

# DR. NATALIE SUZANNE LOVELESS

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## PROFILE

Natalie S. Loveless is a professor at the University of Alberta's Department of Art and Design, where she teaches in History of Art, Design and Visual Culture. Loveless is director of the U of A Research-Creation and Social Justice CoLABoratory, and co-leads the Faculty of Arts' Signature Area in Research-Creation. She was appointed to the Royal Society of Canada (College of New Scholars, Artists, and Scientists) in fall 2020 for her scholarship at the intersection of research-creation and social and ecological justice. She is author of *How to Make Art at the End of the World: A Manifesto for Research-Creation* (Duke UP, 2019), editor of *Knowings and Knots: Methodologies and Ecologies in Research-Creation* (University of Alberta Press, 2019), and co-editor of *Responding to Site: The Performance Work of Marilyn Arsem* (Intellect Press, 2020). She is currently working on a new book and curatorial project tentatively titled *The Politics of Form: Aesthetic Attunement in an Age of Urgency*; a collaborative interdisciplinary curatorial project called *Speculative Energy Futures*, part of the Just Powers initiative funded by the Future Energy Systems Canada First Research Excellence Fund; and the forthcoming *Routledge Companion to Performance Art*.

## RESEARCH INTERESTS

research-creation; visual culture feminist art; performance art, eco-art, art as social practice psychoanalytic and literary theory, feminist theory, critical race theory

## EDUCATION

- 2010      PhD, History of Consciousness Department, University of California, Santa Cruz  
            Dissertation: Acts of Pedagogy: Feminism, Psychoanalysis, Art, and Ethics  
            Supervisor: Donna Haraway
- 2004      MA, Art History, Theory, and Criticism, Tufts University, Boston  
            Thesis: Death and Representational Practice in Gunther von Hagens' Body Worlds  
            Supervisor: Eric Rosenberg
- 2004      MFA, Interdisciplinary Studio Art, School of the Museum of Fine Arts, Tufts University, Boston  
            Thesis: Working Notes (wall-drawing installation)  
            Supervisor: Marilyn Arsem

- 2000 BFA (Studio Art), begun at the School of the Art Institute of Chicago and completed at the Atlanta College of Art
- 1996 BA (Hons.), dual-degree (Dramatic Theory and Performance) between the University of Surrey, Guildford, UK and the GSA Conservatoire

#### CURRENT POSITIONS

- 2023 Professor of Contemporary Art and Theory, History of Art, Design, and Visual Culture, Department of Art and Design, University of Alberta
- 2020 Co-lead, Faculty of Arts' Signature Area in Research-Creation, Shifting Praxis in Artistic Research/Research-Creation (SPAR<sup>2</sup>C), University of Alberta
- 2013 Director, Research-Creation and Social Justice CoLABoratory (formerly, Research-Creation Working Group), University of Alberta

#### PAST POSITIONS

- 2023–24 Associate Dean (Equity, Diversity, and Inclusion), Faculty of Arts, University of Alberta
- 2022–23 Interim Chair, Department of Drama, University of Alberta
- 2021–23 Associate Membership to the School of Graduate Studies (SGS) at the University of Lethbridge
- 2020–23 Associate Professor (Status Only), Department of Curriculum, Teaching and Learning, Ontario Institute for Studies in Education (OISE), University of Toronto
- 2020–23 Associate Chair (Undergraduate), Department of Art & Design, University of Alberta 2020 (winter) Interim Director, Kule Institute for Advanced Study, University of Alberta
- 2018–23 Associate Professor of Contemporary Art and Theory, History of Art, Design, and Visual Culture, Department of Art and Design, University of Alberta
- 2012–18 Assistant Professor of Contemporary Art and Theory, History of Art, Design, and Visual Culture, Department of Art and Design, University of Alberta
- 2011 (WI) Visiting Assistant Professor, Visual Arts Department, University of Western Ontario 2011 (winter) Lecturer, Women and Gender Studies Department, Wilfrid Laurier University 2009 (winter) Lecturer, History and Theory of Contemporary Art, San Francisco Art Institute
- 2008 (FA) Lecturer, History and Theory of Contemporary Art, San Francisco Art Institute

#### VISITING PROFESSORSHIPS

- 2023-24 "The University as a Playground for Artistic Research (in times of crisis). Dunning Trust Visiting Professorship, co-hosted by Screen Cultures and Curatorial Studies and Cultural Studies Programs, Queens University, April 1-7, 2024
- 2021–22 Visiting Faculty, Institute for Doctoral Studies in the Visual Arts (IDSVA)

2018–19 Visiting Scholar, Center for Interdisciplinary Studies in Society and Culture, Concordia University, Montreal

## FUNDING

### MAJOR RESEARCH GRANTS

- 2022–24 Social Sciences and Humanities Research Council Partnership Development Grant | **Co-applicant**, with Drs. Krista Lynes and Alana Thain | \$197,990 CAD
- to support Necessary Feminisms: Resisting Displacement, Forging Sanctuary
- 2017–23 Canada First Research Excellence Fund on Future Energy Systems, University of Alberta | **Co-applicant**, with Drs. Sheena Wilson, Sourayan Mookerjea, Imre Szeman, and Mark Simpson | \$1,331,000 CAD
- to support the research-creation project Speculative Energy Futures
- 2017–23 Social Sciences and Humanities Research Council Insight Grant | **Co-applicant**, with Drs. Sheena Wilson, Sourayan Mookerjea, and Sara Dorow | \$356,608 CAD
- to support Feminist Energy Futures: Power Shift and Environmental Social Justice
- 2017–20 Canada First Research Excellence Fund on Future Energy Systems, University of Alberta | **Co-applicant**, with Drs. Sheena Wilson, Sourayan Mookerjea, Imre Szeman, and Mark Simpson | \$506,982 CAD
- to support iDoc: Intermedia Documentation
- 2016–18 Kule Institute for Advanced Study Research Cluster Grant | **Principal Investigator** | \$40,000 CAD
- to support the Research-Creation and Social Justice CoLABoratory, phase 2 of the Research Creation Working Group funded in 2013
- 2014–18 Research Council of Norway Grant | **Co-investigator**, with Sean Caulfield and Dr. Steven J. Hoffman | \$261,377 CAD
- to develop a research-creation project uniting artists and health policy workers called The Vaccine Project: Uniting Evidence, Art and Advocacy
- 2014–17 Social Sciences and Humanities Research Council Insight Development Grant | **Principal Investigator** | \$68,106 CAD
- to support Maternal Ecologies: An Autoethnographic and Artistic Exploration of Contemporary Motherhood
- 2008 Porter Arts Council Grant | **Co-investigator**, with E. Stephens, L. Kelley, D. Hibbert-Jones, and E.G. Crichton | \$58,000 USD
- for the research and production of the festival and symposium Intervene! Interrupt! Rethinking Art as Social Practice at the University of California, Santa Cruz

### MINOR RESEARCH GRANTS

2021-22 Social Sciences and Humanities Research Council Connection Grant | **Principal Investigator** | \$32,956 CAD

- to support Art, Activism, and Global Crisis
- 2021 Kule Institute for Advanced Study Research Team Grant | **Co-applicant** | \$10,000 CAD
- to support Shifting Practice in Artistic Research/Research-Creation
- 2020–21 CIHR Institute for Population and Public Health | **Principal Investigator** | \$30,000 CAD
- to develop a white paper on interdisciplinary research-creation and organize a symposium on Research-Creation across the Tri-Council
- 2020–21 Social Sciences and Humanities Research Council Partnership Grant – Stage 1 | **Co-applicant** | \$20,000 CAD
- to support development of Stage 2 Partnership Grant application for Re-Create: Research Creation as Culture and Practice
- 2019 President’s Grants for the Creative and Performing Arts, Killam Research Fund, University of Alberta | **Principal Investigator** | \$5,027 CAD
- to support travel and research for the Research-Creation and Social Justice CoLABoratory
- 2019 President’s Grants for the Creative and Performing Arts, Killam Research Fund, University of Alberta | **Principal Investigator** | \$5,027 CAD
- to support travel and research for Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency
- 2018 Support for the Advancement of Scholarship Research Grant, University of Alberta | **Principal Investigator** | \$2,268 CAD
- for research and presentation travel for Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency
- 2017 Kule Institute for Advanced Study Research Team Grant | **Collaborator** | \$7,500 CAD
- to support Towards Feminist Energy Futures
- 2017 Killam Research Fund Cornerstone Grant Program | **Collaborator**, with Sean Caulfield | \$38,840 CAD
- to support The Vaccine Project
- 2017 Social Sciences and Humanities Research Council Connection Grant | **Collaborator**, with Sean Caulfield | \$22,967 CAD
- to support The Vaccine Project
- 2017 Killam Distinguished Visitor Fund | **Principal Investigator** | \$6,214 CAD • to support week-long visit by Beth Stephens and Annie Sprinkle
- 2016 President’s Grants for the Creative and Performing Arts, Killam Research Fund, University of Alberta | **Principal Investigator** | \$16,000 CAD
- to support hybrid edited volume/catalogue production for *New Maternalisms Redux*
- 2016 Social Sciences and Humanities Research Council Connection Grant | **Principal Investigator**, with Dr. Sheena Wilson | \$23,000 CAD
- to support Mapping the Maternal: Art, Ethics, and the Anthropocene

- 2014 Faculty of Arts Capital Equipment Recruitment Fund, Special Grant, University of Alberta | **Principal Investigator** | \$17,240 CAD
- to support equipment needs for *Maternal Ecologies: An Autoethnographic and Artistic Exploration of the Maternal in Contemporary Art and Theory*
- 2014 FondArt Grant, Chilean National Arts Council | **Co-investigator**, with Alejandra Herrera | \$36,000 CAD
- to support the curatorial project *New Maternalisms Chile*
- 2014 President's Grants for the Creative and Performing Arts, Killam Research Fund, University of Alberta | **Principal Investigator** | \$7,000 CAD
- to support *Researching Research-Creation: A Workshop on Practice-Led Methodologies and Interdisciplinary Discourse in Canada*
- 2014 Faculty of Arts Discretionary Grant, University of Alberta | **Principal Investigator** | \$3,400 CAD
- to support *Researching Research-Creation: A Workshop on Practice-Led Methodologies and Interdisciplinary Discourse in Canada*
- 2014 Social Sciences and Humanities Research Council Situating Science Research Cluster | **Principal Investigator** | \$4,000 CAD
- to support *Research-Creation: A Workshop on Practice-Led Methodologies and Interdisciplinary Discourse in Canada*
- 2013–14 Kule Institute for Advanced Study Research Cluster Grant, University of Alberta | **Principal Investigator**, with Dr. Gavin Renwick | \$20,000 CAD
- to initiate the Research-Creation Working Group, University of Alberta
- 2013 Kule Institute for Advanced Study Interdisciplinary Course Research Grant, University of Alberta | **Principal Investigator** | \$10,000 CAD
- to develop and execute an experimental research-creation course (Performing Research/Practicing Performance) related to research, University of Alberta
- 2013 University of Alberta Vice-President of Research 4A Award | **Principal Investigator** | \$9,442 CAD
- in support of *The Future of the Art School: A Canadian Perspective on Art, Research, and the Visual Arts PhD*
- 2013 Killam Research Fund Connection Grant | **Principal Investigator** | \$9,442 CAD
- to support *Researching Research-Creation: A Workshop on Practice-Led Methodologies and Interdisciplinary Discourse in Canada*
- 2013 Support for the Advancement of Scholarship Travel Grant, University of Alberta | \$2,000 CAD
- to present at the Performance Studies International meetings at Stanford University
- 2013 Killam Travel Grant, University of Alberta | \$1,600 CAD
- to present at the College Art Association meetings in New York City
- 2012 President's Grants for the Creative and Performing Arts, Killam Research Fund, University of Alberta | **Principal Investigator** | \$15,489 CAD

- to support travel, initial research, and productions costs for *An Autoethnographic and Artistic Exploration of Contemporary Motherhood, Part One*
- 2008 Executive Vice Chancellor of Research Grant | **Co-investigator**, with E. Stephens, L. Kelley, D. Hibbert-Jones, S. Graham, and E.G. Crichton | \$6,000 USD
- for the research and production of the festival and symposium Intervene! Interrupt! Rethinking Art as Social Practice, University of California, Santa Cruz
- 2007–08 Arts Research Institute Grant | **Co-investigator**, with E. Stephens, L. Kelley, D. Hibbert-Jones, S. Graham, and E.G. Crichton | \$24,000 USD
- for the research and production of the festival and symposium Intervene! Interrupt! Rethinking Art as Social Practice, University of California, Santa Cruz
- 2006 NOVA corporation scholarship to attend The Future of Idea Art residency, Banff Centre for the Arts | \$4,500.00 USD
- 2006 Canada Council for the Arts Travel Grant | \$1,500 USD
- for participation in the Future of Idea Art residency, Banff Centre for the Arts
- 2005 National Science Foundation Travel Grant | \$800 USD
- to present at the annual Popular Culture Association conference
- 2005 LEF Foundation, Performance Art Grant | **Co-investigator**, with H. Kikuchi, J. Liu, W.H. Ho, K. Szeto, J. Chu, C. D'Ignazio | \$15,000 USD
- for collaborative research-creation project Sifting the Inner Belt
- 2004 Professional Development Grant, School of the Museum of Fine Arts, Boston | \$5,000 USD

#### HONOURS AND AWARDS

- 2020 Appointed to the Royal Society of Canada, College of New Scholars, Artists, and Scientists
- 2017 Faculty of Arts Undergraduate Teaching Award (Early Achievement), University of Alberta
- 2009 Outstanding Teaching Assistant Award (university-wide competition), University of California, Santa Cruz
- 2008 History of Consciousness Teaching Fellowship Award, History of Consciousness Department, University of California, Santa Cruz
- 2005 Best Presentation Award, Humanities Division, for paper "Representational Collapse: On Gunther von Hagens' Body Worlds," UCSC First Annual Graduate Student Research Symposium, University of California, Santa Cruz

#### FELLOWSHIPS AND SCHOLARSHIPS

- 2020–23 Kule Scholar, Kule Scholars Program, Kule Institute for Advanced Study, University of Alberta 2010 (winter) Research Fellow, Centre for the Humanities, University of Utrecht

- 2009 Research Fellowship, History of Consciousness Department and the Humanities Research Institute, University of California, Santa Cruz
- 2008 Teaching Fellowship, History of Consciousness Department, University of California, Santa Cruz 2007 Future of Idea Art Residency, Banff Center for the Arts, Banff, Alberta
- 2006 Research Fellowship, Seminar in Experimental Critical Theory, “Technospheres: The FutureS Thinking” Humanities Research Institute, University of California, Irvine
- 2006 Porter College Associate Fellowship, University of California, Santa Cruz 2004–06 Regent’s & EVC PhD Doctoral Fellowship, University of California, Santa Cruz | \$37,000 USD 2002–04 Merit-Based Tuition Scholarship, Art History Department, Tufts University | \$40,000 USD 2001 Portfolio Tuition Scholarship Award, School of the Museum of Fine Arts, Boston | \$20,000 USD

## PUBLICATIONS

In the fields of research-creation, research-creation methodologies, feminist art practice, theory and curation, performance art, visual culture, art and global health, art and climate justice

\* indicates SSHRC-funded

## PEER-REVIEWED ACADEMIC PUBLICATIONS

### MONOGRAPHS

Loveless, Natalie. *How to Make Art at the End of the World: A Manifesto for Research-Creation*. Durham, NC: Duke University Press, 2019. \*

### EDITED BOOKS

Loveless, Natalie, and Jennie Klein, eds. *The Routledge Companion to Performance Art*. The Routledge Companion Series. London: Routledge Press, 2023.

