

## Curriculum Vitae

JIM DROBNICK

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### EDUCATION

- 2006      **Doctor of Philosophy.** Humanities Doctoral Program, Concordia University, Montreal. Thesis title: *Olfactory Dimensions in Modern and Contemporary Art*. Nominated for the Governor General's Gold Medal.
- 1986      **Master of Fine Arts.** Nova Scotia College of Art and Design, Halifax.
- 1981      **Bachelor of Arts.** Oberlin College, Oberlin, Ohio. Combined Major in Art History and Studio Art. Summa cum laude. Phi Beta Kappa.

### POSITIONS HELD

- 2024-Date    **Chair,** Visual and Critical Studies Program and Criticism and Curatorial Practice Program, OCAD University, Toronto.
- 2021-Date    **Professor,** Contemporary Art and Theory, Faculty of Arts and Science, OCAD University, Toronto.
- 2012-Date    **Founder and Editor** (with Jennifer Fisher), *Journal of Curatorial Studies*, biannual, Intellect Publishers, Bristol, UK.
- 2006-Date    **Exhibition Reviews Editor,** *The Senses & Society*, triannual, Bloomsbury Publishing, London, UK.
- 1994-Date    **Founder** (with Jennifer Fisher), DisplayCult, curatorial collective.
- 2023-2024    **Acting Chair,** Visual and Critical Studies Program, OCAD University, Toronto.
- 2019-2021    **Guest Editor,** *Journal of Arts Writing by Students (JAWS)*, biannual, Intellect Publishers, Bristol, UK.
- 2016-2017    **Graduate Program Director,** MA Program in Contemporary Art, Design and New Media Art Histories, Ontario College of Art & Design University, Toronto.

- 2010-2021 **Exhibition Reviews Editor**, *PUBLIC: Art/Culture/Ideas*, biannual, Toronto.
- 2009-2012 **Graduate Program Director**, MA Program in Contemporary Art, Design and New Media Art Histories, Ontario College of Art & Design University, Toronto.
- 2006-2021 **Associate Professor**, Contemporary Art and Theory, Faculty of Arts and Science, OCAD University, Toronto.
- 2005-2006 **Research Fellow/Visiting Scholar**, Art History and Visual Studies, The School of Arts, Histories and Cultures, University of Manchester, Manchester, UK. Advisor: Amelia Jones.
- 2001-2002 **Research Fellow**, Post-1970 Canadian Art, National Gallery of Canada, Ottawa. Topic: "The Sonic Turn in Canadian Artistic Practice: Audio Art in the National Gallery's Archives and Collections"
- 1995 **Program Coordinator**, Interdisciplinary Studies Program, Concordia University.
- 1992-2005 **Assistant Editor/Senior Editor**, *Parachute*, quarterly, Montreal.
- 1992 **Adjunct Faculty**, Department of Visual Art, University of Ottawa.
- 1990-2005 **Adjunct Faculty**, Graduate Program in Fine Arts and the Department of Fine Arts, Concordia University, Montreal.
- 1986-1987 **Office Staff**, Performance Space 122 (PS 122), New York City.
- 1986 **Lecturer**, Department of Fine Arts, Nova Scotia College of Art and Design, Halifax.
- 1983-1985 **Teaching Assistant**, Department of Fine Arts, Nova Scotia College of Art and Design, Halifax.
- 1980-1982 **Studio Assistant**, for the artists Agnes Denes, Hans Haacke, and Dennis Oppenheim, New York City.

## CURATING

- 1994-Date **Curator and co-founder of DisplayCult**, a curatorial organization for creative and interdisciplinary projects in the visual arts. DisplayCult – the collaborative entity for joint projects by Jim Drobnick and Jennifer Fisher – is devoted to the interrogation and rethinking of aesthetics and the practices of display. Its mandate is to initiate artistic and critical strategies that creatively merge disciplines, media and communities. All DisplayCult projects are co-curated by Drobnick and Fisher. Images and detailed

descriptions of projects are available at [www.displaycult.com](http://www.displaycult.com), @displaycult and @archivesbyartists.

2025 *Archives by Artists*, Galerie d'art UQO, Gatineau, QC, March 12-April 12, 2025 co-curator (DisplayCult). *Archives by Artists* presented a diverse range of strategies used by artists' multiples to explore, critique and imaginatively reconceive the archive. Featuring: Ioannis Anastasiou and Majka Dokudowicz, Aiden M. Bettine, Joseph Beuys, Christian Boltanski, Nick Cave and Bob Faust, Amanda Chestnut, William N. Copley, Camila Estrella, Dora Garcia, Ilya Kabakov, Joseph Kosuth, Kiran Kumar, Lefevre Jean Claude, Kiwi Menrath, Charlotte Moorman, Tammy Nguyen, Sophie Nys, Barbara Oettinger, Jürgen O. Olbrich, Dieter Roth, Vicky Sabourin, Vilma Samulionyte, Carlos Roman Soto, Camille Turner and Yaniya Lee, Danh Vo, and Laurie Young. See @archivesbyartists.

2024 *Artists' Tarot and the Archive*, Archives of Ontario, Toronto, October 28, 2024 – April 18, 2025, co-curator (DisplayCult). *Artists' Tarot and the Archive* examined the connections between Tarot and archives. These decks drew images and materials from archives, used Tarot as a platform to create a new archive, highlighted Tarot-based skills and intuition that are also exercised by archival researchers, and mobilized the archive itself as an oracular device. *Artists' Tarot and the Archive* revealed how artists' Tarot decks strategically intertwine with the archive as a generative place for insight and research into history, memory, storytelling and knowledge production. Featuring: Kim Abeles, Lisa Anne Auerbach, Nin Brudermann, Jo Cosme, Shawna Dempsey and Lorri Millan, Ron Ewenin-Wapemoose, Brenda Fajardo, Lee Henderson, Mimi Khuc, Dogon Krigga, Jack Niven, Tomas Saraceno, Suzanne Treister and John Walter. See @archivesbyartists.

*Portraits as Portals: Psychic Mediums Read an Unknown Artist*, intervention into the collection of paintings at the Archives of Ontario, Toronto, October 28, 2024 – April 18, 2025, co-curator (DisplayCult). Professional psychics were invited to read portraits by currently unknown artists in order to reconstitute the painters' lost identities and histories. This project introduced paranormal perception as a method of curatorial epistemology and art historical forensics. The tableau installation included an unattributed portrait, 19th century chairs and table from the Lieutenant-Governor's residence, high-res colour video, and five readings in a continuous cycle (32:15 min). Research output of SSHRC Research-Creation Insight project, "The Medium in the Museum: Psychometry and the Affective Artifact" (see Awards section).

*Portraits as Portals: Psychic Mediums Read Unknown Artists*, intervention into the collection of Art Windsor-Essex, Windsor, July 18 – October 20, 2024, co-curator (DisplayCult). Professional psychics were invited to read 7 portraits by currently unknown artists in order to reconstitute the painters' lost histories. This project introduces paranormal perception as a method of curatorial epistemology and art historical forensics. Each installation paired a portrait with high-res colour video depicting a cycle of several readings.

The exhibition included 30 readings overall, with a running time of 150 min. Research output of SSHRC Research-Creation Insight project, *The Medium in the Museum: Psychometry and the Affective Artifact* (Please see description under Research Awards section of CV).

- 2023 *Portraits as Portals: Psychic Mediums Read Paintings by Unknown Artists*, intervention into the collection of the Art Gallery of Ontario, SPG Gallery, York University, Toronto, September 25-29, co-curator (DisplayCult). Professional psychics were invited to read seven portraits by currently unknown artists in order to reconstitute the painters' lost histories. This project introduced paranormal perception as a method of curatorial epistemology and art historical forensics. Single-channel video (38 min). Research output of SSHRC Research-Creation Insight project, *The Medium in the Museum: Psychometry and the Affective Artifact* (Please see description under Research Awards section of CV).
- Archives by Artists*, Archives of Ontario, Toronto, December 19, 2023 – October 4, 2024, co-curator (DisplayCult). *Archives by Artists* presented a diverse range of strategies used by artists' multiples to explore, critique and imaginatively reconceive the archive. Featuring: Ioannis Anastasiou and Majka Dokudowicz, Christian Boltanski, Nick Cave and Bob Faust, Amanda Chestnut, William N. Copley, Dora Garcia, Kiran Kumar, Kiwi Menrath, Sophie Nys, Jürgen O. Olbrich, Dieter Roth, Vicky Sabourin, Camille Turner and Yaniya Lee, Danh Vo, and Laurie Young. See @archivesbyartists.
- 2022 *Portraits as Portals*, intervention into the collection of paintings at the Agnes Etherington Art Centre, Kingston, November 22 – December 4, co-curator (DisplayCult). Professional psychics were invited to read portraits by currently unknown artists in order to reconstitute the painters' lost histories. This project introduced paranormal perception as a method of curatorial epistemology and art historical forensics. Exhibition featured two painting and video installations (20 min and 14 min). Invitation by Emelie Chhangur as part of *Collection Count + Care*, a series curated by Alicia Boutilier. Research output of SSHRC Research-Creation Insight project, *The Medium in the Museum: Psychometry and the Affective Artifact* (Please see description under Research Awards section of CV).
- 2021 Canadian curatorial liaison, *Caution: Artists! Textmessages in Art*, exhibition of artists' multiples, lead curator: Jürgen O. Olbrich, Kunsttempel, Kassel, Germany, June 17 – July 18.
- 2019 Canadian curatorial liaison, *Self-Publishing*, exhibition of artists' books, zines, editions and multiples, lead curator: Jürgen O. Olbrich, Kunsttempel, Kassel, Germany, March 1 – 31.
- 2018 *What the F\*\*k?! Video in the Age of Sublime Uncertainty*, Vtape, Toronto, April – December. Co-curator in Residence, *The Curatorial Incubator*, Vol. 15. Formulated curatorial concept, vetted submissions, authored

introduction and edited catalogue essays for curated screenings by Almudena Escobar Lopez, "Just Leave Me Alone," Masaki Kondo, "Medi(t)ating the Temporality of the Untimely," Mel Day, "Remote Preparation," and Isabelle Lynch & Sophie Lynch's "Artificial Tears."

*PREZENCE: Card Works* by James Prez, Art Metropole, Toronto, April 12–May 12, co-curator (DisplayCult). Monographic show of unbound and card-based works.

- 2015 *underpressure*, audio and video projects related to texts appearing in the *Journal of Curatorial Studies* and DisplayCult's curating. Trinity Square Video, Toronto, November 12, co-curator (DisplayCult). Featuring: David Bates, Jr., Björk, Maurice Benayoun, Christof Migone, and Santiago Sierra.
- 2010 Contributor, *Some Enchanted Evenings*, 5th Anniversary Retrospective Exhibition of *Nuit Blanche*, curated by Fern Bayer, Scotia Plaza, documentation from DisplayCult's exhibition *NIGHTSENSE*, artists Rebecca Belmore and Center for Tactical Magic, September 20 – October 4, Toronto (DisplayCult).
- 2009 *NIGHTSENSE*, *Nuit Blanche*: Zone B, fifteen sites in the Financial District, Toronto, October 3-4, co-curator (DisplayCult). *NIGHTSENSE* featured commissioned, site-specific artworks that amplified the senses in the shadowy world of the financial district after dark. The works also critiqued the recent financial crisis and posed an alternative sensory economy. Featuring: IANBAXTER&, Rebecca Belmore, Center for Tactical Magic, Shawna Dempsey and Lorri Millan, FASTWURMS, Anna Friz, Dan Mihaltianu, Heather Nicol, Santiago Sierra, Chih-Chien Wang, Melissa Brown, Karlen Chang/Dafydd Hughes/David McCallum, Marcia Huyer, Ryan Stec, and Brad Todd.

