

Dr MARTIN PATRICK*Associate Professor, Massey University, Wellington NZ*M.R.Patrick@massey.ac.nzwww.martinpatrick.net**EDUCATION**PhD, History and Theory of Art, University of Kent at Canterbury, UK, 2000

Degree by research; Completed thesis entitled *Im/Possibilities: The Development of Conceptual and Intermedial Art in Poland*. Supervisor: Stephen Bann; Examiners: Jon Kear and Brandon Taylor.

MA, History of Art, State University of New York at Stony Brook, USA, 1996

Completed 2-year program in Art History, Criticism, and Theory;
Thesis supervisors: Donald Kuspit and Ann Gibson

MFA, Studio Art, University of Texas at Austin, USA, 1993

Degree in Photography; other areas of specialization: Art History and Transmedia

BFA, Corcoran School of Art, Washington, D.C., 1989

Majored in Photography, with additional studies in Printmaking and Drawing

Attended Rhode Island School of Design, Providence, RI, 1984-85

Completed Freshman Foundation year

ACADEMIC AND RELATED EMPLOYMENT

2008-Pres. Associate Professor, Whiti o Rehua School of Art, Massey University, Aotearoa New Zealand

2005-07 Visiting Assistant Professor, The University of Chicago, Department of Visual Arts

2001-2007 Assistant Professor, Illinois State University School of Art, Normal, Illinois.

1999-2001 (Assistant) Professor, non-tenured position, Savannah College of Art and Design, Savannah, Georgia

1998 Part-time Sessional Teaching, University of Kent at Canterbury

PUBLICATIONS**I. SINGLE-AUTHORED BOOKS**

The Performing Observer: Writings on Contemporary Art, Performance, and Photography forthcoming, 2022 from: Bristol: Intellect Press; Chicago: University of Chicago Press).

Across the Art/Life Divide: Performance, Subjectivity, and Social Practices (Bristol: Intellect Press; Chicago: University of Chicago Press, 2018).

II. PEER-REVIEWED JOURNALS

“Iconoclastic and Irreverent (Buddhist-inflected) Simplicity in Fluxus Performance and Artworks” *OnCurating 51: Fluxus Perspectives* (Zurich: Zurich University of the Arts, 2021).

“Social Practices and the Shifting Discourse: On Collaborative Strategies and ‘Curating the Social’” *Drain* special issue *Social/Affects* 2021 <http://drainmag.com/social-practices-and-the-shifting-discourse/>

“Convergences and Crossovers: Lawrence Alloway’s Incorporative Criticism and the End of Formalism.” *The Sixties* (New York/Routledge, 2011).

“Performative Tactics and the Choreographic Reinvention of Public Space.” *Art and the Public Sphere* (Bristol/Intellect, 2011).

“Unfinished Filliou: On The Fluxus Ethos and the Origins of Relational Aesthetics.” *Art Journal* (New York, Spring/Summer 2010).

“Restlessness and Reception: Art Criticism in the Age of the Blogosphere.” (2010) [online journal] www.drainmag.com

“Into the Mystic: Maddie Leach’s (Im-)Material World.” *Reading Room*, Auckland, 2010).

“La presse artistique au Royaume-Uni.” *Perspective* 2/2007, INHA, Paris.

“Apparitions: Art/Life Games and the Politics of Play in the Work of Matthieu Laurette” *Drain* 6 (Spring 2006) [online journal] www.drainmag.com

“Contexts for Experimental Art: Notes on Polish ‘Author’s’ Galleries and Open-Air Festivals: 1960s-1980s.” *Centropa: A Journal of Central European Architecture and Related Arts* [New York] volume 3, number 2 (May 2003).

“Polish Conceptualism of the 1960s and 1970s: Images.” *Third Text* 54 [London] (Spring 2001).

III. CHAPTERS AND ARTICLES IN BOOKS

David Cross: Air Supplied (New York: Punctum Books, 2016).

“Exploring manifold strategies of ‘posthuman’ masquerade and becoming in recent art practice,” *Animism in Art and Performance*, Chris Braddock, ed. (London: Palgrave Macmillan, 2016).

Biographical entries on artists Tino Sehgal (new) and Francis Alÿs (revising and updating) commissioned by Grove Art Online, 2013.

The One Day Sculpture Book, eds. C. Doherty and D. Cross (Germany: Kerber Verlag, 2009).

