

Curriculum Vitae
CURATING
Jennifer Fisher
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Professor
Department of Visual Art & Art History
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EDUCATION

- 1996 **PhD** Humanities Interdisciplinary Doctoral Program, Concordia University, Montreal. Dissertation: *Aesthetic Contingencies: Relational Enactments in Display Culture* (Supervisors: Martin Allor, Reesa Greenberg, David Howes).
- 1988 **MA** in Media Studies, Department of Communications, Concordia University, Montreal. Thesis: *Museums and Mediation: Locating the Exhibition Experience*.
- 1977 **BFA** in Studio Art, Nova Scotia College of Art and Design, Halifax.

POSITIONS HELD

- 2015-date **Professor of Art History and Curatorial Studies**, Department of Visual Art and Art History, York University, Toronto.
- 2012-date **Founder and Editor** (with Jim Drobnick), *Journal of Curatorial Studies*, Intellect Publishers, Bristol, UK.
- 2009-2015 **Associate Professor of Art History and Curatorial Studies**, Department of Visual Art and Art History, York University, Toronto.
- 2014-2016 **Coordinator, Graduate Diploma in Curatorial Studies**, Department of Visual Art and Art History, York University, Toronto.
- 2007-2009 **Graduate Program Director**, Art History, Department of Visual Arts, York University, Toronto.
- 2004-2009 **Assistant Professor of Art History and Curatorial Studies**, Department of Visual Arts, York University, Toronto.
- 1999-2004 **Lecturer, Graduate Program**, Department of Communication Studies and Art History, McGill University, Montreal.

- 1991-2004 **Lecturer, Department of Fine Arts**, MFA Program and Art History, Concordia University, Montreal.
- 2001 **Lecturer**, Department of Art History, Nova Scotia College of Art and Design, Halifax.
- 1997-1999 **Post-Doctoral Affiliation/Visiting Scholar**, Society for Fellows in the Humanities, Cornell University, Ithaca (Advisor, Susan Buck-Morss).
- 1997-1998 **Contemporary Art Fellow**, Canadian Centre for the Visual Arts, The National Gallery of Canada, Ottawa.
- 1995-1997 **Post-Doctoral Affiliation/Visiting Scholar**, Tisch School of the Arts, Department of Performance Studies, New York University, New York (Advisor, Peggy Phelan).
- 1994-date **Curator** (with Jim Drobnick), DisplayCult collective.
- 1986-1992 **Assistant Editor**, Parachute Magazine, Montréal.

SCHOLARLY AND PROFESSIONAL ACTIVITIES

PUBLICATIONS

- 2012-date **Editor**, *Journal of Curatorial Studies*, triannual (2012-2016), biannual (2017+), Intellect Publishers, Bristol, UK. Co-founded and co-edited by Jennifer Fisher and Jim Drobnick.
<http://www.intellectbooks.co.uk/journals/view-Journal,id=205/>
- Volume 1, Number 1, February 2012
 Volume 1, Number 2, June 2012
 Volume 1, Number 3, October 2012
 Volume 2, Number 1, February 2013
 Volume 2, Number 2, June 2013
 Volume 2, Number 3, October 2013
 Volume 3, Number 1, February 2014
 Volume 3, Numbers 2-3, special issue on *Latin American Curating and Exhibitions*, June/October 2014
 Volume 4, Number 1, special issue on *China: Exhibitions and Display Culture*, February 2015
 Volume 4, Number 2, June 2015
 Volume 4, Number 3, special issue on *Museums and Affect*, co-editors: Jennifer Fisher and Helena Reckitt, October 2015
 Volume 5, Number 1, special issue on *Curatorial Relationality and Affect*, co-editors: Jennifer Fisher and Helena Reckitt, February 2016
 Volume 5, Number 2, October 2016.
 Volume 5, Number 3, special issue *Curating Cultural Diplomacy*, guest editors: Lynda Jessup and Sarah E. K. Smith, June 2017.

Volume 6, Number 1, October 2017.
 Volume 6, Number 2, special issue *Paradigms and Pedagogy*, October 2017.
 Volume 7, Number 1, April 2018.
 Volume 7, Number 2, special issue *Living Display*, October 2018.
 Volume 8, Number 1, special issue *Living Display II*, April 2019
 Volume 8, Number 2, special issue *Restaging Exhibitions*, October 2019.
 Volume 9, Number 1, special issue on the *Venice Biennale*, in production
 Volume 9, Number 2, special issue *Curating the Sea*, guest editors: Pandora Syperek and Sarah Wade, October 2020.
 Volume 10, Number 1, April 2021.
 Volume 10, Number 2, October 2021, special issue *Curating as Social Justice*
 Volume 11, Number 1, May 2022, special issue *Online Exhibitions*
 Volume 11, Number 2, October, 2022
 Volume 12, Number 1, May 2023
 Volume 12, Number 2, October 2023
 Volume 13, Number 1, May 2023
 Volume 13, Number 2, October 2024
 Volume 14, Number 1, in production
 Volume 14, Number 2, in production

Books Edited

2006 *Technologies of Intuition* (Toronto: YYZBOOKS / Winnipeg: Mentoring Artists for Women's Art), 270 pp.

Chapters in Books

2023 "Shuffle," *Sound Affects: A User's Guide*, New York & London: Bloomsbury (co-author), 30-40.

2019 Reprint, "Museum Vivants," in *Adad Hannah: The Decameron Retold*, Richmond, BC: Richmond Art Gallery (co-author), 36-39.

2017 "The Chakra Cycles of Linda Montano," *Linda Montano: 14 Years of Living Art*, Adam Silver, ed., (Brattleboro, Vermont: CX Silver Gallery), 27-36.

2016 "Four Paracuratorial Museum Performances by Diane Borsato," in *Caught in the Act*, Vol. 2, Johanna Householder and Tanya Mars, eds. (Toronto: YYZBOOKS), 143-151.

2015 "Hadley+Maxwell: Backstage in the Phantasmagoria," in *are you experienced*, Melissa Bennett, ed. (London: Black Dog Books), 24-37.

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

2013 "Paranormal Art History: Psychometry and the Afterlife of Objects," in *The Ashgate Research Companion to Paranormal Cultures*, Olu Jenzen and Sally R. Munt, eds. (Surry: Ashgate), 311-327.

