**EDUCATION**

2012 **PhD**, Art History, University of Southern California.

 Dissertation: “Art On Television 1967-1976.”

 Supervisor: Richard Meyer.

2005 **MA**, Art History, York University.

Thesis: “Conceptual Art and Popular Regionalism in Nova Scotia 1967-1980.” Thesis Supervisor: Sarah Parsons.

2000 **BFA,** Studio, Nova Scotia College of Art and Design

**CURRENT APPOINTMENT**

2011- 2020 Assistant Professor Lecturer of Art History, School of Fine Arts, University of Utah.

**TEACHING**

Lectures and Online Teaching:

**Masterpieces of World Art**, online course (University of Utah, 2020)

**Topics in 20th Century Art: Afromodernisms** (University of Utah, 2019)

**Art in Society** (University of Utah, Honors College, 2018)

**Contemporary Art**, (University of Utah, 2012-2017)

**Museum Practices,** (University of Utah, 2015-2017)

**Introduction to Art History: Western Section,** (University of Utah, 2011-2018).

**History of Modern Art: 1900-1945** (University of Utah, 2011-2016)

**History of Modern Art: 1945-1975** (University of Utah, 2013-2017)

**Survey of Twentieth Century Art**, (NSCAD University, 2006-2011).

Upper Level Courses and Seminars:

**Senior/Honors Seminar in Modern and Contemporary Art: Feminism and Art History** (University of Utah, Fall, 2019)

**Senior/Honors Seminar in Modern and Contemporary Art: What is Jackson Pollock?** (University of Utah, Fall 2015).

**Twentieth Century Art: Modernism and Place** (University of Utah, 2016)

**Identity, Power and Representation in Contemporary Art** (University of Utah, 2014)

**Art and Media** (University of Utah, 2013)

**Whores and Savages—Modernism’s Others**, (University of Utah, 2012)

**Modernism and Place**, (NSCAD University, 2006).

**Fakes, Forgeries and Reproductions: The Problem of the Original in Modern Art**, (NSCAD University, 2007-2010, University of Utah, 2014).

Graduate Teaching

**Graduate Seminar in Modern and Contemporary Art: Feminism and Art History** (University of Utah, Fall, 2019)

MA Thesis Committee Member, Chandler Keeling, “Identities in Motion in Hélio Oiticica’s *Parangolés* (1964-1980)” Department of Art and Art History, University of Utah (2019).

MA Thesis Committee Member, Emily Citino, “Staging Torture and Protest in Regina Vater’s 1973 *Nós* Performance” Department of Art and Art History, University of Utah (2019).

MA Thesis Committee Member, Kelli Betillyon, “Both Sides of the Lens: The New Woman as Photographer and Subject” Department of Art and Art History, University of Utah, (2019).

MA Thesis Committee Member, Allison Pinegar, Department of Art and Art History, University of Utah, (2019).

**Graduate Seminar in Modern and Contemporary Art: What is Jackson Pollock?** (University of Utah, Fall 2015).

MA Thesis Committee Member, Matthew Ballou, “Homosocial Tension in Aaron Siskind’s *Bill Lipkind #10*: A Mid-Century Bromance Visualized” Department of Art and Art History, University of Utah, (2014).

MA Thesis Committee Member, Louise Byrne, “Helen Frankenthaler’s *Wizard,*” Department of Art and Art History, University of Utah, (2013).

Second Reader, MA Thesis Defense, Annie Burbidge Ream, "Smithson is Elsewhere: Robert Smithson at the University of Utah" Department of Art and Art History, University of Utah, (2012).

Other Teaching Activities:

Honors Thesis Supervisor, Mary Alice Stringham, (2017-2018)

Honors Thesis Supervisor, Cory Wayman, (2018-2019)

**Art and Science** (University of Utah, Block U Program, course designed and co-taught with Honors Dean Sylvia Torti, Fall 2014).

**ACADEMIC SERVICE**

2017-18 Honors Thesis Advisor.

2016-19 Faculty Mentor, Undergraduate Research Program, University of Utah.

2016 Reviewer, *Art Journal* and *Nierika-Revista de Estudios de Arte*.

2012-13 Faculty Participant, restructuring ARTH 2500 Introduction to Art History, University of Utah.

**SELECTED PUBLICATIONS**

*When Video Was New: The Art of Making a Medium,* (book project, in process).

“Re-Facing History: Notes on the Cut, the Mask, and the Oculus” exhibition catalogue essay, *Gary Burnley,* Heimbold Visual Arts Center, Sarah Lawrence College (Spring, 2020).

“The Wall of Respect: Public Art and Black Liberation in 1960s Chicago” book review, caa.reviews, (http://www.caareviews.org/reviews/3560)

“Sensitive” *Canadian Art*, (Spring, 2018), 68-69.

“Strangely Ordinary This Devotion” co-authored with Dani Levinthal and Sheilah Wilson, *BlackFlash Magazine*, (2017).