Contributor to *The Encyclopedia of Twentieth-Century Photography*, Lynne Warren, ed. (New York: Routledge, 2005) Entries on: Appropriation, Sophie Calle, and Paul Virilio.

IV. ESSAYS FOR EDITORIAL PUBLICATIONS

“‘My life is one big experiment’: Laurie Anderson on the power of art and terriers,” *The Spinoff* (Auckland) January 25, 2020 <https://thespinoff.co.nz/art/25-01-2020/my-life-is-one-big-experiment-laurie-anderson-on-the-power-of-art-and-terriers>

“The past is a fucked up place: Theo Schoon, reviewed and reconsidered,” *The Spinoff* (Auckland) August 24, 2019 <https://thespinoff.co.nz/art/24-08-2019/the-past-is-a-fucked-up-place-theo-schoon-reviewed-and-reconsidered>

“Pop Problematics (or, The Customer Might Just Be Wrong),” *Uncomfortable Silence* catalogue and Christchurch Art Gallery Bulletin, 2019. <https://christchurchartgallery.org.nz/bulletin/199/re-uncomfortable-silence>

“The Painting That Made Itself: Simon Morris,” *Art News New Zealand* (Autumn 2017).

“Morphing Changeling: Cindy Sherman,” *Art News New Zealand* (Summer 2016).

“Interview with Artist Catherine Bagnall,” *LAR* online magazine, Mexico (Oct 2015).

“Mercurial Consistency: Billy Apple,” *Art Asia Pacific*, New York (September 2015).

“The Conceptual, The Pastoral, and the Plainly Freakish (or, some of my favourite artworks are trees),” *Enjoy Occasional Journal: The Dendromaniac* (March 2015): <http://journal.enjoy.org.nz/the-dendromaniac/the-conceptual-the-pastoral>

“Watching Sean Grattan’s HADHAD,” Summer Reading Series (Feb 2015) www.circuit.org.nz/blog/summer-reading-series-4-watching-sean-grattan's-hadhad-by-martin-patrick

“Work, Rest, and Play: James R. Ford,” *Art Collector* (Sydney) (July/Aug/Sept 2014).

“Chris Heaphy’s Kaleidoscopic Eye,” [Feature] *Art New Zealand* (Summer 2012-13).

“On the Difficulties of ‘Work as play’: Robert Filliou’s Video Art,” *Afterimage*, (Jan/Feb2011).

“Try and Try Again: Richard Maloy,” *Broadsheet* V. 39:3 (Australia; Sept 2010).

“Ivan and Heather Morison”, *Urbis Magazine* (NZ) #50 (May 2009).

“Maddie Leach”, One Day Sculpture website www.onedaysculpture.org.nz

“Snapshots from an Indefinite Vacation: Francis Alÿs and Photography” *Afterimage* (2007)

“William Eggleston on Film.” *Afterimage*, (Nov/Dec 2006).

“Not Walking but Falling: Laurie Anderson's Adventures in George W. Bush's America.” [Feature article] *Art Monthly* [London] (March 2005).

“Rock/Art: Chris Burden, Iggy Pop, and the Aesthetics of Early 1970s Performance Art.” [Feature article] *Art Monthly* [London] (May 2004).

“Vaguely Stealthy Creatures,” *Afterimage* [Feature/cover article] (Winter 2003).

“[Overview/Poland I] Poles Apart,” *Art Monthly* [London] (Oct 1998).

V. CONTRIBUTIONS TO EXHIBITION CATALOGUES

The House We Built/The Restoration (Wellington: PlayStation, 2018).

Craig Easton: The Means of Production (Shanghai: Unilab, 2016).

“Getting Acquainted,” in *Weakforce4* (Auckland: Split/Fountain, 2016).

William Pope.L: The Long White Cloud, Te Tuhi Gallery, Auckland (2015, online)

Unstuck in Time, Te Tuhi Gallery, Auckland (June 2015).

Erica van Zon: Dogwood Days, Dunedin Public Art Gallery (Dec 2014).

Bureau 2 (Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne, 2013).

Leave No Trace/Documentation Anxiety (Enjoy Gallery, Wellington, April 2012).

<http://enjoy.org.nz/files/LeaveNoTraceDocumentationAnxiety.pdf>

Around: Shona MacDonald (Roswell Museum and Art Center, NM, USA, 2011).

<http://www.rair.org/MarshellGallery-Macdonald.html>

Workshopping Performance (Enjoy Gallery, Wellington, 2010).

