

## Curriculum Vitae

**Name:** Clive Robertson, Associate Professor (tenured)

**Degrees:** Ph.D Concordia, Communication Studies, 2004  
MFA University of Reading, England, Fine Art, 1971  
Diploma in Art and Design (1<sup>st</sup> Class Hon) Fine Art, Cardiff College of Art, 1969

### Employment History:

2010-11	Acting Head, Department of Art: Fine Art, Art Conservation and Art History, Queen's University
2009	Associate Faculty, Graduate Program in Cultural Studies, Queen's University
	Undergrad Chair, Art History, Queen's University
2005 -	Associate Professor, Art Department, Queen's University
1999-2005	Assist. Professor, Contemporary Art History, Policy and Performance Studies, Department of Art, Queen's University, Kingston
1998	Adjunct Lecturer, Contemporary Canadian Art History, Queen's University
1996	Adjunct Lecturer, Contemporary Canadian Art History, Art Dept, Queen's University, Kingston
1996	Part-time Lecturer, Audio Production, Diploma Program, Communication Studies, Concordia University
1991-6	(Freelance) Independent media arts curator, Ottawa
1989-91	National Spokesperson, ANNPAC/RACA, Toronto and Ottawa.
1990	Co-National Director, ANNPAC/RACA (Association of National Non-Profit Artist-run Centres), Ottawa.
1987-89	Artistic Director, Galerie SAW Video, Ottawa.
1985-6	Video Production Co-ordinator, Trinity Square Video, Toronto.
1983-5	Publisher and Executive Producer, Voicespondence Artists Records and Tapes, Toronto
1981	Sessional Instructor, Intermedia, Ottawa School of Art.
1980	Adjunct Lecturer, Media Arts, Simon Fraser University, Vancouver.
1973	Adjunct Lecturer, Art History, Mount Royal College, Calgary
1976-83	Publisher and Managing Editor, Centerfold-FUSE magazine, Calgary/Toronto.
1975-78	Artistic Director, Parachute Center for Cultural Affairs, Calgary.
1974-76	Editor and Publisher, Voicespondence Audio Art magazine, Calgary.
1973	Adjunct Lecturer, Art History, Mount Royal College, Calgary
1972-74	Co-director, W.O.R.K.S., Calgary (International Performance and Publishing Collective)
1971-present	Professional artist

### Academic Honours:

2002	Nominee, Governor-General's Outstanding Achievement in the Visual and Media Arts Award
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### Scholarly and Professional Activities (7 Years):

Guest academic advisor: Undergrad and MFA students, Department of Transmedia, Syracuse University, NY, 2009  
Session Co-Chair, UAAC Conference, York University, 2008  
Session Chair, Media Arts Matters symposium, IMAA (Independent Media Arts Alliance) Toronto, 2008  
Paper, "See Artists Run," Windsor Book Fair, Art Gallery of Windsor, 2007  
Opening Session Chair, Visual Arts Summit, Canadian Museums Association, Ottawa, 2007

Discussant, "Then + Then Again – practices within artist-run culture," NAC, St Catharines, 2007

Paper, "Making a Scene," *Making a Scene* symposium, Power Plant, Toronto, 2007

CARFAC National, Ottawa - Collective Fee Schedule Bargaining Committee, 2006-7

Board Member, ARCCO (Artist Run Centres and Collectives of Ontario) 2005-07

Session Moderator: Keynote: "Poetry and Politics: Amiri Baraka and Lillian Allen," New World Coming – The Sixties and the Shaping of Global Consciousness, Queen's University, 2006

Moderator, "Artists formations" Symposium: Representational Politics / The Politics of Representation, A Space, Toronto, 2006

Symposium Presenter, "Curators in Context," OAAG and ARCCO, York University, Toronto, 2006

Vice-President, FADO (International Performance and Publishing Collective), Toronto, 2001-6

Session Chair, Issues in Contemporary Art – "Context and Meaning IV," Papers in Art History and Conservation, Graduate Visual Culture Association, Queen's University, 2005

International Editorial Board member, *Inter/Le Lieu*, Québec City, 2005-present

Symposium presenter: "Beyond What the Eye Can See," a panel discussion on technologies of vision and visions of technology with Alessandra Lischi (University of Pisa) Viva Paci (Université de Montreal) and Annette Burfoot, Gary Kibbins and Susan Lord (Queen's University), Queen's 2004

Moderator, "Networking" session, IN/FEST, International Conference on Artist-Run Culture, Vancouver, 2004

Paper, "Naming and reviewing transdisciplinary places of dialogue," UAAC, Kingston, 2003

Conference discussant, Cultural Policy Panel, College Art Association, New York, 2003

Symposium discussant, *Better Worlds*, Agnes Etherington Art Centre, Kingston, 2002

Symposium paper, *Yoko Ono* exhibition, The Art Gallery of Ontario, Toronto, 2002

Symposium paper, "Images v. Iconoclasm," 4<sup>th</sup> International Performance Art Festival Symposium, 7a\*11d, Toronto, 2002

Paper, *Pedagogy and Publicity: Discursive communities and policy attempts to consolidate (and dislocate) specific forms of speech*, UAAC, Montréal, 2001.

Panel Speaker, "Reading A Media Month," for the OPIRG Series, "What in the World Is Going On?" (Susan Lord, Co-ordinator) Union Gallery, Queen's University, 2001

Plenary speaker, *In Public: Shifting Curatorial Practice*, organized by Joan Borsa, SAT, Montréal, 2001.

Paper, "Experiencing Performance in Documentation," *Rebecca Belmore: 33 Pieces*, Blackwood Gallery, University of Toronto, 2001.

Regional Editor, *Fuse* magazine, Toronto, 2001-08

### **Major University Administrative Responsibilities:**

2007-8 Member (Governing) Steering Committee of the new graduate programme in Cultural Studies at Queen's. (Included meetings with OCGS review consultants)

2007-8 Chair, Appointments Committee, Faculty of Arts and Science, Queen's

2004-7 Member of Queen's University Senate

2002 Council Member, QUFA (Queen's University Faculty Association)

- Queen's University  
2000 Member.Vice-Principal's (Academic) Advisory Committtee in the hiring of a  
Director for the Agnes Etherington Art Centre

### **Undergraduate Teaching and Supervision:**

#### ***Undergraduate Teaching.***

- Post -1945 Western Art History
- Canadian Contemporary
- Performance Studies
- 4<sup>th</sup> Year BFA Seminar
- Time-Based Media – Video
- Introduction to Art History (One Section)

#### ***Undergraduate Supervision.***

- 2004-08 : 12 administrative interns (ARTH 395) at Modern Fuel, Kingston and A Space, Toronto
- 2005: Bachelor of Fine Arts, 5 supervisions