Klein, Jennie, and Natalie Loveless, eds. *Responding to Site: The Performance Work of Marilyn Arsem*. Bristol: Intellect Press, 2020 (Sept 12).

Loveless, Natalie, ed. *Knowings and Knots: Methodologies and Ecologies in Research-Creation*. Edmonton: University of Alberta Press, 2019. \*

### EDITED SPECIAL JOURNAL ISSUE

Loveless, Natalie, ed. <Immune Nations> *Research-Creation at the Intersection of Vaccine Science and Global Health Policy*. Special issue of *Imaginations: Journal of Cross-Cultural Image Studies* 11, no. 2 (August 31 2020). \*

### ARTICLES

Loveless, Natalie. “Situated Practice(s) in Precarious Times: Research-Creation, Guest Listening, and Ecological Form.” In *The Companion to Contemporary Art in a Global Framework*. Hoboken, New Jersey: Wiley

Blackwell, 2023.

- Loveless, Natalie, and Carrie Smith. "Attunement in the Cracks: Feminist Collaboration and the University as Broken Machine." In *Time, Urgency, and Collaboration in the Corporate University*, special issue of *Feminist Formations*, edited by Fatima El Tayeb and Maria Stehle. (Accepted, anticipated 2021).
- Loveless, Natalie. "Research-Creation Pedagogies." In *Toxic Media Ecologies: Critical Cultural Practices in an Age of Alternative Facts*, edited by Sourayan Mookerjee. (Submitted to Wilfrid Laurier Press, 2020).
- Loveless, Natalie. "Durational Forms and Pedagogical Encounters." In *Responding to Site: The Performance Work of Marilyn Arsem*, edited by Jennie Klein and Natalie Loveless, 250–61. Bristol: Intellect Press, 2020.
- Loveless, Natalie. Introduction to <Immune Nations> *Research-Creation at the Intersection of Vaccine Science and Global Health Policy*. Special issue of *Imaginations: Journal of Cross-Cultural Image Studies* 11, no. 2 (September 2020). \*
- Loveless, Natalie. "Maternal Mattering: The Performance and Politics of the Maternal in Contemporary Feminist Art." In *The Companion to Feminist Art Practice and Theory*, edited by Hilary Robinson and Maria Elena Buszek, 475–91. Hoboken, NJ: Wiley-Blackwell, 2019. \*
- Loveless, Natalie. "Haraway's Dog: Teaching Research-Creation as Interdisciplinary Method." In *Pour une éthique partagée de la recherche-création en milieu universitaire*, edited by Sophie Stévanca and Serge Lacasse, 83–103. Québec: Presses de L'Université Laval, 2018. \*
- Loveless, Natalie. "Maternal Ecologies: A Story in Three Parts." In *Performing Motherhood: Artistic, Activist, and Everyday Enactments*, edited by Amber Kinser, Kryn Freehling-Burton, and Terri Hawkes, 148–70. Bradford, ON: Demeter Press, 2015. \*
- Loveless, Natalie. "Towards a Manifesto on Research-Creation." In *Polemics: Short Statements on Research Creation* (section), edited by Natalie S. Loveless, *Revue d'art canadienne/Canadian Art Review (RACAR)* 40, no. 1 (2015): 52–54. \*
- Loveless, Natalie. "The Materiality of Duration: Between Ice Time and Water Time." *Performance Research: On Ice* 18, no. 6 (2014): 113–20.
- Loveless, Natalie. "Practice in the Flesh of Theory: Art, Research and the Fine Arts PhD." In *Media Arts Revisited*, special issue of *Canadian Journal of Communications* 37, no. 1 (2012): 93–108. \*
- Loveless, Natalie. "Thinking Politics with THINK AGAIN's Actions Speak." *Total Art Journal* 1, no. 1 (2012).
- Loveless, Natalie. "Reading with Knots: On Jane Gallop's Anecdotal Theory." *S: The Journal of the Jan van Eyck Circle for Lacanian Ideology Critique* 4 (2011): 24–36.
- Loveless, Natalie. "Affecting Bodies." In *The Anatomy of Body Worlds: Critical Essays on Gunther von Hagens' Plastinated Cadavers*, edited by T. Christine Jespersen, Alicita Rodríguez, and Joseph Starr, 167–92. Jefferson, NC: McFarland and Company, 2008.

#### DIALOGUES, INTRODUCTIONS, ROUNDTABLES, & FORUMS

- Loveless, Natalie. "There is a Way Through the Heart. And/Or, How to Read This Book." In *All Sky, Mirror, Ocean*, edited by Brad Necyk, xi-xiv. Edmonton: University of Alberta Press, 2022.
- Loveless, Natalie. "Introduction: Seeds and Tools." In *Social Practice Art: Technologies for Change*, edited by xtine



burrough and Judy Walgren. New York: Routledge, 2020.

Loveless, Natalie, and Sheena Wilson. "Reflections on Collaboration as Performance and the Performance of Collaboration in an Age of COVID and Climate Crisis." In *Views and Reviews* section of *Canadian Theater Review*, Volume 187, 86-90, edited by Jimena Ortuzar, Summer 2021.

Loveless, Natalie. "Art, Ecology, and the Politics of Form: A Panel Revisited." In *Right Research: Modelling Sustainable Research Practices in the Anthropocene*, edited by Geoffrey Rockwell, Chelsea Miya, and Oliver Rossier, 275-306. Cambridge, UK: Open Book Publishers, 2021.

Loveless, Natalie, with Erin Manning. "Research-Creation as Interdisciplinary Praxis." In *Knowings and Knots: Methodologies and Ecologies in Research-Creation*, edited by Natalie Loveless, 211-20. Edmonton: University of Alberta Press, 2019. \*

Loveless, Natalie, and Mary Kelly. "Feminist Intergenerational Inheritance: A Conversation between Natalie Loveless and Mary Kelly." In *Maternal in Creative Work: Intergenerational Discussions on Motherhood and Art*, edited by Elena Marchevska and Valerie Walkerdine. London: Routledge, 2019. \*

Loveless, Natalie, with Christa Donner, Andrea Francke, Kim Dhillon, and Martina Mullaney. "Maternal Bodies and Collective Action: A Curated Conversation Led by Natalie S. Loveless with Christa Donner, Andrea Francke, Kim Dhillon, and Martina Mullaney." In *Inappropriate Bodies: Art, Design, and Maternity*, edited by Rachel Epp Buller and Charles Reeves, 345-68. Bradford, ON: Demeter Press, 2019. \*

Loveless, Natalie, ed. "Contemporary Mamactivist Artists: A Forum on Maternal Activist Art." Edited forum in *The Everyday Maternal Practice: Activist Structures in Creative Work*, special issue of *Studies in the Maternal* 8, no. 2 (Summer 2016): 1-63. \*

Loveless, Natalie, ed. "Polemics: Short Statements on Research-Creation." Edited forum on research-creation in Canada for the Polemics section of the *Revue d'art canadienne/Canadian Art Review (RACAR)*, no. 1 (2015): 41-54. \*

Loveless, Natalie. "In Conversation: Kanarinka with Natalie Loveless." In *Unsitely Aesthetics: Uncertain Practices in Contemporary Art*, edited by Maria Miranda, 130-38. Berlin: Errant Bodies Press, 2013.

#### EXHIBITION-RELATED PUBLICATIONS

In the fields of performance art, feminist art, social practice art, art and global health, art and ecology

\* indicates SSHRC-funded

#### EXHIBITION CATALOGUES

Loveless, Natalie, and Sheena Wilson, eds. *Prototypes for Possible Worlds*. University of Alberta, 2019. Exhibition catalogue for the Speculative Energy Futures exhibition *Prototypes for Possible Worlds* on the occasion of its exhibition at the FAB Gallery at the University of Alberta. 19 pages.\*

Loveless, Natalie, ed. *New Maternalisms Redux*. Edmonton: Department of Art and Design, University of Alberta, 2018. Hybrid catalogue/edited volume emerging from exhibition *New Maternalisms Redux*, with commissioned essays on five curated performance and performance-based video artists who explore the intersection of contemporary art and motherhood. 224 pages.\*

Loveless, Natalie, ed. *Immune Nations*. Department of Art and Design, University of Alberta, 2017. Exhibition catalogue for the exhibition *Immune Nations* on the occasion of its exhibition at UNAIDS in Geneva during the 70th World Health Assembly. 21 pages.\*

Loveless, Natalie, ed. *New Maternalisms Redux*. FADO Performance Art, 2012. Exhibition catalogue for the exhibition *New Maternalisms* on the occasion of its exhibition at Mercer Union Gallery in Toronto. 28 pages.\*

#### ESSAYS IN ART PUBLICATIONS

Loveless, Natalie. "Marking Time: Visualizing One Year of Care/Rocking." In Sarah Irvin: The Rocking Chair Series 2014-2015. 2022. Artist Book.

Loveless, Natalie. "Encounters in Futility and Hope." In *Dyscorpia: Future Intersections of the Body and Technology*, edited by Marilene Oliver and Daniel Laforest, 116–120. Exhibition catalogue.

Loveless, Natalie. "Mutation and Care in the Anthropocene." In Lyndal Osborne: *Mutations of the Commons*, 11–19. Calgary: Nickle Galleries at the University of Calgary, 2018. Exhibition catalogue.

Loveless, Natalie. "New Maternalisms Redux: A Critical Curatorial Reflection." In *New Maternalisms Redux*, edited by Natalie Loveless, 1–15. Edmonton: FAB Gallery, University of Alberta, 2018. Exhibition catalogue. \*

Loveless, Natalie. "Maternal Dialogues: Loveless and Baggesen in Conversation." In *New Maternalisms Redux*, edited by Natalie Loveless, 154–219. Edmonton: FAB Gallery, University of Alberta, 2018. Exhibition catalogue. \*

Loveless, Natalie. "Michelle Lacombe: Bartolo de Fredi's Bloody Gash/La césarienne et la chute de l'homme." Catalogue essay for Michelle Lacombe's solo exhibition at Galerie Plein Sud, Montréal, 2016.

Loveless, Natalie, and Lindsay Kelley, eds. "Low Footprints." Edited section in *Viz. Inter-Arts: Interventions: A Trans-Genre Anthology*, edited by Roxanne Power, documenting the 2008 performance festival "Low Footprints." Santa Cruz, CA: Viz. Inter-Arts and Small Press Distribution, 2016.

Loveless, Natalie. "How I Teach Performance Art: Statement and Example." In *How We Teach Performance Art: University Courses and Workshop Syllabus*, edited by Valentin Torrens, 113–17. Denver, CO: Outskirts Press, 2014.

Loveless, Natalie. "New Maternalisms: Natalie Loveless in Conversation with Jennie Klein." In *New Maternalisms Chile*. Santiago, Chile: National Museum of Fine Arts, and Museo Arte Contemporaneo, Facultad de Artes, Universidad de Chile, 2014. Exhibition catalogue. \*

Loveless, Natalie. "Collaboration and Ecology: Liz Ingram's Work with Bernd Hildebrandt at Obed Lake." Catalogue essay for the exhibition *Liz Ingram: Transition and Transformation*, 20 October 2013–31 January 2014. Germany: Schwabenakademie Irsee.

Loveless, Natalie. "New Maternalisms." Curator's essay for the exhibition *New Maternalisms*. Toronto, ON: Mercer Union Contemporary and FADO Performance Art Center, 2012.

Loveless, Natalie. "A Manifesto on Bitterness as a Foundation for the Social." In *Better Living through Bitter Melon: A Manual*, edited by Andi Sutton and Misa Saburi, 80–87. Boston: Artadia, 2009.

Loveless, Natalie. "(dis)Organizations: Rethinking the International Performance Art Network." In *Perfopuerto 2002–2007*, Arte de Performance en Chile, edited by Alexander del Re, 190–93. Chile: Ediciones PerfoPuerto, 2007.

## REVIEWS

Loveless, Natalie. "Decentering Settler Futurities: A Review of *Desire Change: Contemporary Feminist Art in Canada* by Heather Davis." *Revue d'art canadienne/Canadian Art Review (RACAR)* 44, no. 1 (2019): 109–11.

Loveless, Natalie. Review of *The M Word: Real Mothers in Contemporary Art*, edited by Meryl Chernick and Jennie Klein. *Studies in the Maternal* 5, no. 1 (2013): 1–6.

Loveless, Natalie. "Participatory Politics." Review of THINK AGAIN's site-specific photo-mural "Actions Speak" at the Worcester Museum of Art. *Afterimage: The Journal of Media Arts and Cultural Criticism* 38, no. 2 (2010): 31–32.