*MetroSonics*, National Gallery of Canada Library and Archives, Ottawa, May 6 – August 28, co-curator (DisplayCult). Audioworks and sound artifacts from the Art Metropole archive and NGC collection that traces audio art's transition from a peripheral activity to an undisputed mainstay of the contemporary art world. Featuring: Laurie Anderson, Art & Language, Audio Arts, Joseph Beuys, Barbara Bloom, George Brecht, Stuart Brisley, John Cage, Sophie Calle, Philip Corner, Jan Dibbets, Marcel Duchamp, Albert M. Fine, Diamanda Galás, Douglas Gordon, Dan Graham, Rodney Graham, Jörg Immendorff, Joe Jones, Allan Kaprow, Mike Kelley, Martin Kippenberger, Takehisa Kosugi, Milan Knizak, Les Levine, Robert Longo, Christian Marclay, Kelly Mark, Gordon Monahan, Ian Murray, Maurizio Nannucci, Carsten Nicolai, Yoko Ono and John Lennon, John Oswald, A.R. Penck, Raymond Pettibon, Gerhard Richter, Pipilotti Rist, Jim Shaw, Michael Snow, Althea Thauberger, Throbbing Gristle, Bernar Venet, Jeff Wall, Ian Wallace, Andy Warhol, Lawrence Weiner and Peter Gordon, and Paul Wong, along with other audio-based magazines, ephemera, records and multiples.

- 2008 *Odor Limits*, Esther M. Klein Art Gallery, Monell Science Center, Philadelphia, May 9 – June 30, co-curator (DisplayCult). Artists whose work demonstrated how scent can prompt thought-provoking insights into cultural differences, environmentalism, personal identity, spirituality and the philosophy of the body. Featuring: Oswaldo Macia, Jenny Marketou, Chrysanthe Stathacos, and Clara Ursitti.
- Two Clouds: Aernout Mik*, video screening, Special Projects Gallery, York University, January 14 – 24, co-curator (DisplayCult).
- 2007 *Listening Awry*, McMaster Museum of Art, Hamilton, ON, May 31 – September 1. Videos and installations that embody sound's potential to disrupt conventions of listening and cultural sensibility. Featuring: Christian Marclay, Santiago Sierra, Kimsooja, and Su-Mei Tse.
- 2006 *Do Me!*, instruction performance series, Toronto, co-curator (DisplayCult, with Dave Dymont and Roula Partheniou), October 19 – 29. Scripts and instructions by international artists were enacted by Toronto-based artists. A performance-based version of Hans Ulrich Obrist's *do it* exhibitions. Featuring scores by Martin Creed, Critical Art Ensemble, Ann Hamilton, Geoffrey Hendricks, Aernout Mik, Lynda M. Montano, Carolee Schneemann, Joey Skaggs, and Martha Wilson.
- 6th 7a\*11d International Festival of Performance Art, Toronto (co-organizer), October 15 – 29.
- 2005 *Aural Cultures*, Walter Phillips Gallery, Banff, May 7 – June 26. This exhibition explored the intersection of sound and culture. In what ways can sound support or transmit cultural values and identities? Conversely, how can audioworks interrogate the politics of harmony, orchestrate asocial bodily and environmental noises, or construct alternative sound communities? Featuring: Archive, Kevin Ei-ichi deForest, Jeremy Deller, Kenneth Doren, Christian Marclay, Annie Martin, Daniel Olson, Santiago Sierra, Don Simmons, and Su-Mei Tse.
- 2003 *reminiSCENT*, performance series in association with FADO, co-curated with Paul Couillard, Toronto, September 18 – 21. The projects in *reminiSCENT* focused on scent as a cultural practice and a physical activity. In particular, the works investigated how smell performs as a vehicle for personal, social and historical memories. Featuring: Millie Chen and Evelyn Von Michalofski, Shawna Dempsey and Lorri Millan, Leslie Hill and Helen Paris, Cheli Nighthtraveller, and Clara Ursitti.
- 2002 *Stills: Adad Hannah*, monographic show by the artist featuring videos of tableau-vivant-like scenes staged in Montreal museums. SAW Gallery, Ottawa, co-curator (DisplayCult), September 5 – 28.
- 2001 *Museopathy*, Agnes Etherington Art Centre and ten local history museums and heritage sites, Kingston, co-curator (DisplayCult), June 23 – September

9. *Museopathy* was a multi-site exhibition in museums and heritage sites throughout Kingston, a city with an unusually rich mix of specialist museums. Artists were commissioned to install works in museums reflecting military, political, marine, and corrections histories, as well as venues dedicated to geology, health care, and ice hockey. Featuring: John Dickson, FASTWÜRMS, Jamelie Hassan, Barbara Hunt, Brian Jungen, Komar and Melamid, Anne Ramsden, Mitch Robertson, Joyce Wieland, and Mel Ziegler.

*Collectioneering*, Agnes Etherington Art Centre, Kingston, co-curator (DisplayCult), June 23 – September 9. Over four hundred objects and artifacts from local history museums and heritage sites in Kingston were configured with Baroque paintings and other works from the Agnes Etherington Art Centre. The constellations of objects provided a cross-section of the collections in the city and experimented with a dialectical display practice.

*Empathology*, performance series that intervened into four local history museums and heritage sites, Kingston, co-curator (DisplayCult), June 23. Featuring: Diane Borsato, Peter Hobbs, Linda M. Montano, and Clive Robertson.

2000 *Vital Signs*, Leonard and Bina Ellen Art Gallery, Montreal, co-curator (DisplayCult with Colette Tougas), March 30 – May 11. *Vital Signs* explored how the non-visual senses are interrogated and reconceived in contemporary artistic practice. Held in conjunction with the international event, “Uncommon Senses: An Interdisciplinary Conference on the Senses in Art and Culture,” at Concordia University, the show featured artworks that addressed the subtle but powerful links between the senses, lived experience and aesthetic meaning. Artists: Bosses, Kevin Ei-ichi deForest, Jean Dubois, Wendy Jacob, Natalie Jeremijenko, Naomi London, Sandra Rechico, Claire Savoi, Chrysanne Stathacos.

*Sentience: Performance Salon*, sensory-based performances staged in conjunction with the conference Uncommon Senses, Concordia University, Montreal, co-curator (DisplayCult with Colette Tougas), March 30. Performances by Pierre Beaudoin, Diane Borsato, Kevin Ei-ichi deForest, Valerie Lamontagne, Naomi London, and Chrysanne Stathacos.

1998 *CounterPoses: Reimagining Tableaux Vivants*, Galerie Oboro, Montreal, co-curator (DisplayCult), May 7 – 9. *CounterPoses* was an exhibition-event featuring twelve projects by artists from Québec, Canada and the United States who re-imagined and updated the genre of *tableaux vivants* and incorporated living persons in elaborate, site-specific installations. Artists: Stéphanie Beaudoin, tarin chaplin, Colette, Kim Dawn and Christof Migone, Shawna Dempsey and Lorri Millan, Rachel Echenberg, Natalie Grimard, Louise Lilliefeldt, Chris Martin, David McFarlane, The Other Theatre, and Kathryn Walter.

- 1986 *NATO: Nova Scotia Artists on the Threat of Militarism*, Anna Leonowens Gallery, Halifax, co-curator.  
  
*Audiobiography*, curator of student work using audio to investigate issues of autobiography and identity, Nova Scotia College of Art and Design, Halifax, April.
- 1984 *OK Cafe*, curator of performance and lecture series, Nova Scotia College of Art and Design, Halifax, January – April.
- 1980-1981 DJ, WOBC-FM, weekly radio program on world, folk and ethnographic music (co-host), Oberlin College, Ohio.

### PUBLICATIONS

(\* = refereed)

- Upcoming Co-editor, *Journal of Curatorial Studies*, 14.1.  
  
Co-editor, *Journal of Curatorial Studies*, 14.2.
- 2025 *Archives, Multiples and the Research Collection*, entretiens #7, extended interview with Jim Drobnick and Jennifer Fisher, Gatineau: Galerie UQO (in English and French), 44 pp.  
  
"Archives by Artists," curatorial essay and exhibition brochure for *Archives by Artists*, Gatineau: Galerie UQO (in English and French) (co-author), pp. 2-7.  
  
"Kindly deliver to ...," *Thresholds*, special issue on Paperology, Juliette De Maeyer, Aleks Kaminska, Rebecca Rouse and Whitney Trettien, eds. (co-author), <https://paperology.openthresholds.org/issue/paperology/#drobnick-fisher> (co-author).
- 2024 \*"Revisiting CounterPoses," *Turba: The Journal for Global Practices in Live Arts Curation*, special issue on Exhibiting Liveness, 3(1), pp. 1-12 (co-author).  
  
"Inspired Experiments: Olfactory Art and Practice-Based Research," in *Odor: Immaterial Sculpture*, Siegen: Museum für Gegenwartskunst Siegen, pp. 176-189 (in English and German).  
  
"Artists' Tarot and the Archives," Archives of Ontario, gallery brochure and digital catalogue, Instagram, @archivesbyartists (co-author).  
  
"Archives by Artists," Archives of Ontario, digital catalogue, Instagram, @archivesbyartists (co-author).  
  
Reprint of "The Olfactory Turn in Visual Art," *Viscose* 7, pp. 119-121.

- Co-editor, *Journal of Curatorial Studies*, 13.1.
- Co-editor, *Journal of Curatorial Studies*, 13.2.
- 2023 "Grief, Trauma, Perfume: A Conversation with Vicky Sabourin," special issue on Odeurs/Odours, *Espace*, 135, Fall, pp. 76-87 (in English and French).
- \*"Rutherford Chang: The Record Collector as Artist-Curator," *Revue musicale OICRM* (Observatoire interdisciplinaire de création et de recherche en musique), 10.1, special issue on "Du disque à l'œuvre/The Recording at Work, <https://revuemusicaleoicrm.org/rmo-vol10-n1/rutherford-chang/>, pp. 16-35.
- "Shuffle," in *Sound Affects*, edited by Sharon Mee and Luke Robinson, New York: Bloomsbury, pp. 31-40 (co-authored with Jennifer Fisher).
- Co-editor, *Journal of Curatorial Studies*, 12.1
- Co-editor, *Journal of Curatorial Studies*, 12.2, with special section on Radical Pedagogy, guest edited by Christiana Abraham, Kirsty Robertson and Sarah E.K. Smith
- 2022 Co-editor, *Journal of Curatorial Studies*, 11.1, special issue on Online Exhibitions, 132 pp.
- Co-editor, *Journal of Curatorial Studies*, 11.2, 128 pp.
- 2021 "Olfactivism: Scents in the City and Beyond," in *Olfactory Art and the Political in the Age of Resistance*, Gwenn-Ael Lynn and Debra Riley Parr, eds., London and New York: Bloomsbury, 76-98.
- Co-editor, *Journal of Curatorial Studies*, 10.1, 148 pp.
- Co-editor, *Journal of Curatorial Studies*, 10.2, special issue on Social Justice, 148 pp.
- 2020 \*"Janine Antoni: Performance and Its Objects," *Liminalities: A Journal of Performance Studies*, 16(4): 1-20 (co-author).
- Co-editor, *Journal of Curatorial Studies*, 9.1, special issue on the Venice Biennale (guest editors Karen Brown and Catherine Spencer), 156 pp.
- Co-editor, *Journal of Curatorial Studies*, 9.2, special issue on Curating the Sea (guest editors Pandora Syperek and Sarah Wade).
- 2019 \*"Ann Hamilton: Attending to Presence," *RACAR (Revue d'art canadienne/Canadian Art Review)*, special issue on Stay Still: Past, Present, and Practice of the Tableau Vivant, edited by Melanie Boucher and Ersy

Contogouris (co-author), 44(2): 144-164.