- 2008 "Moral Cosmologies," in *Ironic to Iconic: The Performance Works of Tanya Mars*, Paul Couillard, ed. (Toronto: FADO), 188-201.
- 2007 "Tangible Acts," in *The Senses in Performance*, Sally Banes and Andre Lepicki, eds. (New York & London: Routledge), 166-178.
- 2006 "In Noritoshi Hirakawa's 'Garden of Nirvana,'" in *The Smell Culture Reader*, Jim Drobnick, ed. (Oxford & New York: Berg) (co-author), 320-327.
- "Introduction," in *Technologies of Intuition*, Jennifer Fisher, ed. (Toronto & Winnipeg: YYZ Books & MAWA), 11-29.
- "The Chakra Cycles of Linda M. Montano," in *Technologies of Intuition*, Jennifer Fisher, ed. (Toronto & Winnipeg: YYZ Books & MAWA), 157-179.
- "Chrysanthe Stathacos: The Aura Project," in *Technologies of Intuition*, Jennifer Fisher, ed. (Toronto & Winnipeg: YYZ Books & MAWA), 99-115.
- "Fear, Shame, Ecstasy and Self-Transformation: Marina Abramovic," in *Technologies of Intuition*, Jennifer Fisher, ed. (Toronto & Winnipeg: YYZ Books & MAWA) (co-author), 141-153.
- 2005 "Archive of the Street: Jayce Salloum," in *Image and Inscription*, Robert Bean, ed. (Toronto: Gallery 44 and YYZ Books) (co-author), 166-179.
- "Out and About: The Performances of Shawna Dempsey and Lorri Millan," in *Caught in the Act*, Johanna Householder and Tanya Mars, eds. (Toronto: YYZ Books), 189-197.
- 2004 "Speeches of Display, Museum Audio Guides by Artists," in *Aural Cultures*, Jim Drobnick, ed. (Toronto & Banff: YYZ Books & Walter Phillips Gallery Editions), 48-61.
- 2003 "Affective Blueprints," in *The Culture of Community*, Vera Lemecha, ed. (Winnipeg: Mentoring Artists for Women's Art), 35-45.
- 2001 "Olfactory Dimensions in Contemporary Art," *Compendium of Olfactory Research*, Avery N. Gilbert, ed. (New York: Olfactory Research Fund) (co-author), 93-9.
- 1999 "Performing Taste," in *Foodculture: Tasting Identities and Geographies in Art*, Barbara Fischer, ed. (Toronto: YYZ Books), 29-47.
- 1996 "Trick or Treat?: Naming A Curatorial Ethics," in *Naming a Practice: Curatorial Strategies for the Future*, ed. Peter White (Banff: Banff Centre Press), 207-214.

Guest-Edited Journals

- 2012 "Art and Civic Spectacle," special issue of *Public* #45 (co-editor), 240 pp.
 "Sensory Aesthetics," special issue of *Senses and Society*, 7(2) (co-editor), 128 pp.

Papers in Refereed Journals

- 2024 "Re/Visiting: CounterPoses A Curatorial Pose," *TURBA: The Journal for Global Practices in Live Arts Curation*, special issue on Exhibiting Liveness, 3(1) (co-author)
- 2023 "Locked Grooves, A Circle of Hands: Paranormal Affects in Georgina Starr's *I am the Medium*," *Revue musicale OICRM*, 10 (1): 138-151.
- 2021 "Institutional Inreach as Feminist Curatorial Methodology: Interview with Emelie Chhangur," *OnCurating*.
- 2020 "Janine Antoni: Performance and Its Objects," *Liminalities: A Journal of Performance Studies*, 16(4): 1-20 (co-author).
- 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 Ery Contogouris (co-author).
- "Reviving the Refusé: Lenka Clayton and Jon Rubin," *Journal of Curatorial Studies*, Volume 8 (1): 82-95 (co-author).
- 2018 "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), (co-author).
- "Affect and Exhibitions," *Capacious: Journal for Emerging Affective Inquiry*, Gregory J. Seigworth, ed.
- 2017 "Jeremy Shaw "DMT": Curating Psychedelic Experience," *Performance Research: Under the Influence* (22. 6), 43-53.
- 2016 "Curators and Instagram: Affect, Relationality and Keeping in Touch," *Journal of Curatorial Studies* 5(1), 100-123.

- “Introduction: Museums and Affect,” *Journal of Curatorial Studies* 4(3) (co-author and co-editor Helena Reckitt), 361-362.
- 2015 “Introduction: Affect and Relationality,” *Journal of Curatorial Studies* 5(1) (co-author and co-editor Helena Reckitt), 3-4.
- “Mike Nelson: *Amnesiac Hide*,” *The Senses & Society*, 10(1), (co-author), 99-106.
- 2012 “Introduction,” *Journal of Curatorial Studies* 1(1) (co-author and co-editor Jim Drobnick), 3-5.
- “Introduction: Sensory Aesthetics,” *Senses & Society* 7(2) (co-author Jim Drobnick), 133-134.
- “Proprioceptive Friction: Waiting in Line to Sit with Marina Abramovic,” *Senses and Society*, 7(2), 153-172.
- “Nightsense,” *Public* #45 (co-author), 35-63.
- 2007 “Out and About: The Performances of Shawna Dempsey and Lorri Millan,” in *Critical Perspectives on Canadian Theatre in English*, Vol. 8, Environmental and Site-Specific Theatre, Andrew Houston, ed. (Toronto: Playwrights Canada Press), 122-129.
- 2006 “Exhibitionary Affect,” *n.paradoxa*, special issue “Curatorial Strategies,” #18, 27-33.
- 2005 “Oral Logics of the Museum,” *Public* #30, special issue “Eating Things,” 195-207.
- 2003 “Tactile Affects,” *Tessera*, special issue, “The Senses,” #32, 17-28.
- 2002 “Museal Tropes in Popular Film,” *Visual Communication*, 1(2), 197-201.
- 1997 “Interperformance: The Live Tableaux of Suzanne Lacy, Janine Antoni and Marina Abramovic,” *Art Journal*, 56(4), 28-33.
- 1994 “Exhibiting Bodies: Articulating Human Displays,” *Border/Lines* #31, 18-23.
- 1990 “The Comic Mirror: Domestic Surveillance in Mary Worth,” *Canadian Women’s Studies* (Spring), 60-61.

Exhibition Catalogues (Authored Monographs)

- 2002 *Museopathy*, exhibition catalogue, Kingston: Agnes Etherington Art Centre in association with DisplayCult (co-author), 110 pp.

CounterPoses, exhibition catalogue, Montreal: éditions Oboro in association with DisplayCult (co-author), 80 pp.

Non-Refereed Publications

- 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.
- "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).
- 2016 "Curating the City: Collectioneering and the Affects of Display," *Visit Magazine* #2 (April) (co-author), 21-23.
- 2010 "Psychometry and the Affective Artifact," *C Magazine*, #106, 10-19.
- 2001 "Ambient Communities and Association Complexes; Aernout Mik's Awry Socialities," *Parachute*, #101 (Winter) (co-author), 90-98.
- 1999 "Speaking of Display: The Museum Audioguides by Sophie Calle, Andrea Fraser and Janet Cardiff," *Parachute*, #94 (Spring), 25-31.
- "CounterPoses: A Curatorial Pose," *ETC Montreal*, #45 (spring) (co-author), 17-22.
- 1998 "Bob Ross: The Painting Cure," *Parachute*, #91 (summer) (co-author), 51.
- "Perfumativities: Olfactory Dimensions in Contemporary Art," *Aromachology Review*, 7(1) (co-author), 1, 4.
- 1997 "Relational Sense: Towards a Haptic Aesthetics," *Parachute*, #87 (Summer), 4-11.
- "In the Garden of Nirvana: An Interview with Noritoshi Hirakawa," *Parachute*, #88 (co-author), 31-5.
- 1994 "Exhibiting Bodies: Articulating Human Displays," *Border/Lines* #31, 18-23.
- 1991 "Linda Montano: Seven Years of Living Art," *Parachute*, #64 (Autumn), 23-28.
- "Parachute," *Art Papers* (July / August), 25.
- 1990 "Foundations of Vision: Constructing Culture at the Canadian Museum of Civilization," *Parachute*, #59 (Summer), 22-28.