Loveless, Natalie. "Affect, Ritual and Materiality in FADO's Survey from Singapore." Performance event review for FADO Performance Art Critical Writings Series, Toronto, FADO, 2010.

Loveless, Natalie. *7a\*11d International Festival of Performance Art*. 2010. A continuous series of real-time reviews of ten days of international performance art, with twenty performances described and analyzed; invited festival blogger.

Loveless, Natalie. "Jamie McMurry's one-year performance." Experimental review-essay for *Aspect: The Chronicle of New Media Art*, vol. 9, *Performance*, 2007. Journal produced in DVD format with review essay read as voiceover.

Loveless, Natalie, Carrie Lambert-Beatty, Paul Couillard, and Vassya Vassileva. "Revolving Responses to MIFPA 2006." Experimental collaborative online "real-time" review of *The Mobius International Festival of Performance Art*, Boston, 2006.

Loveless, Natalie. "Funerals for a Moment." Experimental review-essay for *Aspect: The Chronicle Of New Media Art*, vol. 4, *Text and Language*, 2004. Journal produced in DVD format with review essay read as voiceover.

## CREATIVE ACTIVITY

## CURATED EXHIBITIONS

- 2022 Flux-Kit for Energy Transition, Speculative Energy Futures, The Square, University of St. Gallen, Switzerland, November 2022
- Worked in a curatorial capacity with the team in preparation for a teaching a block course and installing a participatory pedagogical exhibition in the new interdisciplinary centre (The Square) at the University of St. Gallen, Switzerland.
- 2021 <ImmuneNations>, McMaster Museum of Art, McMaster University, Hamilton, ON, August 28–December 11

- A post-COVID iteration of the 2017 exhibition (see below) about the constructive role that art can play in global political discourse around life-saving vaccines. [www.immunenations.com](http://www.immunenations.com)
- 2019–20 Prototypes for Possible Worlds, FAB Gallery, Edmonton, December 10, 2019–January 11, 2020
- Co-curated with Sheena Wilson, this exhibition is an output of the \$75M Canada First Research Excellence Fund on Future Energy Systems. The exhibition consisted of nine installations resulting from the research-creation collaborations of twenty-five artists and thinkers, using research-creations methods and an anti-racist, anti-sexist, anti-speciesist lens to propose a range of probable and possible futures.
- 2017 <ImmuneNations>, UNAIDS, Geneva, May 23–June 20; Galleri KiT, Trondheim Academy of Fine Art, Norway, March 13–24
- A speculative exhibition about the constructive role that art can play in global political discourse around life-saving vaccines. The outcome of a three-year interdisciplinary and international collaborative research project, the exhibition highlights the work of researchers and visual artists aiming to constructively engage current discourse surrounding vaccines. Funded by the Research Council of Norway, the Social Sciences and Humanities Research Council of Canada, the Killam Cornerstone Grant of Canada, the Global Strategy Lab of the University of Ottawa, the Faculty of Arts of the University of Alberta, the Norwegian University of Science and Technology, the Trondheim Academy of Fine Art, and UNAIDS.
- 2017 In Toxic, Latitude 53 Contemporary Art Centre, Edmonton, April 7–9
- A pop-up exhibition of research-creation projects related to the theme of the symposium Toxic Media Ecologies: Critical Cultural Practices in an Age of Alternative Facts organized by the Intermedia Research Studio at the University of Alberta.
- 2016 Annea Lockwood – A Sound Map of the Housatonic River: 4-channel sound installation, FAB Gallery, University of Alberta, Edmonton, November 1–26
- Co-curated (with Dr. Scott Smallwood) a solo exhibition of pioneering sound artist Annea Lockwood’s four-channel sound installation.
- 2016 New Maternalisms Redux, FAB Gallery, University of Alberta, Edmonton, May 12–June 4  
[www.newmaternalisms.com](http://www.newmaternalisms.com)
- An exhibition bringing together performance and performance-based video artists to explore the intersection of contemporary art and motherhood.
- 2014 New Maternalisms Chile, National Fine Art Museum & Contemporary Museum of Art, Santiago, Chile, June 28–August 31
- An exhibition bringing together North and South American performance and performance-based video artists to explore the intersection of contemporary art and motherhood.
- 2012 New Maternalisms Video Screening, McDonough Museum of Art, Youngstown, OH, May 2
- Invited curator’s talk and presentation of performance-based video works from the New Maternalisms show.
- 2012 New Maternalisms, Mercer Union Gallery, Toronto, March 23–25

- Curated a weekend-long performance and video installation event for FADO Performance Art Center, bringing together eleven international performance and performance-based video artists. Funded by the Canada Council for the Arts, the Ontario Arts Council, Heritage Canada, and the Toronto Arts Council.
- 2008      Manifestation :: Agitation ::, The Western Front Society, Vancouver, June 7
- Curated a one-day performance and media event featuring four international artists, including Governor General Award–winner Michael Morris and Vincent Trasov. Funded by the Canada Council for the Arts, the British Columbia Arts Council, and Heritage Canada.
- 2008      Low Footprints, Porter College grounds, University of California, Santa Cruz, May 15–16
- Curated performance-based intervention program bringing together twenty international artists for the festival and symposium Intervene! Interrupt! Rethinking Art as Social Practice. Funded by the Porter Arts Council, the Arts Research Institute, and the Executive Vice Chancellor of Research at the University of California, Santa Cruz.
- 2007      Participatory Dissent: Debates in Performance, The Western Front Society, Vancouver, October 18–22
- Curated a week-long performance festival as part of the Live Biennial of Performance Art, bringing together fifteen international artists to perform, intervene, discuss, and debate issues in contemporary performance and the ecology and ethics of artistic practice. Funded by the Canada Council for the Arts, the British Columbia Arts Council, and Heritage Canada.

## ARTISTIC OUTPUTS

In the fields of performance art (durational, action-based, daily practice), performance-based installation, performance-based video  
 \* indicates SSHRC-funded

### DURATIONAL AND ACTION-BASED PERFORMANCE ART

- 2020      *Intimacies, LockUnlock #11*, pandemic performance series for Zoom (Dec 22) 2013 *Breast/Milk, Perform Chinatown*, Los Angeles \*
- 2012      *Drink(With)Me*, In the Presence of Absence, 4th International Biennial of Performance DEFORMES, Museum of Contemporary Art MAC, Valdivia, Chile\*
- 2011      *IN Ida GESTA*, Skype performance, 3rd International Biennial of Performance DEFORMES, Santiago, Chile
- 2009      *The Blue Wedding Intervention at the Venice Biennale*, Collaborative performance with Annie Sprinkle and Elizabeth Stephens, Spanish Pavilion, Venice Biennale, Italy
- 2009      *If To Drift*, Collaborative performance with Alastair MacLennan, Bob Raymond, Marilyn Arsem, and Sandra Johnston, Mobius, Boston
- 2008      *Being*, Collaborative performance with Linda Montano, Intervene! Interrupt! Rethinking Art as Social Practice, University of California, Santa Cruz
- 2007      *Containment-Confinement-Circumscription*, Gallery de Soto, Boston

- 2007 *The Way We Rhyme*, Collaborative performance with the Toxic Titties, Yerba Buena Center for the Arts, San Francisco
- 2005 *Dreamworks # 3*, Currency 2005, Chashama, New York City
- 2005 *Dreamworks # 2*, Perfomagia3, Museo Universitario Del Chopo (UNAM), Mexico City
- 2005 *Sifting the Inner Belt*, Collaborative performance with Hiroko Kikuchi, Jeremy Liu, William H. Ho, Kim Szeto, Jeremy Chu, and Catherine D'Ignazio, Boston Center for the Arts, Boston
- 2004 *Transparency*, 5 X 5, New Performance for the Window, Chashama, New York City 2004 *In Time*, Material Matters, American Textile History Museum, Lowell, MA 2004 *Eggshells*, PerfoVideo, International Performance Art Festival "In Transit," Santiago, Chile 2004 *Dreamworks # 1*, 11th Congress for Performance Art, Gallery SoToDo e.V., Berlin, Germany
- 2004 *100(11) Instruction Works*, Collaborative Performance with iKatun, InterAccess, 7a\*11d International Performance Festival, Toronto
- 2004 *The Analysis of Infinitely Small Things*, Collaborative performance with the Institute for Infinitely Small Things, MASS MoCA, North Adams, MA
- 2003 *Flux Concert*, Collaborative performance with Larry Miller, Art Interactive, Boston

#### PERFORMANCE-BASED VIDEO

- 2015 *Maternal Ecologies*, 6-channel version with artist book installation, Critical Curatorial Room; *New Maternalisms Redux*, FAB Gallery, University of Alberta \*
- 2015 *Maternal Ecologies*, 3-channel version, Art and Design 3.0 – 50th Anniversary Faculty Exhibition, FAB Gallery, Edmonton \*
- 2015 *Maternal Prescriptions*, single-channel version, Society for Literature, Sciences, and the Arts, Houston, TX \*
- 2014 *Maternal Prescriptions*, 12-channel video, *Complicated Labours*, Sesnon Gallery, University of California, Santa Cruz, CA \*
- 2012 *Maternal Prescriptions*, screening, *Meduse*, Quebec City \*
- 2010 *The Blue Wedding Intervention at the Venice Biennale*, Trisolini Gallery, Athens, OH
- 2009 *Contemporary Silverpoint: From Drawing to Installation*, Cummings Art Center, Connecticut College, New London, CT
- 2005 *Natalie Loveless: Idiomatic*, Judi Rotenberg Gallery, Boston
- 2004 *Natalie Loveless: from the Idiom Series*, The Artist's Foundation and Video Room, Boston (Solo exhibition)

#### WEB-BASED DAILY PRACTICE ART

- 2022–23 *Chair-as-Performance-Art*, a one-year, score-based, daily practice project with documentation uploaded to Instagram.

- 2013 *Gone-There*, Web-based trimester-long daily practice piece documented with iPhone, March 10–May 9 | Third part of *Maternal Ecologies and Maternal Ethics: An Autoethnographic and Artistic Exploration of Contemporary Motherhood* \*
- 2011–12 *Documenting Firsts*, Web-based year-long daily practice piece documented with iPhone, May 9, 2011–May 9, 2012 | Second part of *Maternal Ecologies and Maternal Ethics: An Autoethnographic and Artistic Exploration of Contemporary Motherhood*
- 2010 *Maternal Prescriptions*, Web-based trimester-long daily practice piece documented with iPhone, August 1–October 23 | First part of *Maternal Ecologies and Maternal Ethics: An Autoethnographic and Artistic Exploration of Contemporary Motherhood*
- 2008–09 *Action A Day*, Web-based year-long daily practice piece documented with iPhone, December 21, 2008–December 21, 2009

#### PERFORMANCE-BASED INSTALLATION

- 2009 *Short Statements on Artistic Knowledge Production*, Kentler International Drawing Space, Brooklyn, NY
- 2006 *The Luster of Silver*, Telfair Museum of Art, Savannah, GA
- 2005 *Natalie Loveless:(Co)Operation*, Bromfield Gallery, Boston (Solo exhibition) 2004 *Participatory Democracy*, Art Interactive, Boston
- 2003 *Working Notes: MFA*, Tisch Gallery, Tufts University, Medford, MA (Solo Exhibition) 2003 *info@blah*, The Mills Gallery, Boston

#### INTERACTIVE ARTWORK

- 2024 “Scores for Energy Transition,” a dice-and-card-based dialogic game, part of the Flux-Kit for Energy Transition, created in collaboration with Scott Smallwood, with design by Sergio Serrano

#### PUBLIC PRESENTATIONS

##### INVITED KEYNOTE ADDRESSES

- 2024 “Research Environments and Culture,” co-keynote and participatory keynote workshop, 15<sup>th</sup> International Conference on Artistic Research, Fontys University of Applied Sciences, Tilburg, Netherlands, April 10
- 2024 “Performing the Institution,” philoSOPHIA 2024, Society for Continental Feminism, Mount Royal University, March 14
- 2023 “Imagining Otherwise in Times of Crisis,” The Fellows of the Interseminars, “Imagining Otherwise, Speculation in the Americas: An Interseminars Culminating Symposium,” University of Illinois, September 16
- 2021 “Situated Practices in Precarious Times,” Institute of Art and Art Theory summer school: Critical Future(s) - Possible Procedures (May 4- June 26), University of Cologne, May 4
- 2021 “Why Research-Creation? Artistic Method and the Anthropocene,” Urgent-Emergent graduate student conference, York University, March 26

- 2021 "Reflections on How to Make Art at the End of the World: A Manifesto for Research-Creation," Curating Social Change Symposium, Ryerson University, March 16
- 2020 "Energy Transition in Time of Crisis: Research-Creation Responses," Energy In/Out of Place: A Virtual Energy Humanities Research-Creation Workshop, June 15–19
- 2019 "On Situatedness and Ecological Form," New Alphabet School, Haus der Kulturen der Welt, Berlin, Germany, November 7
- 2019 "Art and Activism at the End(s) of the World(s)," Toronto Queer Film Festival, Toronto, November 10
- 2017 "Feminist Collaboration and Affective Resilience," The Mothernists II: Who Cares for the 21st Century?, Danish Academy of Art, Copenhagen, October 13
- 2016 "Mothering in the Age of the Anthropocene," Mothers/Mothering in Today's World, The 20th anniversary of Motherhood Initiative for Research and Community Involvement (formerly Association for Research on Mothering) & 50th MIRCI conference, Toronto, October 15

