

AMANDA CACHIA

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EDUCATION

- 2017 PhD Art History, Theory & Criticism, Department of Visual Arts,
University of California, San Diego, CA
Recipient of San Diego Diversity Fellowship: 4 year award.
- 2012 California College of the Arts, San Francisco, CA
MA Visual & Critical Studies
- 2001 Goldsmiths College, University of London, England, UK
MA Curatorial Studies
- 1999 University of Wollongong, Wollongong, NSW, Australia
Dual Degree: Bachelor of Arts/Bachelor of Creative Arts

TEACHING EMPLOYMENT

California Institute of the Arts, Los Angeles, CA, BFA program in Critical Studies

- Spring 2022: Museums & Indigenous People: History and Decolonization
Spring 2021: History of Women Artists
Contemporary Indigenous Aesthetics
Spring 2017: Contemporary Indigenous Aesthetics

Otis College of Art and Design, Los Angeles, CA, Department of Liberal Arts and Sciences

- Fall 2021: Visual Culture of Health
Contemporary Art Survey
Spring 2021: Contemporary Indigenous Aesthetics
Birth of the Modern
Fall 2020: Contemporary Art Survey
Introduction to Visual Culture

California State University San Marcos, CA, Department of Art, Media & Design, School of Arts

- Fall 2021: Ways of Seeing: History of Photography
Introduction to Digital and Media Arts
Visual Culture Studies
Spring 2021: Ways of Seeing: History of Photography
Fall 2020: Ways of Seeing: History of Photography
Spring 2020: Ways of Seeing: History of Photography

California State University Long Beach, CA, School of Art: Art History, Museum & Curatorial Studies

- Fall 2021: Writing about Visual Art
Exhibition and Display Practices
Spring 2021: Foundation in Art History I: Pre-Historic through Medieval Art
Museum and Gallery Practices
Fall 2020: Foundation in Art History I: Pre-Historic through Medieval Art
Introduction to Curatorial Practices
Spring 2020: Foundation in Art History I: Pre-Historic through Medieval Art
Spring 2017: Contemporary Art in Context

San Diego State University, School of Art + Design

Fall 2021: Foundation in Art History I: Pre-Historic through Medieval Art

California State University Bakersfield, CA, Art & Art History Department

Fall 2020: Revolutionary Art of the 19th century

University of California Los Angeles, CA, School of the Arts and Architecture

Spring 2020: Intersections of Art History and Disability Studies: Disability in Modern Art

Fall 2016: Re-Visualizing Embodiment: Choreopolitics, Design, Access & Space

Moreno Valley College, Riverside Community College District, CA, Humanities, Arts, & Social Sciences

Fall 2019: Foundation in Art History I: Pre-Historic through Medieval Art
Art Appreciation Honors

Spring 2018: Foundation in Art History I: Pre-Historic through Medieval Art
Women Artists in History

Fall 2017: Foundation in Art History II: Renaissance through Contemporary Art
Non-Western Art

Southwestern Community College District, Chula Vista, CA, School of Arts and Communication

Summer 2017: Art History Survey II: Renaissance to Contemporary

Spring 2017: Art History Survey II: Renaissance to Contemporary

Fall 2016: Introduction to Art

University of California San Diego, CA, Department of Visual Arts

Summer 2016: Formations of Modern Art: Disability in Modern Art

Related Teaching Positions:

- 2016 State University of New York (SUNY) at Purchase, Structure and Function of Museums class;
Guest Seminar Instructor: “Disabling the Museum: Curator as Infrastructural Activist” talk and workshop
- 2015 Maryland Institute College of Art (MICA), Baltimore, MD, MFA Curatorial practice program;
Guest Seminar Instructor: “Curating Disability & Access: Ethics, Pragmatics, Effects” talk and workshop
- University College London Qatar, Doha, Qatar, MA in Museum and Gallery Practice program;
Guest Seminar Instructor: “Curating Disability & Access”
- 2014 Ontario College of Art & Design, Inclusive Design Institute, Toronto, Canada
MFA Criticism & Curatorial Practice program and MA (Inclusive) Design program
Guest Seminar Instructor: “Disabling the Museum: Curator as Infrastructural Activist”

TEACHING INTERESTS & RESEARCH SPECIALIZATIONS

- * Contemporary & Modern Art History
- * Visual & Critical Studies
- * Museum & Curatorial Studies
- * Visual Culture of Disability, Care, Illness & Health
- * Performance Studies
- * History of Photography & Film
- * Women in the Arts
- * Contemporary Indigenous Aesthetics
- * Socially Engaged Art

PUBLICATIONS

Book Manuscript

Disability, Art, Agency: Participation and the Revision of the Senses
Solicited by Duke University Press, proposal under review

Edited Volumes

Amanda Cachia, Editor, *Curating Access: Disability Art Activism & Creative Accommodation*
Routledge/Taylor & Francis, under contract; expected publication, December 2022

“Curating New Openings: Rethinking Diversity in the Gallery,”
Forum Guest Editor and Contributor, *Art Journal*, Vol. 76, No. 3-4, Fall-Winter 2017-2018
Author contributions include: “The Flesh of the World: An Empirical Turn towards Complex Embodiment,” “Curating California: Expanding African American Art: An Interview with Naima J. Keith,” and “Curating Loose Definitions: Inspiration ‘Outside’ the Canon: An Interview with Massimiliano Gioni.”

Peer-Reviewed Journal Articles

- 2021 “Curating Crip Time: Christine Sun Kim’s *Six Types of Waiting in Berlin*,” *South Atlantic Quarterly*,
Published by Duke University Press, Special issue: “Crip Temporalities,” co-edited by Ellen Samuels
and Elizabeth Freeman, Volume 120, No. 2
- 2019 “Reflections on Access: Disability in Curatorial Practice,” *Canadian Journal of Disability Studies* Special
Issue: “Crippling the Arts in Canada,” guest editor Eliza Chandler
- 2016 “The *Alterpodium*: A Performative Design and Disability Intervention”
Design and Culture: Journal of the Design Studies Forum, Vol. 8, No. 3
Published by Routledge/Taylor & Francis
- 2016 “Loud Silence: Turning Up the Volume on Deaf Voice”
The Senses & Society, Vol. 10, No. 3., 2015
Published by Routledge/Taylor & Francis
- 2015 “The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined
Differences in Contemporary Art,”
Journal of Literary and Cultural Disability Studies, Special Issue on Disability and Visual Culture, Vol. 9,
No. 3., Published by Liverpool University Press, UK.
- 2014 “Composing Dwarfism: Reframing Short Stature in Contemporary Photography,”
The Review of Disability Studies: An International Journal,
Special Issue Art History/Disability Studies. Vol. 10, No. 3 & 4.
Published by the Center on Disability Studies at the University of Hawai‘i at Manoa
- “From Outsider to Participant: Developmentally Disabled Dialogue in Socially Engaged Art,”
Museums and Social Issues: A Journal of Reflective Discourse,
Vol. 9, No. 2., Published by Routledge/Taylor & Francis Online
- 2014 “Growing Rhizomatically: Disability Studies, the Art Gallery and the Consortium.”
Co-written with Kelly George and Kristin Lindgren. *Disability Studies Quarterly*,
Special Issue on Growing Disability Studies. Vol. 34, No. 2.
Published by the Society for Disability Studies and Ohio State University
- 2013 “‘Disabling’ the Museum: Curator as Infrastructural Activist.”
Journal of Visual Art Practice, Vol. 12, No.3.
Published by Intellect, UK and Routledge/Taylor & Francis Online