“Televisual Process: Bruce Nauman’s *Flour Arrangements* at KQED-TV” *American Art*, (Summer 2016), 58-77.

“Sophie Calle: *Unfinished,*” exhibition review, caa.reviews, (http://www.caareviews.org/reviews/2659) November 2015.

“Bridget Moser’s Grammar” exhibition catalogue essay, in *Bridget Moser: Is This Thing On?* (Mount Saint Vincent University Art Gallery; Halifax, Nova Scotia, 2015), 9-21.

“Audiences: An Interview” with Mike Holbloom, Emily Vey Duke and Cooper Battersby in *The Beauty is Relentless: A Book About the Short Films of Emily* *Vey Duke and Cooper Battersby*, Mike Holbloom, ed. (Toronto: Pleasure Dome, 2012).

**CONFERENCE PAPERS, PANELS & WORKSHOPS**

“Transformer: Rhythm 0, Fame and Franchise in Shia LaBeouf’s #IAMSORRY” *Towards a Pop Cinema*, Society for Cinema and Media Studies Annual Conference, (April 2020).

Participant, “Dancing Around Race: Whiteness in Higher Education” University of Utah, Department of Dance, January 2020.

“’Altar to the God of All’: Architecture, Faith, and International Modernism at the United Nations,” *Processing Ecology: The Systematic Design of Environments after WWII*, Society for Cinema and Media Studies Annual Conference, (March, 2018).

“Regionalism and Decolonization at the United Nations, 1952-1970” *Regionalism in the Global Era*, College Art Association Annual Conference, Los Angeles, (February, 2018).

“Compromise and Renewal: Recreating the Triadic Ballet for Television” *Duet with the Camera: Dance and the Still and Moving Image*, Universities Art Association of Canada Annual Conference, Banff, (October, 2017).

“Art at the United Nations: The Troubled Aesthetics of Utopian Modernism” *The Role of the Visual Arts in North American 20th- and 21st- Century Cultural Diplomacy,* Universities Art Association of Canada Annual Conference, Montreal, (October, 2016).

*Broken Telephone: The Creative Potential of Signal Decay*, Universities Art Association of Canada Annual Conference, Montreal, (October, 2016). Co-Chair with Andrew Kear.

 “And We’re Live in 3...2...1...: How Television Shaped Art in the Late 20th Century” *Improvisation in Contemporary Art: To Read Things Forward,* Universities Art Association of Canada Annual Conference, Halifax, (November, 2015).

*Good Business is the Best Art: Corporate, Commercial and Business Models as Medium*. College Art Association Annual Conference, New York City, (February, 2015). Co-Chair with Virginia Solomon.

“Re-framing Art in the Electronic Age: Bruce Nauman’s Flour Arrangements at KQED-TV” *Frames in Literature and Across the Arts*, ACLA Annual Meeting, New York City, (March, 2014).

Panel Moderator and Speaker, “Martha Wilson: Staging the Self” Utah Museum of Fine Arts, (September, 2013).

**INVITED LECTURES**

Speaker, “Post-Colonial Identities and the Dream of Universality at the United Nations” **Iconoclasm to Heritage: Visual Culture and the Concept of World Heritage,** Visual Studies Research Institute, University of Southern California (August, 2018).

Guest Speaker on Video Art, **Contemporary Art: Art Since 1970,** University of Memphis, Department of Art. Course Director: Professor Virginia Solomon, (February 2016).

Keynote Speaker, *Women In Art: Evening for Educators*, Utah Museum of Fine Arts, (November, 2013).

Guest Speaker, **The Revolutionaries: Vanguards of the 1960s**, Symposium in association with the presentation of works by Merce Cunningham and Yvonne Rainer. Repertory Dance Theater, Salt Lake City, Utah. September 28, 2011.

Guest Speaker, **Senior Project Seminar**, Department of Art and Design, Syracuse University. Course Director: Assistant Professor Emily Vey Duke, (2011)

**GRANTS AND AWARDS**

2008-9 Social Sciences and Humanities Research Council of Canada Doctoral Fellowship.

Jewel Gala Fellowship Fund, Art History Department, University of Southern California.

2007 Travel Grant, University of California, Department of Art History (CAA).

2005 Borchard Foundation Award, USC-Getty Program in the History of Collecting and Display.

2004 Lawrence Heisey Graduate Award in Fine Arts, York University.

2003 Entrance Scholarship, Department of Graduate Studies, York University.

Social Sciences and Humanities Research Council of Canada, Graduate Scholarship.

2000 Prince Edward Scholarship, NSCAD University.

 Simon Chang & Phyllis Levine Foundation Scholarship, NSCAD University.

1999 Centennial Scholarship from the Dr. S.T. Laufer Fund, NSCAD University.

 Joseph Beuys Memorial Scholarship, NSCAD University.

**PROFESSIONAL AFFILIATIONS**

College Art Association (CAA)

Universities Art Association of Canada (UAAC/AAUC)

Society for Cinema and Media Studies (SCMS)