#### CONFERENCE PRESENTATIONS

- 2023 "Love Songs (to end hetero-patriarchal, settler-colonial extractivism)," UAAC Conference, Banff Centre for the Arts, October 20
- 2022 "New Maternalisms Revisited", for "Exhibitions and Curatorial Spaces" panel as part of *Feminist Solidarities and Kinships* event hosted by The Feminist Art Project, 110th College Art Association (CAA) Annual Conference, Chicago, February 19
- 2021 "Institutional Making Practices as Feminist Leadership: Collaboration, Situation, Intervention" (with Carrie Smith), Changing Departmental and Institutional Cultures for Equity: Diversifying University Leadership, Modern Languages Association annual conference, Toronto, Jan. 7–10
- 2020 "Inappropriate Bodies and Anthropocene Ethics," 108th College Art Association (CAA) Annual Conference, Chicago, February 12–15
- 2019 "Listening as Ethic: Aesthetic Attunement in Compromised Times," presentation for Sounds of the Anthropocene panel, American Anthropological Association/Canadian Anthropology Society meetings, Vancouver, November 20–24
- 2019 "Arts of the Anthropocene," American Anthropological Association/Canadian Anthropology Society meetings, Vancouver, November 20–24
- 2019 "Feminist Living (and Dying): Collaboration, Resilience, and Dissent," presentation for Working at the Intersections of Gender, the Research at the Intersections of Gender Signature Area inaugural conference, University of Alberta, Edmonton, October 3–4
- 2019 "Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency," presentation for College Art Association annual meetings, New York City, February 13
- 2018 "Art, Ecology, and Speculative Energy Futures," Petrocultures 2018: Transitions, Glasgow, Scotland, August 31
- 2018 "Just Powers: Energy. Feminism. Decolonized Futures," Petrocultures 2018: Transitions, Glasgow, Scotland, August 29



- 2018 "Just Powers: Climate Change and Social Justice," Intergovernmental Panel on Climate Change (IPCC): Change for Climate Community Series, Edmonton, March 6
- 2018 "iDoc: Speculating Towards the Future," Intergovernmental Panel on Climate Change: Cities & Climate Change, Edmonton, March 5
- 2017 "Impact Metrics across Disciplinary Divides," GLOBVAC 2017 session on "Implementation and Impact: Achieving the SDGs," Trondheim, Norway, March 14–15
- 2016 "Research-Creation and Interdisciplinary Art-Science Collaborations," Creating Space VI, Health Humanities Conference: Social Accountability in Action, Montreal, April 15–16
- 2015 "Rethinking the Maternal for the 21st Century," Motherhood and Creative Practice Conference, South Bank University, London, June 1–2
- 2014 "Research-Creation: Artistic Research and Interdisciplinary Method," Arts+Re/Search, Verge Conference 2014, Trinity Western University, Langley, BC, September 25–26
- 2013 "Art Practice, Practice-Based Research, Research-Creation....What's the Difference?," Universities Art Association of Canada (UAAC) Conference, Banff, October 17–20
- 2013 "Eco-Materialist Performance," PSi19: Now Then: Performance and Temporality!, Stanford University, CA, June 23–30
- 2013 "'Married and Dating': Polyamory in the Heterosexual Imaginary," Reality Gendervision: Sexuality and Gender on Reality TV, Indiana University, Bloomington, April 26–27
- 2013 "New Maternalisms: Pedagogy and Performance in Contemporary 'Mama-Art'," College Art Association (CAA), New York City, February 13–16
- 2013 "Participatory Dissent and the Fine Arts PhD," College Art Association (CAA), Chicago, February 10–13
- 2009 "Productive Frictions: Working across the Arts and Humanities," Constellations – Of Comparative Literature and the New Humanities, Emory University, Atlanta, October 16–18
- 2009 "Practice in the Flesh of Theory: Rethinking the Fine Arts PhD," Universities Art Association of Canada (UAAC), Edmonton, October 15–16
- 2009 "Affective Entanglements: When Theory Leads to Practice and Practice Leads to Theory," Transmaterialities: Relating across Difference, University of California, Santa Cruz, May 22
- 2008 "Passionate Pedagogies: Thinking with Jane Gallop's Anecdotal Theory," Sign of the Times: The Future of Psychoanalytic Literary and Cultural Criticism in Changing Paradigms, Katholieke Universiteit, Leuven, Belgium, February 20–24
- 2007 "Americanizing Bodyworlds," The Anatomical Theatre Revisited, Amsterdam School for Cultural Analysis, University of Amsterdam, April 3–6
- 2006 "Farther Uses of the Dead for the Living: A Reading of Jeremy Bentham's Auto Icon and Gunther von Hagens' Body Worlds," Society for the Social Studies of Science (4S), Pasadena, CA, October 22–25
- 2004 "Körperwelten and the Temporality of the Event," Perform::State::Interrogate::, Performance Studies international (PSi), Singapore, June 17–18

- 2004 "Figure and Material in Gunther von Hagens' *Body Worlds*," Interdisciplinary humanities conference on the subject of "Figuring Corporeality," sponsored by the History of Art and Architecture and Comparative Literature departments, Brown University, Providence, March 6
- 2004 "Radical Materiality," Approaching the Unapproachable, Queen's University, December 4
- INVITED LECTURES
- 2024 "Nurturing Creativity in the 21st Century University," Institute for Creativity, University of Galway, Ireland, June 19
- 2024 "Research Creation in Times of Crisis. Public Conversation with Mél Hogan, facilitated by Dorit Naaman. Queen's University, April 5
- 2023 "Admin-as-Art (or, How Fluxus Saved my Life)" SGS Guest Speaker, OCAD University, November 30
- 2023 "The Politics of (Non)Relation, or, How the University Broke My Heart," MacKay Lecture Series: "Our Aesthetic Possibilities: Lectures on Art-Making in the 21<sup>st</sup> Century," Dalhousie University, September 29
- 2021 "From Relational to Ecological Form," The Anthropocene: Either/Or, Institute for Doctoral Studies in the Visual Arts, February 27
- 2021 "How to Make Art at the End of the World, Revisited," Inaugural Speaker, Critical Conversations, University of Saskatchewan Art Galleries and Collections, February 11
- 2020 "Art, Ecology, and Resilience," Canadian Literature Centre 2020 Research Seminar: Feminist Ecologies and Poetics in Canada and Quebec, University of Alberta, February 4
- 2020 "The Pedagogy of Form: 20th-Century Art and Ecological Ethics," Lectures on A Human Pedagogy, Arts-Based Research Studio, University of Alberta, January 17
- 2019 "How to Make Art at the End of the World," University of Texas, Austin, November 14
- 2019 "Art and Climate Justice Action: Materializing the Anthropocene," University of Lethbridge, March 28
- 2019 "Aesthetic Attunement in an Age of Urgency," Concordia University, Montreal, January 28
- 2019 "Listening as Ethic; Walking as Method: Daily Practice and Art/Life Intervention," part 3 of a Distinguished Visitor Lecture Series hosted by the Center for Interdisciplinary Studies in Society and Culture, Concordia University, Montreal, January 16
- 2019 "On the Politics of Form: Art and/in the Anthropocene," Windsor University, Windsor, ON, January 9
- 2019 "Sensing the Anthropocene: Daily Practice and Art/Life Intervention," Queen's University, Kingston, ON, January 7
- 2018 "Aesthetic Attunement in an Age of Urgency," part 2 of a Distinguished Visitor Lecture Series hosted by the Center for Interdisciplinary Studies in Society and Culture, Concordia University, Montreal, November 28
- 2018 "Art, Ecology, and the Politics of Form," part 1 of a Distinguished Visitor Lecture Series hosted by the Center for Interdisciplinary Studies in Society and Culture, Concordia University, Montreal, November 7
- 2018 "Mutation and Care in the Anthropocene," Nickle Gallery, University of Calgary, September 27
- 2016 "Research-Creation, Practice-Led Methodologies, and Interdisciplinary Discourse," Feminist Media Studio, Concordia University, Montreal, December 9

- 2016 "Nurturing Affective Resilience," *After Trump: A Speak Out*, University of Alberta, December 6
- 2016 "Research-Creation, Love, and Interdisciplinarity," Estates General Recherche-Creation, Université Laval, Quebec City, May 24–26
- 2013 "Research-Creation, Practice-Led Methodologies, and Interdisciplinary Discourse," The Arts Based Research Studio, University of Alberta, Edmonton, November 7
- 2012 "Art as Social Practice and the Pedagogical Turn," Emily Carr University, Vancouver, April 5
- 2012 "New Maternalisms: A New Materialist Perspective on the Maternal in Contemporary Art," invited presentation, Representations: 2012–2013 Feminist Research Speaker Series, University of Alberta, November 29
- 2012 "New Maternalisms: Art, Intervention, Ethics," University of Alberta, March 29
- 2011 "What's in a Name? New Materialisms/New Maternalisms as Pedagogical Intervention," Symposium of Curatorial Interventions, Gallatin School of Individualized Study at New York University, NY, November 17
- 2011 "Figurer l'enfant: l'éthique maternelle entre le queer et le post-humain," University of Ottawa, invited by the Institute of Women's Studies, March 24
- 2010 "The Future of Feminist Media Studies," Concordia University, Montreal, November 14 2009 "Practicing Theory/Theorizing Practice," University of British Columbia, Vancouver, January 7
- 2009 "Across the Practice/Theory Divide," University of Western Ontario, London, March 3

#### PANEL/ROUNDTABLE PRESENTATIONS

- 2020 "Feminist Collaboration and Resilience in an age of COVID," panel presentation, Performance and the Maternal: Performing Climate, Gender, and Maternal Futures, University of New South Wales, October 21
- 2019 "The Performance and Pedagogy of Marilyn Arsem," panel presentation, IN>TIME + DFBRL8R Performance Festival, Chicago, October 10
- 2019 "Sounds of the Anthropocene," panel presentation, Music and Sound Interest Group (MSIG) of the American Anthropological Association, Vancouver, November 20–24
- 2018 "Art. Climate. Energy. Activism," panel presentation, Leonardo Art, Science, Evening Rendezvous (LASER), Edmonton, April 3
- 2018 "The Power of Art to Influence Social Change," panel presentation, Alberta Gallery of Art (AGA), Edmonton. Panel discussion as a joint initiative between the AGA and the UAlberta's Change for Climate: Art for Change project, March 1
- 2017 "Anthropocene Pedagogies," panel presentation, Media Ecologies: Critical Cultural Practices in an Age of Alternative Facts, Intermedia Research Studio, University of Alberta, April 7
- 2017 "Research-Creation and Interdisciplinary Practice," panel presentation, Reimagining Creative Economy: Transnational Histories, Local Practices, Regional Struggles, University of Alberta, April 22
- 2016 "Roundtable on the Intersection of Artistic and Academic Work," with Geraldine Pratt (University of British Columbia) and Rachmi Diyah Larasati (University of Minnesota), for graduate students at the

University of Alberta, as part of Reimagining Creative Economy: Transnational Histories, Local Practices, Regional Struggles, University of Alberta, April 21

- 2016 “Art in the Anthropocene,” panel presentation, Toxic Media Ecologies Symposium, Intermedia Research Studio of the University of Alberta, March 12
- 2015 “Feminism and Bioethics,” roundtable with Iris van der Tuin, Timothy Morton, Karen Pinken, and Gabrielle Schwab, Society for Literature, Sciences, and the Arts, Houston, TX, November 12–15
- 2014 “Action A Day: Maternal Prescriptions,” panel presentation with Mary Kelly and Jennifer Gonzalez, Complicated Labours Symposium, University of California, Santa Cruz, February 5
- 2012 “Maternal Ecologies,” panel presentation and chair, (Eco)system and Ecology / Signal: A Symposium on Art, Network, and Technology, La Chambre Blanche/Meduse, Quebec City, October 30–November 2
- 2011 “Queer Maternalities,” panel presentation, Technoscience Salon Open Concept Series on the theme “Propagation,” jointly sponsored by York University and the University of Toronto, January 14

#### WORKSHOPS / SUMMER SCHOOLS LED

- 2023 Workshop on Research-Creation and EDI with key cultural leaders including heads of artist-run centres, gallery directors, the president of NSCAD, the Deans of Arts from Dalhousie and Saint Mary’s Universities, and local curators, Dalhousie University, September 29
- 2022 “Expanding Knowledge through Research-Creation in Contested Places” workshop organized and funded by the Halbert Centre for Canadian Studies at the Hebrew University, Jerusalem, June 27
- 2022 “Research-Creation Methods for PhD Proposals” in Dr. Krista Geneviève Lyon’s Doctoral Methods seminar, Department of Communication Studies, Concordia University, April 5
- 2022 “Research Creation Theory and Practice” for Tania Willard’s MFA seminar, Department of Creative Studies, University of British Columbia, Okanagan, March 18
- 2021 “Research-Creation Method and Theory,” student workshop for *The Future of Art Education*, a research program of LAB12 the 12th Studio of Painting and Expanded Media of Visual Arts of the Athens School of Fine Arts (Athens, Greece) funded by Onassis Foundation Athens School of Art, June 3
- 2021 “Making Art at the End of the World,” faculty workshop, Institut für Kunst & Kunsttheorie, Universität zu Köln, May 6
- 2021 “Making Art at the End of the World,” faculty workshop, Institut für Kunst & Kunsttheorie, Universität zu Köln, May 6
- 2021 Guest critic, Spring 2021 MFA Visiting Critic and Curator Series, Parsons School of Fine Arts, March 31
- 2020 “How to Make Art at the End of the World: Show and Share with Natalie Loveless,” student and faculty workshop, Feminist Media Studio, Concordia University, March 18
- 2020 “Research-Creation as Emergent Strategy,” workshop with students for Urgent-Emergent graduate student conference, York University, March 27
- 2019 “Stretching, Stumbling, Scribbling: Exercises in Purposeful Disorienting,” leading day-long workshop convened by Sophie Houdart, Maxime Le Calvé, and Benoit Verjat for The New Alphabet School, Haus der Kulturen der Welt, Berlin, Germany, November 8

- 2019 “The CoLAB: History and Best Practices,” workshop and networking event facilitator for ASTERIX research-creation initiative, University of Lethbridge, March 30
- 2019 “The CoLAB: History and Best Practices,” workshop facilitator for the Propeller research creation group, Windsor University, January 10