“Disabling’ the Museum: Curator as Infrastructural Activist.”
Canadian Journal of Disability Studies. Vol. 2, No. 4.
 Special Issue “Crippling Cyberspace: A Contemporary Virtual Art Exhibition.”
 Published by the University of Waterloo, Ontario, Canada
<http://cjds.uwaterloo.ca/index.php/cjds/article/view/110/224>

2013 “Talking Blind: Museums, Access and the Discursive Turn.” *Disability Studies Quarterly, Double Issue: Museum experience and blindness & General Issue*. Vol. 33, No. 3.
 Published by the Society for Disability Studies and Ohio State University Libraries

Chapters in Edited Volumes

2021 “Art History’s Coinhabitants: Disabled Artistic Approaches to Indigeneity,” in *Routledge Companion to Art and Disability*, edited by Timothy Hiles and Keri Watson, Routledge/Taylor & Francis

“Acquiring Creative Access: Permanently Engaging Disability,” in *Collection Management as Critical Practice*, edited by Alice Stevenson & Cara Krmopotich, Wiley Blackwell, under review

“The Art of Embodying Anomalies: Autosomatography as Autotheory,” in *Autotheories: Transdisciplinary Experiments in Self-Theorizing*, edited by Alex Brostoff and Lauren Fournier, Duke University Press, under review

“Disability Aesthetics: A Pedagogy for Teaching A Revisionist Art History,” in *Sex, Identity, Aesthetics: The Work of Tobin Siebers and Disability Studies*, edited by Cynthia Wu, Jina B. Kim, Joshua Kupetz, Crystal Lie, University of Michigan Press

2019 “The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined Differences in Contemporary Art,” in *Contemporary Art and Disability Studies*, edited by Alice Wexler and John Derby, Routledge/Taylor & Francis.

“The politics of creative access: Guidelines for a critical dis/ability curatorial practice” in *Interdisciplinary Approaches to Disability: Looking Towards the Future*, edited by Mike Kent, Katie Ellis, Rachel Robertson and Rosemarie Garland-Thomson, Routledge/Taylor & Francis.

“Sweet Gongs Vibrating: The Politics of Sensorial Access,” in *The Routledge Handbook of Disability Arts, Culture, and Media*, edited by Bree Hadley and Donna McDonald, Routledge/Taylor & Francis.

“Disability and Contemporary Art,” encyclopedia entry in *Disability in American Life: an Encyclopedia of Concepts, Policies, and Controversies*, edited by Tamar Heller, Sarah Parker Harris, Carol Gill, and Robert Gould, by ABC-CLIO.

2018 “Mapping Hearing Impairment: Sound/tracks in the corner space” in *Routledge Companion to Sound Studies*, Edited by Michael Bull, Routledge/Taylor & Francis

2017 “Along Disabled Lines: Claiming Spatial Agency through Installation Art,” in *Disability, Space, Architecture: A Reader*, edited by Jos Boys, Routledge/Taylor & Francis

2016 “Disabling Surrealism: Reconstituting Surrealism in Contemporary Art” in *Disability & Art History*, edited by Elizabeth Howie and Ann Millett-Gallant, Routledge/Taylor & Francis

Critical Texts & Catalog Essays

- 2021 “Automatisme Ambulatoire,” for exhibition catalogue, *Automatisme Ambulatoire: Hysteria, Imitation, Performance*, curated by Amanda Cachia, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada
- 2019 “The politics of creative access: Guidelines for a critical dis/ability curatorial practice,” reprint in *Representing Disability in Museums, Imaginary and Identities*, edited by Patrícia Roque Martins, and published by the Transdisciplinary Investigation Centre, Culture, Space and Memory (CITCEM) – Faculty of Arts/ University of Porto, Portugal in English and Portuguese.
- “The politics of creative access: Guidelines for a critical dis/ability curatorial practice,” reprint in *Wechselwirkungen – Kunst im Kontext der Inklusionsdebatte (Interdependencies – The Role of Art in the Debate on Inclusion)*, edited by Peter Daners, Frederik Poppe, Annika Schank, Melanie Schmitt, Heidelberg University Publishing, Germany, in German and English
- 2018 “The Phenomenology of Vision” for exhibition catalogue, *Second Sight: the Paradox of Vision in Contemporary Art*, curated by Ellen Y. Tani, Andrew W. Mellon Postdoctoral Curatorial Fellow, Bowdoin College Museum of Art, Maine
- 2016 “Unlimited: From Limited to Limitless,” commissioned essay for *Unlimited* funded by British Council and organized by Shape Arts, London
- “Beautiful Progress to Somewhere?” commissioned essay for *The Incurables: Perspectives on Disability Visual Arts in the 20th and 21st centuries*, published by DASH Disability Arts UK and mac Birmingham, funded by Arts Council England
- “Sweet Gongs Vibrating: Curator’s Essay,” San Diego Art Institute, CA
- 2015 “Acoustic Algorithms: Dislocating Sound in the Eardrum and Space,” essay for *Echo-Location*, solo exhibition by Darrin Martin, University Art Gallery, California State University, Stanislaus
- “Bodies in Deliberate Motion: The Phenomenology of Complex Embodiment,” Justina M. Barnicke Gallery at Hart House and University of Toronto Art Centre in partnership with Doris McCarthy Gallery at Scarborough, University of Toronto, Canada <http://fleshoftheworld.ca/essay/>
- “The Grand Disability Arts Experiment,” *Art of the Lived Experiment*, DisArt Festival, originally commissioned by DaDaFest International 2014, Liverpool and curated by Aaron Williamson
- “‘Disabling’ the Museum: Curator as Infrastructural Activist,” reproduced in *Group Therapy: Mental Distress in a Digital Age*, edited and curated by Vanessa Bartlett for FACT: Foundation for Art and Creative Technology and published by Liverpool University Press
- “Marking Blind,” Curated Space, Arts & Disability Ireland, Dublin <http://www.adiarts.ie/curated-space>
- “LOUD silence” Grand Central Art Center, CSUF & gallery@calit2, UCSD
- 2014 “Disability, Curating and the Educational Turn: The Contemporary Condition of Access in the Museum,” *On-Curating*, Issue 24,
- 2013 “Fragmented Productivity: Here&Now 13,” *Art Monthly Australia*
- “Crippling Cyberspace: A Contemporary Virtual Art Exhibition,” *Canadian Journal of Disability Studies* <http://cjds.uwaterloo.ca/index.php/cjds/article/view/110>