### **Graduate Teaching and Supervision:**

#### **Graduate Teaching:**

- Culture, Policy and the Postmodern Subject
- Media and Society (Communication and Cultural Studies)
- Cultural Policy Studies: Art Policies and (Self) Governance
- Graduate Reading Course
- Art Historiography and Archival Theories

#### **Graduate supervision:**

##### **MFA Co-supervisions External:**

- Craig Leonard, University of Toronto, completed, 2003
- Julie Fiala, University of Leeds, UK, completed, 2003

##### **MA Completed**

- Taryn Sirove (co-supervision with Lynda Jessup) "Video production and male critiques of masculinity in the mid-1980s," 2006
- Anne Marie Minardi "Social utopias and artists collectives," 2005
- Uldis Dimisevskis "Public Debate and Memory as Archive: Canadian Projections of Krystof Wodiczko," 2004

##### **MA (in progress)**

- Marija Hamed (Linjacki), 2007

##### **PhD In Progress**

- Julie Fiala, "Relational aesthetics: theories and practices," begun 2007
- Riva Symko, "Theories of appropriation and pastiche," begun 2007
- Taryn Sirove "Gender, new media and video art," begun 2006
- Jessica Wyman "Performativity and Display: Documentation and Objecthoo," begun 2000

### **Research Funding:**

2008	Centre for Canadian Art, York University, \$2000, for production of archival web site video and audio material
2006-07	Self-funded, \$17,000, production of audio, video and photo materials for the archival retrospective, "Then + Then Again – Practices within an artist-run culture 1969-2006"
2006	Ontario Arts Council, \$15,000, Touring Exhibition: "Then + Then Again – Practices within an artist-run culture 1969 – 2005."
2005	Canada Council for the Arts – InterArts, \$10,000, Book publishing grant for "Policy Matters – Administrations of Art and Culture." (YYZBooks,2006)
1999-2005	Queen's University, \$15,000, startup research grant

## **Publications:**

### **Books**

*Policy Matters: Administrations of Art and Culture*, Toronto YYZBooks, 2006

(with Alain-Martin Richard) *Performance au/in Canada 1970-1990*, Québec City: Éditions Intervention and Toronto: Coach House Press, 1991

*The 1978 Canadian Video Open*, Calgary: Arton's Publishing, 1978.

(with Paul Woodrow) *w.o.r.k.s.c.o.r.e.p.o.r.t – An anthology of Canadian conceptual performance*, Cullompton, UK Beau Geste Press, 1975

### **Art Catalogues (Author-Editor):**

*Speaking Volumes, The Mediation of Art Practices through Journalism and Documentaries, 1957-1996*, Montréal: Oboro, 1997

*The 1978 Canadian Video Open*, Calgary: Arton's Publishing, 1978.

*Clive Robertson: Television - Adjusting the Hold*. Calgary: Alberta College of Art, 1977.

(with Paul Woodrow) *A Conceptographic Reading – International Artists Television Festival*, Calgary: W.O.R.K.S., 1973.

### **Chapters in Books**

"The artworld and its other: forever the twain shall meet?" in Bruce Barber ed. *Condé and Beveridge Class Works*, Halifax: NSCAD University Press, 2008.

"Conversation with Bruce Barber," in Bruce Barber *Performance [Performance] and Performers* ed. Marc James Léger, YYZ Books, 2008.

"83.1 Talking with Clive Robertson about artist-run culture," Elaine Chang et al eds *Decentre – Concerning Artist-Run Culture*, YYZ Books, 2008.

"The Performed Poetry and Pedagogy of Lillian Allen," in Johanna Housholder and Tanya Mars, eds *Caught in the Act : Women and Performance*

- in Canada*, Toronto: YYZ Books, 2004.
- "Take Me To The River," in *Like Mangoes in July: The Work of Richard Fung*, Helen Lee and Kerri Sakamoto, eds., Toronto: Images Film and Video Festival & Insomniac Press, 2002.
- "[Aboriginal] [Representation] [In the Museum] - Articulations of the creative, the organic, and the bureaucratic," in Lynda Jessup, ed., *On Aboriginal Representation in the Gallery*, Hull, Québec.: Canadian Museum of Civilization, 2000.
- "Rhetoric on the Run," in J-P Gilbert, S. Gilbert, L. Johnstone, eds., *So To Speak*, Montréal: Artexes Editions, 1999.
- "Carole Conde and Karl Beveridges' Political Landscapes: Making Art About the Struggles for Social Justice and the Limits of Political Order," in *Carole Conde and Karl Beveridge: Political Landscapes*, Toronto Photographers Workshop, 1998.
- "The mediation of art practices through artist projects, journalism and documentaries," in Clive Robertson, *Speaking Volumes*, Montréal: Galerie Oboro, 1997.
- "Meeting a mentor in the making of Porta Filliou " in *Robert Filliou: From Political to Poetical Economy*, Sharla Sava, Hank Bull, Scott Watson, eds., Vancouver: Morris and Helen Belkin Art Gallery, 1995.
- "Time and Distance/Tijd en Afstan,"(with Justin Wonnacott), Ottawa: Galerie SAW Video /den Haag:Kijhuis, 1987.
- "A FUSE interview with Harriet M. Sonne," in *Altered Situations, Changing Strategies: The Canadian Worker in the Art of the 80s*, Harriet M. Sonne. ed., Toronto: A Space, 1984.
- "Agit-Prop and Performance Art: A Familial Reunion?" in *Agit-Prop: Performance in Banff*, Lorne Falk,ed.,Banff: Walter Philips Gallery, 1982.
- "TV Art in the Home," in *Transcript from The International Video Symposium 1979*, Peggy Gale, ed., Kingston : Agnes Etherington Art Centre, 1979.
- "Performance: An Artists Dozen 1970-78," in *Performance by Artists*, AA Bronson and Peggy Gale, eds.Toronto: Art Metropole, 1979. pp. 127-137.
- "W.O.R.K.S. Video Productions," in *Video By Artists*, Peggy Gale, ed., Toronto: Art Metropole, 1976.
- "Keeping Your Urban Rent Down Where It Belongs," in *Spaces by Artists: Parallelogramme Retrospective 3*, Tanya Rosenberg (Mars), ed., Toronto: ANNPAC, 1979. pp. 90-101.
- "Canadian Performance Art: A Surveillance," in *Parallelogramme Retrospective 1*, Barbara Shapiro, ed., Vancouver: Pulp Press, 1977. pp. 236-239
- "Introduction, *General Idea's Reconstructing Futures*. " Toronto: Art Official and

Carmen Lamanna Gallery, 1978.

*Clive Robertson: Television - Adjusting the Hold*. Calgary: Alberta College of Art, 1977.