#### PANELS ORGANIZED AND CHAIRED

- 2021 “Research-Creation and Global Crisis: Interdisciplinarity, Creativity, and Collaboration,” organizer and moderator of the panel at McMaster Museum of Art for the <ImmuneNations> exhibition, November 25 (online)
- 2021 “Research-Creation and Social/Ecological Justice,” panel moderator, Research Creation in Urgent Times, October 21 (online)
- 2021 “What’s at stake for the post-pandemic university classroom?,” organizer and chair of the panel for Congress, University of Alberta, June 2
- 2021 “Power Shift: Energy Transition and Energy Futurity,” organizer and chair of the panel for Congress, University of Alberta, June 1
- 2021 “Responding to Site: A Roundtable on the work of Marilyn Arsem,” organizer and chair of the panel for Out of Site performance festival, Chicago, April 29
- 2019 “Interdisciplinarity as Intervention,” organizer and chair of the panel for Universities Art Association of Canada (UAAC), Quebec City, October 25
- 2018 “Art and/in the Anthropocene: A Debate on Sustainability and Ecology,” organizer and chair for KIAS Around the World Conference Sustainable Research: Modelling Nearly Carbon-Neutral Practices in the 21st Century, worldwide live-streamed conference, University of Alberta, May 1
- 2016 “Placing Queer Pedagogies: Teaching and Learning,” panel chair for Prairie Sexualities: Theories, Archives, Affects, Communities, University of Alberta, September 30–October 1
- 2014 “From Sentiment to Sexuality: Revisiting the Maternal Body as Threat,” organizer and chair for The M Word: The Feminist Art Project Day of Panels, College Art Association Annual Conference (CAA), Chicago, February 12–16
- 2009 “Debating the Practice-Led PhD: A Round-Table Discussion with Donna Haraway and Catherine Soussloff,” organizer and chair, sponsored by the UCSC Visual Studies Institute as part of the *Visual and Performance Studies Speaker Series*, University of California, Santa Cruz, May 18

#### OTHER PRESENTATIONS

- 2021 Invited guest for Practice-Based Research Summit organized by Dr. Ellen Waterman, Carlton University, Ottawa, June 23–24
- 2021 Invited participant and presenter for "Disrupting the Legacies of Colonialism and White Supremacy in Music Schools: A Workshop of Creative Interventions" organized by Dylan Robinson and Jeremy Strachan, Queens University, June 10
- 2020 Presentation (with Dr. Jennie Klein) on Responding to Site: The Performance Work of Marilyn Arsem for the Live Festival of Performance Art, in collaboration with Intellect Press.

- 2020 Invited artist for Expanding Knowledge through Research-Creation in Contested Places, workshops organized by Dr. Diego Rotman (University of Jerusalem), bi-monthly meetings March, May, July, September, November
- 2019 Collaborative book launch presentation and discussion with Nathan Snaza, Latitude 53, Edmonton, October 10
- 2019 Hosted and MC'd an evening of performance for Working at the Intersections of Gender, the Research at the Intersections of Gender Signature Area inaugural conference, University of Alberta, October 3–4
- 2018 “Talk-Back: Water Makes Us Wet,” session discussant, with Kim TallBear, Beth Stephens, and Annie Sprinkle after the first Canadian educational screening of the ecological activist film Water Makes Us Wet, at the University of Alberta, February 16
- 2016 “Research-Creation and Social Justice,” presentation, Celebration of Research: Thinking Communities, Faculty of Arts, University of Alberta, March 1
- 2015 “Maternal Ecologies,” artist talk, Society for Literature, Sciences, and the Arts, Houston, TX, November 12–15
- 2015 “Maternal Ecologies,” artist talk, The Mothernists, M/Other Voices Conference, Rotterdam, June 5–6
- 2014 “New Maternalisms-Chile,” curator talk, arte, feminismo y producción de obra: encuentro con leena kela y otros/ Art, feminism, art work: Meeting the artist Leena Kela, Las Encinas Art Faculty of the University of Chile, Santiago, Chile, June 25
- 2014 “Action A Day: Maternal Prescriptions,” artist talk, Complicated Labours Symposium, University of California, Santa Cruz, February 5
- 2013 “On Materiality and Performance Art,” Object Lessons: Explorations in Culture, Practice & Material Forms, Material Culture Institute, University of Alberta, Edmonton, May 3
- 2012 “On the New Maternalisms,” curator talk, McDonough Museum of Art, Youngstown, OH
- 2007 “The Crafting of Körperwelten (Body Worlds),” given as part of The Future of Idea Art residency, Banff Center for the Arts, Banff, October 11

#### EVENTS ORGANIZED

- 2022 Intersections of COVID-19 and the Climate Emergency, October 13, 2022.
- Roundtable discussion between Sherilee Harper, CRC School of Public Health, and Steven J. Hoffmann, CIHR Scientific Director, in collaboration with the Sustainability Council Speaker Series.
- 2022 Public lecture and scholars’ workshop with Theresa May, February 3, 2022
- 2020–22 *Art, Activism, and Global Crisis* speaker and workshop series, September 2020–April 2022
- SSHRC-funded speaker and workshop series. Each presentation is by an artist or scholar interested in “modest” ephemeral performance forms that work to engender political consciousness (specifically with regard to climate justice). Speakers/conveners included Marilyn Arsem, Dylan Robinson, Stephanie Loveless, J.R. Carpenter, Rachel Epp Buller, Fiona Foley, Amanda Gutiérrez, AM Kanngieser, and Zoe Todd.

- 2021 Flash Fiction Workshops, co-led with Lisa Moore, Flux Kit for Energy Transition, Speculative Energy Futures, September, October, and November 2021
- 2021 Speculative Newspaper Workshops, Flux Kit for Energy Transition, Speculative Energy Futures, July and August 2021
- 2020 COP 101 Speaker Series, March–May 2020
- A three-part speaker series on the United Nations Climate Change Conference. Part 1: History and Stakeholders, speakers: Sourayan Mookerjea, Kerry Constabile; Part 2: Fieldnotes from Madrid and COP 25, speakers: Angele Alook, Maria Rosa Cardena; Part 3: Artists and Activism, speakers: Carrie Karsgaard, Mike Bonann.
- 2019 *Speculative Energy Futures: Workshop #3*, University of Alberta, Edmonton, December 12–16
- Co-organized with Sheena Wilson, the third national workshop funded by the \$75M Canada First Research Excellence Fund (CFREF) on Future Energy Systems at the University of Alberta. The workshop brought together interdisciplinary group of scholars, scientists, activists, and artists to develop a research-based exhibition of collaborative interdisciplinary projects and edited volume on feminist, artistic, and decolonial responses to climate change and energy transition.
- 2019 *Speculative Energy Futures: Workshop #2*, Banff Conference Centre, Banff, AB, June 2–7
- Co-organized with Sheena Wilson, the second national workshop funded by the \$75M CFREF on Future Energy Systems at the University of Alberta.
- 2018 *Speculative Energy Futures: Workshop #1*, U of Alberta, March 8–11
- Co-organized with Sheena Wilson, the first national workshop funded by the \$75M CFREF on Future Energy Systems at the University of Alberta.
- 2018 *Distinguished Visitor Event: Beth Stephens and Annie Sprinkle*, U of Alberta, February 12–16
- Co-organized with Chloe Taylor, a Killam Distinguished Visitor week of events. The distinguished visitors gave a public keynote (“Assuming the Ecosexual Position” on Valentine’s Day), visited classes, met with students and faculty, held a book launch of their new *Guide to Planet Orgasm*, and did the first Canadian educational screening of their new film *Water Makes Us Wet*.
- 2018 *Book Launch, Global Warming and the Sweetness of Life: A Tar Sands Tale*, U of Alberta, April 5
- Co-organized with Sheena Wilson, a book launch at the Arts-Based Research Studio for *Global Warming and the Sweetness of Life: A Tar Sands Tale* by authors Matt Hern and Am Johal, illustrated by the internationally recognized cartoonist and journalist Joe Sacco.
- 2018 Petrocultures Lecture with Rhys Williams, U of Alberta, April 6
- Co-organized with Sheena Wilson, an Energy Humanities lecture, “Generic Energetic: Contemporary Popular Genres as Tools for Transition” by Rhys Williams from the University of Glasgow’s School of Critical Studies
- 2017 *The Vaccine Project: Workshop #3*, Trondheim Academy of Art, Norway, March 13–15
- Co-organized with Sean Caulfield and Steven Hoffman, the final international workshop funded by the Research Council of Norway. The three-year Vaccines Project united artists and health policy

workers to explore art/creative research's potential to foster nuanced discourse around vaccines in a global context.

- 2016 *Mapping the Maternal: Art, Ethics, and the Anthropocene*, U of Alberta, May 11–14
- Co-organized with Sheena Wilson, colloquium featuring keynote speaker Griselda Pollock. Funded by a SSHRC Connection Grant with additional sponsorship from the University of Alberta's Kule Institute for Advanced Studies, the University of Alberta Faculty of Arts, and the departments of Art and Design, Sociology, English and Film Studies, Political Science, Human Ecology, and Women's and Gender Studies.
- 2017 *The Vaccine Project: Workshop #2*, UNAIDS, Geneva, August 4–8
- Co-organized with Sean Caulfield and Steven Hoffman, the second international workshop funded by the Research Council of Norway.
- 2015 *The Vaccine Project: Workshop #1*, University of Ottawa, August 14–18
- Co-organized with Sean Caulfield and Steven Hoffman, the first international workshop funded by the Research Council of Norway.
- 2014 *Knowings & Knots: Methodologies & Ecologies in Research-Creation*, U of Alberta, March 24– 27
- Think tank event, featuring keynote speaker Donna Haraway. Sponsored by the University of Alberta's Kule Institute for Advanced Studies, a Connection Grant from the Killam Cornerstone Grant of Canada, the University of Alberta Faculty of Arts, the Social Science and Humanities Research Council Situating Science Cluster, the Canada Research Chair in Cultural Studies, the Canada Research Chair in Design Studies, the Canada Research Chair in Philosophy of Gender and Sexuality, Edmonton's Latitude 53 contemporary art space, and the departments of Art and Design and Women's and Gender Studies at the University of Alberta.
- 2014 *Researching Research-Creation*, U of Alberta, February 28
- Symposium featuring Murdo Macdonald, Fiona Candlin, Erin Manning, and George Smith. Sponsored by the University of Alberta's Kule Institute for Advanced Studies and the Arts Based Research Studio at the University of Alberta.
- 2008 *Intervene! Interrupt! Rethinking Art as Social Practice*, U of California, Santa Cruz, May 15–17
- Co-organized and curated festival and symposium for a four-day collaborative event bringing together over forty participants and consisting of public lectures, roundtables, public performances and gallery installations. Funded by the Porter Arts Council, the Arts Research Institute, and the Executive Vice Chancellor of Research at the University of California, Santa Cruz.

## PRESS, REVIEWS, INTERVIEWS

## ON BOOKS

### HOW TO MAKE ART AT THE END OF THE WORLD: A MANIFESTO FOR RESEARCH-CREATION

Billows, Jo, and Stephanie Springgay, Review of Natalie Loveless, *How to Make Art at the End of the World: A*



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Frank, Nicolette. A Review of Loveless's (2019) *How to Make Art at the End of the World: A Manifesto for Research-Creation*. *Art/Research International: A Transdisciplinary Journal* 6, no. 2 (2021).

Hartlieb-Power, Justine. "Book Review: *How to Make Art at the End of the World: A Manifesto for Research-Creation*," *Prefix Photo Magazine* 41 (Spring/Summer2020), 96.

Moodie, Megan, "The Eye, The Finger, and the Foot: Methodological Sententiae for Embodied Research Creation" [Review Essay]. *Feminist Studies* 48, no. 1 (2022): 287-314. doi:10.1353/fem.2022.0028.

Nygaard, Travis. "Loveless, Natalie. *How to Make Art at the End of the World: A Manifesto for Research Creation*." *CHOICE: Current Reviews for Academic Libraries* 57, no. 5 (2020): 537.

Springgay, Stephanie. "Feltness: On How to Practice Intimacy" [Review Essay]. *Qualitative Inquiry* 27, no. 2 (2021): 210–14.

Theodore, David. "Reviewed Work: *How to Make Art at the End of the World: A Manifesto for Research Creation*." *Revue d'art canadienne/Canadian Art Review (RACAR)* 45, no. 2 (2020): 175–77.

#### KNOWINGS AND KNOTS: METHODOLOGIES AND ECOLOGIES IN RESEARCH-CREATION

Clarke, Jennifer, Review of Natalie Loveless, ed., *Knowings and Knots: Methodologies and Ecologies in Research-Creation*. *Journal for Artistic Research (JAR)*, July 15, 2020.

Kleinsasse, Robert C. Review of Natalie Loveless, ed., *Knowings and Knots: Methodologies and Ecologies in Research-Creation*. *The Journal of Educational Research* 113, Issue 3 (2020): 245-246. <https://doi.org/login.ezproxy.library.ualberta.ca/10.1080/00220671.2020.1786962>

#### RESPONDING TO SITE: THE PERFORMANCE WORK OF MARILYN ARSEM

Stolp, Mareli, Review of Jennie Klein and Natalie Loveless, eds., *Responding to Site: The Performance Art of Marilyn Arsem*. *Journal for Artistic Research (JAR)*, May 24, 2021.

Shoenberger, Elisa, *Exploring New Sides to Performance Art: "Responding to Site" on Marilyn Arsem*. *The Observer*, July 22, 2021. <https://observer.com/2021/07/exploring-new-sides-to-performance-art-responding-to-site-on-marilyn-arsem/>

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#### ON CURATORIAL PROJECTS

##### SPECULATIVE ENERGY FUTURES

Dejardins, Rudy. "Une exposition pour explorer les futurs énergétiques." *Le café show*, Radio-Canada, December 17, 2019. <https://ici.radio-canada.ca/premiere/emissions/le-cafeshow/segments/chronique/147359/exposition-arts-energie--futur-universite-alberta-prototypes-possible-worlds-speculative-energy-futures>.

Mohamad, Adnan. Profile on *Prototypes for Possible Worlds* Exhibition, Radio-Canada, December 20, 2019.

<https://ici.radio-canada.ca/tele/le-telejournal-alberta/site/episodes/451139/episode-du-20-decembre-2019>.

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"Immune Nations: New MMA exhibition highlights the complexities of vaccination" *Education News Canada* (online – press release). September 15, 2021.