- “Blind Orientations: Walking, Stumbling and Turning Towards New Points of View” in catalogue to accompany solo exhibition by Carmen Papalia, CUE Art Foundation, New York, NY, <http://cueartfoundation.org/catalogue-essays?tag=Amanda%20Cachia>
- “Fragmented Productivity” *HERE&NOW13*, organized by DADAA and hosted by Lawrence Wilson Art Gallery, University of Western Australia
- 2012 “Second Nature,” *Ecotopia*, Kitchener-Waterloo Art Gallery, ON Canada, 2013
 “What Can a Body Do?” *Wordgathering*, Issue 23, <http://www.wordgathering.com/issue23/arts/cachia.html>
- “What Can a Body Do?” *What Can a Body Do?* Haverford College, PA, USA
- 2010 “Pride Lives Here,” *Green is the Colour: The Art of Rider Pride* with SK Sports Hall of Fame & Museum & Dunlop Art Gallery, SK, Canada
- “The Black Glove and the Peacock: The Struggle Between Hierarchy and Beauty,” *Cynthia Girard: The Black Glove and the Peacock*, Dunlop Art Gallery, SK, Canada
- “Foreword” *Linda Duwall: Where were the Mothers?*, Dunlop Art Gallery, SK, with Art Gallery of Mississauga, ON, Canada
- 2009 “Welcome to Saskatchewan,” *Mind the Gap!*, Dunlop Art Gallery, SK, Canada
- “Map of Blood,” *Diabolique*, Dunlop Art Gallery, SK, with Galerie de l’UQAM, Montreal, QC & Military Museums, Calgary, AB, Canada
- “Foreword,” *Aidan Urquhart: Heaven and Hell*, Dunlop Art Gallery, SK with Museum London, ON, Canada
- 2008 “Foreword,” *Transnational Convergences in African Digital Art*, Dunlop Art Gallery, SK, Canada
- “Garden Folk.” *Garden Folk*, Dunlop Art Gallery, SK, Canada
- “Bearing Gifts: The Myth of Pandora,” *Pandora’s Box*, Dunlop Art Gallery, SK, Canada
- 2006 “Interview with Frank Brunner” *Frank Brunner*, Cynthia Broan Gallery, New York
- 2005 “Introduction” *YOUR SKY*, Gigantic Art Space with the Australian Consulate-General and Advance: Australian Global Professionals, New York
- 2004 “In what they paint I see,” *New England Picture*, New England Regional Art Museum, Australia
- “Introduction” *Masterpieces from the Hinton Collection*, New England Regional Art Museum, Australia
- “Introduction” *The Painted Woman: Works from the Howard Hinton Collection*, New England Regional Art Museum, Australia
- 2003 “Introduction” *Graffiti starts @ NERAM*, New England Regional Art Museum, Australia
- 2001 “Introduction” *Youth Arts Expo, Regional Arts NSW*, Australia

Exhibition Reviews

- 2017 College Art Association Reviews <http://www.caareviews.org/reviews/2936#.WIU2gFdmI0h>
 “Electronic Superhighway (2016-1966),” Whitechapel Art Gallery, London
- 2016 *Artforum.com: Critics’ Picks* <https://www.artforum.com/picks/section=la#picks65190>
 “S/Election: Democracy, Citizenship, Freedom,” Los Angeles Municipal Art Gallery (December)
- Artforum.com: Critics’ Picks* artforum.com/?pn=archive&id=64615
 “Charles Gaines: Numbers and Trees: Central Park Series II,” Susanne Vielmetter Los Angeles Projects, Los Angeles (November)

Artforum.com: Critics' Picks artforum.com/?pn=archive&id=63916

"Karon Davis: Pain Management," Wilding Cran Gallery, Los Angeles (October)

Artforum.com: Critics' Picks artforum.com/?pn=archive&id=62570

"Kenneth Tam: The Loving Cup," Commonwealth & Council, Los Angeles (August)

College Art Association Reviews

<http://www.caareviews.org/reviews/2977#.WFpdUFdmi0g>

"Revolution in the Making," Hauser, Wirth & Schimmel, Los Angeles

College Art Association Reviews http://www.caareviews.org/reviews/2997#.V2N_6GZrU8x

"Francis Alys: A Story of Negotiation," Museo Tamayo, Mexico City

College Art Association Reviews <http://www.caareviews.org/reviews/2646#.VwmVnBalzUl>

"Sharjah Biennial 12: The Past, The Present, The Possible," Sharjah, UAE

2015 College Art Association Reviews <http://www.caareviews.org/reviews/2453>,

"Tim Youd: The Long Goodbye," Museum of Contemporary Art San Diego, CA

2010 Canadian Art International Reviews Online:

"Audience as Subject, Part 1: Medium," Yerba Buena Center for Contemporary Art, San Francisco

Canadian Art Close Up: "Tracey Moffatt," Queensland Gallery of Modern Art, Australia

Other Publications

2020 "My Dearest Friends: Interview with Oaklee Thiele," Akimbo *Cripsters*, July

2019 "Curating Disability Art: Notes About Forging Allegiances," Akimbo *Cripsters*, July

2013 "'Disabling' the Museum: Curator as Infrastructural Activist," *Ramp Up: Disability, Discussion, Debate*, Australian Broadcasting Commission (ABC) website, <http://www.abc.net.au/rampup/articles/2013/09/06/3842744.htm>

2012 "What Can a Body Do?" *Sightlines*, California College of the Arts

PEER REVIEWER FOR PUBLICATIONS

2020 *The Senses and Society*

Museum Management and Curatorship

2016 *Design and Culture: The Journal of the Design Studies Forum*

GRANTS & AWARDS

2018 California College of the Arts 2018 VisCrit Alumni Award, San Francisco, CA, \$1000

2017 Canada Council for the Arts, \$178,000 "New Chapter" grant to support *Automatisme Ambulatoire: Hysteria, Imitation, Performance* exhibition, to be held at Owens Art Gallery, Mount Allison University, New Brunswick, Fall 2019 and Fall 2021

2016 Ontario Association of Art Galleries, *Flesh of the World* Best Exhibition over \$50,000

Dean's Travel Award, UCSD Division of Arts and Humanities \$300

Yale University Sarah Pettit Doctoral Fellowship in Lesbian Studies:
Doctoral Dissertation Two-Day Workshop – "Freaks"

Department of Visual Arts, University of California San Diego, Russell Grant \$1000

- 2015-2016 UCSD Center for the Humanities Dissertation Writing Workshop Fellow
- 2014-2015 Art Works Grant, National Endowment for the Arts, \$50,000 towards touring exhibition, *Art of the Lived Experiment*, co-curated by myself and Aaron Williamson for DisArt Festival, Grand Rapids, Michigan, originally conceived for DaDaFest International 2014, hosted by the Bluecoat, Liverpool, UK
- 2014 Graduate Scholar Award issued by Seventh International Conference on the Inclusive Museum, Autry National Center of the American West, Los Angeles
- Irving K. Zola Award for Emerging Scholars in Disability Studies, issued by Society for Disability Studies
- California Arts Council Arts and Accessibility Technical Assistance Grant, \$1000, supported by the National Arts & Disability Center at UCLA
- 2013 Department of Visual Arts, University of California San Diego, Russell Grant \$1400
- 2012-2016 University of California San Diego Diversity Fellowship: 4 year award including payment of PhD tuition and fees, annual stipends and employment as a TA
- 2012 California College of the Arts Student Leadership Award for Diversity & Equality
- Southern Exposure Alternative Exposure \$3000 grant for Disability + Art Roundtable, CCA
- 2011 California College of the Arts Visual & Critical Studies Thesis Research Grant \$1000
- 2000 The Queens Trust for Young Australians: \$15,000AUD scholarship for MA in London