Simon Morris: Folding Water (Auckland: Two Rooms, Nov 2009).

<http://tworooms.co.nz/exhibitions/simon-morris09/>

Craig Easton: Collapse (Melbourne: Nellie Castan Gallery, 2009)

Ann Shelton: Vantage Points and Vanishing Spaces. (City Gallery, Wellington, 2008).

Pat Badani: [in time time] (Tarble Arts Center, Eastern Illinois University, 2008).

Co-editor, *Michelle Grabner* (Exhibition Catalogue, University Galleries, 2008).

Johnston Foster (University Galleries/ISU, 2007).

Sad Songs (University Galleries/ISU, 2005)

Tony Tasset: Better Me (University Galleries/ISU, 2003)

VI. BOOK AND EXHIBITION REVIEWS

“Mover and Shaker: Len Lye,” *The NZ Listener* (02 July 2015).

“Wellington Postcard,” *Art News New Zealand* (Winter 2015).

“Yvonne Todd: Creamy Psychology” *Afterimage*, (March 2015).

Contemporary Art from Tonga, *The NZ Listener* (05 June 2014).

“A Procession of Chinese History,” *The NZ Listener* (15 May 2014).

“Victoria Singh’s The Waiting Room,” *EyeContact* (28 April 2014)

“Jump Cuts,” *The NZ Listener* (27 March 2014).

“Simon Starling: In Speculum,” *The NZ Listener* (27 Feb 2014).

“South of No North,” *EyeContact* (17 Feb 2014).

“Activist Postermakers Publication,” *EyeContact* (22 Jan 2014).

“Drawing in Space,” *The NZ Listener* (05 Dec 2013).

“The Relational in Retrospect,” [Book Review] *Afterimage* (Sept/Oct 2013).

“All There is Left,” *The NZ Listener* (15 Aug 2013).

“Small-town Nightmares,” *The NZ Listener* (04 July 2013).

“Performing Contagious Bodies,” [Book Review] *Art Monthly* (London) (June 2013).

“Warhol: His 15 Minutes and More,” *The NZ Listener* (20 June 2013).

The Obstinate Object,” *The NZ Listener* (02 June 2013)

“It’s the Political Economy, Stupid,” [Book Review] *Art Monthly* (London) (May 2013).

“Transforming the Everyday,” *The NZ Listener* (04 April 2013)

“Moving on Asia,” *The NZ Listener* (14 March 2013).

- “Out of Time,” (Book Review) *Art New Zealand*, 2013.
- “Talking Around (and Around) Yvonne Todd” *EyeContact* (4 October 2012).
- “Good Intentions” [Review of Sydney Biennale] *Afterimage* (Sept/Oct 2012).
- “Imagined Landscapes and Subterranean Simulacra,” *Afterimage* (May/June 2012).
- “Robyn Kahukiwa’s Maumahara: Remember,” *The NZ Listener* (14 April 2012).
- “Matthew Jesse Jackson: The Experimental Group,” *Art Monthly* (book review, 2011).
- “Tender is the Night,” *The NZ Listener* (28 May 2011).
- “Trevelyan at City Gallery,” *EyeContact* (20 October 2010).
- “Denys Watkins in Wellington,” *EyeContact* (7 October 2010).
- “Haunted,” *Art Monthly* (Sept 2010).
- “The Triumph of Old American Painting,” *EyeContact* (10 July 2010).
- “The Palais de Tokyo,” *EyeContact* (30 Dec 2009).
- “Richard Long,” *Afterimage* (Nov/Dec 2009).
- “Billy Apple New York,” *Art Asia Pacific* (Nov/Dec 2009).
- “Dan Graham,” *Afterimage* (July/Aug 2009).
- “Milk and Melancholy,” *Afterimage* (March/Apr 2009).
- “The Subject Now”, Adam Art Gallery, Wellington, *Afterimage* (Nov-Dec 2008).
- “2008 Sydney Biennale”, *Art Monthly* (September 2008).
- “Cuts: Writings of Carl Andre.” *American Book Review* (Spring 2006).
- “Real Spaces,” *Art Monthly* (April 2004).
- “The Late Greenberg” *Art Monthly* (September 2003).
- “Teresa Hak Kyung Cha,” *Frieze* (Jan-Feb 2003).
- “Gillian Wearing,” *CU Cityview* (December 2002).
- “Louise Bourgeois: The Early Work” *CU Cityview* (May 2002).