*A Conceptographic Reading of Our World Thermometer – International Artists Television Festival* (with Paul Woodrow), Calgary: W.O.R.K.S., 1973.

#### **Refereed Journals:**

"Culture, High and Low," Christine Davis, Ken Allan & Lang Baker, eds., *Public 19: Lexicon 20th Century A.D.*, Toronto, Vol 1: 44 (2000).

#### **Others: Major Invited Contributions to Periodicals**

"Feeling good about Canadian Art?" *FUSE* Vol 31 , No 2, 2008

" Personal pastimes, disappointed laughter and culture on a Conservative majority." *FUSE*, 30, No.1 2006

"Launching a new ArtsWorld: Trusted? Connected? Canadian?" *FUSE* 28, No 1 2005

"Looking Back While Moving Forward: A Response to *Infest: Artist Ru Culture*," *FUSE* 27, No.2 (2004) 26-36

"Simple Pasts and Future Perfects? 25<sup>th</sup> Anniversary Issue, *FUSE*, Vol 25 No 4 (2002)

"Culture, High and Low," Christine Davis, Ken Allan & Lang Baker, eds., *Public 19: Lexicon 20th Century A.D.*, Toronto, Vol 1: 44 (2000).

"Custody Battles: Changing the Rules at The Canada Council," *FUSE* 22 No. 3 (1999); and (in French) in RCAAQ, Montréal, 2000.

"The Amos Effect: Mixing Institutional Genres," *Parachute* 89 (Winter 1997).

"Business and Culture: The Applebaum-Hébert meetings," *FUSE Retrospective 20th Anniversary Issue* Susan Kealey, ed., *FUSE* 20, No. 2 ([1981] 1997) 40-46.

"Theme-park Management at The Canada Council: The New Strategic Plan," *FUSE* 18, No. 4 (1995) 8-11.

"Re-mandating the Local? Museum Acquisitions and the Contextualization of Canadian Contemporary Art," *Parachute* 76 (October 1994) 68-71.

"A Tale of Seven Cities, Two Townships and Two Villages," *C Magazine* 40, Special 10th Anniversary Issue (Winter, 1994) 24-27.

"Artists and Working Life: BCTV Opposes Labour Arts Initiatives," *Our Times* 12, No. 4 (1993) 38-39.

"Invested Interests: Competitive and Dysfunctional Autonomies in the Canadian Art System," *FUSE* 15, No. 3 (1993) 12-22.

"Indigena: The Native Perspective," *Remote Control* (Guest Editor: Alfred Young Man) No. 2 (1993) 19- 24.

- "Federal Funding Watch: Multiculturalism's film and video monies," *FUSE* 16, No. 2 (1992) 8-9.
- "Interzone: Audience as self-critical community, *Inter* 55/56 (1992) 42-43.
- "Public Funding and Negative Stereotyping," *Parallelogramme* 16, No. 1 (1991) 9-11.
- "Making Waves: Radio Art," *FUSE* 14, No. 3 (1990) 10-12.
- "Bad Press, Bad Government; Bad Strategies?," *Arts Bulletin* (CCA) (1990).
- "Nominal Art Critic: Art Writings of John Bentley Mays," *Parallelogramme* 16, No. 2 (1990).
- "Artist Communities: If you lived here you'd be home now," *Artviews* 15, No. 2 (1989) 10-13.
- "Curatorial Cholesterol: The Canadian Biennial at the National Gallery," *FUSE* 13, No. 1 & 2 (1989) 32-36.
- "Art and Issues of Native Identity," *FUSE* 12, No. 6 (1989) 3-5.
- "Artists and the Whips of Art Criticism," *FUSE* 12, No. 4 (1989) 38-40.
- "Homage à Tanya Mars," *Parallelogramme* 15, No. 1 (1989) 10-11.
- "In Memoriam: Robert Filliou - Cuvre chef(s) d'oeuvres," *FUSE* 11, No. 5 (1988) 42-45.
- "Hot Line: Funding and the de-privileging of producer gossip," *FUSE* 11, Nos. 1 & 2 (1987) 11-15.
- "Cultural Struggle and Magazine Survival," *FUSE* 10, No. 5 (1987) 2-4.
- "Three's Company: CBC - Telefilm - CFDC," *FUSE* 10, No. 4 (1987) 27-29.
- "Politics and Art: An uneasy partnership or a true aesthetic?," *Artviews* 12, No. 3 (1986) 11-14.
- "John Greyson: Colliding Atoms of a Gay Culture," *High Performance* 36 (L.A.)(1986) 55-59.
- "Telling: Like it isn't: *This Magazine* marginal and mainstream media forum," *FUSE* 10, No. 4 (1987) 4-5.
- "Behind the Lines: Cineplex-Odeon and Advertising; Lizzie Borden and the Censor Board; Moses Znaimer and Much Music; Broadcast Access and Community Media," *FUSE* 10, No. 3 (1986) 36-39.
- "The Compleat Clichettes," *FUSE* 9, No. 4 (1985) 9-15.
- "Survey of Current Conditions of Toronto artist-run centers," (with Kim Tomczak), *Parallelogramme* 10, No. 2 (1985) 18-21.

- "Bill C-24 and The Canada Council Who will be in control?," *Parallelogramme* 9, No. 4 (1984) 19-21 and *FUSE* 8, Nos. 1 & 2 (1984) 6-7.
- "V/tape Service: Constructing the comprehensive model," *FUSE* 7, No. 4 (1983) 140-143.
- "Oh Kanada! Exposition in Berlin," *Parallelogramme* 8, No. 3 (1983) 10-11.
- "Letter from Toronto: Cultural Politics and the *Intolerant Left*," (editorial) *FUSE* 6, No. 4 (1982) 154-156.
- "The Christie Affair: Municipal Attacks on Artist Groups," (with Ric Amis) *FUSE* 6, No. 4 (1982) 159-161.
- "Musical Chairs: When Benefits Become Detriments," (editorial) *FUSE* 6, No. 3 (1982) 82-83.
- "'Dumb,' and 'Retrochic' Art: Two Sides of the Same Coin," (editorial) *FUSE* (1982) 290.
- "Canadian Agit-prop and Workers Theatre in the Thirties," *FUSE* 6, Nos. 1 & 2 (1982) 25-34.
- "Agit-Prop and Street Theatre for the Eighties," *FUSE* 6, Nos. 1 & 2 (1982) 35-49.
- "Independent Audio: Means of Mixed Production," *FUSE* 5, No. 10 (1982) 338-347.
- "Dans les coulisses de l'art organisé," *Cairn* (Paris), No. 8 (1981) 2-5.
- "Business and Culture: Appearing before the Applebaum-Hébert Committee," *FUSE* 5, Nos. 6 & 7 (1981) 196-201.
- "Trial By Television? CBC's Fifth Estate Report on Immigration Consultants," *FUSE* 5, Nos. 4 & 5 (1981) 129-31.
- "News and Analysis: Events at the CBC, Canada Council and NFB," *FUSE* 5, Nos. 2 & 3 (1981) 51-55.
- "The Story Behind Organized Art," *FUSE* 4, No. 6 (1980) 318-325.
- "The Premature Martyrdom of Joseph Beuys," *FUSE* 4, No. 4 (1980) 211-214.
- "The Passion of TBA," *FUSE* 4, No. 3 (1980) 282-285.
- "Arts Funding Policy, Immigrants, and Nationalism in the Visual Arts," *Centerfold* 4, No. 1 (1979).
- "The Unwritten Laws that Killed Albert Johnson," *Centerfold* 4, No. 1 (1979) 10-13.
- "Media and Court Analysis: The Body Politic Trial," (with Robin Collyer and Lisa Steele), *Centerfold* 3, No. 3 (1979) 92-114.
- "Magazine Design and Copyright Infringement: Time Inc.," *Centerfold* 3, No. 3