CURATORIAL & ARTS ADMINISTRATION EMPLOYMENT

- 2008–2010 Dunlop Art Gallery, Regina Public Library, Regina, SK, Canada
Director/Curator
- 2007–2008 Dunlop Art Gallery, Regina Public Library, Regina, SK, Canada
Assistant Curator
- 2006 Aljira, A Center for Contemporary Art, Newark, NJ, USA
Program Coordinator
- 2005–2006 Cynthia Broan Gallery, New York, NY, USA
Assistant Director
- 2004–2005 Aljira, A Center for Contemporary Art, Newark, NJ, USA
Program Assistant
- 2003–2004 New England Regional Art Museum, Armidale, NSW, Australia
Curator

CURATED EXHIBITIONS

- 2022 “*Crip Ecologies: Vulnerable Bodies in a Toxic Landscape*,” Tangled Art + Disability, Toronto, in partnership with Art Gallery of Windsor, Ontario, Canada
- 2019 “*Automatisme Ambulatoire*”: *Hysteria, Imitation, Performance*, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada
Supported by \$178,000 Canada Council for the Arts New Chapter grant

- 2016 *Sweet Gongs Vibrating*, San Diego Art Institute at Balboa Park, San Diego, CA
Resistance: A Solo Exhibition of Work by Laura Swanson, Laurie M. Tisch Gallery, Jewish Community Center (JCC) Manhattan, New York, NY
- 2015 *The Flesh of the World*, Justina M. Barnicke Gallery at Hart House and University of Toronto Art Centre in partnership with Doris McCarthy Gallery at Scarborough, University of Toronto, Canada; Funded by Ignite, community partnership program for Pan Am & ParapanAm Games. <http://fleshoftheworld.ca>
Art of the Lived Experiment, co-curated in the USA with Aaron Williamson, hosted by Urban Institute for Contemporary Arts, Kendall College of Art & Design at Ferris State University and Grand Rapids Art Museum, Grand Rapids, Michigan.
 Organized by DisArt Festival. Funded by National Endowment for the Arts & Wege Foundation. (originally curated by Aaron Williamson and commissioned by DaDaFest International, 2014, hosted by the Bluecoat, Liverpool, UK)
Marking Blind, (virtual exhibition), Arts & Disability Ireland, Dublin
<http://www.adiarts.ie/curated-space>
LOUD silence, gallery@Calit2, University of California, San Diego, CA
- 2014 *LOUD silence*, Grand Central Art Center, California State University Fullerton (CSUF), Santa Ana, CA
Composing Dwarfism: Re-framing Short Stature in Contemporary Photography, Space4Art, San Diego, CA
Performing Crip Time: Bodies in Deliberate Motion, Space4Art, San Diego, CA
Senses of Care (in collaboration with Brian Goldfarb and UCSD Disability Studies Reading Group), gallery@Calit2, University of California, San Diego, CA
Ecotopia, Kenderdine Art Gallery, University of Saskatchewan, Saskatoon, SK, Canada
- 2013 *Crippling Cyberspace: A Contemporary Virtual Art Exhibition*
<http://cjds.uwaterloo.ca/index.php/cjds/issue/view/7/showToc>
Canadian Journal of Disability Studies, in conjunction with Common Pulse Intersecting Abilities Art Festival, Durham Art Gallery, Ontario, Canada
Ecotopia, Nickle Galleries, University of Calgary, Calgary, AB, Canada
Ecotopia, Southern Alberta Art Gallery, Lethbridge, AB, Canada
- 2012 *What Can a Body Do?* Cantor Fitzgerald Gallery, Haverford College, PA
<http://exhibits.haverford.edu/whatcanabodydo/>
Ecotopia, Kitchener-Waterloo Art Gallery, ON, Canada.
- 2011 *Medusa's Mirror: Fears, Spells & Other Transfixed Positions*, Pro Arts Gallery, Oakland, CA
Diabolique, Military Museums, Calgary, AB, Canada
Mind the Gap!, Ottawa Art Gallery, ON, Canada, *Prairie Scene* national arts festival
- 2010 *Diabolique*, Galerie de l'UQAM, Montreal, QC, Canada
Diabolique, Kenderdine Art Gallery, University of Saskatchewan, Saskatoon, SK, Canada
Diabolique, Oakville Galleries, Oakville, ON, Canada
Pandora's Box, Kitchener-Waterloo Art Gallery, ON, Canada
Green is the Colour: The Art of Rider Pride, Dunlop Art Gallery, Regina, SK, Canada

- Cynthia Girard: The Black Glove and the Peacock*, Dunlop Art Gallery, Regina, SK, Canada
- Geoffrey Farmer: Ongoing Time Stabbed with a Dagger*, Dunlop Art Gallery, SK, Canada
- Linda Duwall: Where were the Mothers?*, Dunlop Art Gallery, Regina, SK, Canada
- Mind the Gap!* co-curated with Jeff Nye, Assistant Curator, Dunlop Art Gallery, Regina, SK, Canada
 Toured to: Moose Jaw Museum & Art Gallery, Art Gallery of Swift Current, Art Gallery of Prince Albert, The Chapel Gallery, North Battleford, Estevan Art Gallery, all in Saskatchewan, from 2011-2012
- 2009 *Pandora's Box*, Plug-In ICA, Winnipeg, MB, Canada
- Diabolique*, Dunlop Art Gallery, Regina, SK, Canada
- Aidan Urquhart: Heaven and Hell*, Dunlop Art Gallery, Regina, SK, Canada
- Joan Scaglione: Excavation: Landscape of the Psyche*, Dunlop Art Gallery, SK, Canada
- Daniel Barrow: Learning to Love the Normal Amount*, Dunlop Art Gallery, SK, Canada
- 2008 *Garden Folk*, Dunlop Art Gallery, Regina, SK, Canada
- Pandora's Box*, Dunlop Art Gallery, Regina, SK, Canada
- Cindy Baker: Gimmick*, Dunlop Art Gallery, Regina, SK, Canada
- Chris Reid, Pride of the Prairies: Baba Yaga, Bread, Bunnies & Other Subversions*
 Dunlop Art Gallery, Regina, SK, Canada
- 2007 *Abnormal Growth*, Dunlop Art Gallery, Regina, SK
- PhotoVoice*, Dunlop Art Gallery, Regina SK
- 2005 *Frank Brunner, 45°*, Cynthia Broan Gallery, New York
- YOUR SKY*, Gigantic ArtSpace, New York City, NY,
 presented by Advance: Australian Professionals in America
- 2004 *New England Picture: In what they paint I see*, New England Regional Art Museum,
 Armidale, Australia
- The Tom Roberts Local Display*, NERAM, Armidale, Australia
- Living on the Land: Works from the Howard Hinton Collection*, NERAM, Armidale, Australia
- Masterpieces from the Hinton Collection*, NERAM, Armidale, Australia
- A Painted Woman: Works from the Howard Hinton Collection*, NERAM, Armidale, Australia
- Over the Seas: Works from the Howard Hinton Collection*, NERAM, Armidale, Australia
- 2003 *graffiti stARTS @ NERAM*, NERAM, Australia
- Elvis and the NERAM Collection*, NERAM, Australia
- Puncturecapital*, 2nd installment of *Nightvision* series, Gallery 4a, Asia Australia Art Centre, Sydney
- 2001 *Five*, Australian Embassy, The Strand, London, UK
- 1999 *Scissors, Paper, Spark* BCA 1999 Graduating Exhibition, Faculty of Creative Arts, University of Wollongong, Australia