CONFERENCES, LECTURES, PRESENTATIONS

Participant in hui on the topic of “Writing Illness”, *NonfictionNOW* conference, Wellington, 3-5 December 2021.

Invited facilitator for a discussion on Art vs. Life in performance art practices, with artists Jazmine Rose Phillips, Kalisolaite ‘Uhila and a representative from the in_process collective, Performance Art Week Aotearoa, Wellington, 11 November 2021.

Presented research paper at *Humour at Work*, the 27th Conference of the Australasian Humour Studies Network, Massey University Wellington, 3-5 February 2021.

Presented research paper at Indeterminate Futures / The Future of Indeterminacy conference held online from Dundee, Scotland, 13-15 November 2020.

Research Colloquium Lecture, Illinois State University, Normal, IL, 30 August 2018.

Invited talk to MFA Seminar, University of Massachusetts, USA, August 2018.

Invited talk to MFA Seminar, University of Texas at Austin, USA, August 2018.

Appearance on Open Stacks: The Seminary Co-op Bookstore Podcast, October 2018.
<https://player.fm/series/open-stacks/two-roads-diverged-sheila-hetis-motherhood-leonard-mlodinow-on-elastic-and-in-the-stacks-with-martin-patrick>

Member of "Performing, Writing" symposium organising team, as catalogue editor and masterclass seminar curator for events featuring scholar John Hall, artist Judd Morrissey, and writer Tina Makareti. 10-15 March 2017.

Presentation of my paper "Cindy Sherman and the American Social Landscape: Shifting Selves and Suburban Subtexts" as one of three invited keynote lectures (along with Australian scholars Sue Best and Edward Colless) at the Cindy Sherman Symposium, Wellington City Gallery, 18 March 2017.

Chair of roundtable discussion "Arresting Copies" held at Adam Art Gallery, Victoria University. Participants included: artist Glen Hayward, writers Cassandra Barnett and Megan Dunn, and Gallery Director Christina Barton (2016).

Invited panel chair and respondent, 2016 CIRCUIT Symposium, "Phantom Topologies," Wellington City Gallery (2016).

Invited to discuss works by artist Daniel Crooks featured in "Bullet Time" exhibition at Wellington City Gallery with historian Amelia Barikin (University of Queensland), 2015.

Invited by City Gallery Wellington to discuss artist Camille Henrot's video work "Grosse Fatigue" with Tate Modern video curator George Clark, 2015.

Invited panelist, *Art School of The Future Symposium*, Massey University, July 2015.

"Wild Gift: X's Punk Poeticism" Popular Culture Association of Australia and New Zealand (POPCAAANZ) Conference, Massey University, June 2015.

"Exploring Manifold Strategies of 'posthuman' masquerade and becoming in recent art practice" *Animism and Material Vitality Conference*, AUT University, June 2015.

"When the Sh*t Hits the Fans: The Uneasy Relationship Between Celebrity Culture and Contemporary Art," invited lecture, City Gallery Wellington, May 2015.

Invited by director Tina Barton to lead a discussion with curator Sophie Jerram as the opening event of the Hito Steyerl video exhibition part of RELOAD: Kirk Gallery Series 2014 at the Adam Art Gallery, Victoria University Wellington, Friday July 4 2014.

Invited panelist, Critical Forum session, "Write Off: On the Necessity of Developing a Unique Voice in Words without Wiping Out", Chair: Michele Hollis, Other Panelists: Sarah Jane Parton, Julianna Preston. Postgraduate programme, Massey University, 20 March 2014.

Regular panelist, *Circuit: Artist Film and Video Aotearoa NZ* podcast (2013–16).

Invited lecture on artist Gregory Crewdson, Dunedin Public Art Gallery (6 Oct 2013).

Respondent to lecture by international Visitor Professor Gill Perry (Open University, UK) "Broken Homes and Haunted Houses in Contemporary Art", April 2013, Massey U.

Invited Session Chair, "Photographies in Transition" one-day symposium, held in conjunction with the annual Peter Turner Lecture, Massey University, 2013.

Invited as Chair of Critical Forum session, Postgraduate programme, Massey University, "Beyond Description: On Why Art and Design Writing Needs to Push the Envelope", other presenters for the session: curator Abby Cunnane, writer Tim Corballis, and Associate Professor Julianna Preston, 21 March 2013.