"The Comic Mirror: Domestic Surveillance in Mary Worth," *Fuse*, #5/6 (Autumn), 51-54.

1989 "Coincidental Recollections: Exhibitions of the Self," *Parachute*, #54 (Spring), 52-55.

"Identification: An Insider's View," interview with Liz Magor, *Parachute*, #56 (Autumn), 37-39.

"Interview with Mary Kelly," *Parachute*, #55 (Summer), 32-35.

"Herbicide Trials," *Discussion*, 8(1) (Spring), 12-16.

Invitational Essays (Exhibition Catalogues):

2025 "Archives by Artists," curatorial essay and exhibition brochure for *Archives by Artists*, Gatineau: Galerie UQO (in English and French) (co-author), pp. 2-7.

2020 "Museum Vivants," *Adad Hannah: The Decameron Retold*, Richmond Art Gallery, (co-author Jim Drobnick), 36-39.

2019 "Dan Mihaltianu," in *Canal Grande, Capital Pool and the Associated Public*, catalogue essay for the Romanian Pavilion at the 58th Venice Biennale (co-author Jim Drobnick).

2018 Co-editor and authored introduction, *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, Alumudena Escobar Lopez and Isabelle and Sophie Lynch, Toronto: Vtape, 38 pp.

2015 "Hadley + Maxwell: Backstage at the Phantasmagoria," in *art you experienced?* edited by Melissa Bennett (Hamilton & London: Art Gallery of Hamilton and Black Dog Publishers) (co-author).

2012 "'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," in *prose; apostrophe, prior...* (Toronto: University of Toronto MVS Programme) (co-author), 12-17.

"Corresponding with Khadr: Francisco-Fernando Granados," in *prose; apostrophe, prior...* (Toronto: University of Toronto MVS Programme) (co-author), 4-9.

"Spectres of Science: Matt Macintosh," in *prose; apostrophe, prior...* (Toronto: University of Toronto MVS Programme) (co-author), 20-25.

- 2011 “Neptune’s Epistemic Shift,” catalogue essay for *The Edge of Reason*, (Sandnes, Norway: KinoKino – Centre for Contemporary Art and Moving Image), 28-30.
- 2009 “Telekinetic Aesthetics,” catalogue essay for *The 2009 World Telekinesis Competition, a Noxious Sector Project*, Ted Hiebert & Doug Jarvis curators (Victoria: Ministry of Casual Living), 11-17.
- MetroSonics*, exhibition brochure (Ottawa: National Gallery of Canada) (co-author), 6 pp.
- “The Wish Machine,” excerpt from “Odor Limits,” in *The Wish Machine Travels*, Chrysanne Stathacos, ed. (New Delhi: n.p.) (co-author), n.p.
- 2008 “HEXhibitionism,” catalogue essay for *Fastwürms: Donkey, Ninja, Witch*, (Vancouver: Contemporary Art Gallery) (co-author), 27-42.
- “Odor Limits,” exhibition pamphlet (Philadelphia: Esther M. Klein Art Gallery) (co-author), n.p.
- 2007 “The Anthropometry of Barbara,” catalogue essay for *Barbara Balfour: Selfish* (Toronto: The Koffler Gallery), 10-17.
- 2006 “Museum Vivants,” catalogue essay for *Adad Hannah: Video Projects* (Seoul: n.p.) (Korean and English) (co-author), 8-15.
- “Do Me!” in *7a*11d 6th International Festival of Performance Art* (Toronto: n.p.) (co-author), 10-11.
- 2005 “Ambient Communities and Association Complexes; Aernout Mik’s Awry Socialities,” in *Aernout Mik*, Stephanie Rosenthal, ed. (Munich: Haus der Kunst) (English and German) (co-author), 16-60, 78-80.
- 2003 Ready Un-Mades,” in *Anne Ramsden, Anastylosis: Inventory* (Lethbridge: Southern Alberta Art Gallery), 10-17.
- Linda M. Montano: 14 Years of Living Art – A Self-Guided Tour*, exhibition brochure (Montreal: Liane and Danny Taran Gallery), 6 pp.
- “Janet Cardiff’s Audio-Walks,” in *Janet Cardiff: A Survey of Works Including Collaborations with George Bures Miller*, Carolyn Christov-Bakargiev, ed. (New York: PS1/MOMA), 187-189.
- “Blue Mountains: Itinerant Television and Monitored Luggage,” in *Karen Kipphoff: Time-Based Work* catalogue (Berlin: n.p.) (co-author), 44-50.
- 2002 “Adad Hannah: Museum Vivants,” exhibition brochure (Ottawa: Galerie SAW) (co-author) (in English and French), 6 pp.

- 2001 "Ambient Communities and Association Complexes; *Aernout Mik's Awry Socialities*," Excerpt and French translation in *Biennale de Lyon art contemporain: Connivence 2001, prélude à 2003*, Paris: Biennale de Lyon/Réunion des musées nationaux, Yvane Chapuis, ed. (co-author), 260.
- Museopathy*, short guide/exhibition brochure (Kingston: Agnes Etherington Art Centre) (co-author), 4 pp.
- 2000 "The Servant Problem," in *Trespassers & Captives*, Jamelie Hassan, ed. (London: London Regional and Historical Museums) (co-author), 49-61.
- Vital Signs*, exhibition brochure (Montreal: Leonard and Bina Ellen Art Gallery) (co-author), n.p.
- 1999 "Hair Epiphanies," catalogue essay for *Told and Retold: Anne Wilson and A.B. Forster* (Toronto: Canadian Museum of Textiles), 11-15.
- "Archive of the Street," in *Jayce Salloum* (Kingston: Agnes Etherington Art Center) (co-author), 19-26.
- "Room 208," in *48 Hours/48 Rooms*, Ingrid Bachmann, ed., CD-ROM (Montreal: n.p.) (co-author), n.p.
- 1998 *CounterPoses*, exhibition brochure (Montreal: Oboro) (co-author), 16 pp.
- 1996 "Tea Time," catalogue essay for *The World Tea Party*, (Vancouver: Presentation House Gallery), 11-19.
- 1995 "Trick or Treat? Naming A Curatorial Ethics," appeared as a catalogue essay for the Organization for Visual Arts' curatorial contribution to *Africus -- the 1st Johannesburg Biennale* (OVA: London), 5-12.
- 1992 "*DOCUmeditations*," Curatorial Laboratory Project, catalogue essay (Hamilton: Art Gallery of Hamilton), 55-71.
- 1991 "Liz Magor: Living in the Wild, Wild West," catalogue essay (Edmonton: Edmonton Art Gallery), 1-11.
- 1990 "Pop. Spirit: Stephen Perry, Photographic Works," catalogue essay (Hamilton: Art Gallery of Hamilton), n.p.