INVITED GUEST LECTURES & PRESENTATIONS

- 2021 *Curating Access: Disability Art Activism in the Museum*, The Inclusion Discourse Series, Off Stream, Thessaloniki, Greece
Curating Access: Disability Art Activism in the Museum, Re-Thinking Art History through Disability, Institute of Art History, University of Zurich, Switzerland
Curating Access: Disability Art Activism in the Museum, North Carolina Museum of Art
Curating Access: Disability Art Activism in the Museum for *Critical Issues in Art* class, University of Pennsylvania
Belonging: Accessibility and Advocacy in the Museum, with Alice Wong
USC Pacific Asia Museum, Pasadena, CA
- 2020 *Curating Access: Disability Art Activism in the Museum*, Munch Museum, Oslo, Norway
Curating Access: Disability Art Activism in the Museum, V-A-C Foundation, Moscow, Russia
Care and Accessibility in the Museum, Art Gallery of Greater Victoria, Victoria, Canada
Care and Accessibility in the Museum, with Alice Wong
Philadelphia Contemporary, Pennsylvania, Zoom talk recorded on YouTube Live
https://www.youtube.com/watch?v=8_0cMvZf5CY&fbclid=IwAR3lcaMk96sIIWQKbwF03Jdw01BaMtgf6oYd2kZ8gk5YcxzEbhv42B-UJT0
- 2019 (Keynote) *Automatisme Ambulatoire: Disability Leadership in Museums*, Meeting Place forum, organized by Arts Access Australia and hosted by the National Gallery of Australia, Canberra
- 2018 *Disability and Curatorial Activism*, guest lecture as recipient of 2018 VisCrit Alumni Award, California College of the Arts, San Francisco, CA
Curating Disability Aesthetics, guest lecture, Museum of Contemporary Art, Arizona
Curating Disability, Access, and Advocacy, Wechselwirkungen – Kunst im Kontext der Inklusionsdebatte (Interdependencies – the role of art in the debate on inclusion) conference, Museum Folkwang, Essen, Germany
Disability and Curatorial Activism, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada
- 2017 *Disability and Curatorial Activism*, guest lecture, Department of Art and Art History, University of California Davis, supported by Diversity and Inclusion Innovation Grant
(Keynote) “Disability Aesthetics: A Pedagogy for Teaching A Revisionist Art History,” *The 1st International Conference on Disability Studies, Arts, and Education*, Aalto University School of Arts, Design, and Architecture, Helsinki, Finland
(Keynote) *Accessibility & Advocacy*, Canadian Art Gallery Educators (CAGE) annual conference, Art Gallery of Nova Scotia, Halifax, Canada
- 2016 *On How to Curate Exhibitions*, Art Department, MiraCosta College, San Diego, CA
‘Disabling’ the Museum: Curator as Infrastructural Activist, seminar & lecture
University of Sydney, Australia
‘Disabling’ the Museum: Curator as Infrastructural Activist, guest lecture
Shape Arts, London, UK
Technologies of Sound/Deafness in Contemporary Art, guest lecture
Hosted by Lisa Cartwright’s “History of Art & Technology” class, University of California San Diego

2015

Curating Disability: Ethics, Pragmatics, Effects
Advanced Museum Studies class, Fine Arts Department, San Diego Mesa College, CA

Curating Disability: Ethics, Pragmatics, Effects
Maryland Institute College of Art (MICA), Baltimore, MD

Bodies in Deliberate Motion: Complex Embodiment, Access, Activism,
“For a New Accessibility” Convergence, Vancouver, BC, Canada

On How to Curate Exhibitions,
Art Department, MiraCosta College, San Diego, CA

My Career as a Curator,
Fine Arts Department, San Diego Mesa College, San Diego, CA

Curating Disability: Ethics, Pragmatics, Effects,
MacKenzie Art Gallery, Regina, SK, Canada

Curating Disability: Ethics, Pragmatics, Effects, inaugural talk for Disability Research Centre, Goldsmiths College, University of London, UK

‘Disabling’ the Museum, “Awkward Bastards” Symposium, organized by DASH Disability Arts, mac arts centre, Birmingham, UK

Marking Blind, Fire Station Artist Studios, Dublin, Ireland
in conjunction with Arts & Disability Ireland

‘Disabling’ the Museum: Curator as Infrastructural Activist,
Hosted by “Theories of Embodiment” class with Assistant Professor Jillian Hernandez
Department of Ethnic Studies & Critical Gender Studies, University of California San Diego

Alterpodium, Olin College of Engineering, Boston, MA,
Hosted by Sara Hendren, Assistant Professor of Design

Curating Disability, University of San Diego, CA
Hosted by Suzanne Stolz’s education class, “Healthy People in a Global World”

Representing Disability, Chapman University, Orange County, CA,
Hosted by Professor Art Blaser’s class, “People with Disabilities in Politics and Society,”
Department of Political Science

2014

Curating Disability & Access: Ethics, Pragmatics, Effects,
hosted by Inclusive Design Research Centre, Ontario College of Art & Design, Toronto

Curating Disability: Ethics, Pragmatics, Effects, Tangled Art + Disability, Toronto,
hosted by Ryerson University School of Disability Studies

‘Disabling’ the Museum: Curator as Infrastructural Activist hosted by CAST
(Contemporary Art and Social Transformation) University of Wollongong, NSW, Australia

‘Disabling’ the Museum: Curator as Infrastructural Activist
hosted by Master of Curating and Cultural Leadership program, College of Fine Arts, University of New South Wales, Australia

‘Disabling’ the Museum: Curator as Infrastructural Activist
hosted by the New York Museums Access Consortium (MAC), Guggenheim Museum, New York

Curating Disability: Ethics, Pragmatics, Effects hosted and co-sponsored by New York University, Council for the Study of Disability, Disability Studies and Disabilities Community Club

Performing Crip Time: Bodies in Deliberate Motion, Access All Areas – Live Arts and Disability (NYC Edition), curated by Live Art Development Agency, London, UK, funded by the British Council, and hosted by Henry Street Settlement and Abrons Arts Center, New York

2013 *Curating Disability* hosted by “Sydney Ideas,” Sydney College of the Arts, University of Sydney, NSW

HERE&NOW13, exhibition conference curatorial discussions, organized by Disability in the Arts, Disadvantage in the Arts (DADAA), Perth, WA and hosted by Lawrence Wilson Art Gallery, The University of Western Australia (invited participant) Tech@LEAD Conference think-tank (Leadership Exchange for Arts and Disabilities), by invitation only, hosted by The John F. Kennedy Center for the Performing Arts, Smithsonian Institution, National Park Service & National Center for Accessible Media at WGBH-Boston, Washington DC

