

# AMANDA CACHIA

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## TEACHING EMPLOYMENT

### Full-Time Appointments:

2017- Director, Moreno Valley College Art Gallery  
Assistant Professor of Art History (tenure-track)  
Department of Humanities, Arts, and Social Sciences  
Moreno Valley College, Riverside Community College District, California

### Adjunct Instructor Appointments:

2017 Southwestern Community College District, Chula Vista, CA  
School of Arts and Communication, Visual Arts Dept.  
Summer: “Art History: Renaissance to Contemporary”  
  
California Institute of the Arts (CalArts), Los Angeles, CA,  
BFA program in Critical Studies  
Spring: “Contemporary Indigenous Aesthetics: Decolonization and Re-contextualization”  
  
California State University Long Beach, CA,  
School of Art: Art History and Museum & Curatorial Studies Programs  
Spring: “Contemporary Art in Context”  
  
Southwestern Community College District, Chula Vista, CA,  
School of Arts and Communication, Visual Arts Dept.  
Spring: “Introduction to Art”

2016 University of California Los Angeles, CA, School of the Arts & Architecture  
*(Led a new course as part of a pilot program for the School that intersected with the Department of Art, Department of World Arts & Cultures/Dance, Department of Architecture & Urban Design, and Department of Design Media Arts.)*  
Fall: “Re-Visualizing Embodiment: Choreopolitics, Design, Access & Space”  
  
University of California Los Angeles, CA, Disability Studies Minor  
Fall: “The Politics of Disability Aesthetics in Visual Culture”  
  
University of California San Diego, CA, Department of Visual Arts  
Summer: “Formations of Modern Art: Disability in Modern Art”

## Teaching Assistantships:

- 2017 University of California, San Diego, CA, Eleanor Roosevelt College,  
“Making of the Modern World” Writing Program Winter quarter
- 2016 University of California San Diego, CA, Department of Visual Arts  
“Introduction to Art of Africa & Oceania,” Instructor Dr. Teri Sowell  
University of California San Diego, CA, Department of Visual Arts  
“History of Art and Technology,” Professor Lisa Cartwright
- 2015 University of California San Diego, CA, Department of Visual Arts  
“History of Film,” Assistant Professor Alena Williams  
University of California San Diego, CA, Department of Visual Arts  
“Identity Through Transnational Cinemas,” Professor Lisa Cartwright  
University of California San Diego, CA, Department of Visual Arts  
“Formations of Modern Art,” Professor Grant Kester
- 2014 University of California San Diego, CA, Department of Visual Arts  
“Introduction to Art History,” Professor Ann Woods
- 2013 University of California San Diego, CA, Department of Visual Arts  
“Formations of Modern Art,” Professor Norman Bryson
- 2012 California College of the Arts, San Francisco, CA  
“Embodiment,” Associate Professor Julian Carter & Rebekah Edwards
- 2011 California College of the Arts, San Francisco, CA  
“Introduction to the Modern Arts,” Associate Professor Celeste Connor

## 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: Ethics, Pragmatics, Effects”
- 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” talk and workshop

## 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*
- 2002 Regional Arts, NSW Sydney, NSW, Australia  
*Youth Arts Expo Project Officer*
- The Blake Prize, Sydney, NSW, Australia  
*Director & Board Member of Blake Society*

## EDUCATION

- 2012–2017 *PhD Art History, Theory & Criticism*, Department of Visual Arts,  
University of California, San Diego, CA  
Recipient of San Diego Diversity Fellowship: 4 year award which includes payment of  
tuition and fees, annual stipends and employment as TA/Reader.  
Dissertation Title: *Raw Sense: Choreography, Disability, Politics*
- 2014 The College Classroom, 10-week course  
10-week course developing expertise in evidence-based teaching practices  
Center for Teaching Development, UCSD
- 2010–2012 California College of the Arts, San Francisco, CA, USA  
*MA Visual & Critical Studies*  
Thesis: “What Can a Body Do? Inscribing and Adjusting Experiences of Disability in  
Contemporary Art”
- 2009 University of Victoria, BC, Canada  
Cultural Resource Management Program: Managing Cultural Organizations
- 2000–2001 Goldsmiths College, University of London, England, UK  
*MA Creative Curating*
- 1996–1999 University of Wollongong, Wollongong, NSW, Australia  
*Bachelor of Arts, Major: Sociology*  
*Bachelor of Creative Arts: Majors: Graphic Design & Art History*

## TEACHING INTERESTS & RESEARCH SPECIALIZATIONS

- \* Contemporary & Modern Art History
- \* Visual & Critical Studies
- \* Museum & Curatorial studies
- \* Disability Studies
- \* Social Engaged Art Practice & Community Cultural Work
- \* Performance Studies
- \* History of Photography & Film
- \* Gender and Queer Theory
- \* Women in the Arts
- \* Postcolonial Critique
- \* Contemporary Indigenous Aesthetics
- \* Public Space, Architecture, Universal Design
- \* Media & New Technologies as it pertains to Disability, Design & Access

## 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, Canada in Fall 2018
- 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 the University of California Los Angeles
- 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