Book/Exhibition/Conference Reviews

- 2014 "55th Venice Biennale," exhibition review, *Journal of Curatorial Studies*, 3(1), 125-132. (co-author).

- 2010 *Architectures, Therapeutics, Aesthetics: Technologically Enhanced Environments and the Human Sensorium* conference at the John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto, conference review, *Senses & Society*, 6(2), 250-254.
- 2003 "Althea Thauberger: Songstress," exhibition review, *Parachute*, #112 (Autumn), 138.
- 2000 "Pipilotti Rist," exhibition review, *Canadian Art*, 17(2) (Summer), 76-77.
- 1999 "Contact Zones: The Art of CD-ROM," exhibition review, *Parachute*, #96 (Autumn), 85-86.
- "Char Davies," exhibition review, *Parachute*, #94 (Spring), 54-54.
- 1992 "Inscription: Jamelie Hassan," catalogue review, *Parachute*, #67 (Summer), 47-48.
- 1990 "Holly King," exhibition review, *Parachute*, #57 (Winter), 50-51.
- 1988 "The Arts for Television, Kathy Rae Huffman and Dorine Mignot, eds.," book review, *Parachute*, #51 (Summer), 41.
- "October #42: Broodthaers: Writings, Interviews, Photographs," journal review, *Parachute*, #51 (Summer), 42.
- "Framing Feminism: Art and the Women's Movement, 1970-1985, Rozsika Parker and Griselda Pollock, eds.," book review, *Parachute*, #51 (Summer), 69.
- "Discussions in Contemporary Culture 1, Hal Foster, ed.," book review, *Parachute*, #51 (Summer), 69.
- "Alain Païement," exhibition review, *Parachute*, #50 (Spring), 58-59.
- "Waterworks," exhibition review, *Parachute*, #52 (Autumn) (co-author), 57-61.
- "Don Corman," exhibition review, *Parachute*, #53 (Winter), 38-39.
- 1987 "Martha Townsend," exhibition review, *Parachute*, #49 (Winter), 37.
- "La Donna Delinquenta," exhibition review, *Parachute*, #48 (Autumn), 59-60.

Discussion Papers

- 2008 "Odor Limits," *The Senses & Society*, 3(3) (co-author), 349-358.

2001 "Vital Signs, A Curatorial Response," *Material History Review*, #53 (Spring/Summer) (co-author), 75-76.

Interviews

2021 Jennifer Fisher, "Institutional Inreach as Feminist Curatorial Methodology: Interview with Emelie Chhangur, *OnCurating*.

2020 Jennifer Fisher & Jim Drobnick, "Janine Antoni: Performance and Its Objects," *Liminalities: A Journal of Performance Studies*, 16. 4.

2019 "Glowing Objects and the Psychometric Interface: An Interview with Erika DeFreitas, by Jennifer Fisher in conjunction with *Erika DeFreitas: It is now here that I have gathered and measured yes*, Gallery TPW Toronto.

2013 "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>.

2009 Jennifer Fisher and Jim Drobnick, "Nuit Blanche," interview by Terence Dick, *Akimblog*, September 23, <http://www.akimbo.ca/akimblog/?id=321>.

CURATORIAL

1994-present Co-curator, co-founder of DisplayCult a curatorial organization for creative and interdisciplinary projects in the visual arts. DisplayCult – the collaborative entity for joint projects by Jennifer Fisher and Jim Drobnick – 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. Images and detailed descriptions of projects are available on the DisplayCult website: www.displaycult.com

2025 *Archives by Artists*, Galerie d'art UQO, Gatineau, QC, March 12-April 12, 2025 co-curator (DisplayCult). *Archives by Artists* presents 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 introduces 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 Insight Research-Creation project, *The Medium in the Museum: Psychometry and the Affective Artifact* (Please see description under Research Awards).

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 Insight Research-Creation project, *The Medium in the Museum: Psychometry and the Affective Artifact* (Please see description under Research Awards).

2023

Archives by Artists, Archives of Ontario, Toronto, December 19, 2023 – October 4, 2024, co-curator (DisplayCult). *Archives by Artists* presents 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.

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 Insight Research-Creation project, *The Medium in the Museum: Psychometry and the Affective Artifact* (Please see description under Research Awards).

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-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 Insight Research-Creation project, *The Medium in the Museum: Psychometry and the Affective Artifact* (Please see description under Research Awards).

2021 *Marcia Brennan: Curating Presence in Acute Palliative Care: A Meditation on Multiplicity*, Curator, Goldfarb Lecture, School of Art, Media, Performance and Design & Sensorium Research Centre, February 3.

Karen Finley: Venus Envy: Artist as HERstorical Recorder, co-curator, public lecture in conjunction with *In Practice* summer institute, Department of Visual Art and Art History, February 1.

Marysia Lewandowska: Institutional Healing, co-curator, public lecture in conjunction with *In Practice* summer institute, Department of Visual Art and Art History, January 26.

2020 *Karen Finley: Cultivating Intuitive Practice*, "Setting Intention" (June 2) and "Responding to Context" (June 9). Co-curator, workshops for *In Practice* Summer Institute, Department of Visual Art and Art History.

Marysia Lewandowska: What Constitutes the Site of Practice? (May 28) and *How to Practice* (June 4). Co-curator, workshops for *In Practice* Summer Institute, Department of Visual Art and Art History.

2018 *What the F**k?! Video in the Age of Sublime Uncertainty*, Vtape, December 1 and 8. Co-curator of *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, co-curator, April 12-May 12. 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.

Chrysanthe Stathacos: Rose Mandala, performance installation at the Law Society of Upper Canada. Stathacos is a Toronto-based artist and founding director of Dongyu Gatsal Ling Initiatives, an organization supporting Tibetan Buddhist women practitioners in India and Tibet. Curator. Performance in context of the Law and the Curated Body Conference. March 28. <http://lcb.info.yorku.ca/>

2010 *Some Enchanted Evenings*, 5th Anniversary Retrospective Exhibition of *Nuit Blanche*, contributor, 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.

*MetroSonic*s, 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 demonstrates 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, Chrysanne Stathacos, and Clara Ursitti.
- Two Clouds: Aernout Mik*, video screening, Special Projects Gallery, York University, January 14-24, co-curator (DisplayCult).
- 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.
- 2003 *Linda M. Montano: 14 Years of Living Art*, Liane and Danny Taran Gallery at the Saidye Bronfman Art Centre, Montreal, April 10-May 25. Curator. This retrospective exhibition featured a range of installations, drawings and three video works stemming from Montano's sustained exploration of the yogic chakra system, and two performances: *Sacramental Chakra Chaise*, an art-life performance by Montano, and *Sacramental Chakra Sleepover*, an over-night action with the artist co-sponsored by La Centrale Gallery and Rad'a Gallery.
- 2002 *Stills: Adad Hannah*, monographic show featuring the artist's 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 Savoie, 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 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.