"Reflections on Canal Grande," in *Dan Mihaltianu: Canal Grande, Capital Pool and the Associated Public*, catalogue essay for the Romanian Pavilion at the 58th Venice Biennale (co-author), pp. 36-43.

\*"Reviving the *Refusé*: Lenka Clayton and Jon Rubin," *Journal of Curatorial Studies*, 8.1: Living Display II (co-author), pp. 82-95.

Reprint of "Museum Vivants," in *Adad Hannah: The Decameron Retold*, Richmond, BC: Richmond Art Gallery (co-author), pp. 36-39.

"Guest Editorial: Ficto-Criticism," *Journal of Arts Writing by Students (JAWS)*, 5(2): 115-123.

"Introduction: Living Display II," *Journal of Curatorial Studies*, 8.1: Living Display II, pp. 3-5 (co-author).

Co-editor, *Journal of Curatorial Studies*, 8.1: Living Display II, 156 pp.

Co-editor, *Journal of Curatorial Studies*, 8.2: Restaging Exhibitions (guest editors Jane Chin Davidson and Nicola Foster), 144 pp.

2018

\*"Bottles of Art, Works of Alcohol," *Gastronomica: The Journal of Critical Food Studies*, 18(4), 54-70.

\*"Smell, Terrorism and Performance," *Performance Research*, 23(4-5): Centenary Issue, edited by Richard Gough, et al., 350-356.

"DisplayCult: Critical Curating," special issue on *Qu'est-ce que le commissariat engagé? / What is Critical Curating?*, edited by Marie Fraser and Alice Ming Wai Jim, *RACAR (Revue d'art canadienne/Canadian Art Review)*, 43(2): 107 (co-author).

\*"Shuffling the Collection: Card Decks as Museum Interventions," *Muséologies: les cahiers d'études supérieures*, special issue on *La carte blanche dans les collections: une stratégie événementielle / The Carte Blanche Approach to Collections: An Event-Driven Strategy*, Geneviève Chevalier and Mélanie Boucher, eds., 9(2), 169-196 (co-author).

"What the F\*\*k?! Video in the Age of Sublime Uncertainty," in *What the F\*\*k?! Video in the Age of Sublime Uncertainty*, *The Curatorial Incubator*, vol. 15, Toronto: Vtape, 4-6 (with Jennifer Fisher).

Co-editor, *What the F\*\*k?! Video in the Age of Sublime Uncertainty*, *The Curatorial Incubator*, vol. 15, curatorial essays and programs by Mel Day, Masaki Kondo, Almudena Escobar López, and Isabelle and Sophie Lynch, Toronto: Vtape, 38 pp.

Reprint of the "The Olfactory Turn in Visual Art" in *roots&routes: research on visual cultures*, special issue on the theme of Sensory Hiatus, <http://www.roots-routes.org/the-olfactory-turn-in-visual-art-by-jim-drobnick/>.

"Living Display," *Journal of Curatorial Studies*, 7.2, 147-151 (co-author).

Co-editor, *Journal of Curatorial Studies*, 7.1, 144 pp.

Co-editor, *Journal of Curatorial Studies*, 7.2, special issue on Living Display I, 164 pp.

2017 \*"Inebriationism: Alcohol, Performance, Paradox," *Performance Research*, 22(6): Under the Influence, 26-42.

Guest Editor, *Performance Research*, 22(6): Under the Influence, 11 articles, 102 pp.

"Introduction," *Performance Research*, 22(6): Under the Influence, 1-2.

"Afterword," in *Designing with Smell: Practices, Techniques and Challenges*, Kate McLean, Dominic Medway and Victoria Henshaw, eds., New York and Oxford: Routledge, 270-275.

"Intoxicating Scenes: Alcohol and Art in the Museum," in *Food and Museums*, Nina Levent and Irina D. Mihalache, eds., Montreal: McGill-Queens University Press, 295-313.

"Nomadic Residents: Rirkrit Tiravanija, OCAD Professional Gallery, 2007," in Mathieu Copeland, *A Retrospective of Closed Exhibitions*, Fribourg and London: Fri Art Kunsthalle and Koenig Books, 123-132.

"Editorial: Paradigms and Pedagogy in Curatorial Studies," *Journal of Curatorial Studies*, 6.2, special issue on Paradigms and Pedagogy, 167-169 (co-author).

Co-editor, *Journal of Curatorial Studies*, 6.1, 164 pp.

Co-editor, *Journal of Curatorial Studies*, 6.2, special issue on Paradigms and Pedagogy, 130 pp.

2016 "Germaine Koh: Post-Performativity and Incidental Aesthetics," in Johanna Householder and Tanya Mars, eds., *Caught in the Act, Vol. 2: Performance by Canadian Women*, Toronto: YYZ Books, 270-281.

"Christof Migone: Sound Art With and Without Sound," Zalucky Contemporary Gallery, Toronto, exhibition brochure, <http://zaluckycontemporary.com/exhibitions/2016/christof-migone-press-play.html>

"Installation Art: The Predicament of the Senses," catalogue essay for *Installations: À la Croisée des Chemins/Installations: At the Crossroads*, curated by Bernard Lamarche, Quebec City: Musée national des beaux-arts du Québec (English and French), 128-138, 196-205.

"The Olfactory Turn in Visual Art," catalogue essay for *Elodie Pong: Paradise Paradox*, Zurich: Helmhaus Zurich (English and German), 16-22.

Reprint from "Curating the City: *Collectioneering* and the Affects of Display," *Visit: Curatorial Art Magazine*, #2, 21-22 (co-author).

Co-editor, *Journal of Curatorial Studies*, 5.1, special issue on Affect and Relationality (guest edited by Jennifer Fisher and Helena Reckitt), 160 pp.

Co-editor, *Journal of Curatorial Studies*, 5.2, 120 pp.

Co-editor, *Journal of Curatorial Studies*, 5.3, special issue on Curating Cultural Diplomacy (guest edited by Lynda Jessup and Sarah E.K. Smith), 156 pp.

2015 "Smell: The Hybrid Art," in *L'Art Olfactif Contemporain*, ed. Chantal Jaquet, Paris: Université Sorbonne, 173-189.

"Hadley+Maxwell: Backstage in the Phantasmagoria," in *are you experienced?*, Melissa Bennett, ed., Hamilton: Art Gallery of Hamilton and London: Black Dog Publishing, 24-37 (co-author).

"Editorial," *Journal of Curatorial Studies*, introduction to the special issue on China: Exhibitions and Display Culture, 4(1), 3-4 (co-author).

"Mike Nelson: *Amnesiac Hide*," exhibition review, *The Senses & Society*, 10(1), (co-author), 99-106.

"Curating the City: *Collectioneering* and the Affects of Display," in Celina Jeffery, ed., *The Artist as Curator*, Bristol: Intellect, 151-175 (co-author).

Co-editor, *Journal of Curatorial Studies*, 4.1, special issue on China: Exhibitions and Display Culture, 210 pp.

Co-editor, *Journal of Curatorial Studies*, 4.2, 148 pp.

Co-editor, *Journal of Curatorial Studies*, 4.3, special issue on Museums and Affect (guest edited by Jennifer Fisher and Helena Reckitt), 152 pp.

2014 "The Museum as Smellscape," in *The Multisensory Museum: A Cross-disciplinary Perspective on Multiple Modalities of a Museum Experience*, Nina Levent and Alvaro Pascual-Leone, eds., Lanham, MD: Rowman and Littlefield, 177-196.

"55th Venice Biennale," exhibition review, *Journal of Curatorial Studies*, 3(1): 125-132 (co-author).

"The Sounds of Venice," exhibition review, *The Senses & Society*, 9(2): 232-241.

"Holiday Recommendation Guest Post #9: Jim Drobnick," *Artists' Books and Multiples*, December 20, <http://artistsbooksandmultiples.blogspot.ca/2014/12/holiday-recommendation-guest-post-9-jim.html>.

Reprint of "Mock Excursions and Twisted Itineraries: Tour Guide Performances," in Chantal Pontbriand, ed., *Parachute: The Anthology, Vol. II: Performance and Performativity*, Zurich: JRP Ringier, 110-121.

"Editorial," introduction to the special double issue on Latin American Curating and Exhibitions, *Journal of Curatorial Studies*, 3(2+3): 171-172 (co-author).

Co-editor, *Journal of Curatorial Studies*, 3: 2-3, special issue on Latin American Curating and Exhibitions, 264 pp.

Co-editor, *Journal of Curatorial Studies*, 3: 1, 168 pp.

2013 "To 'Feel Breathing': Duchamp and the Immaterial Aesthetics of Scent," in Sascha Bru, David Ayers, Benedikt Hjartarson and Anne Reverseau, eds., *European Avant-Garde and Modernism Studies, Volume 3: The Aesthetics of Matter. Modernism, the Avant-Garde and Material Exchange*, Berlin & New York: Walter de Gruyter, 275-289.

"Oswaldo Macia: Cynical Perception," exhibition pamphlet, New York: Henrique Faria Fine Art, 9 pp.

"Jim Drobnick and Jennifer Fisher Discuss the Changing Face of Curating," interview with Sky Goodden, Blouin Artinfo, February 14 and 15, Part 1: <http://ca.blouinartinfo.com/news/story/864605/jim-drobnick-jennifer-fisher-discuss-the-changing-face-of>; Part 2: <http://ca.blouinartinfo.com/news/story/868065/jim-drobnick-jennifer-fisher-discuss-the-changing-face-of>.

Russian reprint of "The City, Distilled" in *The Moscow Review of Books*, November 2, <http://morebo.ru/tema/segodnja/item/1360530048242>.

Co-editor, *Journal of Curatorial Studies*, 2: 1, 140 pp.

Co-editor, *Journal of Curatorial Studies*, 2: 2, 160 pp.

Co-editor, *Journal of Curatorial Studies*, 2: 3, 138 pp.

- 2012 "Introduction," *Journal of Curatorial Studies*, 1(1): 3-5 (co-author and co-editor).
- \*Sensory Aesthetics, special issue of *Senses & Society*, 7(2), co-editor, 126 pp.
- "Introduction: Sensory Aesthetics," *Senses & Society*, 7(2): 133-134 (co-author).
- \*"Towards an Olfactory Art History: The Mingled, Fatal and Rejuvenating Perfumes of Paul Gauguin," *Senses & Society*, 7(2): 197-208.
- \*Civic Spectacle, special issue of *Public* #45, co-editor, 240 pp.
- Introduction, "Civic Spectacle," *Public* #45, 6-7 (co-author).
- \*"Nightsense," *Public* #45, 35-63, co-author.
- "'If I Should Die...': Necrological Meditations in ...before I wake," in *The Long Time: 21st Century Art of Steele + Tomczak*, Paul Wong, ed., Vancouver: VIVO/On Main (co-author), 11-25.
- "A Posthumous Aesthetic: Faye Mullen," *prose; apostrophe, prior.*, Toronto: University of Toronto MVS Programme (co-author), 12-17.
- "Corresponding with Khadr: Francisco-Fernando Granados," *prose; apostrophe, prior.*, Toronto: University of Toronto MVS Programme (co-author), 4-9.
- "Spectres of Science: Matt Macintosh," *prose; apostrophe, prior.*, Toronto: University of Toronto MVS Programme (co-author), 20-25.
- \*Russian translation of "The City, Distilled" in *Теория Моды* (Fashion Theory), special issue on perfume, edited by Hans Rindisbacher, Spring, 26: 247-271.
- Co-editor, *Journal of Curatorial Studies*, 1: 1, 136 pp.
- Co-editor, *Journal of Curatorial Studies*, 1: 2, 132 pp.
- Co-editor, *Journal of Curatorial Studies*, 1: 3, 134 pp.
- 2011 "The City, Distilled," in *Senses and the City*, edited by Madalina Diaconu, Eva Heuberger, Ruth Mateus-Berr, and Lukas Marcel Vosicky, Berlin/Vienna: Lit Verlag, 257-275.
- "Dance by Artists," series of exhibition/catalogue reviews, *The Senses & Society* 6(3): 372-382.

