AMANDA CACHIA

PhD, Art History, Theory & Criticism
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TEACHING EMPLOYMENT

Instructor Positions:

2017 MiraCosta Community College District, Oceanside, CA
Fall: "History and Theory of Museum and Gallery Exhibition"

Southwestern Community College District, Chula Vista, CA
School of Arts and Communication, Visual Arts Dept.
Fall: "Introduction to Art"

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

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

Fall 2017 "Curating New Openings: Rethinking Diversity in the Gallery," Forum Guest Editor and Contributor, *Art Journal*, Vol. 76, No. 3 (Fall)
(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."

"The Politics of 'Creative Access': Dis/ability in Curatorial Practice," *Canadian Journal of Disability Studies* Special Issue: "Cripping the Arts in Canada," guest editor Eliza Chandler

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/jlcds.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 "Cripping 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

Fall 2018 "Curating Creative Access" in *Routledge Companion to Disability and Media*
Edited by Beth Haller, Gerard Goggin and Katie Ellis
Published by Routledge/Taylor & Francis (New York and London).

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

Winter 2018 "A manifesto for critical dis/ability curatorial practice" in *Manifestos for the Future of Critical Disability Studies,* edited by Mike Kent, Katie Ellis, Rachel Robertson and Rosemarie Garland-Thomson, published by Routledge/Taylor & Francis.

Fall 2017 "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.

"The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined Differences in Contemporary Art," (reprint) in *Contemporary Art and Culture in Disability Studies*, Edited by John Derby and Alice Wexler
Published by Syracuse University Press (New York)

Summer 2017 "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.
Published by Routledge/Taylor & Francis (New York and London)
https://www.routledge.com/Disability-and-Art-History/Millett-Gallant-Howie/p/book/9781472453525

Critical Texts & Catalog Essays

2017 "Perspectives on 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 Incorrigibles: 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, 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*

"Cripping 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#.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, 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 *Cripping 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, 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 AND PRESENTATIONS

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

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, 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

2017 Co-Chair with Ellen Tani, Andrew W. Mellon Postdoctoral Curatorial Fellow, Bowdoin College Museum of Art, "Sensing Difference: New Artistic Approaches to Embodied Knowledge" panel, Southeastern College Art Conference (SECAC), Columbus College of Art & Design, Columbus, Ohio

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'Evie 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 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,
Communication and Science Studies, 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,"
Cripping 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

"Cripping 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? "Cripping" 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

San Diego Museum of Art, 2012-current

College Art Association, 2011-current

Museum of Contemporary Art, San Diego, 2011-current

Society for Disability Studies, 2010-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

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

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, 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

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: intermediate (reading); basic (speaking, writing)
American Sign Language: basic (signing)