1995 Curatorial Consultant, Department of Foreign Affairs, Government of Canada (selection of works purchased for Canadian embassies).

1991-1992 *DOCUmeditations: The Robert Downing Archive*, Curatorial Laboratory Project, Art Gallery of Hamilton, November 19–January 12

1984 *Audio by Artists Festival*, co-curator (with Micah Lexier), Centre for Art Tapes and Eye Level Gallery, Halifax.

Exhibition Installations, Artworks and Performances

2022 Performer/Writer, *Linda Montano: 80 Transmissions*, Harley Spiller and Martha Wilson, MCs, Franklin Furnace Archive, New York.

- 2020 Performer, Chrysanne Stathacos, Zoom Tarot Reading, programmed in conjunction with *1-900-Mirror-Mirror*, Cooper Cole Gallery, Toronto, May.
- 2017 Performer, with Linda Montano (as “orange,” one of 7 glandettes), in conjunction with Linda Montano’s conversation with Judith Bernstein, *New Museum: 40 Years New* symposium, The New Museum, New York, December.
- Artist, E-K-H-A (Erster Kasseler Hennenabend) Mail Art Project, *Griüße 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, *Griüße 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).
- 2010 *Some Enchanted Evenings*, 5th Anniversary Retrospective Exhibition of Nuit Blanche, curated by Fern Bayer, Scotia Plaza, documentation from NIGHTSENSE artists Rebecca Belmore and Center for Tactical Magic, September 20-October 4, Toronto.
- Telegraphic Fortunes*, fax work by DisplayCult included in the exhibition FAX, guest curated by Jenny Western, Plug-In Institute for Contemporary Art, Winnipeg, December 12, 2009 – February 21, 2010. FAX was originally curated by Joao 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. Travelling to Torrance Art Museum (California), Burnaby Art Gallery (B.C.), and Dowd Gallery (New York).
- 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*, *Sentiencie*, *reminiSCENT*, and *L’espace de l’alphabet*.
- 1999 *The Servant Problem*, museum intervention performed by DisplayCult, in *Trespassers & Captives*, organized by Jamelie Hassan, Eldon House, London.
- “Room 208,” *48 Rooms/48 Hours*, site-specific installation, exhibition curated by Ingrid Bachman, Montreal (DisplayCult).

- 1998 *Doctorings*, VAV Gallery, Concordia University, Montreal, DisplayCult installation included in group show curated by Katja Kessin.
- 1983 *Home Economics*, Eye Level Gallery Halifax. Solo Performance.
- 1980 *Pinkertones vs Union Maids*, Grafton Street Café, Halifax. Art band performance (Lewis Humphreys, Ron Dickey, Jon Cox, Ambrose Pottie, Diane Chisholm, Jennifer Fisher, Allan Scarth, Bruce Campbell, Phil Walling). CD recorded by Phil Walling, November 28.

Videos

- 2007 *Two Clouds: Aernout Mik*, co-producer / director Jim Drobnick: video catalogue documenting instructional performance at York University, Toronto (15 minutes).
- 2004 *Linda M. Montano: 14 Years of Living Art*, Director: video catalogue documenting Montano's Montreal Art-Life performance, and her performance pedagogy. Directed by Jennifer Fisher. Produced by DisplayCult. Distributed by Vtape, Toronto; GIV, Montreal; and Video Data Bank, Chicago (22 minutes).

Research Affiliations

- 2013-present Faculty Researcher, Sensorium Research Center, York University.
- 2018-2021 Executive Committee, Sensorium Research Centre, York University.
- 2014-2018 Research Associate, Responsive Ecologies Lab (Re/Lab) as part of EDGE (Environmental Design + Gaming Environments Lab), Ryerson University (director: Jason Nolan).
- 2000-present Research Associate, CONSERT (Concordia Sensoria Research Team), Concordia University, Montreal.

SPEAKING ENGAGEMENTS

Conferences Organized

- 2017 Advisory Committee, *Public Art: New Ways of Thinking and Working*, Advisory Committee, conference organized by Brandon Vickerd, Jenn E. Norton and Ciara McKeown. <https://www.publicartsymposium.com/>
- 2015 Conference Co-Organizer, *Law and the Curated Body*, a collaboration between Osgoode Law School and the School of Arts, Media, Performance and Design, York University, an international, interdisciplinary conference focusing on the intersection of law, ethics, curation, activism and

contemplative practices (organizing committee Faisal Bhabha, Jennifer Fisher, Barbara Sellars Young).
<http://lcb.info.yorku.ca/>

- 2000 Conference Co-Director, *Uncommon Senses: The Politics and Aesthetics of Sensation in Art and Culture*, Conference Co-Director, an international, interdisciplinary conference on multi-sensory aesthetics, Concordia University, Montréal, involving 185 presenters (organizing committee: David Howes, Jennifer Fisher, Constance Classen and Jim Drobnick).
<http://www.david-howes.com/senses/Program.htm>

Panels Chaired at Peer-Reviewed Conference Sessions

- 2022 Conference Panel Chair, *Paranormal Exhibitions*, University Art Association Conference, Toronto.
- 2015 Conference Panel Chair, *The Curated Body*, University Art Association of Canada, Halifax, N.S.
- 2011 Conference Panel Co-Chair (with Johanne Lamoureux and Jim Drobnick), *The Convulsive Museum: Reinventing the Collection*, Universities Art Association of Canada, Ottawa.
- 2010 Conference Panel Co-Chair (with Jim Drobnick), *Performing the Spectacle*, Performance Studies International, Toronto.
- 2008 Conference Panel Co-Chair (with Sally McKay), *Neuroaesthetics*, Universities Art Association of Canada, Toronto.
- Conference Panel Co-Chair (with Laurie Dalton), *Cultures of Display I and II*, Universities Art Association of Canada, Toronto.
- 2007 Conference Panel Co-Chair (with Joan Borsa), *Issues in Contemporary Curatorial Practice*, Universities Art Association of Canada, Waterloo, Canada.
- 2006 Conference Panel Co-Chair (with Monika Kin Gagnon), *Art Contexts, the Senses & Space, Part 1 and 2*, Universities Art Association of Canada, Halifax.
- 2001 Conference Panel Co-Chair (with Jim Drobnick), *Popular Art Histories: Presenting and Consuming Interpretations of Art in Media Culture*, Universities Art Association of Canada conference, Montreal.
- Conference Panel Co-Chair (with Jim Drobnick), *Popular Art Histories: Presenting and Consuming Interpretations of Art in Media Culture*, College Art Association conference, Chicago.