- 2010 "Airchitecture: Guarded Breaths and the [cough] Art of Ventilation," in *Art History and the Senses: 1830 to the Present*, Patrizia di Bello and Gabriel Koureas, eds., London: Ashgate, 147-166.
- "Sound Exhibitions: The Second Wave," series of exhibition/catalogue reviews, *The Senses & Society* 5(3): 403-411.
- "Ron Benner: Gardens of a Colonial Present," catalogue review, *Public* #41: Gardens, Spring, 198-199.
- "Jayce Salloum: History of the Present," catalogue review, *Prefix Photo* #21, 88.
- 2009 "Sense and reminiSCENT: Performance and the Essences of Memory," *Canadian Theatre Review* 137, Winter, 6-12.
- \*"Body Events and Implicated Gazes," *Performance Research*, special issue "On Appearance," 13(4), 64-74.
- MetroSonics*, exhibition brochure (co-author), Ottawa: National Gallery of Canada, 6 pp.
- "NIGHTSENSE," curatorial introduction and project descriptions (co-author), *Nuit Blanche*, Toronto: City of Toronto, 38-52, also at [http://www.scotiabanknuitblanche.ca/zoneB\\_landing.shtml](http://www.scotiabanknuitblanche.ca/zoneB_landing.shtml).
- "The Wish Machine," excerpt from "Odor Limits" (co-author), in *The Wish Machine Travels*, Chrysanthe Stathacos, ed., New Delhi, n.p.
- Jim Drobnick and Jennifer Fisher, "Nuit Blanche," interview with Terence Dick, *Akimblog*, September 23, <http://www.akimbo.ca/akimblog/?id=321>.
- Reprint of "Saying It With Attitude: A Short History of the Magazine," *Attitude* 23(1), Spring, 10-14 (originally published in 1990).
- 2008 "Simon Starling: The Entangled Life of Things," *Switch* 1: 1, Winter, 4-5.
- "Sonic Intimidation: Santiago Sierra's *El Degüello*," *One Hour Empire*, Fall, adaptation from the catalogue essay in *Listening Awry*, 72-76.
- "White Wall: Hilda Kozari," exhibition review, *The Senses & Society* 3(3), 361-364.
- "Odor Limits," exhibition pamphlet, Esther M. Klein Art Gallery, Philadelphia, PA (co-author), n.p.
- "Odor Limits," *The Senses & Society* 3(3), 349-358 (co-author).
- "HEXhibitionism," in *FASTWÜRMS: Donky@Ninja@Witch*, Vancouver: Contemporary Art Gallery (co-author), 27-42.

- 2007 "Listening Awry," in *Listening Awry*, exhibition catalogue, Hamilton: McMaster Museum of Art, 32 pp.
- "Smell – Old Sense, New Art," *Fragrance Forum*, Spring/Summer, 6-7.
- "Bodies of Interference," in *Carolee Schneemann: Split Decision*, Toronto/ Buffalo: Museum of Contemporary Canadian Art/CEPA Gallery, 26-31.
- "Sometimes It's Good to Put Up a Couple of Walls: Rirkrit Tiravanija," *Sketch*, Spring, 8-11.
- "Untitled 2007 (Rirkrit Tiravanija)," exhibition brochure for the Professional Gallery, Ontario College of Art and Design, Toronto, n.p.
- 2006 *The Smell Culture Reader*, editor, Oxford & New York: Berg, 442 pp.
- Reprint of "In the Garden of Nirvana: Noritoshi Hirakawa" (co-author), 320-324 (originally published in 1997), and "Platefuls of Air," 342-356 (originally published in 2004), in *The Smell Culture Reader*, Oxford & New York: Berg.
- \*"Deborah Hay: A Performance Primer," *Performance Research*, special issue "Indexes," 11(2), 43-57.
- Chinese translation of "Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art" in *Yishu Shijie (Art World Magazine)*, trans. Yu Miao, August, 26-45 (originally published in 1998).
- Reprint of "Volatile Architectures," in *Intimus: Interior Design Theory Reader*, ed. Mark Taylor and Julieanna Preston, London: John Wiley & Sons, 89-95 (originally published in 2002).
- "Fear, Shame, Ecstasy and Self-Transformation: Marina Abramovic," in *Technologies of Intuition*, ed. Jennifer Fisher, Toronto & Winnipeg: YYZ Books & MAWA (co-author), 141-153.
- "Do Me!" in 7a\*11d 6th International Festival of Performance Art, catalogue (co-author), 10-11.
- "From Anechoic Cave to Sonic Chasm," in *Su-Mei Tse*, Chicago & Luxembourg: The Renaissance Society & Editions Casino Luxembourg – Forum d'art contemporain, 89-112 (in English and French).
- "Oleg Kulik: Zoophrenic Odours," exhibition review, *The Senses & Society* 1(1): 141-148.
- Reprint and translation of "Museum vivants" in *Adad Hannah: Video Projects*, Seoul, 9-15 (co-author) (in English and Korean).

- 2005 "Radu Stern: *Against Fashion*," book review, *Parachute* #118, Spring, 137-138.
- Revised and expanded reprint of "Jayce Salloum: Archive of the Street," in *Image, Index and Inscription: Essays on Contemporary Canadian Photography*, ed. Robert Bean, Toronto: Gallery 44 Centre for Contemporary Photography and YYZ Books (co-author), 167-179 (originally published in 1999).
- "Letter to the Editors," *Fuse*, 28(3), 7-8.
- 2004 *Aural Cultures*, editor of anthology and CD, Toronto & Banff: YYZ Books & Walter Phillips Gallery Editions, 288 pp.
- "Listening Awry," in *Aural Cultures*, ed. Jim Drobnick, Toronto & Banff: YYZ Books & Walter Phillips Gallery Editions, 9-15.
- "*Aural Cultures* Artists' Pages and CD," in *Aural Cultures*, ed. Jim Drobnick, Toronto & Banff: YYZ Books & Walter Phillips Gallery Editions, 271-79.
- \*"Platefuls of Air," *Public* #30: *Eating Things*, Scott McFarlane, ed., 175-193.
- Reprint of "Volatile Effects: Olfactory Dimensions in Art and Architecture," in *Empire of the Senses: The Sensual Culture Reader*, ed. David Howes, Oxford & New York: Berg, 265-280.
- "*Wenda Gu: Art from Middle Kingdom to Biological Millennium*," catalogue review, *Parachute* #116, Fall, 125.
- Revised version of "Ambient Communities and Association Complexes: Aernout Mik's Awry Socialities," in *Aernout Mik: Dispersions*, ed. Stephanie Rosenthal, Munich: Haus der Kunst/DuMont (co-author), 16-60, 78-80 (in English and German).
- "Lorraine Simms: Painting through Surveillance," Galerie Sylvian Poirier, Montreal, exhibition brochure (in English and French).
- "*Control[Space]* and *Julia Scher*," catalogue reviews, *Parachute* #113, Winter, 139-140.
- Reprint of "Multicultural Blues: An Interview with Michele Wallace," in Michele Wallace, *Dark Designs and Visual Culture*, Durham, NC: Duke University Press, 238-248.
- 2003 \*"Trafficking in Air," *Performance Research*, special issue "On Smell," 8(3), Fall, 29-43.
- "Introduction: Automata," *Parachute* #112, Fall, 6-8 (in English and French).

Reprint and translation, with a new preface, of "Dialectical Group Materialism," in *AIDS Riot: Artist Collectives Against AIDS/Collectifs d'artistes face au SIDA, New York 1987-1994*, Grenoble: École du Magasin, 115-120, 275-280 (in English and French).

*reminiSCENT*, exhibition brochure, Toronto: FADO (co-author), 8 pp.

Reprint of "Saying It With *Attitude*: A Short History of the Magazine," *Attitude* 16(4), Winter, 8-12.

2002 *Museopathy*, Kingston: Agnes Etherington Art Centre in association with DisplayCult, catalogue (co-author), 112 pp.

*CounterPoses*, Montreal: Oboro and DisplayCult (co-author and co-editor), 80 pp. (in English and French).

\*"Toposmia: Art, Scent, and Interrogations of Spatiality," *Angelaki* 7(1), Gary Banham, ed., April, 31-46.

"Volatile Architectures," in *Crime and Ornament: In the Shadow of Adolf Loos*, Bernie Miller and Melony Ward, eds., Toronto: YYZ Books, 263-282.

"Brandon LaBelle and Christof Migone, eds., *Writing Aloud*," book review, *Parachute* #107, Summer, 136-137.

\*"Clara Ursitti: Scents of a Woman," *Tessera* #32: *The Senses/Les sens*, Lianne Moyes, ed., Summer, 85-97.

"Adad Hannah: Museum *Vivants*," exhibition brochure, Ottawa: Galerie SAW (co-author), 6 pp. (in English and French).

2001 Excerpt and French translation of "Aernout Mik," in *Biennale de Lyon art contemporain: Connivence 2001, prélude à 2003*, Paris: Biennale de Lyon/Réunion des musées nationaux, p. 260.

Excerpt from "Mock Excursions and Twisted Itineraries: Tour Guide Performances" reprinted in *Janet Cardiff*, New York: PS 1/Museum of Modern Art, 170.

"Vital Signs: Curatorial Statement," *Material History Review* (co-author), Spring-Summer, 75-76.

"Ambient Communities and Association Complexes: Aernout Mik's Awry Socialities," *Parachute* #101, Winter (co-author), 91-98.

"Blue Mountains: Itinerant Television and Monitored Luggage," in *Karen Kipphoff: Time-Based Work*, CD-ROM and catalogue, English/German translation (co-author), 44-50 (in English and German).

- "Olfactory Dimensions in Contemporary Art," *Compendium of Olfactory Research*, ed. Avery N. Gilbert, New York: Olfactory Research Fund, Ltd. (co-author), 93-99.
- Museopathy*, short guide/exhibition brochure, Kingston: Agnes Etherington Art Centre (co-author), 4 pp.
- 2000      \*"Inhaling Passions: Art, Sex and Scent," *Sexuality and Culture*, 4(3), Summer, 37-56.
- "The Servant Problem," in *Trespassers & Captives*, Jamelie Hassan, ed., London: London Regional Art and Historical Museums (co-author), 49-61.
- "Laura Steward Heon, *Billboard: Art on the Road*," catalogue review, *Parachute* #98, Spring, 71.
- Vital Signs*, exhibition brochure, Montreal: Leonard and Bina Ellen Art Gallery (co-author).
- 1999      "Recipes for the Cube: The Aromatic and Edible in Art," in *Foodculture: Tasting Identities and Geographies in Art*, Barbara Fischer, ed., Toronto: YYZ Books, 69-79.
- "Naomi Sawelson-Gorse, *Women in Dada*," book review, *Parachute* #95, Summer.
- "Compacts: Digital Works of Art on CD-ROM," catalogue review, *Parachute* #95, Summer, 55-56.
- "Genevieve Cadieux," exhibition review, *ARTnews*, April, 130.
- "CounterPoses, a Curatorial Pose," *Etc Montreal*, March-April (co-author), 17-22.
- "Archive of the Street," in *Jayce Salloum*, Kingston: Agnes Etherington Art Centre (co-author), 19-26.
- "Out of Actions," catalogue review, *Parachute* #94, Spring, 64.
- "Maurice Berger: *The Crisis of Criticism*," book review, *Parachute* #94, Spring, 61-62.
- "Room 208," in *48 Hours/48 Rooms*, edited by Ingrid Bachmann, CD-ROM, Montreal (co-author).
- 1998      "Trevor Gould: True Confessions of a 'Leaf Thief'," in *la Biennale de Montreal*, Montreal: CIAC, [www.ciac.ca/biennale/angl\\_gould.html](http://www.ciac.ca/biennale/angl_gould.html) (in English and French).