Invited to Chair a session of the "Critical Forum," a Massey University, College of Creative Arts Postgraduate Lecture Series, "Warhol World: Why Pop Ate Itself", 2013.

Research presented at *2012 AAANZ conference*, Sydney, Australia.

Delivered paper entitled "Fluxus 2.0" at the 2012 College Art Association meeting, Los Angeles, CA (February 2012).

Chair/moderator for afternoon panel session as part of the *Where Art Belongs/Exhibition as Medium*, day-long symposium featuring international guests Chris Kraus and Paul O'Neill (29 October 2011), Massey University.

Co-coordinator of artist and curatorial workshop with Hans-Michael Herzog and Humberto Vélez, Massey University, Contained Memory Conference, (Dec 2010).

Chair of public discussion between artists Tavares Strachan, Shane Cotton, and collector David Teplitzky on the occasion of the exhibition *Roundabout*, City Gallery Wellington, NZ, (25 September 2010).

Presentation of my research at Performance Studies International conference #16, Toronto, Canada (June 2010).

Invited lecture on Taryn Simon's exhibition *An American Index of the Hidden and Unfamiliar*. Dunedin Public Art Gallery, Jan 31, 2010.

Invited participant at symposium in honor of Professor Emeritus Stephen Bann, The Stephen Bann Effect, Bristol University, UK (June 2009).

“Unfinished Filliou: On The Fluxus Ethos and the Origins of Relational Aesthetics” Paper presented at Performance Studies International conference, Zagreb, Croatia (June 2009).

Chair of academic Session on “Collaboration”; discussant and moderator of close reading Session with critic Jan Verwoert, One Day Sculpture symposium, Museum of New Zealand Te Papa Tongarewa, 26–28 March 2009, Wellington, NZ.

“I’m Looking Through You: On Lawrence Alloway, Expansionist Aesthetics, and the Demise of Formalism,” *Art History, Art Criticism, and Art Magazines* session, 2009 College Art Association Conference, Los Angeles, CA.

Chair and moderator of panel discussion, *(Re-)Defining Criticism Today*, November 17, 2008, BLOW Festival, New Zealand School of Music concert hall, Wellington, NZ.

Invited panelist, discussion of Maddie Leach’s One Day Sculpture project *Perigee #11* August 29, 2008, New Zealand School of Music concert hall, Wellington, NZ.

Invited external critic, end of year critiques, Art Institute of Chicago, 2007.

“Dan Flavin in the Context of the 1960s” October 18, 2005, McLean County Arts Center, Bloomington, IL.

Guest appearance on The Prairie Monk radio program, hosted by conservationist Dave Monk, WEFT 90.1 FM, Champaign, IL. August 7, 2005.

“Crosstown Traffic: Collisions and Intersections between Contemporary Art and Music.” 2003 SECAC Meeting (Raleigh, NC). Paper: “I Need More: Iggy Pop, Chris Burden, and the Aesthetics of Early 1970s Performance Art.”

“Abstract Painting Once Removed” Session, 2003 CAA Conference. New York, NY. Delivered paper entitled “Abstraction and Infinitude: Remarks on Several Polish Artists of the 1960s.” Session Chair: Jane Sharp, Rutgers University.

“Vaguely Stealthy Creatures: Max Kozloff on the Poetics of Street Photography.” Art History Open Session, SECAC Meeting, Mobile, Alabama (October 25, 2002)

CURATORIAL PROJECTS

Is it the Beginning of a New Age The Engine Room, Massey University (19 July–5 August 2016) <http://theengineroom.org.nz/projects/is-it-the-beginning-of-a-new-age/>

ASPECT: The Chronicle of New Media Art, A Good Place to Stop, v. 21 (2013) DVD curatorial commentary for included video work by Bogdan Perzynski, entitled *Dead End*.

Exhibition of Polish-American video artist Bogdan Perzynski (University of Texas at

Austin, USA) at the Engine Room, Massey University, screening of video work *Fortune Teller* at the NZ Film Archive (October 2011).

Co-organized (with David Cross) the public exhibition *Contemporary Latin American Video Art: Oscar Muñoz and Humberto Vélez*, *Wellington City Gallery*. The exhibition (December 2010).

SimmerDim, exhibition of works on paper by Scottish-American artist Shona MacDonald (Professor of Art at the University of Massachusetts), the Engine Room gallery, Massey University (November 2010).