<https://educationnewscanada.com/article/education/level/university/1/918323/immune-nations-new-mma-exhibition-highlights-complexities-of-vaccination.html>

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"Long Term Exhibits and Events" *Tourism Hamilton* (online – Immune Nations). October 15, 2021.

<https://tourismhamilton.com/event/long-term-exhibits-and-events>

"Research-based exhibit on vaccination features panel discussion with York experts" *York U – Y File* (online).

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"Immune Nations" *University of Alberta* (online – Facebook, interview with Natalie Loveless). October 13, 2021.

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"Kaisu Koski's HUG installation on show at Immune Nations exhibition" *Lab4Living* (online). October 26, 2021.

<https://lab4living.org.uk/news/hug-at-immune-nations-exhibition/>

"MorningFile: McMaster Museum of Art Immune Nations Exhibition" *CFMU* (radio interview). October 28, 2021.

<https://cfmu.ca/videos/386-morningfile-mcmaster-museum-of-art-immune-nations-exhibition>

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<https://www.ualberta.ca/museums/news/2021/november/uamac-spotlight-sean-caulfield.html> • "Snapshots:

The Week of December 10" *Beyond James Blog* (online – Immune Nations). December 10, 2021.

<https://beyondjames.com/snapshots-dec1021/>

"Exhibition highlighting the complexities of vaccination opens at the McMaster Museum of Art," *McMaster Museum of Art*, September 14, 2021, [Link](#).

Bonfranceschi, Anna Lisa. "Immune Nations, la mostra che racconta i vaccini" (Immune Nations, the exhibition

that tells the story of vaccines), *La Repubblica*, July 1, 2017.

Einsiedel, Erik. "Understanding Global Vaccination through Art," *Curious Arts*, June 13, 2017. ● Foster, Sarah. "uOttawa and uAlberta Take on Vaccine Controversy with Evidence-Based Geneva Art Exhibition." *Gazette Bulletin*, University of Ottawa, May 29, 2017.

Hou, Annemarie. "Immune Nations at the United Nations," *UN Special: The Official Magazine of International Civil Servants*, May 2017.

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Kienlen, Alexis. "Research and Artists Collaborate to Bring a Fresh Voice to Public Debates on Vaccination." *University Affairs / Affaires universitaires*, August 1, 2017.

"On View: 'Immune Nations' at Galleri KiT, Norway." *SciArt Magazine*, March 21, 2017. ● Sandals, Leah. "The Art of Vaccination." *Canadian Art*, May 25, 2017.

Smith, James. "Exhibition: The Art of Immunisation." *The Lancet* 389 (June 17, 2017): P2367.

#### NEW MATERNALISMS

Berson, Amber. "Review of New Maternalisms: Redux." *Revue d'art canadienne/Canadian Art Review (RACAR)* 45, no. 1 (2019): 85–86.

Hroch, Petra. "New Maternalisms: The Materialities of Art-Making and Becoming Mother." *Museum and Curatorial Studies Review* 1, no. 1 (2016). [http://www.macs-review.com/MACSR\\_Vol-1\\_No1/08--Hroch\\_MACSR--1.1.pdf](http://www.macs-review.com/MACSR_Vol-1_No1/08--Hroch_MACSR--1.1.pdf).

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Klein, Jennie. "Tales of Motherhood." *Art Pulse*, 2013. <http://artpulsemagazine.com/tales-of-motherhood>.

Sandals, Leah. "Six Questions about Art and Parenthood." Interview for *Canadian Art on New Maternalisms*, January 7, 2016. <http://canadianart.ca/features/6-questions-about-art-parenthood>.

Sandals, Leah. "Eight Questions on Art, Motherhood, and the Anthropocene." Interview for *Canadian Art on Mapping the Maternal*, May 12, 2016.

Symko, Riva. "Should We Confront the Abject for the Sake of the Maternal?" *Latitude 53 Blog*, 2016, <http://blog.latitude53.org/post/146219239149/should-we-confront-the-abject-for-the-sake-of-the-maternal>.

Yeapanis, Stacia. "Other People's Pixels Interviews Natalie Loveless." Interview on Maternal Ecologies for the website *Other People's Pixels*, July 16, 2015. <http://blog.otherpeoplespixels.com/otherpeoplespixels-interviews-natalie-loveless>.

#### EXPERT INTERVIEWS AND PODCASTS

Interviewed by Dominic Boyer and Cymene Howe. "Cultures of Energy," interview # 184 with Natalie Loveless on *How to Make Art at the End of the World*, July 4, 2019.

Cody, Liam. "Get to Know Natalie Loveless: Curator of Dirt Buffet Cabaret," interview on *Dirt Buffet Cabaret*, April 12, 2018.

Power, Sam. "Awkwardness and the Power of Performance Art," interview on performance art, September 20, 2017.

Araneta, Pia. "Artist Sarah Levy Menstruates a Masterpiece," interview on art using controversial materials, April 6, 2016.

## TEACHING

### COURSES TAUGHT AT THE UNIVERSITY OF ALBERTA

#### GRADUATE

- HADVC 556 Art, Activism, and Global Crisis (Topics in Contemporary Art)
- HADVC 556 The Content of the Form (Topics in Contemporary Art)
- HADVC 556 Art and/in the Anthropocene (Topics in Contemporary Art)
- ART/DES 630 Research Methods in Art and Design
- ART 538/INTD 630 Performing Research/Researching Performance
- ARTH 511 Debates in Art and Research (Topics in Contemporary Art)
- ARTH 511 Ephemerality and Sustainability in Contemporary Art (Topics in Contemporary Art)
- ARTH 556 Feminist Art and the Maternal (Topics in Contemporary Art)

#### UNDERGRADUATE

- HADVC 100 Introduction to the History of Art, Design, and Visual Culture
- ARTH 226 Gender, Sexuality, and Visual Culture
- HADVC 256 Themes in Contemporary Art
- ARTH 336 Introduction to Performance Art
- ARTH 311/411 Performing Research/Researching Performance
- ARTH 411 Art, Research, and the Pedagogical Turn
- HADVC 456 Topics in Art, Design and Visual Culture from the Mid-20<sup>th</sup> Century to the Present

#### DIRECTED READINGS AND INDEPENDENT STUDIES

- HADVC 611-A1 Independent Study (Spring 2021): Research-Creation and Multispecies Ethics; Directed study with Thea Patterson, Performance Studies, Department of Drama. University of Alberta (Primary supervisors: Selena Couture and Lin Snelling)

- AHHM600 Independent Study (Winter 2018): Research-Creation Theory and Method; Directed study with Brad Necyk, Doctoral Program in Medicine, University of Alberta (Primary supervisor: Pam Brett-MacLean)
- ART H 411-B2 Group Independent Study (Winter 2017): Art and the Anthropocene Continuing Projects. History of Art, Design, and Visual Culture. Students: Leila Plouffe, Daniel Walker, Max Turner.
- ART H 411-A1 Independent Study (Winter 2017): Art and the Anthropocene Continuing Projects. History of Art, Design, and Visual Culture. Student: Jessica Gillespie

#### DIRECTED READINGS AND INDEPENDENT STUDIES AT OTHER INSTITUTIONS

- IDVA 803 Independent Study (Fall 2021): Art and Ecological Form; Directed study with Kat Brown, Institute for Doctoral Studies in the Visual Arts (Primary supervisor: TBD)
- HUMA 452N/1B Directed Study (Fall 2017): Research-Creation Theory and Method; Directed study with Ika Peraic, Humanities Doctoral Program, Centre for Interdisciplinary Studies in Society and Culture, Concordia University (Primary supervisor: David Howes)
- HUMA 867N/4A Directed Study (Fall 2014 & Winter 2015): Intersections of Art and Research; Directed study with Dayna McLeod, Humanities Doctoral Program, Centre for Interdisciplinary Studies in Society and Culture, Concordia University (Primary supervisor: Krista Geneviève Lynes)

#### COURSES TAUGHT ELSEWHERE

- VAH2287G Gender, Sexuality, and Visual Culture; Visual Arts Department University of Western Ontario
- WS 205 Feminist Visual Culture; Women's Studies Department Wilfrid Laurier University
- ARTH 520-2 Feminism in the Expanded Field; Contemporary Art History and Theory, San Francisco Art Institute
- ARTH 522-1 Dialogue and Dissent in Contemporary Art and Theory; Contemporary Art History and Theory, San Francisco Art Institute
- HISC/FEM 256 Participatory Dissent: Feminism, Pedagogy, Visual Culture, History of Consciousness Department (Cross-listed with Feminist Studies) University of California, Santa Cruz
- CRX 4111B Introduction to Critical Theory (replacement hire for S.A. Bachman) School of the Museum of Fine Arts, Boston
- CRX 4111A Context (replacement hire for S.A. Bachman); School of the Museum of Fine Arts, Boston

#### GUEST LECTURES

- 2023 Lecture and discussion for Amish Morrell's MFA Graduate Research Methods seminar, OCAD University, November 30
- 2023 Lecture and discussion for Michelle Byers's graduate Feminist Theory seminar, St. Mary's University, Halifax, Nova Scotia, September 28
- 2023 "Eco Art" given for Berkeley University (US) held in Greece (Paros), July 11

- 2023 Lecture and discussion for Rachel Epp Buller's "Slow Art for Fast Times" undergraduate studio course, Bethel College, Kansas, April 17
- 2019 "Feminist Art," given to Betsy Boone's HADVC 100, Introduction to the History of Art, Design, and Visual Culture, students, University of Alberta, March 3
- 2019 "Fluxus Scores for Anthropocene Futures," given to Craig Campbell's students, Department of Anthropology, University of Texas at Austin, November 14
- 2019 "How to Make Art at the End of the World," given to Brenda Longfellow's doctoral students, York University, Toronto, November 11
- 2019 "Art, Ecology, and Energy Transition," given in Paul Sabin's Energy Humanities seminar, Yale University, New Haven, February 19
- 2019 "Research-Creation in Theory and Praxis," given in Carolina Cambre's Research-Creation Doctoral seminar, Concordia University, Montreal, January 14
- 2018 "Research-Creation in Practice and Theory," given in Jean Rene Blanc's MFA Research Methods course, University of Calgary, Department of Art, October 12
- 2019 "Feminist Art and the Maternal," given in Felice Lifshitz's Gender Research Workshop, University of Alberta, January 22
- 2017 "Research-Creation as Community Based Method," given in Kim TallBear's Theoretical Perspectives in Native Studies seminar, University of Alberta, November 23
- 2017 "Introduction to Research-Creation," given in Keavy Martin's Indigenous Literatures: Literary (Reading and Embodied) Movements seminar, University of Alberta, October 3
- 2013 "Introduction to the Critical Discourse of Research-Creation," given in Gavin Renwick's Research Methods in Art and Design seminar, November 23
- 2013 Graduate Student Seminar, University of Alberta, November 1 "On Haraway's Situated Knowledges," given in Chloe Taylor's undergraduate Feminist Methodologies course, University of Alberta, April 14  
2012 New Maternalisms, Curatorial lecture, Youngstown University Department of Art, Youngstown, May 2  
2012 "Critical Practices," given in MFA Student Seminar, Carnegie Mellon University, Department of Art, Pittsburgh, PA, February 23
- 2011 "New Materialist Posthumanist Feminism," Graduate Student Seminar, Women's Studies Department, Oxford University, UK, May 17

#### ADDITIONAL TEACHING ACTIVITIES

- 2023 Day-long workshop with Doctoral Students in Screen Cultures and Curatorial Studies and Cultural Studies programs, Queen's University, April 12
- Part of Dunning Trust Visiting Professorship activities. Provided feedback and support to 12 students who presented in their research.
- 2019 The leadership team of SPAR<sup>2</sup>C worked with Gillian Harvey's DES 593, The Practice of Graphic Design I (University of Alberta), students on a major design assignment.

- Provided an overview of research creation, and objectives and concepts of the signature area; reviewed two stages of individual design presentations; provided feedback to students and consultations with the instructor.
- 2018 Evening of student durational performances, Eco-Dirt Buffet Cabaret, April 23
- Organized exhibition of student research-creation projects at Mile Zero Dance Society. Event featured 7 durational research-based eco-art projects by students in HADVC 456/556 Art and/in the Anthropocene. 157 people attended.
- 2016 Student Research Colloquium, Big Time/ Small Actions, December 7
- Bringing together students from Dr. Loveless' Ephemerality and Sustainability in Contemporary Art and Dr. Sourayan Mookerjea's (Sociology) Decolonizing the Anthropocene seminars, University of Alberta, to present their final research-creation projects to the public.
- 2016 Performance Art Writing, September 19–24
- Students in ARTH 336 Introduction to Performance Art were paired with artists in Latitude 53 Contemporary Art Centre's annual performance art festival, *Visualeyez*, and given the opportunity to interview the artists, write about their performances, and have this writing published on Latitude 53's festival blog.
- 2016 Double Feature Screening, *Art, Intervention, and Social Justice: The Yes Men Fix the World and the Yes Men Are Revolting*, December 1
- Screened in the Arts-Based Research Studio for students across the university, sponsored by the Research-Creation and Social Justice CoLABoratory.
- 2015 Evening of student durational performances, The Re-Performance Series: An Evening of Performance Art Research, November 28
- Organized exhibition of student research-creation final performances at Harcourt House Art Center. Event featured 13 durational research-based re-performances by students in ARTH 336 Introduction to Performance Art. 200 people attended.
- 2015 Performance Art Writing, September 15–22
- Students in ARTH 336 Introduction to Performance Art were paired with artists in Latitude 53 Contemporary Art Centre's annual performance art festival, *Visualeyez*, and given the opportunity to interview the artists, write about their performances, and have this writing published on Latitude 53's festival blog.
- 2013 Evening of student durational performances, June 14
- At Latitude 53 Visual Art Center emerging from the course ARTH 311/411 Performance Research/Practicing Performance. 90 people attended.
- 2013 Kule Institute for Advanced Study Interdisciplinary Course Grant
- To develop a new interdisciplinary and experimental course called Performance Research/Practicing Performance, linked to the two research themes "Place, Belonging, and Otherness" and "Culture, Media, Technology." This course was designed to support students interested in working across practice/theory lines, using performance as an organizing principle. We addressed the history of performance art as an interventionist cultural practice while at the same time understanding

academic labour through the lens of performance. Students (1) developed a rich vocabulary for performance art practice and theory, and (2) developed themselves as both scholars and artists in an interdisciplinary, experimental context.