- "George Segal," exhibition review, *ARTnews*, March, 181.
- "Bob Ross: The Painting Cure," *Parachute* #91, Summer (co-author), 51.
- \*"Perfumativities: Olfactory Dimensions in Contemporary Art," *Aromachology Review*, 7(1), 1, 4 (co-author).
- "Bill Burns, Trevor Gould, Mark Vatsndal: *The Life of Animals Living in the Shadow of the Twentieth Century*," catalogue review, *Parachute* #90, Spring, 59.
- "Reveries, Assaults and Evaporating Presences: Olfactory Dimensions in Contemporary Art," *Parachute* #89, Winter, 10-19.
- CounterPoses*, exhibition brochure, Montreal: Oboro (co-author), 16 pp.
- 1997 "In the Garden of Nirvana: Noritoshi Hirakawa," article and interview, *Parachute* #88, Fall (co-author), 31-35.
- "Clive Robertson, *Speaking Volumes*," catalogue review, *Parachute* #88, Fall, 74.
- "Robert Lepage," performance review, *Parachute* #87, Summer, 56-57.
- "Interactivity and Real Time-Envy: Diller + Scofidio," interview, *Parachute* #86, Spring, 10-13.
- "Corporealities and Choreographing History," combined book review, *Parachute* #85, Winter, 72.
- "Mary Abrams: Twilight at the Tip," performance review, *Attitude*, 12(3), 42-43.
- 1996 "Interrogating the Ideologies of Technology: Judith Barry," interview, *Parachute* #84, Fall, 20-4.
- "The Waiting Game," *Darshan* #115, 56-59.
- 1995 "Mock Excursions and Twisted Itineraries: Tour Guide Performances," *Parachute* #80, Fall, 32-37.
- "Rodney Sappington and Tyler Stallings: *Uncontrollable Bodies*," book review, *Parachute* #80, Fall, 67.
- "Rita Felshin: *But is it Art?*," book review, *Parachute* #80, Fall, 66.
- "Das Wilde und das Zivilisierende in der Architektur: Ein Gespräch mit Jim Drobnick anlässlich der Ausstellung *Cities of Artificial Excavation. The Works of Peter Eisenman, 1978-1988*, in Montreal 1994," in Peter Eisenman, *Aura und*

- Exzeß: Zur Überwindung der Metaphysik der Architektur*, ed. Ullrich Schwarz, trans. Ullrich Schwarz and Matina Kögl, Wien: Passagen Verlag, 307-328.
- 1994 "Peggy Phelan: *Unmarked: The Politics of Performance*," book review, *Parachute* #76, Fall, 73.
- "Displacing the Civilizing Wall: Peter Eisenman," interview, *Parachute* #75, Summer, 28-35.
- "Jean-Pierre Perreault," performance review, *Parachute* #75, Summer, 41-42.
- "Primate Visionaries," *Parachute* #73, Winter, 32-35.
- "Antony Gormley," exhibition review, *Parachute* #73, Winter, 44-45.
- 1992 "Contesting Urban Spaces: Dennis Adams," interview, *Parachute* #68, Fall, 47-51.
- "Sean Cubitt: *Timeshift: On Video Culture*," book review, *Parachute* #68, Fall, 75.
- "Festival International de Nouvelle Danse," performance review, *Attitude*, Spring/Summer, 8(2), 53.
- Excerpt of "Multicultural Blues: An Interview with Michele Wallace," in *Beyond PC: Towards a Politics of Understanding*, Patricia Aufderheide, ed., St. Paul: Graywolf Press, 232-233.
- 1991 "In Pieces, Of Pieces: Robert Gober," *Parachute* #64, Fall, 13-17.
- "The Lovers: Marina Abramovic and Ulay," exhibition review, *Parachute* #64, Fall, 54-55.
- "Boat Emptying Stream Entering: A Performance by Marina Abramovic," performance review, *High Performance*, Fall, 67.
- 1990 "Critic Contra AIDS: Douglas Crimp," interview, *Parachute* #60, Fall, 46-48.
- "Arthur Wilson: *Life Sea Treasures*," performance review, *High Performance*, Fall, 55.
- "Saying It With *Attitude*: A Short History of the Magazine," *MTD: Journal of the Performing Arts*, June, 52-56.
- Reprint of "Multicultural Blues: An Interview with Michele Wallace," *Harbour*, 1(2), 24-29.
- "Multicultural Blues: An Interview with Michele Wallace," *Attitude* 6(3), Spring, 2-6.

*Rudolf Baranik: Dictionary From the 24th Century*, New York: Bee Sting Press. Revised and updated edition, 50 pp.

Reprint of "Dia Art Foundation: A History of Daring Gestures," interviews with Heiner Friedrich and Charles Wright, *Kunst-Bulletin* #54 (in German).

1989 "Dialectical Group Materialism," interview with Doug Ashford, Julie Ault, and Felix Gonzalez-Torres, *Parachute* #56, Fall, 29-31.

"Artwords II: An Inter-Review," book review, *Art & Artists*, August/September, 2 pp.

"Dia Art Foundation: A History of Daring Gestures," interviews with Heiner Friedrich and Charles Wright, *Parachute* #54, Spring, 15-21.

1987 "Gesturing Into Consciousness: Deborah Hay and Performance as 'Awakened Attention'," performance review, *Attitude*, Spring, 4(3), 36-37.

*Rudolf Baranik: Dictionary From the 24th Century*, New York: Bee Sting Press. Published in conjunction with Baranik retrospective at Boston University Art Gallery, 36 pp.

"Rush Dance: Desperately Seeking Content," performance review, *Attitude*, Winter, 4(2), 33-34.

1986 "Paul Andrew Thompson and Troop Three," performance review, *Attitude*, Fall, 4(1), 40-41.

Translations: Chinese, French, German, Korean, Portuguese, Russian.

## SPEAKING ENGAGEMENTS

Upcoming Chair, "Curating as Research Creation," Universities Art Association of Canada conference, Toronto, October.

2025 Curatorial Talk, "Artists' Tarot and the Archive" and "Portraits as Portals," Archives of Ontario, Toronto, January 30.

Curatorial Talk, "Archives by Artists," curatorial talk, Galerie UQO, Gatineau, March 12.

Curatorial Talk, "Archives by Artists," curatorial talk, Galerie UQO, Gatineau, April 11.

Curatorial Talk, "Artists' Tarot and the Archive" and "Portraits as Portals," Archives of Ontario, Toronto, April 17.

- 2024 Invited Speaker, "DisplayCult and Curating," graduate seminar talk, OCADU, November.
- Presenter, "Artists' Multiples: Mobilizing the Archive," Reframing the Archive: International Conference on Photography and Visual Culture, September (DisplayCult).
- Symposium organizer and presenter: "*Archives by Artists*," Archives of Ontario, Toronto, September 12.
- Invited Speaker, "*Archives by Artists*," curatorial talk, Archives of Ontario, Toronto, April.
- 2023 Invited Speaker, "Olfactory Art: Origins, Challenges, Predicaments," Symposium Odor, accompanying the exhibition *Odor: Immaterial Sculpture*, Museum für Gegenwartskunst Siegen, Germany, January.
- 2022 Panelist, "From the White Album to the White Cube: Rutherford Chang as Artist-Curator," in the conference From Record to Art/The Record as Art: Music, Visual Arts, Cinema, Université de Montréal, May.
- Invited Speaker, "Decks and Cards in Art," Toronto Artists' Books and Multiples Club, June.
- Presenter, "Artists' Tarot Decks: Exhibitions in a Box," in the panel Paranormal in Art, Universities Art Association of Canada conference, Toronto, October.
- 2020 Invited Speaker, "Scent City: Urban Olfactory Activism," Ethnography Lab, University of Toronto, February.
- 2019 Organizing Committee, Modernist Studies Association conference, "Upheaval and Reconstruction," Toronto, October.
- Workshop Leader, "Academic Journal Publishing," Modernist Studies Association conference, Toronto, October.
- Invited Speaker, "Curatorial Interventions and the Afterlives of Affect," School for the Advanced Studies in Arts and Humanities (SASAH), University of Western Ontario, September, DisplayCult.
- Invited Speaker, "The Servant Problem," Integrated Seminar in the Arts and Humanities, Jamelie Hassan, instructor, University of Western Ontario, September, DisplayCult.
- 2018 Panelist, "Odoterrorism: Foul Smells in Art and Culture," in the session *Olfactory Art and the Political in an Age of Resistance*, College Art Association annual conference, Los Angeles, February.

Faculty Advisor, CADN Graduate Student Conference, "Un-Histories: Art and the Unconcluded," keynote speaker: Monika Kin Gagnon, "Unthinking Expo 67," OCAD University, March 9-10.

Invited Speaker, "Institutional Critique," VISA 1001: Critical Frameworks for Art History, OCAD University (organized by Gabby Moser), October.

Liaison, Seamus Kealy, curatorial talk, OCAD University, November.

Invited Speaker, "Bottles of Art, Works of Alcohol," VIS 321: Artists' Multiples, University of Toronto (organized by Micah Lexier), November.

Moderator, "*What the F\*\*k?! Video in the Age of Sublime Uncertainty*," screenings and curatorial talks by Mel Day, Masaki Kondo, Almudena Lopez, Isabelle Lynch and Sophie Lynch, Vtape, Toronto, December 1 and 8 (with Jennifer Fisher).

2017 Organizer, Chtlo Delat artists' talk and workshop, "1968 through Continents (Paris, Oakland, and Elsewhere)," CADN Speaker Series, OCAD University, September 26.

Invited Speaker, "Affect and Exhibitions" workshop, Hrafnseyri, University of Reykjavik, Iceland, August.

Invited Speaker, "Olfactory Art as Research: Sensory Predicaments," in *Human Olfaction at the Intersection of Language, Culture and Biology*, Max Planck Institute for Psycholinguistics, Nijmegen, The Netherlands, 21-23 June.

Invited Speaker, "CounterPoses," in *Stay Still, Translate: Performance, Présentation, Conservation du Tableau Vivant au Canada*, Colloque au Musée d'art contemporain de Montréal, February (DisplayCult).

Organizer, Terry Smith, "Conceiving Contemporary Composition," CADN Speaker Series, OCAD University, March 16.

Faculty Advisor, CADN Graduate Student Speaker Series, "Where is Your Disruption? Fragmentation and Entanglement in Contemporaneity," March 7: Luis Jacob and Mark Kingwell; March 22: Eve Tuck and Robert Diaz, OCAD University.

Invited Speaker, "Institutional Critique," VISA 1001: Critical Frameworks for Art History, OCAD University (organized by Gabby Moser), October.

Chair and presenter, *Happy Birthday Canada From Cabbagetown*, readings by Barbara E. Mercer, Arts & Letters Club, Toronto, October.