- 1999 Conference Panel Chair, *In the Belly of the Beast: Museum Intervention as Artistic Practice*, Universities Art Association of Canada, Toronto.
- Conference Panel Chair, *Living Display*, Panel for the 5th Performance Studies Conference, Aberystwyth, Wales.
- Conference Panel Chair, *Rethinking Human Display: Tableaux Vivants, Performance Art and Living Exhibitions*, College Art Association, New York.
- 1994 Conference Panel Chair, *Pedestrian Rhetorics*, University Art Association Conference, Halifax.
- Conference Panel Chair, *Close Encounters: Staging Gender, Pleasure and Danger*, Canadian Communication Association, Ottawa.
- Conference Panel Chair, *Exhibiting Bodies: Corporeal Articulations in Public Space*, Canadian Anthropological Society, Toronto.

Papers Presented at Peer-Reviewed Conference Sessions

- 2016 Conference Presenter, "Affecting Heritage: *The Servant Problem* and *Museopathy*," Association of Critical Heritage Studies, Montreal.
- 2015 Conference Presenter, "Curating Affect in Civic Spectacle," for "Art and Urban Textures," panel, *Affect Theory Conference: Worldings/Tensions/Futures*, Millersville University, Lancaster PA.
- 2014 Conference Presenter, "4 Paracuratorial Performances by Diane Borsato," *The Senses and the Curatorial*, panel, University Art Association conference.
- 2008 Conference Presenter, "The Volitional Breath: Haptic Aesthetics in the Navigation of Char Davies' Immersive Art," *Neuroaesthetics*, Universities Art Association of Canada, Toronto.
- 2006 Conference Presenter, "Relational Aesthetics of Display," *Challenge to Ocularcentrism: Contemporary Art and the Art Gallery*, 32nd Association of Art Historians Conference, University of Leeds, UK.
- Conference Presenter, "Museal Tropes in Popular Film," *Popular Art Histories*, Universities Art Association of Canada conference, Montreal.
- Conference Presenter, "Museal Tropes in Popular Film," *Popular Art Histories*, College Art Association conference, Chicago.
- 2000 Conference Presenter, "Performing Touch," *Uncommon Senses: The Politics and Aesthetics of Sensation in Art and Culture*, Montreal.
- 1999 Conference Presenter, "*In the Belly of the Beast: Museum Intervention as Artistic Practice*," Universities Art Association of Canada, Toronto.

Conference Presenter, *Living Display*, panel for the 5th Performance Studies Conference, Aberystwyth, Wales.

1998 Conference Presenter, *Performance in Canada*, Universities Art Association of Canada, London.

Conference Presenter, *Come to Your Senses*, The Amsterdam School for Cultural Analysis, Amsterdam.

Conference Presenter, *Beyond Vision: Art, Aesthetics and the "Other" Senses*, College Art Association, Toronto.

1997 Conference Presenter, *Cultural Studies and the Question of Aesthetics*, International Communication Association, Montréal.

Conference Presenter, "The Interoceptive Turn in Recent Video Installations by Mona Hatoum and Martin Kersels," *Console-ing Passions*, Montréal.

1996 Conference Presenter, *Beyond Vision: Aesthetics and the Other Senses*, Universities Art Association of Canada Conference, Montréal.

Conference Presenter, *Capitalism, Consumption, and Technologies of Discipline*, International Communication Association, Chicago.

Conference Presenter, *Aesthetic, Political and Ethical Issues in Cross-Cultural Art*, Centre for Cultures, Technologies and the Environment, Mysore, India.

1994 Conference Presenter, "Museums and Popular Memory," presented at the panel *Pedestrian Rhetorics*, Universities Art Association of Canada Conference, Halifax.

Conference Presenter, "Topophobic Touch: The Spectatorial Wake-Up Call of Jana Sterbak's *House of Pain*," Canadian Anthropological Society conference, London.

1993 Conference Presenter, "After-Affects: Sensational Exhibition Practices," presented at *Faces, Interfaces: Communicating Across Disciplines*, International Communication Association, Washington, D.C., May.

Conference Presenter, "After-Affects: Sensational Exhibition Practices," *Post-Colonial Formations*, Griffith University, Brisbane, Australia.

Invited Presenter

2025 Curatorial Talk, "Artists' Tarot and the Archive" and "Portraits as Portals," Archives of Ontario, Toronto, April 17.

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

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

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

2024 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.

2024 Invited Speaker, *Reframing The Archive Symposium* at the Archives of Ontario, Toronto, September 27, 2024. Presentation on curated exhibition *ARCHIVES BY ARTISTS* at the Archives of Ontario, December 2023-October 24, 2024.

2021 Invited Speaker, "The Soul of Objects: Technologies of Intuition and Paranormal Touch," *The Dawn of Aquarius: Art, Intuition and Technology*, Cornell University, March 19.

2019 Invited Speaker, "Curatorial Interventions and the Afterlives of Affect," School for the Advanced Studies in Arts and Humanities, University of Western Ontario, DisplayCult.

Invited Speaker, "The Servant Problem," Integrated Seminar in the Arts and Humanities, Jamelie Hassan, instructor, University of Western Ontario, DisplayCult.

2017 Invited Panelist, "Reimagining Living Display: *CounterPoses* (1998), *Stay Still*, *Translate: Performance, Presentation, Conservation of the Tableau Vivant in Canada*. Colloque au Musée d'art contemporain de Montréal (DisplayCult), February 17, 18.

Invited Panelist, "Affect and Curating: Feeling the Curatorial" (Discussion: Helena Reckitt, Lisa Blackman, Nina Wakeford, Jennifer Fisher), Whitechapel Gallery, London, January 19.
<http://research.gold.ac.uk/19737/>

Invited Speaker, Curatorial Seminar Goldsmiths, London, January 17.

- 2016 Invited Moderator for the panel “Encountering Affect and Ephemera,” *De/materializing Bodies Media Activist Symposium*, Ryerson University, November.
- Invited Speaker, *DisplayCult Curators’s Talk*, York Circle, September.
- 2015 Invited Public Conversation with Hadley + Maxwell, Art Gallery of Hamilton, November.
- Invited Speaker, *Are you experienced?*, Art Gallery of Hamilton, July.
- 2014 Invited Respondent, “*Museopathy*,” University Art Association Conference.
- Invited Speaker, *DisplayCult Curators Talk*, Arundel Lecture Series, August.
- Invited Speaker, *DisplayCult Curators Talk*, Theatre and Performance Studies colloquium, March.
- 2013 Invited Panelist, *The Long Time: 21st Century Art of Steele + Tomczak*, A Space Gallery in collaboration with On Main Gallery, November.
- 2012 Invited Lecturer, “Curating Living Display,” Performance Studies Methodologies Conference, Massey College, Toronto, April.
- Invited Correspondent, “Rethinking Curatorial Options, Globally,” *Empyre listserv*, April (DisplayCult).
- Invited Lecturer, Master of Visual Studies Program, University of Toronto, January (DisplayCult).
- 2011 Invited Speaker, *Urban Screens Panel*, TIFF.
- 2010 Invited Conference Respondent, *Are Curators Unprofessional?: Banff International Curatorial Institute*.
- Invited Lecturer, *Face to Face Symposium*, University of Ottawa (in conversation with David Hoffos).
- Invited Speaker, *From the Ground Up: A Biennial Platform for International Contemporary Art in Toronto* forum, The Power Plant and the Museum of Contemporary Canadian Art.
- Invited Lecturer, *Intuition as an Artistic Methodology*, University of Lethbridge.
- Keynote Address, *Sensory Economies: Curating the Financial District for Nuit Blanche 2009*, for *Out of Sight: Looking Beyond Seeing*, the 4th Annual Graduate Symposium, Department of Art, University of Toronto.