(1979) 82-84.

"A Space AGM: And in the Blue Corner from Toronto, Canada," *Centerfold* 2, No. 6 (1978) 110-111.

"New Artspeak Conference, L.A.," *Centerfold* 2, No. 5 (1978) 46.

"Adjusting the Hold," *Only Paper Today* 4, No. 4 (May 1977).

"Projects of Identity Transfer," *La Mamelie* (San Francisco 1976).

"W.O.R.K.S.in Progress," *Art & Artists* 9, No. 8 (London, England) (1974) 30-35.

"*We.Ourselves.Roughly.Know.Something.*," (with Paul Woodrow), *artscanada* (Autumn, 1972).

#### **Published interviews in Arts and Cultural Periodical:**

"Interview with Roch Carrier" in "Theme-park Management at The Canada Council: The New Strategic Plan," *FUSE* 18, No. 4 (1995) 8-11.

"Interview with Diana Nemiroff" in "Curatorial Cholesterol: The Canadian Biennial at the National Gallery," *FUSE* 13, No. 1 & 2 (1989) 32-36.

"Someone may pull the plug...Interview with Edythe Goodriche," *FUSE* 11, No. 6 (1988) 12-15.

"Rhythm & Resistance: De Dub Poets," (interview) *FUSE* 7, Nos. 1 & 2 (1983) 32-38.

"Mama Quilla 2," (co-interview with John Greyson), *FUSE* 5, Nos. 4 & 5 (1981) 148-152.

"Interview with Louis Applebaum," in "Business and Culture: Appearing before the Applebaum-Hébert Committee," *FUSE* 5, No. 6 & 7 (1981) 196-201.

"Gayap Rhythm Drummers," (co-interview with John Greyson), *FUSE* 5, Nos. 4 & 5 (1981) 124-127.

"Sprechen sie Beuys? (co-interview with Lisa Steele), *Centerfold* 3, No. 6 (1979) 306-314.

"Interview with Linda Covit, Powerhouse, Montréal), *Centerfold* 2, No. 5 (1978) 52-54.

"Western Front Interview with Kate Craig," *Centerfold* 2, Nos. 2 & 3 (1978).

"Margaret Dragu: Performance Retrospective," (interview) *Centerfold* 2 No. 1 (1977) 8-9.

"A Space: Future Curatorial and Publishing Projects," (interview) *Centerfold* 2, No. 1 (1977) 4-6.

"Backstage at The Pavillion with General Idea," (interview) *Centerfold* 1, Nos. 7

& 8 (1977) 2-3.

"Paul Woodrow's Bureau of Imaginary Exchange," (interview) *Centerfold* 1, Nos. 7 & 8 (1977) 6-7.

### **Papers in Refereed Conference Proceedings**

Paper, "Just what is it that makes today's tensions between lived histories and scholarship so different, so appealing?" UAAC, York University, 2008

Paper, "Curators in Context," OAAG and ARCCO, York University, Toronto, 2006

Paper "Beyond What the Eye Can See," a panel discussion on technologies of vision and visions of technology with Alessandra Lischi (University of Pisa) Viva Paci (Université de Montreal) and Annette Burfoot, Gary Kibbins and Susan Lord (Queen's University), Queen's 2004

Paper, "Naming and reviewing transdisciplinary places of dialogue," UAAC, Kingston, 2003

Paper, *Pedagogy and Publicity: Discursive communities and policy attempts to consolidate (and dislocate) specific forms of speech*, UAAC, Montréal, 2001.

Paper, "Experiencing Performance in Documentation," *Rebecca Belmore: 33 Pieces*, Blackwood Gallery, University of Toronto, 2001.

Paper, *Process + Experience = Spectacle?*, 3rd International Performance Festival, YYZ Toronto, 2000.

Paper, *Heaven: Artistic self-determination in the 90s* (with Diana Nemiroff, Peggy Gale, Marcus Miller), Article, Montréal, 1996.

Paper, *Go Figure*, Communication Studies Graduate Symposium, Concordia University, Montréal, 1996.

Paper, *National Institutions*, Universities Art Association of Canada Conference, Guelph, 1995.

Paper, *Display Culture* Canadian Communication Association, Montréal, 1995.

Paper, *Picturing Knowing. 1. Therapy. 2. Science. 3. Work. 4. Sex* (with Kim Sawchuk, Cathy Busby), UAAC, Halifax, 1994.

Paper, *PERF '84 International Performance Art Symposium* (with Milan Knizak, Rejhane Cintrai, Richard Fowler), St. Norbert Arts and Cultural Centre, St. Norbert, Manitoba, 1994.

Paper, *Interzone* (with Claire Gravel, Guy Sioui Durand), Le Lieu, Québec City, 1992.

Paper, *Points de force: les centres d'artistes* (with Gaetan Gosselin, Alain Fleischer, Tanya Mars), R.C.A.A.Q./La Centrale, Montréal, 1992.