- 2016 Panelist, "Affecting Heritage: *The Servant Problem* and *Museopathy*," on the panel *The Artistry of Heritage*, Association of Critical Heritage Studies Conference, Montreal, June 3-8 (DisplayCult).
- Invited Speaker, "Writing and Publishing: The Art Writer," CRCP ProSeminar 4B06, OCAD University, Toronto (organized by Jennifer Rudder).
- Organizer, Santiago Sierra in conversation with Paco Barragan, CADN Speaker Series, OCAD University, September 30, Toronto.
- Chair and presenter, *Seasoned in Cabbagetown*, readings by Barbara E. Mercer, Arts & Letters Club, Toronto, October.
- Faculty Advisor, CADN Graduate Student Conference, "#TRENDING: Mobilizing Art and Culture," keynote speaker, Janaya Khan, Black Lives Matter, OCAD University, March.
- 2015 Invited Roundtable Presenter, "How are you experienced?" with artists Hadley + Maxwell, Art Gallery of Hamilton, November 20 (DisplayCult).
- Presenter, "Intoxicating Scenes: Alcohol, Art and Exhibitions," in the panel *The Curated Body*, Universities Art Association of Canada conference, Halifax, November 7.
- Invited Keynote Speaker, "A Sensory Turn in the Visual Arts? The Post-Medium Condition," École multidisciplinaire de l'image, Université du Québec en Outaouais, Gatineau, April.
- Chair, "Ritual Disciplines and Public Health," *Law and the Curated Body*, York University, Toronto, March.
- "Writing and Publishing: The Art Writer," CRCP ProSeminar 4B06, OCAD University, Toronto (organized by Jennifer Rudder).
- Organizer and Moderator, Claire Bishop talk and workshop, "Déjà Vu: Contemporary Art and the Ghosts of Modernity," CADN Speaker Series, OCAD University, October.
- 2014 Chair, *The Senses in Curating*, Universities Art Association of Canada conference, Toronto, October.
- Respondent, "Museopathy: Dealings in the Interaction of Exhibitions, Performance and Collecting Practices," Universities Art Association of Canada conference, Toronto, October (DisplayCult).
- Invited Gallery Talk, *Getting Rid of Ourselves*, Onsite [at] OCAD University Gallery, Toronto, October.

Moderator, lecture by Steve Kurtz, Critical Art Ensemble, OCAD University, Toronto, October.

Invited Speaker, "Curating Nuit Blanche," Arundel Library Lecture Series, Arundel, QC, August (DisplayCult).

Invited Discussion Coordinator, "New Sonic Paths: Sound Studies Expanded," Empyre listserv, June, Week 3: Sound Art: Curating, Technology, Theory, with David Cecchetto, Darren Copeland, Marc Couroux, Christoph Cox, Kevin deForest, Ryan Alexander Diduck, Paul Dolden, Dave Dymont, Jennifer Fisher, Anna Friz, Lewis Kaye, Seth Kim-Cohen, Andra McCartney, John Oswald, Eldritch Priest, and Salomé Voegelin.

Invited Speaker, "Smell: The Hybrid Art," in *Colloque International La Creation Olfactive*, Université Sorbonne, Paris, May.

Invited Panelist, "Curating and Sound," in *Sound Curating*, York University, Toronto, February.

Invited Speaker, "Affect, Patina, Atmosphere: Prowling Through the Work of Mike Nelson," in conjunction with the exhibition *Mike Nelson: Amnesiac Hide* at the Power Plant, Toronto, February (co-presenter).

2013 Invited Critic, end of semester MFA critiques, University of Guelph, Guelph, December.

Invited Panelist, *The Long Time: The 21st Century Work of Steele + Tomczak*, A Space, Toronto, November.

Invited Presenter, "Smell: The Overlooked Sense," Conference on International Opportunities in the Arts, organized by TransCultural Exchange, Boston, October.

Invited Lecturer, "Art and Atmosphere: Curating Olfactory Art in the Anosmic Museum," in *Scent, Science and Aesthetics: Understanding Smell and Anosmia*, Autonomous University of Barcelona, Barcelona, May.

Presenter, "The Olfactory Imaginary in Modern and Contemporary Art," in the panel Art and Olfaction, College Art Association conference, New York City, February.

Moderator, "Sound by Artists," conversation with Dan Lander, in conjunction with the exhibition *Volume: Hear, Here* and the launch of the second edition of *Sound by Artists*, organized by the Blackwood Gallery, University of Toronto, January.

- 2012 Invited Presenter, "Designing Multi-sensory Exhibitions, Displays and Experiences," Multimodal Approaches to Learning International Conference, Metropolitan Museum of Art, New York City, October.
- Invited Presenter, "Scent as Art," Multimodal Approaches to Learning International Conference, Metropolitan Museum of Art, New York City, October.
- Presenter, "Towards an Olfactory Art History: The Mingled, Fatal and Rejuvenating Perfumes of Paul Gauguin," European Network for Avant-Garde and Modernism Studies Conference, University of Kent, Canterbury, UK, September.
- Invited Lecturer, "Curating Living Display," Performance Studies Methodologies Conference, Massey College, Toronto, April (co-presenter).
- Invited Correspondent, "Rethinking Curatorial Options, Globally," *Empyre* listserv, April (with Jennifer Fisher).
- Invited Lecturer, "Troubling Art Historical Narrative Temporality: Museum Interventions at the Affective Turn," Master of Visual Studies Program, University of Toronto, January (co-presenter).
- Faculty Advisor, CADN Graduate Student Conference, Art & Struggle, March 8-9, OCAD University, with keynote speaker Kirsty Robertson, "Capitalist Cocktails and Moscow Mules: Protest in the Museum and Gallery."
- Organizer, CADN Speaker Series: Griselda Pollock, "Aesthetic Wit(h)nessing in Post-traumatic Cultures: Pathosformel and Transport Stations of Trauma in Installations by Chantal Akerman and Bracha Ettinger"; Mieke Bal, "The Performativity of Curating"; Salah M. Hassan, "Contemporary 'Islamic' Art: Western Curatorial Politics of Representation in Post-9/11"; Pawel Leszkowicz, "Queering the National Museum of Poland."
- 2011 Invited Lecturer, "Eau de City," Early Stage Researcher Award, OCAD, November.
- Invited Lecturer, "Listening Awry," at *Sounding Cultures: From Performance to Politics*, Society for the Humanities, Cornell University, Ithaca, October.
- Invited Lecturer, "Magic, Perfume, Art..." in conjunction with the Jamelie Hassan's show *Magic Squares*, The Textile Museum, Toronto, September.
- Co-chair, "The Convulsive Museum: Reinventing the Collection," with Johanne Lamoureux and Jennifer Fisher, Universities Art Association of Canada conference, Ottawa, October.

Presenter, "Troubling Art Historical Narrative Temporality: Museum Interventions at the Affective Turn," Universities Art Association of Canada conference, Ottawa, October (co-presenter).

Moderator, "Performance Art + Partnership," with Lisa Steele and Kim Tomczak, Paul Couillard and Ed Johnson, and Flutura and Besnik Haxhillari, organized by Vesna Krstich, Loop Gallery, Toronto, September.

Moderator and Respondent, "Mark Clintberg: Artists' Restaurants: When Appetites Become Form," *C Magazine's* C School, Toronto, May.

Invited Lecturer, "'Nuit Blanche': Expanded Narratives for Urban Screens," in *York Film Downtown: Panels on the Art and Business of Cinema*, part of the Norman Jewison Series, Toronto, March (co-presenter).

Faculty Advisor, CADN Graduate Student Symposium, "Within/Out Space," OCAD University, April 28.

Organizer, CADN Speaker Series: Francis Frascina, "Frames of Atrocity: Resistance and Left Melancholy"; James Putnam, "The House of Dreams: Installations at the Freud Museum"

2010 Invited Lecturer, "Scent City," in *Smell It!*, Stedelijk Museum, Amsterdam, September.

Invited Speaker, "NIGHTSENSE," *Nuit Talks: When Curators Speak...*, Art Gallery of Ontario, Toronto, October (co-presenter).

Chair, "Performing the Spectacle," in Performance Studies International Conference, York University and OCAD, Toronto, June.

Invited Lecturer, "Olfaction in Contemporary Art," Ontario Institute for Studies in Education, Toronto, May.

Colloquium Speaker, "The City, Distilled," in *Art Climatology*, Université de Montréal, May.

Invited Lecturer, "Odor Limits," in *Fragrance Forum*, Southern Alberta Art Gallery, Lethbridge, May.

Invited Speaker, *From the Ground Up: A Biennial Platform for Contemporary Art in Toronto*, The Power Plant and Museum of Contemporary Canadian Art, Toronto, April.

Discussant, "Corporealities," in *Architecture Therapeutics Aesthetics: Technologically Enhanced Environments and the Human Sensorium*, University of Toronto, February.

Programming Committee, 16th Performance Studies International Conference, York University and OCAD, Toronto.

2009

Interviewer and Moderator for Hal Foster, Nomadic Residents Forum, OCAD, Toronto, November.

Moderator and Respondent, *Animal House* exhibition with artists' talks by Carolee Schneemann, Julie Andreyev, and Joanne Bristol, Galerie SAW, Ottawa, August.

Curatorial introduction, Nuit Blanche: Zone B, "NIGHTSENSE," Art Gallery of Ontario, Toronto, June (co-presenter).

Curatorial Talk, "MetroSonics," National Gallery of Canada Library, Ottawa, May (co-presenter).

Invited Lecturer, "Brash Scents, Big City," in *Olfaction and the City*, University of Vienna, May.

Invited Lecturer, "Tactical Engagements: Curating, Affect & Performative Aesthetics," Ryerson University, Toronto, March (co-presenter).

Invited Lecturer, "Body Events," Faculty Research Talk, *Models, Corpses, Nudes: Body Talk*, OCAD, March.

2008

Presenter, "Curating at the Odor Limits," in the panel Cultures of Display, Universities Art Association of Canada conference, Toronto, November.

Moderator for talk by Amelia Jones for the symposium *Let's Do It Again*, Power Plant, Toronto, June.

Invited Lecturer, "Odor Limits," Esther M. Klein Gallery, Philadelphia, May (DisplayCult).

Invited Presenter, "DisplayCult," Curatorial Round-table, Gallery 1313, Toronto, March.

Moderator for talk by Iara Boubnova, Urban Field Speakers Series, Prefix Institute of Contemporary Art, Toronto, March.

2007

Chair, Listening Awry: Contemporary Audio Practices, Universities Art Association of Canada conference, Waterloo, November.

Presenter, "From Anechoic Cave to Sonic Chasm: Su-Mei Tse," in the panel Listening Awry: Contemporary Audio Practices, Universities Art Association of Canada conference, Waterloo, November.

Invited Lecturer, "The Senses in Art: Olfaction," York University, September.

Invited Lecturer, "Art and the Olfactory," in *Auto-Emotion Exhibition: Art as Ontological Event*, The Power Plant, Toronto, August.

Interview appearance in the documentary *Miscellaneous Symptoms: Sweet Basements and Gasoline*, directed by Kathy Sperberg.

2006 Invited Lecturer, "The Senses in Art," University of Manchester, UK, November.

Invited Lecturer, "Warhol and Gender," University of Manchester, UK, November.

Invited Lecturer, "Olfaction in Contemporary Art," York University, October.

Presenter, "Guarded Breaths: Art, Architecture and [cough] Ventilation Interventions," in the panel Other than the Visual, Association of Art Historians Annual Conference, Leeds, UK, April.

Invited Lecturer, "Guarded Breaths: Art, Architecture and [cough] Ventilation Interventions," Ontario College of Art & Design, Toronto, March.

2005 Co-organizer, *Sensory Collections and Display*, conference, Concordia University, Montreal, February.

Plenary Speaker, "Airchitecture," in *Sensory Collections and Display*, Concordia University, Montreal, February.

Invited Lecturer, "Sound in Contemporary Art," Walter Phillips Gallery, Banff.

Invited Lecturer, "Sound, Art and Criticism," Ontario College of Art and Design, Toronto, September.

Invited Lecturer, "Guarded Breaths: Art and Smell in the [cough] Metropolis," in *Sensing the City*, Canadian Centre for Architecture, Montreal, November 24.