- 2009 Invited Moderator for Chantal Mouffe, *PREFIX: Urban Field Speakers Series*, Toronto.
DisplayCult Curators Talk, Ryerson University, Toronto.
- 2008 Invited Workshop Leader for the *Curatorial Incubator: The Dark Arts: Magic and Intuition*, Vtape, Toronto.
Invited Panel Moderator, *The Flipside: Allyson Mitchell and Shawna Dempsey & Lorri Millan*, Vtape and Inside Out Festival, Toronto.
- 2007 Invited Speaker, *Auto-Emotion Exhibition: Art as Ontological Event*, The Power Plant, Toronto.
Invited Speaker, *On Intuition in Art Practice*, Cranbrook Academy of Art, Detroit.
Invited Speaker, *On the Production of Technologies of Intuition*, MFA Program in Visual Studies, University of Toronto.
Invited Speaker, *Intuition as an Artistic Methodology*, Faculty of Fine Arts Faculty Hour, York University.
- 2005 Invited Speaker, *Istvan Kantor Machinery Execution Panel*, Art Gallery of York University.
Invited Speaker, *Sensory Cultures and Display Conference*, Concordia University.
- 2004 Invited Speaker, *Visual Culture Colloquium*, University of Toronto.
Invited Speaker, *Rethinking Exhibitions: Mendel Art Gallery Lecture Series*, Saskatoon.
Invited Lecturer, *Contemporary Tableaux Vivants*, Department of Communication Studies, Concordia University.
- 2003 Invited Speaker, *Haptic Aesthetics*, University of Ottawa, sponsored by Artengine.
Invited Speaker, *Visual Studies in a State of Emergency*, Visual Studies Program, Cornell University, Ithaca, NY.
- 2002 Invited Speaker, *DisplayCult Curators' Talk*, Joan Carlisle-Irving Lecture Series, Critical Curatorial Studies Program, University of British Columbia.

Invited Speaker, DisplayCult Curators' Talk, *Museums After Modernism: Strategies of Engagement*, Toronto.

Invited Presenter, *Curatorial Think Tank*, The Banff Centre.

1999 Invited Presenter, Research Fellowship Program presentation, *Performing Taste*, National Gallery of Canada.

Panel Organizer, *Embodying Quebec*, Tisch School of the Arts, Department of Performance Studies, New York University, New York.

1998 Invited Presenter, *L'artiste et/ou le comisaire*, Galerie Vox, Montreal.

1997 Invited Presenter, *Cultural Studies and Art Criticism*, for Parachute's 20th anniversary conference, Montreal.

1993 Invited Presenter, "IMA Forum," Institute of Modern Art, Brisbane, Australia.

1992 Guest Lecturer, "Popular Museums: From Madame Tussaud's to Ripley's Believe It or Not!," Department of Communications, Concordia University, Montreal.

Invited Presenter, "Topophobic Touch: The Spectatorial Wake-Up Call of Jana Sterbak's *House of Pain*," *The Immaterial Body*, Canadian Centre for Architecture, Montreal.

Invited Presenter, "Topophobic Touch: The Spectatorial Wake-Up Call of Jana Sterbak's *House of Pain*," Department of Fine Arts, University of Ottawa.

Invited Presenter, "Topophobic Touch: The Spectatorial Wake-Up Call of Jana Sterbak's *House of Pain*," presentation at annual meetings of UNESCO's International Committee for Museums, Québec.

1991 Invited Presenter, "Who is the Authority Now?," *Where To? Post-Colonial Manœuvres: (National) Identity, Place and Practice*, organized by The Edmonton Art Gallery.

1990 Conference Presenter, "Development Issues in India: The Role of Museums," International Association of Art Critics conference, The Art Gallery of Ontario, Toronto.

Think Tanks, Workshops and Residencies

2019 Workshop Co-leader, "Academic Journal Publishing," Modernist Studies Association conference (with Jim Drobnick).

- 2018 Curator in Residence, *The Curatorial Incubator*, Vol. 14, *What the F**k?! Video in the Age of Sublime Uncertainty*, Vtape, Toronto, April – December (with Jim Drobnick).
- 2017 Invited Workshop Instructor, *Affect and Exhibitions*, The Jon Sigurosson Museum complex, Hrafnesyri, the Westfjords of Iceland, under the auspices of the School of Social Sciences, Museums Studies Program, University of Iceland, Reykjavik. August.
- 2008 Invited Think Tank Participant, *Making Way for the Feminine*, Jaipur, India.
- 2002 Invited Think Tank Participant for proposed exhibition on the senses at the Smithsonian Institution, Washington, D.C.
- Residency at Galerie Oboro's New Media Lab, research on haptic art, Montreal.
- 2001 Mentor in Residence, Mentoring Artists For Women's Art, Winnipeg.
- 1991 Invited Workshop Leader, *The Dynamics of Criticism*, The Canadian Centre for the Arts at Owen Sound.
- 1990 Shastri Fellowship, two months in India included seminars at Delhi University, research at cultural organizations, museums and CIDA development projects.

External Consultative and Evaluation Activities

- 2020-date Advisory Board, *Turba: The Journal for Global Practices in Live Arts Curation*.
- 2018-date Editorial Board, *Capacious Journal for Emerging Affect Inquiry*, co-editors-in-chief, Gregory J. Seigworth, Millersville University, Matthew Arthur, Simon Fraser University.
- 2024 Book Manuscript Reviewer, Oxford University Press.
- Book Proposal Evaluator, Intellect Publishers.
- 2023 Manuscript Evaluator, *The Burlington Magazine*.
- Manuscript Evaluator, *Journal of Design History*.
- Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- 2022 Manuscript Evaluator, University of Manitoba Press.
- 2020 Advisory Board, *Turba: The Journal for Global Practices in Live Arts Curation*.