(Guest lecture) *What Can a Body Do?* to accompany Disabled by Normality exhibition, DOX Centre for Contemporary Art, Prague, Czech Republic

(Guest speaker) *Intersection/Intervention: Disability in Museums*, hosted by Bodies of Work Arts Festival and Jane Addams Hull-House Museum at University of Illinois, Chicago, IL

What Can a Body Do? “Art, Medicine and Disability Class,” University of California, Berkeley

What Can a Body Do? Art Now Series, Faculty of Fine Arts, University of Lethbridge, AB, Canada

2012 (Plenary speaker) *Arts Activated: Desire & Destination*, Accessible Arts, Sydney, NSW, Australia

(Keynote) *Art + Body: The Possible, Improbable and Everything In Between*, inaugural Arts + Disability Network Conference, Winnipeg, MB, Canada

Feature by Feature: Chuck Close, Prosopagnosia and Pixels, keynote lecture at the de Young Museum of San Francisco in conjunction with Chuck Close exhibition

Curating Sound, Curating Voices: Perspectives on Inclusive Design, VoxTAP, University of California, Berkeley

Curating Disability, invitation to present at the launch of the Paul K. Longmore Institute on Disability at San Francisco State University

Ecotopia, Kitchener-Waterloo Art Gallery, Kitchener, ON
From the Doctor’s Office to the Art Gallery: Sandie Yi’s Radical Vision of Beauty, De Young Museum of Art, San Francisco, CA
as part of annual Access Advisors Open House and Disability Arts Festival

Disabled Experiences in Contemporary Art, for undergraduate fine arts class, Mills College, Oakland, CA

Body as Embodiment for undergraduate “Embodiment” class, California College of the Arts, San Francisco
Disabled Experiences in Contemporary Art, for undergraduate “Introduction to Modern Arts” class, California College of the Arts, San Francisco

Australian Modern Art, for undergraduate “Introduction to Modern Arts” class, California College of the Arts, San Francisco

- 2011 *Medusa's Mirror: Fears, Spells & Other Transfixed Positions*,
for Creativity Explored, San Francisco
- Medusa's Mirror: Fears, Spells & Other Transfixed Positions*,
for Professor Julian Carter's Normativities undergraduate class, California College of the Arts, San
Francisco (exhibit incorporated into class syllabus/curriculum)
- Diabolique*, Military Museums, Calgary, Alberta
- Mind the Gap!* Ottawa Art Gallery, Ottawa, Ontario
- Sculpting Body Ideals: "Alison Lapper Pregnant"*, "Art, Medicine and Disability Class,"
University of California, Berkeley
- 2010 *Diabolique*, Oakville Galleries, Oakville, Ontario
- Diabolique*, Part I, Kenderdine Art Gallery, University of Saskatchewan, Saskatoon
- Pandora's Box*, Kitchener-Waterloo Art Gallery, Kitchener, ON
- 2009 Dunlop Art Gallery powerpoint, CAMDO, National Gallery of Canada
- Images of Dwarfs in Art – through the Centuries and Around the Globe*,
Little People of America annual convention, Brooklyn, New York
- Pandora's Box*, Plug-In ICA, Winnipeg, MB
- From the Dia to the Dunlop: the international curatorial practice of Amanda Cachia*,
University of Saskatchewan, Saskatoon, SK
- 2008 *Moderator for Unscripted: Censorship*, with Jeremy Morgan, Patrick Close, Gary Varro
Dunlop Art Gallery, Regina, SK
- From the Dia to the Dunlop: the international curatorial practice of Amanda Cachia*,
Alberta College of Art & Design, Calgary, AB
- Bearing Gifts: The Myth of Pandora*, "Assimilating Mythologies in Visual Representation",
University of Regina conference, SK, Canada
- 2004 *The Painted Woman: Works from the Hinton Collection*, Griffith Regional Gallery, NSW
- Masterpieces from the Howard Hinton Collection*, Mornington Peninsula Gallery, VIC
- 2002 *Australian art*: private lecture for documenta 11 international interns, Germany

CONFERENCES ORGANIZED

Conference Co-Organizer, UCSD Department of Visual Arts, 8th Annual PhD Symposium,
"Hysterical Bodies: Disabling Normative Behavior in Contemporary Art," with Keynote address by Dr Amelia
Jones, Professor and Robert A. Day Chair of Fine Art and Professor of Critical Studies at USC
Roski School of Art and Design, Los Angeles

CONFERENCE PAPERS, PANELS, SYMPOSIA, ROUND TABLES

- 2021 Panelist, "Resilience and Sustainability" Forum, Australian Centre for Contemporary Art,
Melbourne, Australia
- Chair, "Access, Hygiene & Quarantine: Chronically Ill Art in the Age of Coronavirus," panel,
College Art Association (CAA), New York, NY

- 2018
- Panelist, “Crip Ecologies: Vulnerable Bodies in a Toxic Landscape,” for *Bodies, Geographies, and Ecologies Under Threat* panel, College Art Association (CAA), New York, NY
- Disability and Curatorial Activism*, colloquium on Art and “Disability:” From Norm to Name, convened by Laboratorio Arte Alameda and the Biblioteca Vasconcelos, 17, Institute of Critical Studies, Mexico City, Mexico
- Co-Chair with Leon Hilton, Brown University, RI, “Disability Aesthetics and Choreopolitics” panel, College Art Association (CAA), Los Angeles, CA
- Discussant for panel “Museums, Access, and the Ethics of Care,” chaired by Elizabeth Guffey, State University of New York, Purchase, NY, (CAA), LA, CA
- Panelist, “The Art of Image Description,” chaired by Tirza Latimer, California College of the Arts, College Art Association (CAA), Los Angeles, CA
- “Art as Activism | Activism as Art,” panel with Dolleen Tisawii’ashii Manning and Andrew Hunter for *Bodies in Translation* and the Arts Everywhere Festival, Guelph, Canada
- 2017
- Panelist, “Inside from the Outside: choreographic turns in the relationship between performance art and the museum,” chaired by Johanna Householder, OCAD, Universities Art Association of Canada (UAAC), Banff, Canada,
- Chair, “Access, Ableism and Dis/ability in Curatorial Practice,” Association of Art Museum Curators conference, New York, NY, with panelists Eliza Chandler, Assistant Professor, School of Disability Studies, Ryerson University, Toronto and former Artistic Director, Tangled Art & Disability, Toronto; Danielle Linzer, Curator of Education and Interpretation, Andy Warhol Museum, Pittsburgh; and Francesca Rosenberg, Director of Community & Access Programs, Museum of Modern Art, NY
- Co-Chair with Sara Reisman, “Curating Justice: Institutional & Independent Perspectives on Social Change” for Open Engagement, 2017, hosted by the School of Art and Art History at the University of Illinois, Chicago with panelists Allison Agsten, Director, Main Museum, Los Angeles; and Alex Fialho, Programs Director, Visual AIDS, NY
- 2016
- “Disability and/as Artistic Practice,” panelist, School of the Art Institute of Chicago, presented in conjunction with the SAIC Diversity Office
- “Art & Disability,” panel with artist Fayen d’Eve and Rosemarie Garland-Thomson, V-A-C Foundation, Moscow, Russia in conjunction with the exhibition, *Beyond the Image*, curated by Anna Ilchenko
- Panel moderator, “Curating for Audience: How Does One Curate Access to the Arts?” as part of programming for contemporary art exhibition, *In the Power of Your Care*, 8th Floor Gallery | Rubin Foundation, New York, including Carmen Papalia, Sunaura Taylor, Jason DaSilva, Sara Reisman (8th Floor | Rubin Foundation), Thomas Lax (MoMA) and Lia Gangitano (Participant Inc.)
- “Caring For Audience: How Does One Curate Access to the Arts?”
Eleventh International Conference on the Arts in Society, University of California, LA
- Chair, “Curating Diversity: Ideologies & Methodologies” panel, on behalf of Committee for Diversity Practices, College Art Association, Washington DC including Rocio Aranda Alvarado, Curator, El Museo del Barrio, New York; Lynne Cooke, Senior Curator, Special Projects in Modern Art, National Gallery of Art, DC; Candice Hopkins, Curatorial advisor, *documenta 14*; Jonathan Katz, Director of Visual Studies program, Department of Art, University of Buffalo and Maura Reilly, independent curator
- 2015
- “Radical Accessibility,” participant on round table
For a New Accessibility convergence, Vancouver, BC, Canada