2004 Invited Lecturer, "Tactical Engagements: Curating, Affect & Performative Aesthetics," in *Rethinking Exhibitions*, Mendel Art Gallery, Saskatoon, May (DisplayCult).

Invited Lecturer, "Tactical Engagements: Curating, Affect & Performative Aesthetics," in *Colloquium on Visual Culture*, University of Toronto (DisplayCult).

- Invited Lecturer, "Museopathy and Interventionist Practices," Department of Art & Social Policy, New York University (DisplayCult).
- Invited Critic, studio visits / critiques, MFA Program, University of Toronto.
- 2003 Invited Lecturer, "Challenging the Primacy of Vision," in *Visual Studies in a State of Emergency*, Visual Studies Program, Cornell University, Ithaca.
- Presenter, "Volatile Passions: Art, Sex and Scents," in *R/Evolution: Disrupting Genders/Sexualities/Ideologies*, Concordia University.
- Invited Critic, studio visits / critiques, MFA Program, Cornell University, Ithaca.
- Invited Lecturer, "DisplayCult: Projects and Exhibitions," Department of Fine Arts, University of Regina.
- 2002 Invited Lecturer, "Tactical Engagements: Curating, Affect & Performative Aesthetics," *Joan Carlisle-Irving Lecture Series*, Critical Curatorial Studies Program, University of British Columbia, Vancouver (DisplayCult).
- Invited Lecturer, "Art and the Sense of Smell," University of British Columbia, Vancouver.
- Invited Lecturer, "Critical Affectivity in Curatorial Practice," in *Museums After Modernism: Strategies of Engagement*, Toronto (DisplayCult).
- Invited Lecturer, "Art and the Sense of Smell," University of Ottawa, sponsored by Artengine.
- Invited Lecturer, "Exhibiting Scents," Smithsonian National Museum, Washington, D.C.
- 2001 Session Chair, Popular Art Histories: Presenting and Consuming Interpretations of Art in Media Culture, Universities Art Association of Canada conference, Montreal.
- Session Chair, Popular Art Histories: Presenting and Consuming Interpretations of Art in Media Culture, College Art Association conference, Chicago.
- Presenter, "The Smells of the Museum," in *Cultures of Display*, Canadian Anthropological Association conference, Montreal.
- Invited Lecturer, "Volatile Architectures," Department of Anthropology / Sociology, Concordia University, Montreal.

- 2000 Co-organizer, *Uncommon Senses: An Interdisciplinary Conference on the Senses in Art and Culture*, international conference with 185 presenters, Concordia University, Montreal, April 27–29.
- Plenary Speaker, “Corrupting the Purity of the White Cube: Olfactory Interventions into Museum and Gallery Architectures,” in *Uncommon Senses: An Interdisciplinary Conference on the Senses in Art and Culture*, Concordia University, Montreal, April.
- Invited Lecturer, “The Senses in Art,” Department of Anthropology/Sociology, Concordia University, Montreal.
- 1999 Presenter, “The Servant Problem: Trespassers & Captives at Eldon House,” in *In the Belly of the Beast: Museum Intervention as Artistic Practice*, Universities Art Association of Canada conference, Toronto, ON.
- Presenter, “Body Events and Implicated Gazes,” 5th Performance Studies International Conference, University of Wales, Aberystwyth, UK.
- Invited Lecturer, “The Senses in Art,” Department of Anthropology/Sociology, Concordia University, Montreal.
- Invited Lecturer, “Smell in Contemporary Art,” Department of Fine Arts, Concordia University, Montreal.
- Invited Critic, studio visits/critiques, MFA Program, Concordia University, Montreal.
- 1998 Presenter, “Corrupting the Purity of the White Cube: Olfactory Interventions into Museum and Gallery Architectures,” in the panel *The Shapes of Space: Images & Readings of Space in 20th Century Art*, Universities Art Association of Canada conference, London, ON.
- Presenter, “Inhaling Passions: Art, Sex and Scent,” in *Sex on the Edge*, Concordia University, Montreal.
- Presenter, “Dissolving the Autonomy of the Viewing Body: Olfactory Corruptions of the Aesthetic Gaze,” in *Come To Your Senses!*, Amsterdam School for Cultural Analysis, Theory and Interpretation, Amsterdam.
- Session Chair, *Beyond Vision: Art, Aesthetics and the “Other” Senses*, College Art Association conference, Toronto.
- Invited Lecturer, “The Senses in Art,” Department of Anthropology/Sociology, Concordia University.
- Invited Lecturer, “Smell in Contemporary Art,” Department of Fine Arts, Concordia University.

- 1997      Presenter, "Reveries, Assaults, and Evaporating Presences: Olfactory Dimensions in Contemporary Art," in *Cultural Studies and the Question of Aesthetics*, International Communication Association conference, Montreal.
- Presenter, *Purity & Contamination: Category Confusion in Theory, Discourse and Practice*, Concordia University, Montreal.
- Invited Lecturer, "Smell in Contemporary Art," Department of Anthropology / Sociology, Concordia University.
- Invited Lecturer, "The Senses in Contemporary Art," Department of Fine Arts, Concordia University.
- Presenter, "Living Displays and the Development of a Performative Aesthetic," in the panel *Rethinking Human Display: Tableaux Vivants, Performance Art and Living Exhibitions*, College Art Association conference, New York, February.
- 1996      Session Chair, *Beyond Vision: Aesthetics and the Other Senses*, Universities Art Association of Canada conference, Montreal.
- Invited Lecturer, "Art, Olfaction and Contemporary Art," in *Summit 2000: The Globalization of the Senses*, The Fragrance Foundation, New York, October 2.
- Invited Lecturer, "Counter-Poses: Ethics and Aesthetics in Living Display," in *Aesthetic, Political and Ethical Issues in Cross-Cultural Art*, Centre for Cultures, Technologies and the Environment, Mysore, India, February.
- 1995      Presenter, "Tour Guides in Contemporary Art," in the panel *Display Culture*, Canadian Communication Association conference, Montreal.
- Invited Critic, studio visits / critiques, MFA Program, Concordia University, Montreal.
- 1994      Presenter, "Tour Guide Performances," in the panel *Pedestrian Rhetorics*, Universities Art Association of Canada conference, Halifax.
- Invited Lecturer, "Performing 'Couples'," in *Sex and Dance*, Tangente, Montreal.
- 1992      Invited Lecturer, "Mike Kelley's Childhood," in *Inside/Outside Body*, Concordia University, Montreal.
- 1991      Invited Lecturer, "Robert Gober: In Pieces, of Pieces," in *The Immaterial Body*, Canadian Centre for Architecture, Montreal.
- 1989      Invited Lecturer, "Art and Social Activism in Canada," Pratt Institute of Art lecture series, organized by Rudolf Baranik, New York.

1984 Organizer, *Informal Sculpture Seminar*, lecture series, Nova Scotia College of Art and Design, Halifax, Spring. Speakers: Bruce Barber, Vivian Cameron, Stephen Horne, Jamie McGlade, Jan Peacock, Dennis Young, and others.

## RESIDENCIES

- 2018 Curator in Residence, *What the F\*\*k?! Video in the Age of Sublime Uncertainty*, The Curatorial Incubator, vol. 15, Vtape, Toronto, April – December (with Jennifer Fisher).
- 2015 Mentor, curatorial residency, *Experimental Seminars*, Maiko Tanaka and John Hampton, Trinity Square Video, Toronto (DisplayCult).
- 2005 Critic/Curator in Residence, *Sound/Vision Residency*, Banff Centre for the Arts, Summer.
- 2003 Mentor, *Aural Cultures: Audio Art Residency*, Charles Street Video, Toronto, January–July.
- 1999 Artist, Center for Baalqisian Studies, London, ON, Summer (DisplayCult).
- 1988 Performer, Deborah Hay Dance Company residency and workshop, "Cheap Thrills," Austin, January-April.
- 1980 New York Arts Program (through Oberlin College), residency in New York City, Fall.
- 1979 The New Gallery for Contemporary Art, Cleveland, now the Museum of Contemporary Art (MOCA Cleveland).

## AWARDS

- 2023-28 Collaborative Partner, *Olfactormativity: Exploring the Intervening Performativity of Smell*, European Research Council.
- 2021-25 Co-Investigator, *The Medium in the Museum: Psychometry and the Affective Artifact*, Insight Research-Creation Grant, Social Sciences and Humanities Research Council of Canada (SSHRC). The project comprised a series of museum interventions that experiment with curatorial forensics, intuition and the affective resonance of objects. Paintings by unknown makers are read by professional psychics in order to reconstitute the lost identities of the artists and their histories. This investigation extends the sensory turn in the humanities by employing paranormal perception as a form of curatorial epistemology and art historical methodology that operates beyond rational thought. Videos are produced showing the psychic mediums reading the paintings to discern aspects of the unknown artists' lives, manners of

working, personal relationships, and positions within the social scene. This investigation furthers the growing trend to explore previously marginalized discourses and contributes to theories of affect, intangible heritage and new materialism. The main outcome of this project is a series of site-specific exhibitions with different museum collections under the title *Portraits as Portals: Psychic Mediums Read Unknown Artists*. (Please see details under Curating)

- 2024      Micro research grant, Faculty of Arts and Science.
- 2016      Euclid High School Alumni Association Distinguished Achievement Hall of Fame Award.
- 2013      Research Seed Grant, OCAD.
- 2013      Professional Development Award, OCAD.
- 2011-2013    “Look With Your Sense of Smell’: Olfaction in Modern and Avant-Garde Art,” Standard Research Grant, SSHRC.
- 2011      Curriculum Innovation Fund Award, OCAD.
- 2010      Award for Excellence in Early Stage Research, Scholarship and Creative Activity, OCAD.
- 2009      Research Seed Grant, OCAD.
- Professional Development Award, OCAD.
- Digital Futures Initiative, Faculty Laptop Fund, OCAD.
- 2008      Professional Development Award, OCAD.
- Research Seed Grant, OCAD.
- 2005-2006    Postdoctoral Fellowship, Fonds québécois de la recherche sur la société et la culture (FQRSC).
- 2005      Professional Development Award, Concordia University Part-Time Faculty Association.
- 2003      Professional Development Award, Concordia University Part-Time Faculty Association.
- 2002-2004    Research Grant, “The Sense Lives of Things: A Cross-Disciplinary Investigation into the Sensory Dimensions of Objects in Practices of Collecting and Display,” SSHRC (research assistant).

- 2002 Best Exhibition of 2001, Ontario Art Galleries Association (*Museopathy*) (co-recipient).  
Professional Development Award, Concordia University Part-Time Faculty Association.
- 2001 Award of Merit, Ontario Museum Association (*Museopathy*) (co-recipient).  
Research Fellowship: Post-1970 Canadian Art, National Gallery of Canada.  
B-Grant, Independent Critics and Curators, The Canada Council.  
Dissemination Grant, Inter-Arts Program, The Canada Council (*Empathology*) (co-recipient).
- 2000 Aid to Research Conferences and International Congresses, SSHRC (co-recipient).  
Professional Development Award, Concordia University Part-Time Faculty Association.  
Top 10 Exhibitions of the Year, *Mirror (Vital Signs)*.
- 1999 Publication Grant, The Canada Council (*CounterPoses*) (co-recipient).  
Publication Grant, Conseil des arts et des lettres du Québec (*CounterPoses*) (co-recipient).  
Professional Development Award, Concordia University Part-Time Faculty Association.
- 1998 Best Group Exhibition, Galleries and Artist-Run Centres, *Le Devoir (CounterPoses)*.  
Top 10 Exhibitions of the Year, *Voir (CounterPoses)*.
- 1997-2001 Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada (SSHRC).  
J.W. McConnell Memorial Graduate Fellowship, Concordia University.  
External Grant Holder Doctoral Scholarship, Concordia University.
- 1997-2000 Research Grant, "Au-delà du regard esthétique/Beyond the Aesthetic Gaze," FCAR (research assistant).
- 1997 Dissemination Assistance for Artist-Run Centres, Artists' Collectives and Other Artists' Organizations Program, The Canada Council (*CounterPoses*) (co-recipient).