## STUDENT SUPERVISION

### POSTDOCTORAL SUPERVISIONS, UNIVERSITY OF ALBERTA

Zoë Heyn-Jones. Izaak Walton Killam Memorial Postdoctoral Fellowship, Dorothy J. Killam Memorial Postdoctoral Fellow Prize (Co-supervisor with Dr. Selena Couture). Project: "Composting Research-Creation: Organic Waste Management and/as Art for the Climate Emergency."

### DOCTORAL PRIMARY SUPERVISIONS, UNIVERSITY OF ALBERTA

M. Hossein Hashempour. Ethnomusicology, University of Alberta (PhD Co-Supervisor with Dr. Julia Byl; ABD February 2024)

Elif Su Yilmaz. History of Art, Design, and Visual Culture, University of Alberta (PhD Supervisor)

Meredith Snyder. English and Film Studies, University of Alberta (PhD Co-supervisor with Dr. Natasha Hurley; ABD June 2016)

Justine Powers-Kohleal. History of Art, Design, and Visual Culture. (PhD Supervisor)

Vicki Kwon. History of Art, Design, and Visual Culture, University of Alberta (PhD Co-supervisor with Dr. Betsy Boone; ABD March 2018; defended March 2022). Thesis: *Connections in Friction: Participatory Art of East Asian Artists in Contact Zones*

Kelsie Acton. Physical Education and Recreation, University of Alberta (PhD Co-supervisor with Dr. Donna Goodwin; ABD December 2016; defended March 2020). Thesis: *Just with You: Professional Integrated Dancers Experiences of Access and Access Intimacy in Timing*

Alexandra Duncan. History of Art, Design, and Visual Culture, University of Alberta (PhD Supervisor; ABD September 2016). Thesis: *Disability Art and Neurodivergent Artists: A Comparative Analysis of Arts Organizations for the Developmentally Disabled in Canada* (withdrawn)

### DOCTORAL, SUPERVISORY COMMITTEE MEMBERSHIPS, UNIVERSITY OF ALBERTA

Jeanine LeBlanc. (Native Studies; Second Reader; Supervisor: Paul Gareau).

Sean Groden. (Secondary Education; Second Reader; Supervisor: Cathy Adams).

Rachel Lallouz (English and Film Studies, Second Reader; in process; Supervisor: Julie Rak). Thesis: *Reproductive Rebels: How Feminist/Queer BioArtists Make New Reproductive Technologies and Medicine Their Own*

Somayeh Noori Shirazi (History of Art, Design, and Visual Culture, First Reader; ABD December 2015; defended July 2023; Supervisor: Lianne McTavish). Thesis: *Negotiating Identities in the Artworks of Three Contemporary Iranian Women Artists*

Jessie Beier (Secondary Education, Second Reader; defended November 2021; Supervisor: Jason Wallin). Thesis: *Teaching at the End of the World: Weird Pedagogy and Speculative Futures*



Lindsay Eales (Physical Recreation and Education, defended November 2018; Supervisor: Donna Goodwin). Thesis: Making Mad Home and Other Love Stories: Mad Performative Autoethnography, Collaborative Research-Creation, and Mad-Accessible Trauma-Informed Practice

#### DOCTORAL SUPERVISION AT OTHER UNIVERSITIES

Lau Lefebvre. Communication Studies, Concordia University. Supervisor: Krista Lynes (Supervisor Committee Member). Thesis: TBD

Amanda Gutierrez. Humanities Doctoral Program, Centre for Interdisciplinary Studies in Society and Culture, Concordia University. Supervisor: Shauna Janssen (Supervisory Committee Member, joined committee fall 2021). Thesis: TBD

Aubyn O'Grady. PhD in Curriculum and Pedagogy Program, in Curriculum, Teaching, and Learning Department at OISE, University of Toronto. Supervisor: Stephanie Springgay (Supervisory Committee Member, joined committee summer 2020). Thesis: What an Art School Could Be: Storying the Yukon School of Visual Arts with a Mediate-Ore

Ika Peraic. Humanities Doctoral Program, Centre for Interdisciplinary Studies in Society and Culture, Concordia University Supervisor: David Howes (Supervisory Committee Member, joined committee fall 2018). Thesis: Museums and/as Sites of Trauma and Transformation: an Embodied Practice of an Aesthetics of Redress and Accountability

Tyler Stewart. Cultural, Social, and Political Thought (CSPT), School of Graduate Studies (SGS), University of Lethbridge. Co-supervisors: Suzanne Lennon and Monique Giroux (Supervisory Committee Member, joined committee fall 2021). Thesis: TBD

#### DOCTORAL AND CANDIDACY EXAMINATION COMMITTEE MEMBERSHIPS, UNIVERSITY OF ALBERTA

Matthew Weigel. English and Film Studies (Internal External for Candidacy Examination, May 2024)

Banafsheh Mohammadi. History of Art, Design, and Visual Culture (Internal Examiner for Doctoral Examination, September 2023) Thesis: *Images of the Experiential: The Petroleum Roots of Religion and Architectural Phenomenology, 1945-1967*

Thea Patterson. Performance Studies (Internal External for Candidacy Examination, December 2020). Thesis: *Dancing the Gap*

Annika Rosanowski. English and Film Studies (Internal External for Doctoral Examination, September 2020). Thesis: *Saving the Present: Material Feminist Readings of Canadian and U.S. Post-Apocalyptic Fiction of the Twenty-first Century*

Larisa Sembaliuk Cheladyn. Modern Languages and Cultural Studies (Internal External for Doctoral Examination, February 2019). Thesis: *The Tabachniuk Narratives: A Juxtaposition of Time and Space*

Melissa Haynes. English and Film Studies (Internal External for Doctoral Examination, February 2019). Thesis: *Tick Tock: Insect Figuration, Temporal Estrangement and Historiographic Critique in Postmodern and Contemporary Literature, Art, and Film*

Daniel Brophy. Music Composition (Internal External for Candidacy Examination, April 2017). Thesis: *30 Immolated; 16 Returned for Extreme Metal Band, Soprano, Live Electronics, and Theatrical Component, with an Accompanying Document*

- Cristian Badiu. Performance Studies (Internal External for Candidacy Examination, August 2015). Thesis: *Performance Studies in Context*
- Brent Bellamy. English and Film Studies (Internal External for Doctoral Examination, September 2014). Thesis: *Residues of Now: The Cultures and Politics of Contemporary U.S. Post-Apocalyptic Novels*
- Svitlana Panenko, Modern Languages and Cultural Studies (Internal External for Candidacy Examination, April 2015). Thesis: *Towards a New Realism: Marginality in Russian, Ukrainian and Belarusian Photography*
- Natasha Pinterics. English and Film Studies (Internal External for Candidacy Examination, May 2014). Thesis: *Marginal Mothers: Troubling Discursive Accounts of the Maternal Body*
- Randelle Nixon. Sociology (Internal External for Candidacy Examination, March 2013). Thesis: *Pride Politics: A Socio-Affective Analysis*

#### NATIONAL AND INTERNATIONAL EXTERNAL EXAMINER POSITIONS (DOCTORAL)

- Ella Dawn McGeough. Art Department, York University (External Examiner for Doctoral Examination, October 2023). Thesis: *We Change Everything We Touch and Everything We Touch Changes*
- Patricia Ki, Critical Disability Studies program, Faculty of Health, School of Health Policy & Management, York University. Supervisor: Nancy Viva Davis Halifax. (External Examiner, August 2023). Thesis: *Love is a Line that Doesn't End: A Rumination on Ghosts and Unreason in Search of Care Without Violence*
- Louisa Corradina Bufardecì. VCA Art, Faculty of Fine Art and Music, University of Melbourne. Supervisor: Barbara Bolt (External Examiner, January 2022). Thesis: *Tacking a Tacktical Methodology for Making Art*.
- Francois Jonker. Faculty of Education, Center for Post-School Studies at the University of the Western Cape. Supervisors: Vivienne Bozalek and Kathrin Thiele (External Examiner for PhD proposal, October 2021). Thesis: *Towards Response-able Arts-based Practices in Higher Education*
- Dierdre Donoghue. Gender Studies Program, Utrecht University. Supervisors: Rosemarie Buikema and Kathrin Thiele (External Examiner, October 2021). Thesis: *The Aesth-ethics of Interruption: Maternal Subjectivity and Practices of Care as Aesthetic, Political and Environmental Forces in the Creative Processes of Five Contemporary Mother-Artists*
- Christina Foisy. Critical Disability Studies program, Faculty of Health, School of Health Policy & Management, York University. Supervisor: Susan Ingram (External Examiner, April 2021). Thesis: *Sounding Madness: The Ethics of Listening in Janet Frame's Faces in the Water*
- Estée Klar-Wolfond. Critical Disability Studies program, Faculty of Health, School of Health Policy & Management, York University. Supervisor: Nancy Viva Davis Halifax (External Examiner, May 2020). Thesis: *Neurodiversity in Relation: An Artistic Intraethnography*
- Jenna Reid. Critical Disability Studies program, Faculty of Health, School of Health Policy & Management, York University. Supervisor: Rachel da Silva Gorman (External Examiner, March 2019). Thesis: *Materializing a Mad Aesthetic: Through the Making of Politicized Fibre Art*
- Boni Cairncross. School of the Arts and Media (Creative Practice), University of New South Wales, Supervisor: Dr. Ed Scheer (External Examiner, August 2018). Thesis: *What Is Seen: Evidencing the Sensory in Performance and Textile Art*
- Karin Bolender. Environmental Humanities, University of New South Wales, Supervisor: Dr. Eben Kirksey (External Examiner, January 2018). Thesis: *The Un-naming of Aliass*

Diana Smith. Art & Design, University of New South Wales, Supervisor: Dr. Lindsay Kelley (External Examiner; May 2017). Thesis: *Re-Doing the Histories of Performance: Artistic Re-Enactments and the Historiography of Live Art*

Heidi Kellett. Department of Visual Arts, Western University, Supervisor: Dr. Joy James (External Examiner; May 2017). Thesis: *Skin Portraiture: Embodied Representation in Contemporary Art*

Iona Pelovska. Communication Studies, York University, Supervisor: Dr. Caitlin Fisher (External Examiner, completed December 2015). Thesis: *Poetry and Pornography: Means and Meanings of the Moving Image*

Dayna McLeod. Humanities Doctoral Program, Centre for Interdisciplinary Studies in Society and Culture, Concordia University, Supervisor: Dr. Krista Lynes (Research-Creation Candidacy Examiner December 2015). Thesis: *Feminist Performance Art and the Aging Body*

#### NATIONAL AND INTERNATIONAL EXTERNAL EXAMINER POSITIONS (MASTERS)

Carollyne Yardley. MFA program, Emily Carr University. Supervisor: Randy Lee Cutler (External Examiner, July 28, 2021). Thesis: *Sympoetics of Squirrealism*

Natalie Bruvels. MFA program, University of Ottawa. Supervisor: Susan Ingram (External Examiner, August 26, 2021). Thesis: *Just the Two of Us: Refiguring the Postmaternal in Painting*

#### MASTER'S PRIMARY SUPERVISIONS, UNIVERSITY OF ALBERTA

Skye Haggerty. History of Art, Design, and Visual Culture, University of Alberta (MA Co-supervisor). Thesis: *ehosîhtêcik: they are making something that is alive*

Moriah Crocker. History of Art, Design, and Visual Culture, University of Alberta (MA Supervisor).

Mona Kadhodamoradi. History of Art, Design, and Visual Culture, University of Alberta (MA Supervisor; completed May 2022). Capstone paper: "Creative Interventions: A Call for Liberation from Ecologically Unethical Sponsorships.

Eszter Rosta. Drawing and Intermedia, University of Alberta (MFA Co-supervisor; defended March 2022). Thesis: "Fifty-Nine Events" and accompanying written document.

Stephanie Patsula. Drawing and Intermedia, University of Alberta (MFA Co-supervisor; defended November 2020). Thesis: *Untitled*

Daniel Walker. History of Art, Design, and Visual Culture, University of Alberta (MA Supervisor, defended September 2019). Thesis: *Objects of Attention: Ecological Aesthetics in the work of Beatriz da Costa, Tomás Saraceno, and Andrea Zittel*

Darren Andrychuk. Drawing and Intermedia, University of Alberta (MFA Co-supervisor; defended December 2019). Thesis: *Homodystopia: Against the Disappearance of Gay Men*

Zsolt Varsanyi. Humanities Computing, University of Alberta (MA Supervisor; defended January 2019). Thesis: *A Guide to Killing Still Life*

Stefan Dehod. Women's and Gender Studies (MA Supervisor, completed August 2018). Course based thesis: *Future Fashions: Reckoning with Fashion's Environmental Harm through Pathetic Political Gestures and Speculative Design*

Michael Woolley. History of Art, Design, and Visual Culture, University of Alberta (MA Supervisor; defended September 2017). Thesis: Performance and its Documents: Revisiting Debates in Performance Art Documentation + Research-creation exhibition: Performative Documents and the Labouring Body

Jacques Talbot. History of Art, Design, and Visual Culture, University of Alberta (MA Supervisor; defended January 2016). Thesis: Expanded Fields: Revisiting the Notion of a Framework for Installation Art in the 21st Century

Kyle Appelt. Drawing and Intermedia, University of Alberta (MFA Supervisor; defended January 2016). Thesis: Pilgrimage: Being in the End Times (performance-based intermedia installation) ● Aaron Veldstra. Drawing and Intermedia, University of Alberta (MFA Supervisor; defended June 2016). Thesis: Our Anaerobic Future (performance-based installation)

Emilie St. Hilaire. Drawing and Intermedia, University of Alberta (MFA Supervisor; defended September 2014). Thesis: Mind. Body. Phone. (video installation)

Ika Peraic. Design Studies, University of Alberta (MDes Co-supervisor with Dr. Gavin Renwick; defended August 2014). Thesis: Museum as a Platform for a Speculative Investigation: Exploring the Possibilities for a Postcolonial Museum through Practice-Led Research

Ali Nickerson. Drawing and Intermedia, University of Alberta (MFA Supervisor; defended July 2014). Thesis: Blastoff (intermedia installation)

Tracey Hilden. History of Art, Design, and Visual Culture, University of Alberta (MA Supervisor; defended January 2014). Thesis: Implications of Performance, Site, and Dialogue in Abdunasser Gharem's Social Practice Artworks

#### MASTER'S SUPERVISORY COMMITTEE MEMBERSHIPS, UNIVERSITY OF ALBERTA

Alissa Rossi (MFA, Printmaking; defended October 14, 2022). Thesis: *The View From Where*

Heather Savard (MFA, Intermedia; defended October 5, 2022). Thesis: *Pattern 2451*.