- Paper, *The Nation's Capital: Politics, Money, and Value* (with Christine Conley, Sue Ditta, Keith Kelly, Francine Perinét), in Art as Theory, Theory and Art Conference, University of Ottawa, 1991.
- Paper, *A Critical Perspective on Video Production* (with Dot Tuer, Bill Lee, Richard Fung, b.h.Yael), 20th Anniversary Series, Trinity Square Video, Toronto,
- Paper, *Artist-run Centres in Canada*, Scorpio Performance Festival and Conference, Tajima, Japan, 1991.
- Paper, *Electronic Image: Feudalism in the Global Village*, UAAC, 1989.
- Paper, *Independent Music and Free Trade*, International Association for the Study of Popular Musics, Carleton University, Ottawa, 1987.
- Paper, *Strategies for Survival: Status of the Artist*, Vancouver Artists League and ANNPAC, Vancouver, 1986.
- Paper, *Art and Technology Conference*, ANNPAC, Halifax, 1985.
- Paper, *Art and Ideology*, (with Donald Kuspit, Carole Condé and Karl Beveridge, Greg Curnoe), University of Ottawa, 1980.
- Paper, *International Video Symposium*, Agnes Etherington Art Centre, Kingston, 1979.
- Papers read and panel discussant:**
- Paper, "See Artists Run," Windsor Book Fair, Art Gallery of Windsor, 2007
- Discussant, *Better Worlds*, Agnes Etherington Art Centre, Kingston, 2002,
- Paper, Yoko Ono exhibition, The Art Gallery of Ontario, Toronto, 2002
- Paper, "Images v. Iconoclasm," 4<sup>th</sup> International Performance Art Festival Symposium, 7a\*11d, Toronto, 2002
- Panel Speaker, "Reading A Media Month," for the OPIRG Series, "What in the World Is Going On?" (Susan Lord, Co-ordinator) Union Gallery, Queen's University, 2001
- Plenary speaker, *In Public: Shifting Curatorial Practice*, organized by Joan Borsa, SAT, Montréal, 2001.
- Paper, "Experiencing Performance in Documentation," *Rebecca Belmore: 33 Pieces*, Blackwood Gallery, University of Toronto, 2001.
- Invited participant, *A Working Discussion on Aboriginal Representation in the Art Gallery*, Art Gallery of Toronto, Toronto, 2000.
- Invited participant, *A Working Discussion on Aboriginal Representation in the Art Gallery*, Vancouver Art Gallery, Vancouver, 2000.
- Paper, *Regulatory and judicial discourse of arts policy governance at The Canada Council*, at Canadian Contemporary Art History conference lecture series, organized by Christine Ross, Department of Art

History, McGill University, Montréal, 1999.

Panelist, *Speaking Volumes*, with Will Straw and Barbara Fischer (moderator Jan Allen), Modern FuelGallery, Kingston, 1999.

Panel Chair, *Re-visiting artist space and contemporary art museum practices*, College Art Association, Toronto, 1998.

Panelist, presentation of Vera Frenkel's work for *Annual Artists Interviews: Vera Frenkel and Michael Snow* (with Dot Tuer and Vera Frenkel), College Art Association, Toronto, 1998.

Panelist, *Shifting Localities: The (Re)construction of Place in Writing Canadian Video Art History*, Ottawa Art Gallery at National Gallery of Canada, 1998.

Panelist, *Nomadcity (and Performance)*, Cinecyle, Toronto, 1998.

Panelist, *Pleasures of the Flesh: The Body in Time* (with Johanna Householder, Rebecca Belmore, Doug Back, Elizabeth Chitty), 7A\*11D Performance Art Festival, Toronto, 1997.

Chair, *Speaking Volumes* (symposium with Martin Allor, Janine Marchessault, Sylvie Gilbert), Oboro, Montréal, 1997.

Chair, *Re-thinking alternative media practices?*, Glenbow Museum, Calgary, 1996.

Paper, *Go Figure*, Communication Studies Graduate Symposium, Concordia University, Montréal, 1996.

Paper, *Robert Filliou's influences on local art practices and formations* (with Sharla Sava, Kate Craig, Hank Bull), Belkin Art Gallery, UBC, Vancouver, 1996.

Paper, Research Fellows Forum, National Gallery of Canada (with Lynda Jessup, William Stapp, Laurie Dahlberg), Ottawa, 1995.

Panelist, *Recontre internationale d'art performance de Québec*, Le Lieu, Québec, 1994.

Invited Participant (ANNPAC delegate), *Funding Crisis in the Arts and Cultural Industries*, Canadian Conference of the Arts, Ottawa, 1993.

Invited Participant, *From the ground up*, Cultural Policy Symposium, Minister of Culture, Province of Ontario, 1992.

Chair, Final Session, *Fragmented Power: Art Voices for 2000*, (with Buseje Bailey, Domingo Cisneros, Dot Tuer, Richard Martel), Agnes Etherington Art Centre, Kingston, 1991.

Panelist, *Histories of Canadian and Québec Performance*, Galerie SAW, Ottawa, 1990.

Panelist, *Male Sexuality*, Galerie Optica, Montréal, 1987.

Panelist, *Ethics of being an artist*, CARO/Axe Néo Sept, Hull, 1987.

Panelist, *Artists & Television*, Trinity Square Video, Toronto, 1986.

Panelist, *Songs and Sanctions Against Apartheid* (with Afua Cooper, Norman Otis Richmond, Kirk Lapointe, Lorraine Segato), Black Music Association, A Space, Toronto, 1986.

Panelist, *Art Criticism and Responsibility*, The Ontario College of Art, Toronto, 1986.

Lecture, *Talking - A Habit*, A Space Public Lecture Series, Spadina Hotel, Toronto, 1983.

Panelist, *Les Publications d'art* (with Lisa Steele, Pat Fleisher), Powerhouse, Montréal, 1979.

Panel Chair, *Fifth Network Video Conference* (with Chantal Pontbriand, Marien Lewis), A Space, Toronto, 1978.

Invited participant, *Cultural Policy Conference*, Alberta Culture, Banff Centre, 1974.

**As Print and Media Arts Publisher:**

**PUBLISHING:**

**Print Media published by Clive Robertson:**

Co-founded *FUSE* cultural news magazine (with Lisa Steele and Tom Sherman), Toronto, 1980, serving as Managing Editor from 1980-83.

Co-founded *Centerfold*, artist interdisciplinary magazine (with Marcella Bienvenue), Calgary, 1976, serving as editor from 1976-80.

Catalogue, *The Second Independent Video Open* (with Lisa Steele), distributed a special supplement of *FUSE*, January 1980. 26 pages.

Catalogue, *Canadian Video Open*, Arton's Publishing, Calgary, 1978. 44 pages, 22 colour plates.

Catalogue, *Teleperformance Festival*, distributed as special supplement of *Centerfold*, Toronto, 1978. 46 pages.

Artist's Project, Marcella Bienvenue, *Biografilm*, 4 postcards and text, W.O.R.K.S., Calgary, 1977.

Artist's Project, W.O.R.K.S. *Plays Cricket*, 11 postcards and text, W.O.R.K.S. & Egg Press, Calgary, 1975.

Artist's Project, David Mayor, *Clues*, playscript, W.O.R.K.S., Calgary, 1973. 20 pages.

Catalogue, *A Conceptographic Reading*, W.O.R.K.S., Calgary, 1973. 72 pages.

**Artists' video projects produced by Clive Robertson through Arton's Video Publishing:**

Steve MacCaffery, *Permanent Performance*, AVP 002, 25 min., Arton's Video Publishing, Calgary, 1978.