- 2019 Curatorial Mentor, South Asian Visual Arts Centre (SAVAC), Prachi Kandekar's *Container Project* exhibition scheduled for summer.
- 2017 Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- 2016 Nominating Committee, the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- External Assessor, Promotion to Full Professor, University of Toronto.
- Editor, Curatorial Incubator (Nahed Mansour), Vtape, Toronto.
- 2015 Peer Review Assessment, Art Canada Institute: Canadian Online Art Book Project, University of Toronto.
- Nominating Committee for the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- 2014 Nominating Committee for the Center for Curatorial Studies Audrey Irmas Award for Curatorial Excellence, Bard College.
- Manuscript Reviewer, *The Senses and Society*.
- Manuscript Reviewer, *Theatre Research in Canada*.
- External Assessor, Social Sciences and Humanities Research Council of Canada (SSHRC).
- 2013 External Assessor, Promotion to Full Professor, Concordia University, Montreal.
- Invited to submit nomination for the Audrey Irmas Award for Curatorial Excellence, Bard College, NY.
- External Assessor, Promotion to Senior Lecturer, University of Toronto, Mississauga.
- 2012 Manuscript Reviewer, *Visual Communications*.
- External Assessor, Social Sciences and Humanities Research Council of Canada (SSHRC).
- 2011 External Reviewer for the Department of Art at Hunter College, New York. Responsible for evaluating the curatorial program and galleries in the department including the Bertha and Karl Leubsdorf Art Gallery, the Hunter College Times Square Gallery, the proposed Hunter College Chelsea Gallery, and The Artist's Institute.

- Manuscript Reviewer, *Intermédialités: Théâtre et Intermédialité*.
- Manuscript Reviewer, *Scandinavian Journal of Comic Art*.
- 2010 Performance Curator for Performance Studies International (PSI) SHIFT committee.
- External Review for Harris Faculty Fellowship, Grinnell College, Iowa.
- Manuscript Reviewer, *Intermédialités: Exposer/Displaying*.
- 2009 Manuscript Reviewer, *PUBLIC*.
- Arts Fellowship Evaluator, Shastri Indo-Canadian Institute, fellowships for Canadian artists in India.
- 2008 Manuscript Reviewer, *Communication and Critical Cultural/Studies*, Routledge.
- Manuscript Evaluator, *Intermédialités: Histoire et Théorie des Arts, des Lettres et des Techniques*.
- External Assessor, Social Sciences and Humanities Research Council of Canada (SSHRC).
- 2007 Back cover endorsement, *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*, John O'Brian and Peter White, eds. (Toronto: University of Toronto Press).
- MFA studio crits, Fibres, Cranbrook Academy, Detroit.
- MFA studio crits, Visual Studies Program, Department of Fine Art, University of Toronto.
- 2006 External Evaluator, Curatorial Incubator, Vtape, Toronto.
- 2005 Back cover endorsement for *Food, Culture & Society*, Carolyn Korsmeyer, ed. (Oxford: Berg Publishers).
- Book Manuscript Reviewer, McGill Queen's University Press.
- Book Proposal Reviewer, Berg Publishers, Oxford.
- Article Manuscript Reviewer, "Performing Postfeminism," *Atlantis: A Woman's Studies Journal*.
- Fellowship Evaluation, Shastri India Studies Fellowship Competition
- MFA studio crits, MFA Program, Guelph University.

2004 Fellowship Evaluation, Shastri India Studies Fellowship Competition
MFA studio crits, Cornell University, Ithaca, NY.

RESEARCH AWARDS

- 2021-25 Principal 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 comprises a series of museum interventions that experiment with curatorial forensics, intuition and the affective resonance of objects. Paintings by currently unknown makers are read by professional psychic mediums in order to reconstitute the lost identities of the artists and their affective 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 involving different museum collections under the title *Portraits as Portals: Psychic Mediums Read Unknown Artists*. (Please see display modes and venues under Curating).
- 2014-2015 Co-recipient, Connections Grant, Social Sciences and Humanities Research Council of Canada (SSHRC), *Law and the Curated Body Conference*.
<https://lcb.info.yorku.ca/>
- 2002-2004 Co-investigator, Research Grant, Social Sciences and Humanities Research Council of Canada (SSHRC), *The Sense Lives of Things*. (Principal Investigator David Howes). Fisher's research focused on artists who engage the haptic sense in their work.
- 2004 Concordia Part-time Faculty Association Professional Development Grant.
- 2002 A Grant, Critics and Curators, The Canada Council.
- 2001 Co-recipient, Dissemination Grant, Inter-Arts Program, The Canada Council, for *Empathology*, the performance component of the exhibition *Museopathy* (DisplayCult/Jim Drobnick).
- 1999 B Grant, Critics and Curators, The Canada Council.
Co-recipient, Publication Grant, Conseil des arts et des lettres du Québec, for *CounterPoses* catalogue (DisplayCult/Jim Drobnick).

- Travel Grant, The Canada Council, to attend the 5th Performance Studies Conference, Aberystwyth, Wales.
- 1997-1999 Postdoctoral Fellowship, Social Sciences and Humanities Research Council of Canada (SSHRC).
- Co-investigator, Research Grant, Fonds pour la formation a Chercheurs et L'Aide a la Recherche de Quebec (FCAR) for Beyond the Aesthetic Gaze, travel and research (Principal Investigator Anthony Synnott).
- 1997 B Grant, Critics and Curators, The Canada Council, to support research and production of several projects.
- Contemporary Art Fellowship, Canadian Centre for the Visual Arts, The National Gallery of Canada, Ottawa.
- Co-recipient, Research Grant, Olfactory Research Fund, New York, for research on olfaction and art (with Jim Drobnick).
- Co-recipient, Exhibition Assistance Grant, The Canada Council, partial funding for CounterPoses.
- 1995-1997 Postdoctoral Fellowship, Fonds pour la formation a Chercheurs et L'Aide a la Recherche de Quebec (FCAR).
- 1993-1994 Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada (SSHRC).
- 1990-1993 Doctoral Scholarship, Fonds pour la formation a Chercheurs et L'Aide a la Recherche (FCAR).
- 1990-1994 External Awards Grant, Concordia University, tuition grant.
- 1990 Shastri Indo-Canadian Institute Scholarship, Summer Program in India.
- 1986-1987 Master's Scholarship, Fonds pour la formation a chercheurs et l'Aide a la Recherche (FCAR).

YORK UNIVERSITY RESEARCH FUNDING

- 2023-2024 YUFA Sabbatical Fellowship
York Research Support Grant
AMPD Minor Research/Creation Grant
- 2016-2017 YUFA Sabbatical Fellowship.

- YUFA Travel Grant to participate on panel at Whitechapel Gallery, London.
- 2014-15 Dean's Support for Law and the Curated Body.
- 2013-2014 FARGAC FFA 0.5 course release for editing the Journal of Curatorial Studies
- YUFA Dean's Travel Fund.
- 2012 York Merit Award.
- YUFA Dean's Travel Fund.
- 2011 FFA Minor Research/Creation Grant.
- 2010 York Merit Award.
- 2008 YUFA Dean's Travel Fund.
- 2007 York Merit Award.
- 2006 York Merit Award.
- York Minor Research/Creation Grant.
- Faculty of Fine Arts Dean's Travel Award.
- Y.U.F.A. Travel Fund Grant.
- York Research SSHRC Grant in Aid of Travel.
- 2005 York Minor Research/Creation Grant.