“Performing Crip Time: Bodies in Deliberate Motion” *Place and Revolution* category
Open Engagement, hosted by Carnegie Mellon University, Carnegie Museum of Art, Pittsburgh, PA

“Accessible Museums & Galleries,” *Definitely Able Conference*,
hosted by University College London Qatar, SASOL, British Council and the Museum of Islamic
Art, Doha, Qatar

Discussant for “The Gaze, the Stare, and the Look Away: New Images of Resistance in the
Aesthetics of Disability” chaired by JoAnn Purcell, CAA, NYC

“LOUD silence” Round Table with artist Christine Sun Kim and Brenda Brueggemann,
distinguished scholar in the fields of Rhetoric and Composition (English), Deaf Studies, and
Disability Studies, and Director of Composition at the University of Louisville, with Lisa Cartwright,
Professor of Visual Arts, UCSD, gallery@Calit2, UCSD

2014 “The Curator’s Perspective” DaDaFest International Congress: Disability Culture and Human
Rights, The Bluecoat, Liverpool, UK

“New Curatorial Models for Disability in Exhibitions,” *Unseeing Disability and Art* panel chaired by
Geoffrey Shea, Universities Art Association of Canada (UAAC),
Ontario College of Art & Design, Toronto, Canada

“Curating Disability & Access: Ethics, Pragmatics, Effects”
Seventh International Conference on the Inclusive Museum, Autry National Center, LA

“Curating Disability and Access in Cyberspace,”
Crippling Cyberspace: Exploring Online Disability Aesthetics panel
chaired by Margaret Price, Society for Disability Studies, Minneapolis, MN

“Alterpodium” with Sara Hendren, *Disability in Five Objects* panel
chaired by Christopher Smit, Society for Disability Studies, Minneapolis, MN

“Bodies of Knowledge: Open Sourcing Disability Experience”
with Carmen Papalia, Laura Swanson, Sunaura Taylor and Sandie Yi.
Open Engagement, Queens Museum of Art, NY

“Pointed Views: Cornering Queer Disabled Aesthetics”
Obsessive Occularity: Visualizing Queerness, Bodies, and Disability panel,
chaired by Stephanie Snider, Queer Caucus for Art, College Art Association, Chicago, IL

2013 “Cannibalizing Sound: Deaf Performance as a Site of Trespass,”
Critical Information Graduate Student Conference, School of Visual Arts, New York, NY

“Crippling Cyberspace: A Contemporary Virtual Art Exhibition”
organized by Encuentro: Hemispheric Institute of Performance and Politics, NYU,
Hemi GSI Convergence 2013, co-hosted by UCLA & University of Southern California

“Curating Disability” Common Pulse Intersecting Abilities Art Festival Symposium, Durham Art
Gallery, Ontario, Canada

“The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and
Imagined Differences in Contemporary Art”
VariAbilit(ies): The History and Representation of the Body in its diversity,
Emory University, Atlanta, GA

Chaired “Radical Interventions in the Built Environment:
Disability Takes on Cobusier’s Modulor and More” and participating on panel
entitled “Empowering ‘Dis’Ability: Artistic Images from Antiquity to Today”
Society for Disability Studies, Orlando, FL

- “What Can a Body Do?” *UC FemTechNet Conference*, University of California, San Diego
- “Life’s Too Short: A Comical Turn in Disability in the Media”
Fantastic! Heroic! Disabled? “Crippling” *Comic Con*, Syracuse University, Syracuse, NY
- 2012 “What Can a Body Do?” *Multimodal Approaches to Learning Conference*,
Metropolitan Museum of Art and Art Beyond Sight, New York City, NY
- “What Can a Body Do?” *Disability and Art History* panel, chaired by Ann Fox,
with Rosemarie Garland-Thomson, Society for Disability Studies, Denver
- “What Can a Body Do?” *Open Engagement: Art + Social Practice*, Portland State University
- “What Can a Body Do?” *Cripples, Idiots, Lepers and Freaks:
Extraordinary Bodies/Extraordinary Minds*, City University of New York, NY
- Round-Table Developer & Coordinator: *What Can a Body Do?
Investigating Disability & Contemporary Art*, California College of the Arts, San Francisco, CA, Including
Georgina Kleege, Ann Millett-Gallant, Carmen Papalia, Katherine Sherwood, Tobin Siebers,
Sunaura Taylor and Rosemarie Garland Thomson.
- 2011 *South Eastern College Art Association*, Savannah College of Art and Design, GA

PROFESSIONAL SERVICE

- 2021 Visiting Critic, Franconia Sculpture Park Artists in Residence, Minneapolis
- 2020-2023 *caa.reviews* Field Editor for West Coast Exhibitions, Council of Field Editors, College Art Association
- 2019 Consultant for Metropolitan Museum of Art, Accessibility Education
- 2018 Consultant on access for Creative Time Summit Miami, 2018
- 2017-2020 College Art Association Committee on Women in the Arts, 3-year term
- 2016 Visiting Critic, International Studio & Curatorial Program (ISCP), New York
- 2015 California Association of Museums, Accessibility Learning Collaborative
- 2014-2017 College Art Association Committee on Diversity Practices, 3-year term
- 2014 Grad Student Forum, International Association of Visual Culture
- 2014-current MA Curatorial Studies committee, Department of Visual Art, UCSD
- 2011-2012 President’s Diversity Steering Group, California College of the Arts
- 2009-2010 Canadian Art Museum Directors’ Organization (CAMDO)
- 2006-2008 New Leadership Associates, ARTTABLE, New York, nominated & elected

PROFESSIONAL AFFILIATIONS & MEMBERSHIPS

- The Art Historians of Southern California, 2016-current
- Association of Art Museum Curators, 2016-current
- Rising Arts Leaders of San Diego, 2016-current