## PUBLICATIONS

### Refereed Journal Articles

- Spring 2018 “Reflections on Access: Dis/ability in Curatorial Practice,” *Canadian Journal of Disability Studies* Special Issue: “Crippling the Arts in Canada,” guest editor Eliza Chandler
- Fall/Winter 2017 “Curating New Openings: Rethinking Diversity in the Gallery,” Forum Guest Editor and Contributor, *Art Journal*, Vol. 76, No. 3-4 (Fall-Winter) (based on CAA panel, Washington D.C., Winter 2016)  
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.”
- Fall 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  
<http://www.tandfonline.com/doi/abs/10.1080/17547075.2016.1218709?journalCode=rfdc20>
- Spring 2016 “Loud Silence: Turning Up the Volume on Deaf Voice”  
*The Senses & Society*, Vol. 10, No. 3., 2015  
Published by Routledge/Taylor & Francis  
<http://www.tandfonline.com/doi/full/10.1080/17458927.2015.1130311>
- Fall 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.  
<http://online.liverpooluniversitypress.co.uk/doi/abs/10.3828/jlcmds.2015.21>
- Fall 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  
<http://www.rds.hawaii.edu/downloads/>  
“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  
<http://www.tandfonline.com/doi/full/10.1179/1559689314Z.00000000022>

- Winter 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 Libraries <http://dsq-sds.org/article/view/4250/3590>
- Fall 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 <http://www.tandfonline.com/doi/abs/10.1080/14702029.2013.10820082>
- “‘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>
- Summer 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 <http://dsq-sds.org/article/view/3758/3281>

## Refereed Book Chapters

- Summer 2018 “Disability Aesthetics: A Pedagogy for Teaching A Revisionist Art History,” in *Art/Sex/Identity: The Work of Tobin Siebers and Disability Studies*, edited by Cynthia Wu, Jina B. Kim, Joshua Kupetz, Crystal Lie, published by University of Michigan Press
- Summer 2018 “A manifesto for 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, published by Routledge/Taylor & Francis.
- Summer 2018 “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, published by Routledge/Taylor & Francis.
- Spring 2018 “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, published by ABC-CLIO.
- Spring 2018 “Dissensus’: Dislocating Sound from the Eardrum and Space” in *Routledge Companion to Sound Studies*, Edited by Michael Bull, Published by Routledge/Taylor & Francis (New York and London).
- Winter 2017 “Along Disabled Lines: Claiming Spatial Agency through Installation Art,” in *Disability, Space, Architecture: A Reader* Edited by Jos Boys; Published by Routledge/Taylor & Francis <https://www.routledge.com/Disability-Space-Architecture-A-Reader/Boys/p/book/9781138676435>
- Fall 2016 “Disabling Surrealism: Reconstituting Surrealism in Contemporary Art” in *Disability & Art History Anthology of Essays* Edited by Elizabeth Howie and Ann Millett-Gallant.

## Critical Texts & Catalog Essays

- 2018 “Automatisme Ambulatoire,” for exhibition catalogue, *Automatisme Ambulatoire: Hysteria, Imitation, Performance*, curated by Amanda Cachia, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada
- “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 Incurrigibles: Perspectives on Disability Visual Arts in the 20<sup>th</sup> and 21<sup>st</sup> 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 & [galler@calit2](mailto:galler@calit2), UCSD, to accompany exhibition
- 2014 “Disability, Curating and the Educational Turn: The Contemporary Condition of Access in the Museum,” *On-Curating*, Issue 24,  
<http://on-curating.org/index.php/issue-24-reader/disability-curating-and-the-educational-turn-thecontemporarycondition-of-access-in-the-museum.html#.VLv6FBZ98UU>
- 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 Duvall: 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#.WlU2gFdmI0h>  
“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](http://www.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](http://www.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](http://www.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](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, United Arab Emirates
- 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, CA
- Canadian Art Close Up: “Tracey Moffatt,” Queensland Gallery of Modern Art, Australia

## Other Publications

- 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 Thesis Publication

## PEER REVIEWER FOR PUBLICATIONS

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

## CURATED EXHIBITIONS

- 2018      *“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 Duvall: 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*, 2<sup>nd</sup> 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 AND PRESENTATIONS

2018 *Curating Disability Aesthetics*, guest lecture, Museum of Contemporary Art, Tucson, 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 1<sup>st</sup> 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

*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

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

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, 8<sup>th</sup> 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

2019 Guest Speaker, "Curating Disability, Access, and Advocacy," California College of the Arts  
Visual & Critical Studies Forum

2018 Panelist, "Gender in Space: Policies, Pedagogies, and Publics," for *Future Genders: 2018*  
*Max Wasserman Forum on Contemporary Art*, MIT List Visual Arts Center, Cambridge, MA

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, College Art Association (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*, 8<sup>th</sup> Floor Gallery | Rubin Foundation, New York, including Carmen Papalia, Sunaura Taylor, Jason DaSilva, Sara Reisman (8<sup>th</sup> 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 and 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, College Art Association, New York City

“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*, The 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 Modulator 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” the 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 as respondent, 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, (SECAC)*, Savannah College of Art and Design, GA

## PROFESSIONAL SERVICE

- 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 AND 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, elected 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

- 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, San Diego
- 2009 Public Art Airport Commission, City of Regina, Regina, SK, Canada  
Canada Council for the Arts, Peer Selection Committee:  
Grants to Independent Critics & Curators and Culturally Diverse Curators in Residence,  
Canada

## CURATORIAL REVIEWS

- 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](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](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](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, December 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](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](http://www.akimbo.ca)
- Schechter, Fran, "Pointed Politics: Diabolique is devilishly smart", [www.nowtoronto.com](http://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](http://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 Uiter: 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: intermediate (reading); basic (speaking, writing)

American Sign Language: basic (signing)