Double Take/Time Frame exhibition featuring photographs by Ann Shelton and video works by John DiStefano for the Engine Room gallery at Massey University, Wellington (04–20 March 2010) Exhibition traveled to the RMIT University Project Space in Melbourne, Australia from 30 July–19 August 2010.
http://schoolofartgalleries.dsc.rmit.edu.au/PSSR/exhibitions/2010/double_take.html

EDITORIAL POSITIONS

Edited two special journal issues for *Drain* and *OnCurating*, 2021.

Board Member, *CIRCUIT: Artist Film and Video Aotearoa NZ* (2015–Present).

Advisory Editor, *Drain* magazine (2012–Present)

<http://drainmag.com/about/>

Editorial Board, *media-N*, journal of the New Media Caucus (2011–2014)
<http://www.newmediacaucus.org/wp/media-n-journal/current-issue/>

Writing editor, Engine Room Gallery, Massey University.

Invited peer-reviewer, I.B. Tauris, London, UK, 2014; *Oculus* journal, Christchurch NZ, 2013.

Editorial board, CONVOCARTE journal, University of Lisbon, Portugal (2018–pres.).

Editor of essays in *Incongruent: Contemporary Art from South Korea* (Seoul, 2006).

External reviewer for: Gardner's Art through the Ages, M. Stokstad Art History.

Managing Editor of academic journal *Art Criticism* (New York, USA) 1995–96.

GRANTS, FELLOWSHIPS, AWARDS, RESIDENCIES

2018 Late Fall Writer's Residency, Banff Centre, Canada

2018 Massey University Research Fund (MURF), Award

- 2016 Creative New Zealand Publishing Grant awarded to Intellect Press to defray costs of my book *Across the Art/Life Divide*.
- 2009 Massey University Research Fund (MURF), Award
- 2008-10 Strategic Research Fund Award, Massey University
- 2005 College Research Initiative Award nominee, Illinois State U.
- 2005 University Research Grant, Illinois State University
- 2002 University Research Grant, Illinois State University
- 1998 Colyer-Fergusson Award, University of Kent at Canterbury, UK
- Research Travel Grant, Polish Ministry of Art and Culture
- 1996-99 Overseas Research Students Award,
Committee of Vice-Chancellors and Principals of the Universities of the United Kingdom (CVCP), London, England
- 1995-96 Maurice M. Goldberger and Miriam H. Goldberger Fine Arts Fellow, SUNY Stony Brook
- 1992 Student Merit Award, Art Department, University of Texas
- Professional Development Award, University of Texas

SUPERVISIONS AND EXAMINATIONS:

Supervised four doctoral students to successful completion, 2017-21.

Currently primary supervisor for four students/candidates, co-supervisor for two others.

EXTERNAL EXAMINER:

PhD in STUDIO ART PRACTICE:

The University of Waikato, 2019

Deakin University, 2019

RMIT University School of Art and Design, 2016

AUT University, 2015, 2019, 2021.

University of South Australia, 2015

PhD in ART HISTORY:

University of Canterbury, Department of Art History and Theory, 2012 and 2015
University of Auckland, Department of Art History, 2015 and 2021.

MA in ART HISTORY:

University of Auckland, 2009, 2011, 2012 (2), 2013, 2019
Victoria University, 2014
AUT University, 2013

INTERNAL EXAMINER:***PhD in STUDIO ART PRACTICE:***

Massey University, 2011, 2012, 2014, 2015, 2018, 2021.

COURSES TAUGHT

Art Criticism, Art of the United States: Depression to 1970, Recent Art (since 1970), BFA Seminar (Conceptual Art), Modern Art, Postmodernism, MFA Seminar, Rebels: Anti-Authoritarianism in 20th Century Visual Culture, Survey of Western Art and Architecture (Neoclassicism-1970), Artists as Writers, Research Methods, Conceptualisms, Conspiracies, and Counter-histories (elective), Photography Diploma Seminar, Postgraduate Supervision (MFA/PhD), Critical Studies, Intro to Fine Arts Research, Fine Arts Elective, Studio Art (UG), Postgraduate Diploma Seminars.

AREAS OF SPECIALIZATION AND RESEARCH INTEREST

Art criticism and theory, performance art, Fluxus movement, interdisciplinary practices; modern and contemporary art, conceptual art, artists' writings, art and popular culture, art of East-Central Europe, the history of photography

LANGUAGES

French.
Polish reading proficiency.
Beginning level Te Reo.

REFERENCES

Available upon request.