Robert Filliou, *Porta Filliou*, AVP 001, 45 min., Arton's Video Publishing, Calgary, re-published as the videodisc compilation *The Filliou Tapes: From Political to Poetical Economy*, The Belkin Art Gallery & Western Front, Vancouver, 1995.

**Artists' audio recordings produced by Clive Robertson on the Voicesspondence label:**

Nerve Theory, *H5N1 – There Is No Privacy At the Speed of Light*, CD, 2007

Voicesspondence Compilation, *379 Adelaide West*, CD, 2007

Plasterscene Replicas, *Plasterscene Replicas*, 12 inch vinyl EP VSP012

Voicespondence Records, Toronto, 1985.  
 Lillian Allen, Clifton Joseph & Devon Haughton, *De Dub Poets*, 12 inch vinyl EP, VSP 010, Voicespondence, 1983.  
 Fifth Column, *Fifth Column*, 7 inch vinyl EP, VSP 009, Voicespondence Records, Toronto, 1983.  
 Gayap Rhythm Drummers, *The Challenge*, 12 inch vinyl LP, VSP 007, Voicespondence Records, 1982.  
 The Government, *Electric Eye*, 12 inch, vinyl LP, VSP 005 Voicespondence Records, 1978.  
 Robert Filliou, *Gong Show* and John Oswald, *Mrs. Schultz Overdubbing*, audio cassette, 90 min., VSP 004, Voicespondence audio magazine, Calgary, 1978.  
 Emmett Williams and Dick Higgins, *Plug-An Acid Novel* (1968), audio cassette 60 min., VSP 003, Voicespondence audio magazine, Calgary, 1977.  
 General Idea, Image Bank, Genesis P. Orridge, Vic D'Or, Robert Filliou, *The Telephone Issue*, audio cassette, 90 min, VSP 002, Voicespondence audio magazine, Calgary, 1976.  
 Suzi Lake, Dick Higgins, Fluxshoe, Graham Challifour, Albert Mayr, David Det Hompsson, Paul Woodrow, Clive Robertson, 90 min VSP 001, 1975

## **CREATIVE WORK:**

### **Exhibitions / Performances / Media Art Productions:**

#### **Exhibitions:**

*Then and Then Again – Practices within an artist-run culture*. Touring Retrospective. Modern Fuel, Kingston; Le Lieu, Québec City, NAC, St.Catherines; Artspace, Peterborough; VTape, Toronto, Artcite, Windsor; Galerie SAW, Ottawa; 2007  
*A Grandmother and a Godfather* Faculty Show, Agnes Etherington Art Centre, Kingston, 2004  
*Beau Geste Press Archive exhibit*, Tate Modern London, 2003  
*Art at Queen's: From Agnes to Alfred: Puzzles of Purpose and Patronage, Talking Archive Toolshed*, Agnes Etherington Art Center, Kingston, 2000.  
*Strange Attractors* (curated by Sylvie Fortin and Sue Ditta), Ottawa Art Gallery, Ottawa, 1998.  
*Hors Limites Off*, Espace vidéo, Musée national d'art moderne, Centre Georges Pompidou, Paris, 1994.  
*Images: Festival of Independent Film and Video*, Toronto, 1993.  
*May Works 6*, Vancouver, 1993.  
*Why Video? - Video 1970-80*, A Space, Toronto, 1992.  
*Watching Television, Winter 1988-89* (with Frances Leeming), in Studios: Work in Progress, Artscourt, Ottawa, 1989.  
*MayWorks 1*, Vancouver, 1987.  
*Retrospect*, Le Lieu, Québec City, 1987.  
*Working Artist*, A Space, Toronto, 1987.  
*Mayworks*, Toronto, 1987.  
*New Work Show* (video) Toronto, 1986.  
*Habits* (with Colin Campbell, John Greyson, Richard Fung, Gary Kibbins) YYZ, Toronto, 1986.  
*Habits* (with Colin Campbell, John Greyson, Richard Fung, Gary Kibbins) Optica, Montréal, 1986.  
*A Tale of Two Cities* (Alberta video survey), Ring House Gallery, Edmonton, 1986.

*The First Decade*, Off Centre Centre Calgary, 1985.  
*Altered Strategies*, A Space, Toronto, 1984.  
*Audio Arts Festival*, Eye Level, Halifax, 1984.  
*Audio by Artists*, Banff Centre, 1983.  
*Vision in Disbelief*, Sydney Biennial, Australia, 1982.  
*O Kanada*, Kunst Akademie, Berlin, 1982.  
*Live to Air*, The Tate Gallery, London, England, 1982.  
*222 Warehouse*, Toronto, 1980.  
*Steele/Robertson*, Canada House, London, England, 1979.  
*Biographies*, Vancouver Art Gallery, 1978.  
*In Video Traction*, St. Lawrence College, Kingston, 1978.  
*In Video Traction*, (solo exhibition), The Alberta College of Art Gallery, Edmonton, 1977.  
*Image Bank Postcard Show 2*, Western Front, Vancouver, 1977.  
*In Video*, The Art Gallery of Ontario, Toronto, 1977.  
*Document on Joseph Beuys*, New Reform Gallery, Brussels, 1976.  
*Body Art*, Agnes Etherington Arts Centre, Kingston, 1976.  
*Video Show*, Serpentine Gallery, London, England, 1975.  
*In the Singular*, Vehicule, Montréal, 1975.  
*Up Art*, Goethe Institute, Tokyo, 1974.  
*We. Ourselves. Roughly. Know. Something.*, University of Calgary Gallery, Calgary, 1973.  
*Conceptographic Reading and First World Festival of W.O.R.K.S.*, ACA Gallery, Calgary, 1973.  
*Conceptographic Reading*, Virginia Commonwealth University, 1973.  
*Visual as Sound, Sound as Visual*, Vehicule, Montréal, 1973.  
*Fluxshoe*, Hastings, England, 1973.  
*Inobjectal 3*, Montevideo, Uruguay, 1972.  
*Canadian Ideas*, The Edmonton Art Gallery, Edmonton, 1972.  
*Activities: Performances and Installations* (solo exhibit) The Workshop, Calgary, 1972.  
*Prospect '71*, Museum of Modern Art, Oxford, England, 1971.  
*Performances and Installations*, Graduate Exhibition, University of Reading, England, 1971.  
*Wales Tomorrow*, Welsh Arts Council, Cardiff, England, 1969.

