Speaker, Creative Thinking Workshop for Graduate Students, McMaster Museum of Art (2014)
- Visiting Artist’s talk and panel at Alberta College of Art and Design (2012)
- Visiting Artist’s talk, Criticism and Curatorial Practices class with Vid Ingelevics, Ontario College of Art and Design (2008)
- Visiting Artist’s talk, Media Research class with Paulette Phillips, Ontario College of Art and Design (2007)
- Visiting Artist’s talk, 4th-year seminar class in fine art with Kathleen Sellars, Queen's University (2007)
- Visiting Artist talk and studio visits, University of Western Ontario, Toronto (2000)
- Visiting Artist talk and studio visits, Nova Scotia College of Art and Design (1998)

Artist’s Talks, Panels and Workshops at non-Academic Institutions

- Public Lecture, “Things,” Judith & Norman Alix Art Gallery, Sarnia, ON (2016)
- Panelist, How Are You Experienced? Art Gallery of Hamilton (2015)
- Panelist, Art & Science: Same Process, Different Products? Hosted by Propeller Centre for the Visual Arts and the !dea Gallery at the Ontario Science Centre (2014)
- Keynote Speaker for the Grimsby Public Art Gallery’s Art House Lecture Series (2013)
- Guest speaker on Omer Fast at the Power Plant’s Members Only Viewing (2012)
- Guest speaker at the Power Plant’s Sunday Scene for the exhibition *Universal Code* (2009)
- Curator’s talk at Art Spring, Salt Spring Island, BC (2008)
- Artists’ talk, XSpace Gallery, Toronto (2007)
- Moderator of panel on Art, Science, and the Emotional Response panel, Subtle Technologies, Toronto (2007)
- Guest curator for *2nd Year Fine Arts Exhibition*, including studio critiques, Georgian College, Barrie, ON (2007)
- Moderator of Science/Art panel, Performance Creation Canada, Toronto (2006)
- Panelist on topic of Private Space, *uTOPIA* booklaunch, Gladstone Hotel, Toronto (2005)
- Panelist on *Hello I’m Special*, with John Bentley Mays, Hal Niedzvieki and Russell Smith, Robert McLaughlin Gallery, Oshawa, ON (2005)
- Panelist on self-publishing, Drake Hotel, Toronto (2003)
- Panelist on fundraising for magazines, Canadian Mags University, Toronto (2002)
- Workshop in graphic design at the Art Gallery of Ontario, Toronto (2001)
- 12-week course on artwriting and zine publishing, Art Gallery of Ontario, Toronto (1998)

- b. Contributed, N/A**
i) peer reviewed, N/A

ii) not peer reviewed

16. Patents, Inventions and Copyrights, N/A

17. Administrative Responsibilities

- Undergraduate Academic Counsellor for Studio Art (2016-2018)
- Created recruitment brochure for Studio Art (2016)
- Contributed to Studio Art report for IQAP review (2016)
- Participation at recruitment events (ongoing)
- Curriculum planning (ongoing)
- Mentorship of 4th year Studio Art students applying to graduate school (ongoing)
- Writing letters of reference (ongoing)
- Administration for Hamilton Artist's Inc. Award Exhibition (ongoing)
- Administration and design of Studio Art print and online advertising (2014 and 2015)
- Major revisions to Studio Art pages in McMaster viewbook (Summer 2015)
- Re-writing of Studio Art blurbs for McMaster websites (Summer 2015)
- Administration of weekly life drawing sessions (Winter and Fall 2015)
- Physical labour and planning associated studio renovations (Summer of 2015)
- Spotlight on the Arts Committee (2013)
- Contributions to SoTA's successful proposal for a Centre of the Arts and Social Engagement (C.A.S.E.) (2012-13)
- Participation in the Learning Portfolio Boot Camp (2013)