Alex Thompson (MFA, Printmaking, defended December 10, 2021). Thesis: *Annotated Architectures: Cycles of the Urban Still Life*

Lindsey Bond (MFA, Intermedia, defended November 15, 2021). Thesis: *Ecosystems of Inheritance*

Daniel Emerson Evans (MFA, Printmaking, defended August 2020). Thesis: *Littoral Zone*

Luke Johnson (MFA, Printmaking, defended February 2020). Thesis: *All Things Considered*

Kalyna Somchynsky (First Reader, History of Art, Design, and Visual Culture defended September 2020). Thesis: *(In)voluntary Acts of Destruction-Production within Contemporary Feminist Art in Ukraine: Negotiating Tensions in an Ever-Changing Context*

Danika Jorgensen-Skakum (First Reader, MA in Gender and Social Justice, Department of Women's and Gender Studies, defended May 2018). Thesis: *Death Positivity and Death Justice in the Anthropocene*. ● Becky Thera (MFA, Intermedia, defended March 2018). Thesis: *Lacuna* (performance and video installation on rape culture and survivor status)

Natalie Jachyra (MFA, Printmaking, defended September 2015). Thesis: *The Companionship of Isolation* (video and photography installation on urban space)

Pamela Grombacher (History of Art, Design and Visual Culture, defended October 2014). Thesis: *Art & Activism in the Age of the 'Obesity Epidemic'*

Misa Nikolic (History of Art, Design and Visual Culture, defended February 2014). Thesis: *The Dialectical Image of Caricature: Eduard Fuchs and the Revolution of 1848*

Alysha Creighton (MFA, Painting, defended March 2013). Thesis: *The Space between Us* • Brad Necyk (MFA, Drawing and Intermedia, defended January 2013). Thesis: *Pharmakon* (a video and performance installation on bipolar disorder)

#### MASTER'S EXAMINATION COMMITTEE MEMBERSHIPS, UNIVERSITY OF ALBERTA

Lisa Mayes (MFA, Art and Design, defended November 2023). Thesis: *CodesWitcher*

Yong Fei Guan (MFA, Art and Design; defended September date). Thesis: *Gogi Berry Teahouse*

Tanya Pacholok (MA, Community Engagement, defended February 2022). Thesis: *Reimagining Craft as Alternate Sustainable Community Pathways: A Community-based Participatory Exploration of Degrowth.*

Emma Cullen (MA – course based, English and Film Studies, defended August 2021). Portfolio: *Notes, Treatments, Experiences*

Kendra Cowley (MA, Library and Information Studies, defended June 2021). Thesis: *Unsettling Complacency: Sonic Attunement and the Dissonance of Settler-Colonialism*

Megan Gannett (MA, English and Film Studies, defended December 2020). Thesis: *How Our Calls Cross the Ocean: a story and novella*

Emily Hoven (MA, English and Film Studies, defended December 2020). Thesis: *Gut Feelings: A Sourdough Research-Creation Project*

Rachel Narvey (MA, English and Film Studies, defended December 2020). Thesis: *The Infinite and the Intimate: Exploring AI Narratives and the Centrality of the Couple-Form*

Anthony Goertz (MA, Gender and Social Justice, defended May 2020). Thesis: *The Line: Documentary Research Creation and the Ethics of Care*

Cheladyn, Larisa Sembaliuk

Jason Purcell (MA, English and Film Studies, defended September 2018). Thesis: *A Soft Place to Touch* (a fiction-based thesis on asexuality)

Megan Warkentin (MFA, Painting, defended December 2016). Thesis: *Playing with Fire* (painting installation on extreme sports)

Michael Buss (Industrial Design, defended September 2014). Thesis: *Design for Empowerment: Developing New Approaches for Humanitarian Design*

Sarah Oneschuk (MFA, Printmaking, defended July 2014). Thesis: *Darling Shadow.*

Nancy McAlear (MFA, Drama, defended November 2013). Thesis: *Pool (No Water)*

Tara Brodin (MFA, Drama, defended August 2013). Thesis: *Do That Funny Thing You Do* (thesis on clowning as theory and practice)

Jonathan Busch (MA, English and Film Studies, defended August 2013). Thesis: *Being Boring*

Lisa Matthias (MFA, Printmaking, defended February 2013). Thesis: Field Notes

Samantha Walrod (MFA, Painting, defended January 2013). Thesis: Split Seconds, Soft Edges

Noelle Belanger (History of Art, Design and Visual Culture, defended January 2013). Thesis: Ford and Futurism: Modern Time at the Panama-Pacific International Exposition

Mackenzey Albright (MFA, Printmaking, defended December 2012). Thesis: Stroker

#### UNDERGRADUATE HONOURS SUPERVISIONS

Katie O'Connor, combined honours thesis in Art and Design and English and Film Studies (co-supervision with Dr. Eddy Kent). Thesis: Leaving a Mark: Sutured Bodies in Wangechi Mutu's Monstrous Collage

Akosua Adasi, combined honours thesis in the History of Art, Design, and Visual Culture and Modern Languages and Cultural Studies, completed May 2018 (co-supervision with Dr. Irene Sywenky). Thesis: *Reconstructing Black Identity: Interrogating Colonial Narratives through the Black Female Body*

Michael Woolley, honours thesis in the History of Art, Design, and Visual Culture, completed April 2014. Thesis: *Strategic Ambivalence: Negotiating Gender and Art Historical Ontologies in the Work of Heather Cassils*

Aliesha Hart, combined honours thesis in the History of Art, Design, and Visual Culture and Women's Studies, completed April 2013 (co-supervision with Dr. Michelle Meager). Thesis: *Complicating the Male Gaze in Contemporary Feminist Art*

#### OTHER MENTORING ACTIVITIES

2024 Sharon Stewart, professional artist in the PREDOC program at ArtEZ, which supports artists in preparing research proposals to submit to doctoral programs.

2024 Destiny Kimura, doctoral student at Peter Guo-hua Fu School of Architecture, McGill University, CoLAB pre-doc in residence. Thesis: *Rebuilding the Black Home: Black Architecture in (Western) Canada*

#### SERVICE

##### DEPARTMENTAL

2024 Representative for Art and Design, Hiring Committee, for a new editor for *Intonations*,

2019–22 Associate Chair (Undergraduate), Department of Art & Design

2018 Killam President's Fund for the Performing and Creative Arts adjudication committee (January & June)

2017 Indigenous and Canadian Art History and Visual Culture hire advisory committee

2017 Killam President's Fund for the Performing and Creative Arts adjudicating committee

2016–18 Chair of the Visual Arts and Design Forum Organizational Committee

2016 Workshop on Professionalization: Social Skills, for graduate students in Art & Design, February 5

- 2015 Art History Representative on the 2015 BFA Grad Exhibition Jury
- 2015 Dean's Advisory Selection Committee, hire in Intermedia and Native Studies
- 2015 Workshop on Applying for Grants, for graduate students in Art & Design, March 18
- 2014–15 Division Coordinator for the History of Art, Design, and Visual Culture
- 2013–16 Member of the Visual Arts and Design Forum Organizational Committee, Department of Art and Design

#### FACULTY

- 2024 Selection Committee, Jewish Studies hire (HRC)
- 2016–19 Society for the Advancement of the Arts representative from Fine Arts division
- 2016–19 McCalla Professorship Committee, representative from Fine Arts division
- 2016–19 Arts Research Committee representative from Fine Arts division
- 2016–18 Director of the Research-Creation and Social Justice CoLABoratory, a KIAS-funded research cluster
- 2017 Faculty of Arts Media Studies Major/Minor advisory committee
- 2016 Performed internal reviews as member of the Academy of Reviewers for University of Alberta's SSHRC Grant Assist Program (reviewed 2 grants)
- 2015– Board member, Fem Lab (operated out of the Women's and Gender Studies Department, University of Alberta)
- 2014–16 Arts Honours Committee representative from Fine Arts division
- 2014–15 Member of development committee for the Interactive Media undergraduate program proposal spearheaded by Dr. Sean Gouglas (Director, Office of Interdisciplinary Studies)
- 2015 Performed internal reviews as member of the Academy of Reviewers for University of Alberta's SSHRC Grant Assist Program (reviewed 2 grants)
- 2013–16 Arts Academic Affairs Committee representative from the Fine Arts division
- 2013–15 Director of the Research-Creation Working Group (RCWG), a research cluster funded by the Kule Institute for Advanced Studies (KIAS)
- 2013–14 Member of development committee for the Honours Academy of Arts & Science undergraduate program proposal spearheaded by Dr. Richard Westerman (Sociology)
- 2014 Performed internal reviews as member of the Academy of Reviewers for University of Alberta's SSHRC Grant Assist Program (reviewed 2 grants)
- 2013 Adjudicator for the Undergraduate Research Initiative (URI) Undergraduate Researcher Stipend

#### UNIVERSITY

- 2019–21 Research Advisory Committee, Future Energy Systems (FES)
- 2019–21 Research Advisory Committee, Kule Institute for Advanced Study (KIAS) 2019–23 Research Advisory Committee, Sound Studies Institute (SSI)

## NATIONAL

- 2024 Independent Academic Expert Review Template Certificate, Diploma, and Non-Credential Programs, MacEwan University; assessed proposal for Art History minor.
- 2024 Tenure Assessment, Queen's University Department of Cultural Studies
- 2024 Tenure Assessment, Queen's University Department of Philosophy
- 2024 Full Promotion File Assessment, MacEwan University Faculty of Arts and Science
- 2023 Alice Wilson Award file adjudication, Royal Society of Canada
- 2023 Member, Royal Society of Canada Medal and Awards Committee
- 2020 Affiliate Member, *Feminist Media Studio*, Concordia University
- 2019–23 Editorial board, *RACAR (Revue de l'art canadien / Canadian Art Review)*
- 2019 Adjudicator for SSHRC selection committee for the Vanier Canada Graduate Scholarships
- 2016– Member of the GRECEM, a research-creation unit at the Université Laval (Quebec)
- 2016–18 Member of the Art and Science of Immunization, a working group sponsored by the Jackman Humanities Institute at the University of Toronto
- 2016 SSHRC Insight Grant research-creation file adjudication/évaluation d'application pour le Subvention (recherche-cr ation) 03 - Fine Arts, Research-Creation
- 2014–15 Media Art History Re-Create 2015 International Advisory Committee 2013 SSHRC Insight Development Grant committee/Comit  subvention de d veloppement Savoir 1B (research-creation; history; medieval studies; classics; literature; fine arts; philosophy; religious studies; and related fields)

## INTERNATIONAL

- 2024– International Expert for Australian Consortium (based out of Monash University) on the PhD in Artistic Research
- 2023– Member of the International Advisory Board of the Dutch Professional Doctorate in Arts and Creative
- 2021 External reviewer (International Expert) PhD program in Studio Art, Zagreb Academy of Art, Croatia, March
- 2020 Adjudicator (International Expert) Research Funding Committee for Natural Sciences and Engineering, University of Bremen, Germany, August
- 2017 Adjudicator (International Expert) for Austrian Science Fund Grant (Funding to Doctoral Programs), July
- 2014 External reviewer (International Expert) Foundations Program for Alfred University's BA of Interdisciplinary Art (IART), October
- 2013– Regional representative for The Feminist Art Project (Rutgers University) 2012–16 Secretary, Association for the PhD in the Visual Arts (PhDVA)
- 2011–14 Board member, *Museum and Cultural Studies Review (MACS)*
- 2010–14 Managing editor, *Total Art Journal: A Journal of Contemporary Art and Theory*



## MANUSCRIPTS REVIEWED

- 2024 1 book endorsement (*Energy Emergency Repair Kit: a fictional manual to help disrupt today's all too-real energy and climate emergencies*, Fordham University Press).
- 2024 1 book manuscript for Amherst College Press
- 2022 1 book manuscript for Duke University Press  
1 book endorsement (Stephanie Springgay, *Research-Creation, Socially Engaged Art, and Affective Pedagogies*, Duke University Press)
- 2021 1 book endorsement (Sarah Truman, *Feminist Speculations and the Practice of Research Creation: Writing Pedagogies and Intertextual Affects*, Routledge).
- 2020 2 book manuscripts for Duke University Press  
1 article manuscript (*European Journal of Cultural Studies*)  
1 book endorsement (Karin Bolender, *The Unmaking of Aliass*, Punctum)
- 2019 3 article manuscripts (*Humanities; Visual Studies; Public Pedagogy*) 1 book manuscript for Duke University Press
- 2017 3 article manuscripts (*Canadian Food Studies / La Revue canadienne des études sur l'alimentation; Fat Studies: An Interdisciplinary Journal of Body Weight and Society; Arts/Research International: A Transdisciplinary Journal*)  
1 book manuscript for Philosophy and Religion Series at Palgrave Macmillan Press
- 2016 1 article manuscript for *Environmental Humanities*
- 2015 2 article manuscripts (*Platform: Journal of Media and Communication; Arts/Research International: A Transdisciplinary Journal*)
- 2014 1 book manuscript for University of Minnesota Press  
1 article manuscript for *Museum and Curatorial Studies Review*
- 2012 3 article manuscripts (2 for *Canadian Journal of Communications; Theory, Culture, and Society*)