### **Performances:**

*Turning the Page 2*, RIAP, Le Lieu, Québec, 2006  
*Within Shouting Distance*, Tone Deaf 4, Modern Fuel, 2005  
*The Gong Show revisited* (with Frances Leeming) Art's Birthday, Modern Fuel, 2005  
*The Butler and The Secretary* (with Germaine Koh) Gladstone Hotel, Toronto, 2003  
*Find + Remove* (with Craig Leonard and Alison Gowan) Tone Deaf Fest 2 Kingston, 2003  
*Group Therapy* (with Julie Fiala, Frances Leeming, Craig Leonard, York Lethbridge, Deborah Washington, Kathryn Wherle) Modern Fuel, Kingston, 2002  
*Turning the Page, 7a\*11d 4<sup>th</sup>* International Festival of Performance Art, Toronto, 2002  
*Object Treatments*, Tone Deaf Festival, Kingston, 2002  
*The Less Said The Better* (with Frances Leeming) Merchant McLiam, Kingston, 2002  
*Speaking Tours*, Empathology, (Guest collaborators: Jan Winton, Lynda Jessup, Wojtech Jirat-Wasiutinski, Susan Lord, Jean Bruce, Frances

Leeming, Paul Kelley, Jessica Wyman, Laurel Aziz, Jeffrey Brison)  
 10 museum sites. Curated by Jim Drobnick and Jennifer Fisher),  
 Agnes Etherington Art Centre, Kingston, 2001.

*Warfare versus Welfare: What Can A Man Say? " (1983-2001)*  
 (Co-ordinated by Susan Lord for OPIRG and Jocelyn Purdie for the  
 Union Gallery) Union Gallery, Kingston, 2001

*The Confessional: Art at Queen's*, Bachelor of Fine Arts Faculty Exhibit,  
 Agnes Etherington Art Centre, Kingston, 2000.

*CBS Fluxus*, Master Class Five, 7A\*11D International Performance Festival,  
 Toronto, 2000.

*The Confessional- Archives* (12 hour performance) Time, Time, Time  
 at Art Metropole, 1999.

*Don't Start Me Talking...* Time, Time, Time, Toronto, 1999.

*What Can A Man Say?(1983)* Studio XX, Montréal, 1996.

*What Can A Man Say?(1983)* A Space 25th Anniversary Performance Series,  
 Toronto, 1996.

*L'adhésive memoire* (with Robert Prenovault), Le Lieu, Québec City, 1994.

*Le petit train du Nord*, La Gare, L'Annonciation, Québec, 1993.

*Taschibosen - The Bridge*, Scorpio Performance Festival, Tajima, Japan, 1991.

*In a Drunken Stupor* (Polish Version) Interscop Festival,  
 Cracow and Warsaw, 1990.

*Sinking of the Gigantic* (with Frances Leeming), Galerie SAW Video, 1989.

*Sinking of the Gigantic* (with Frances Leeming), Obscure, Québec City, 1989.

*Sinking of the Gigantic* (with Frances Leeming), YYY, Toronto, 1989.

*The Ganster Syndrome* (with Alan Robertson, Frances Leeming, Johanna  
 Householder, Luther Hansraj, Ric Amis), A Space, Toronto, 1987.

*Qu'est ce qu'un homme peut faire?*, Espèces Nomades, Québec City, 1986.

*Brian and the Beanstalk*, A Space, Toronto, 1985.

*Brian and the Beanstalk*, Centre for Art Tapes, Halifax, 1985.

*Brian and the Beanstalk*, Plug-In, Winnipeg, 1985.

*In A Drunken Stupor*, London Regional Art Gallery, 1985.

*In A Drunken Stupor*, SAW Gallery, Ottawa, 1983.

*In A Drunken Stupor*, KAAI, Kingston, 1983.

*In A Drunken Stupor*, Plug-In, Winnipeg, 1983

*In A Drunken Stupor*, Neutral Ground, Regina, 1983.

*In A Drunken Stupor*, Western Front, Vancouver, 1983.

*In A Drunken Stupor*, Trent University, 1983.

*In A Drunken Stupor*, Audio Arts Festival, Centre for Art Tapes Halifax, 1983.

*In A Drunken Stupor*, Struts Gallery, Sackville, N.B., 1983.

*In A Drunken Stupor*, The Funnel, Toronto, 1983.

*The Intervenors 2* (with Janet Martin), ARC, Toronto, 1983.

*The Intervenors/Einschreiten* (with Janet Martin) O Kanada, Kunst Akademie,  
 Berlin, 1982.

*Democracy in action* (with Lisa Steele), University of Guelph, 1981.

*Eight Hours* (with John Greyson and Michael Banger), industrial space,  
 Toronto, 1980.

*Democracy is Endless*, GAP, Toronto, Western Front, Vancouver, 1980.

*Free The Body Politic*, Body Politic Benefit Performance Series,  
 Convention Hall, University of Toronto, 1979.

*Narrative Headache*, (with Tom Sherman) Music Gallery, Toronto, 1978.

*Explaining Pictures to Dead Air*, Fifth Network, Toronto, 1978.

*Death of Television as Entertainment*, Arton's, Calgary, 1977.

*In Video Traction* (with Marcella Bienvenue), Vehicule Art, Montréal, 1976.

*In Video Traction* (with Marcella Bienvenue), A Space, Toronto, 1976.

*In Video Traction* (with Marcella Bienvenue), Western Front, Vancouver, 1976.

*In Video Traction* (with Marcella Bienvenue), Parachute Center, Calgary, 1976.



*The Sculptured Politics of Joseph Beuys*, Parachute Center, Calgary, 1975.  
*W.O.R.K.S. Plays Cricket*, Body Art, Agnes Etherington Art Centre, Kingston, 1975  
*Isolation Event* (with Rick Holyoke), University of Calgary Gallery, Calgary, 1973.  
*Identity Transfer Events* (with Sue Clancy), Fluxshoe, Hastings, England, 1973.  
*Identity Transfer Events* (with Sue Clancy), In/Out Gallery, Amsterdam, 1973.  
*W.O.R.K.S. in Concert*, Vehicule, Montréal, 1973.  
*Weather Music*, CATV, Calgary, 1972.  
*The Bat Becomes a Real Flyer*, 1st World Festival of W.O.R.K.S., Calgary, 1972.  
*Conversation Piece*, Corrugated Products Ltd., Bracknell, England, 1971.  
*Air to Earth*, Compton Abbes, Dorset, England, 1971.  
*Light and Sound Increase*, University of Reading, England, 1971.  
12,13,8,11, Cardiff College of Art (Wales), 1970.  
12,13,8,11, Portsmouth College of Art, Newport College of Art, Wales, 1970.  
12,13,8,11, University of Reading, England, 1970.