The International Association for Visual Culture, 2013-current

College Art Association, 2011-current

Museum of Contemporary Art, San Diego, 2011-current

IKT: International Association of Curators of Contemporary Art, 2010-current

RESIDENCIES

- 2015-2016 Curator-in-Residence, San Diego Art Institute, Balboa Park, San Diego, CA
December 2015 – March 2016
- 2015 Fire Station Curatorial Residency, Dublin, Ireland
Hosted by Arts & Disability Ireland
- 2012 Arts Inclusion: Disability, Design, Curation
University of California Humanities Research Institute (UCHRI) at UC Irvine
- 2009 Leighton Residency, Curatorial Think-Tank with Geoffrey Farmer, Barbara Fisher,
Teresa Gleadowe, Kitty Scott and Scott Watson, Banff Art Centre, Canada
- 2008 Self-Directed Curatorial Residency, Banff Art Centre, Canada

JURIES

- 2021 Creative Capital Award 2022
- 2018 Rubin Foundation New York City (art & social justice)
- 2017 Rubin Foundation New York City (art & social justice)
- 2016 Rubin Foundation New York City (art & social justice)
- 2015 3Arts 2015 Arts Awards, Chicago (Visual Arts category)
Society for Disability Studies Irving K. Zola Award for Emerging Scholars in Disability Studies
- 2013 National Endowment for the Arts, Visual Arts Works Grant, Washington DC
PhD Admissions Committee, Visual Arts Department, University of California, SD
- 2009 Canada Council for the Arts, Peer Selection Committee:
Grants to Independent Critics & Curators and Culturally Diverse Curators in Residence, Canada

CURATORIAL REVIEWS

- 2019 Myers, Christiana, "Automatisme Ambulatoire: Hysteria, Imitation, Performance" Owens Art Gallery, Sackville, NB, Canada, *Canadian Art* October 22, 2019, <https://canadianart.ca/reviews/automatisme-ambulatoire-hysteria-imitation-performance/>
- 2016 Combs, Seth, "Curating Diversity: Little person Amanda Cachia takes disability to new artistic heights," *San Diego City Beat*, April 26, 2016 <http://sdcitybeat.com/article-17366-little-person-amanda-cachia-takes-disability-to-new-artistic-heights.html>
- Peterson, Karla, "San Diego Art Institute's interactive exhibit a feast for the visitor's senses," *San Diego Union Tribune*, April 2, 2016 <http://www.sandiegouniontribune.com/news/2016/apr/01/san-diego-art-institute-interactive-exhibition/?#article-copy>
- Combs, Seth, "Cooper Baker melds computer technology and sound art to striking results," *San Diego City Beat*, March 29, 2016 <http://sdcitybeat.com/article-17272-cooper-baker-melds-computer-technology-and-sound-art-to-striking-results.html>
- 2015 Dick, Terence, "The Flesh of the World," *Border Crossings*, Canada, Dec Issue, 2015
- Ma, Mary, "The Flesh of the World at UTAC," *The Newspaper: The University of Toronto's Independent Paper*, July 23, 2015, <http://www.thenewspaper.ca/the-arts/review-the-flesh-the-world-utac>
- Schechter, Fran, "Bodies Talking: Show probes Athleticism and Disability," *NOW Toronto*, July, 2015 <https://nowtoronto.com/art-and-books/art/bodies-talking/>
- Bruneau, Jaclyn, "The Body's Freedom in Restriction," *Canadian Art*, July 22, 2015 <http://canadianart.ca/must-sees/the-bodys-freedom-in-restriction/>
- Walther, Rachel, "Amanda Cachia: Curator and Disability Activist," *Glance: California College of the Arts Alumni Magazine*, May 18, 2015 <https://www.cca.edu/news/2015/05/18/amanda-cachia-curator-and-disability-activist>
- 2012 Krieger, Deborah, "Haverford Exhibit Asks, What Can a Body Do?" *Swathmore Phoenix*, December 6, 2012, <http://www.swarthmorephoenix.com/?p=5918>
- Reid, Robert, "Ecotopia exhibition examines environmental crisis," *The Record.com*, September 29, 2012
- Connor, C., "World Disclosers: Medusa's Mirror at Pro Arts Gallery" *Daily Serving*, Oct 10, 2011, <http://dailyserving.com/2011/10/world-disclosers-medusas-mirror-at-pro-arts-gallery/>
- Clark, Bob, "Art of war: Show at The Military Museums depicts violence at home and abroad" *Calgary Herald*, August 12, 2011
- 2010 Dick, Terence, "Terence Dick in Toronto 11/16/10: *Diabolique* at Oakville Galleries" on Akimbo – Akimblog, www.akimbo.ca
- Schechter, Fran, "Pointed Politics: Diabolique is devilishly smart", www.nowtoronto.com Published November 9, 2010, Volume 30, Number 11
- Silver, Erin, "Only Hope Was Left: Inside Pandora's Box" at Kitchener-Waterloo Art Gallery, *FUSE*, Summer, 2010, p.44-46
- Jansen, Gail, "Mendel Exhibit Examines War", *Saskatoon Verb*, April 1-8, 2010
- Beatty, Greg, "Diabolique", *Border Crossings*, Canada, March/April Issue, 2010
- Goddard, Peter, "Montreal's 'Diabolique' show looks at art in time of war", *Toronto Star*, Feb 6, 2010
- 2009 Howell, Jessica, "Exploring female sexuality", *The Cord*, Canada, Feb 3, 2010

Anderson, Jack, “Diabolique”, *Canadian Art*, Canada, December, 2009

Henderson, Lee, “Shell Shock and Compassion Fatigue – Diabolique Part 1”, www.shotgun-review.ca, published August, 2009

Landry, Mike, “Diabolique”, <http://thingsofdesire.ca>, published July, 2009

McFadden, Keegan, “Pandora’s Box”, Canadian Art Online Reviews, published July, 2009

Brynjolson, Noni, “Opening up the box”, *The Uniter: University of Winnipeg’s Urban Journal*, June/July Issue, Volume 64, 2009

Mayes, Alison, “Into the Mythic”, *Winnipeg Free Press*, Arts & Life, June 4, 2009

2008 Garneau, David, “Pandora’s Box”, *Border Crossings*, Canada, September/October Issue, 2008

Sandals, Leah, “The Original Outside-of-the-Box Thinker”, *National Post*, Canada, July 10, 2008

2005 Neylon, John, “A Great Eye for Australian Art”, *The Adelaide Review*, 2005

ACCOLADES

San Diego City Beat lists *Sweet Gongs Vibrating* as one of Top 10 Art Events in San Diego for 2016

NOW Magazine, Toronto lists *The Flesh of the World* as one of Top 10 exhibits in Ontario for 2015

NOW Magazine, Toronto lists *Diabolique* as one of Top 10 exhibits in Ontario for 2010

Canadian Art magazine lists *Diabolique* as one of Top 10 exhibits in Canada for 2009

LANGUAGES

English: native language

Spanish: basic (reading); basic (speaking, writing)

American Sign Language: basic (signing)