Doctoral Fellowship, Fonds pour la Formation de Chercheurs et l'Aide à la Recherche (FCAR) (declined).

Professional Development Award, Concordia University Part-Time Faculty Association.

Research Grant, Olfactory Research Fund, New York (co-recipient).

1996 Promotion et diffusion des arts visuels au Québec, et hors Québec, Conseil des arts et des lettres du Québec (*CounterPoses*) (co-recipient).

Professional Development Award, Concordia University Part-Time Faculty Association.

1995 Travel Grant, Canada Council.

Professional Development Award, Concordia University Part-Time Faculty Association.

1994 B-Grant, Canada Council (co-recipient).

1987 Interdisciplinary Project Grant, Hallwalls, Buffalo, New York.

1980 Phi Beta Kappa, Oberlin College, Oberlin, Ohio.

1978-1981 Merit Scholarships, Oberlin College, Oberlin, Ohio.

1977 Wittenberg University Scholar Award, Wittenberg University, Ohio.

Presidential Scholar Award, Wittenberg University, Ohio.

## COMMUNITY ACTIVITIES

2021–Date *Public*, National Board Member.

2017–Date *Performance Research*, Editorial Board.

2012–Date *C Magazine*, National Advisory Board.

2012–2017 *C Magazine*, Editorial Board.

2007–2021 Public Access Collective.

2006–2012 *C Magazine*, Board of Directors.

## MEMBERSHIPS

College Art Association (CAA)

CONSERT (Concordia Sensoria Research Team), Concordia University, Montreal.

International Association of Art Critics (AICA)

Scent Art Net: Olfactory Art in the New Millennium.

Universities Art Association of Canada (UAAC)

### REFEREEING, JURIES, MISCELLANEOUS

- 2025 Article manuscript reviewer, *ESPES: The Slovak Journal of Aesthetics*.
- 2023 Article manuscript reviewer, *Intermédialités*.  
Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.  
Juror, Apexart NYC Exhibition Proposals.
- 2022 Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.  
Juror, Apexart NYC Exhibition Proposals.
- 2021 Article manuscript reviewer, *European Journal of Cultural Studies*
- 2020 Grant application reviewer, SSHRC.  
Article manuscript reviewer, *European Journal of Cultural Studies*  
Article manuscript reviewer, *The Senses & Society*.  
Tenure application reviewer, Alberta University of the Arts.  
Article manuscript reviewer, *PUBLIC*.
- 2019 Article manuscript reviewer, *The Senses & Society*.  
Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- 2018 Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.  
Grant application reviewer, SSHRC.

- Article manuscript reviewer, *The Historical Journal*.
- Article manuscript reviewer, *The Senses & Society*.
- Peer reviewer liaison, *JAWS: Journal of Arts Writing by Students*.
- 2017 Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- Book proposal reviewer, Bloomsbury, UK.
- 2016 Article manuscript reviewer, *Future Anterior*.
- Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- Consultant on Nuit Blanche, *NOW* weekly, Toronto.
- 2015 Grant application reviewer, SSHRC.
- Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- Article manuscript reviewer, *Journal of Canadian Studies*.
- Article manuscript reviewer, *Amodern*.
- 2014 Copy editor, Daniella E. Sanader, "Exercises for Precarious Living," in *The Portrait of the Artist as a Young Brat*, Toronto: Vtape Curatorial Incubator catalogue, Vol. 12.
- Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- External reviewer, faculty promotion, University of Toronto.
- Article manuscript reviewer, *The Senses and Society*.
- Grant application reviewer, SSHRC.
- Book manuscript reviewer, Bloomsbury, UK.
- Article manuscript reviewer, *Journal of Canadian Studies*.
- Consultant, CBC Metro Morning, Toronto.
- 2013 Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.

- Article manuscript reviewer, *Cultural Geographies*.
- Consultant for Camilla Singh's *Uniforms for Non-Uniform Work*, Toronto.
- 2012 Selection Panel, Public Art Competition, Joel Weeks Park, City of Toronto.
- 2011 Article manuscript reviewer, *The Senses and Society*.
- Consultant, *The Chicago Tribune*.
- 2010 Article manuscript reviewer, *Environment and Planning D: Society and Space*.
- Article manuscript reviewer, *The Senses and Society*.
- Article manuscript reviewer, *Public*.
- 2009 Consultant, Michelle Kuran, "The Crisis in Art Criticism," *Ryerson Review of Journalism*.
- Article manuscript reviewer, *Intermédialités*.
- Arts consultant, *The Toronto Star*.
- Article manuscript reviewer, *Public: Gardens*.
- 2008 Book manuscript consultant for Francine Miller, *When Politics Becomes Form: Vanguard Artists Respond to War and Imperialism*.
- Article manuscript reviewer, *Public*.
- 2007 Article manuscript reviewer, *Ethnos*.
- 2006 Article manuscript reviewer, *Anthropologie et Sociétés*.
- Session reviewer, Association of Art Historians (UK) Student Symposium, *Art and the Senses*.
- Copy editor, *Technologies of Intuition*, ed. Jennifer Fisher, Toronto/Winnipeg: YYZ Books/Mentoring Artists for Women's Art.
- 2005 Jury member, *Sound + Vision Residency*, Banff Centre for the Arts.
- Copy editor, *Just My Imagination*, ed. Kim Moodie and David Merritt, London: Museums London.
- 2001 Article manuscript reviewer, *Angelaki*.
- Book manuscript reviewer, University of Chicago Press.

- 1994 Student Video Awards Jury, Faculty of Fine Arts, Concordia University
- 1992 Article manuscript reviewer, *Open Letter*.

### INSTALLATIONS, ARTWORKS AND PERFORMANCES

- 2024 Performer, Melissa Brown, *Rules of the Game*, performance at the Center for Book Arts, New York, May.
- 2022 Artist, *Paperology Book*, contribution to collectively produced artists' book, organized by Rebecca Rouse. (DisplayCult)
- 2020 Performer, Chrysanne Stathacos, Zoom Tarot Reading, programmed in conjunction with *1-900-Mirror-Mirror*, Cooper Cole Gallery, Toronto, May.
- 2017 Artist, E-K-H-A (Erster Kasseler Hennenabend) Mail Art Project, *Grüße an den Herrenabend* ("Greetings to the Gentleman's Evening"), curated by Wolfgang Luh, in cooperation with Rahmenwerkstatt Kassel and pixelgrafie sauerwein, group show, Messel Kassel, Germany (March 4-12, 2017); KASSETTE: für projekte, Zurich (April 6-13, 2017) (DisplayCult).
- Artist, *Grüße an den Herrenabend: Internationales, Multimediales, Kunst-, Mail Art-, Austellungs- und Installations-Projekt/International Multimedia, Art, Mail Art, Exhibition and Installation Project*, ed. Wolfgang Luh, Kassel, catalogue (DisplayCult).
- Contributing artist, *Chto Delat's 1968 through Continents (Paris, Oakland, and Elsewhere)* (2017), part of the project *Monument to the Century of Revolutions* curated by Nato Thompson, Nuit Blanche, Nathan Phillips Square, Toronto, October.
- 2010 Artist, *Telegraphic Fortunes*, included in the exhibition FAX, guest curated by Jenny Western, Plug-In Institute for Contemporary Art, Winnipeg, December 12, 2009 – February 21, 2010, collaboration (DisplayCult). FAX was originally curated by João Ribas and co-organized by The Drawing Center, New York, and iCI (Independent Curators International), New York. The exhibition circulated and artists were added at each venue. Traveling to Torrance Art Museum (California), Burnaby Art Gallery (B.C.), and Dowd Gallery (New York). <http://www.plugin.org/exhibits/71> (DisplayCult).
- 2005 Contributor, *Residuals: Performance Art Relics and Ephemera*, curated by Dave Dymont, Melody Jacobson and Michael Coolidge, 15+, during the Mountain Standard Time Performative Art Festival, Calgary, October 8-30, group installation with performance relics from DisplayCult's exhibitions and performance projects *CounterPoses*, *Sentience*, *reminiSCENT*, and *L'espace de l'alphabet*.

- 2001 Performer, *PASTForward*, choreographies by David Gordon (*The Matter*) and Steve Paxton (*Satisfyin' Lover*), organized by Mikhail Baryshnikov, White Oak Dance Project, Montreal.
- 2000 Artist, *L'espace de l'alphabet*, performance in collaboration with Jamelie Hassan, Oboro Galerie, Montreal.
- 1999 Artist, *The Servant Problem*, performance collaboration with Jennifer Fisher, in *Trespassers & Captives*, organized by Jamelie Hassan, Eldon House, London (DisplayCult).
- Artist, *Room 208*, site-specific installation, in *48 Hours/48 Rooms*, organized by Ingrid Bachmann, Montreal (DisplayCult).
- 1998 Contributor, *Doctorings*, VAV Gallery, Concordia University, Montreal, video documentation of DisplayCult's *CounterPoses*, installation in group show, curated by Katja Kessin (DisplayCult).
- 1994 Artist, *Artists Select Artists*, Artists Space, New York, site-specific installation in group show.
- 1988 Artist, *Committed to Print*, Museum of Modern Art, New York, group show of artists' books and prints curated by Deborah Wye.
- Performer, *The Gardener*, performer in choreography by Deborah Hay, Austin.
- Artist, *Icons*, Navasota Gallery, Austin, solo exhibition.
- Artist, *64 Beds*, Mexic-Arte Gallery, Austin, installation in group show / performance series.
- 1987 Artist, *Overt Operations/Covert Consequences*, Joyce Porcelli Gallery, Cleveland, solo exhibition.
- 1986 Artist, *Puzzles, Problems and Projects*, Anna Leonowens Gallery, Halifax, solo exhibition.
- Artist, *Sound Level*, Eye Level Gallery, Halifax, installation in group show.
- Artist, *Audio by Artists Festival 1986*, cassette set, edited by Dan Lander and Micah Lexier, Halifax.
- Artist, *Life Like It: Some Halifax Videos*, The Centre for Art Tapes, Halifax, Nova Scotia. Also toured to Winnipeg, Calgary, Edmonton, Vancouver, Toronto and Ottawa. Three videotapes produced by Popular Projects Society.

- 1985 Artist, *Commercial Culture*, Mount St. Vincent University, Halifax, Nova Scotia. Three videotapes produced by Popular Projects Society for the Halifax Conference on the Arts.
- 1984 Artist, *Contained Sound Sculpture*, Centre for Art Tapes, Halifax, installation in group show.
- Artist, *Artists Call*, Centre for Art Tapes, Halifax, installation in group show.
- Artist, *What Central America Means to Me*, St. Mary's University, Halifax. Benefit performance by Popular Projects Society for the Pentagon Protesters.
- Artist, *Art Has a Cultural Value*, Centre for Art Tapes, Halifax. Radio play by Popular Projects Society for the Audio by Artists Festival.
- Artist, *Valentine's Day*, Nova Scotia College of Art and Design, Halifax, performance.
- 1983 Artist, *The Exception and the Rule*, Historic Properties, Halifax. Bertolt Brecht play performed by Popular Projects Society.
- 1982 Artist, *Hopscotches*, Trumbull Art Guild, Warren, Ohio. Three-person exhibition.
- 1981 Artist, *Contortions*, Oberlin College, Ohio. Solo graduating exhibition.