## **Media Art Productions**

### **Videotapes:**

*A Grandmother and a Godfather: Kit Fahey and Joseph Beuys* 15 min, 2004  
*Turning The Page*, 15 min, 2003  
*Trade Winds Canada (Ltd)*, 14 min. 1994.  
*Sinking of the Gigantic*, 45 min. 1989.  
*The Ganser Syndrome*, 46 min. 1987.  
*Qu'est ce qu'un homme peut faire?* 27 min. 1986.  
*Speaking of Our Culture?* 20 min, 1982.  
*Teachings of the Conservatives*, 15 min. 1979.  
*Joseph Beuys, Sprechen Sie Beuys?* (with Lisa Steele), AVP 003, 30 min, 1979.  
*Explaining Pictures to Dead Air*, 20 min. 1978.  
*A Subtle Shade of Violets*, 23 min. 1976.  
*In Video Traction*, 20 min. 1976.  
*Marshall McLuhan Memorial Music*, 60 min. 1975.  
*(W.O.R.K.S.) We Apologise for the Delay*, 57 min. 1974.  
*(W.O.R.K.S.) Live Lice*, 60 min. 1974.  
*(W.O.R.K.S.) A Conceptographic Reading*, 1973.  
*Partial Composition*, 20 min. 1972.

### **Audio recordings composed, performed and produced by Clive Robertson independently and on the Voicespondence label:**

*Space Perception and Construction* (1969) CD, 2007  
*Popular Songs*, CD, 2007  
*Warfare versus Welfare*, CD, 2007  
*Blue Machine* (VSP16) audio cassette. 1985.  
*Warfare vs. Welfare* (VSP 11) vinyl L.P. 1984.  
*O Kanada* (with Janet Martin) (VSP 8) vinyl Single. 1982.  
*Popular Songs* (VSP 6) vinyl L.P. 1981.  
*The Wreckin Roll History of Art*, audio cassette, 1974  
*Family Music 1973-73* (with Susan Clancy) (VSP 0) audio cassette. 1974.  
*Visual Perception and Construction*, 12" vinyl album, 1969

(Music recordings circulated through alternative and campus radio in Canada, U.S. Australia and UK and on US archive ubu.com )

**Film soundtracks composed and produced by Clive Robertson:**

Music co-ordinator, Frances Leeming, *Genetic Admiration*, 16 mm film 2005  
Composed and produced soundtrack for Frances Leeming's *Pavillions in a Theme Park* (co-authored screenplay), 2002.  
Composed and produced soundtrack for Frances Leeming and Cathy Quinn's *The Untilled Story*, NFB *Five Feminist Minutes*, 16 mm film, 1990.  
Composed and produced soundtrack for Frances Leeming's *Orientation Express*, 16 mm film, 1987.  
Composed and produced soundtrack for Craig Berggold's *Up To Scratch*, 16 mm film, 1986.  
Composed and produced soundtrack for Craig Berggold's *Who's going to pay you to stay home?*, 8mm film, 1982.

**CURATORIAL:**

**Exhibitions, Performances, Events, Festivals and Artists' Residencies organized by Clive Robertson:**

Student Performance Event *ARTHappens 7*, Union Gallery, 2007  
Student Video Event, *Split Screening 2*, Modern Fuel, 2005  
Student Performance Events, *ARTHappens 5*, Modern Fuel, 2005  
Student Video Event, *Split Screening 1*, Modern Fuel Kingston, 2004  
Student Performance Event *ARTHappens 4*, Modern Fuel, Kingston, 2004  
Student Performance Event, *ARTHappens 3* Modern Fuel, Kingston, 2003  
Student Performance Event, *ARTHappens 2*, Modern Fuel, Kingston, 2002  
Student Performance/Event, *ARTHappens 1*, Kingston, 2001.  
Exhibition, *Speaking Volumes: documents and documentaries on contemporary art practice*, Agnes Etherington Centre, Kingston, 1999.  
Canadian Curator, *3e Symposium en arts visuels de l'Abitibi-Témiscamingue à Amos-Québec-Canada -Scandinavie*, Amos, Québec, 1998.  
Exhibition, *Speaking Volumes: documents and documentaries on contemporary art practice*, Galerie Oboro, Montréal, 1997.  
Festival, *Live Art in Progress*, Performance Festival, Galerie SAW Video, Ottawa, 1992.  
Exhibition, *Canadian Video to Poland* (for Interscop, Québec City), Warsaw, Poland, 1990.  
Exhibition, *Telling Pictures, Justin Wonnacott photo exhibit*, Galerie SAW Video, Ottawa, 1989.  
Exhibition, *Investigative Art*, Installations, Galerie SAW Video, Ottawa, 1989.  
Event, *What's My Line?* 'Talk show,' series on contemporary art and cultural politics featuring guests Colin Campbell, Sara Diamond, Karl Beveridge & Carole Condé, Andy Fabo, Ita Sadu, Clifton Joseph and Susan Crean, Galerie SAW Video, Ottawa, 1988-9.  
Events, *Art From Feminist Perspectives*, video and performance series, Galerie SAW Video, Ottawa, 1988.  
Exhibition/Events, *De Québec: La Logique des reseaux*, Galerie SAW Video, Ottawa, 1988.  
Exhibition, *Mike Constable: Political Cartoons*, Galerie SAW Video, Ottawa, 1988.  
Festival, *Less Medium, More Message* (with Lisa Steele, John Greyson, Tony Whitfield), video documentary survey from Britain, U.S., and Canada, *FUSE* magazine and Trinity Square Video, Toronto, 1981.  
Festival, *Second Canadian Video Open* (with Lisa Steele), Cineplex, Eaton Centre, Toronto, 1981.  
Festival, *Second Canadian Video Open* (with Lisa Steele), KAAI, Kingston and Kingston Cablecast TV, 1981.

Festival, *Tele-Performance Festival*, General Idea, David Buchan, Tom Sherman, The Clichettes, Dennis Tourbin, Marshalore, The Hummer Sisters, The Government, Clive Robertson, Randy and Berennece for Fifth Network Independent Video Conference, A Space, Toronto and Rogers Cable TV, Toronto, 1978.

Exhibition, *Canadian Video Open*, first artist-juried survey of Canadian independent video, Calgary, 1978.

Exhibition, *Flux-Science, Flux-Games, Flux Films*, Arton's, Calgary, 1978.

Exhibition/Artist-residency/Events, *Robert Filliou and Fluxus*, Arton's, Calgary, 1977.

Artist-residency/Events, *Steve MacCaffery*, Arton's, Calgary, 1977.

Exhibition, *Artists Books Show* (from Other Books and So, Amsterdam), Arton's, Calgary, 1977.

Exhibition, *Eric Metcalfe: Howard Hughes Inc.*, Arton's, Calgary, 1977.

Exhibition, *Robert Cumming*, photo exhibit, Arton's, Calgary, 1977.

Exhibition, *Brian Dyson: Ready-mades*, Arton's, Calgary, 1977.

Artist-residency/Event, *HP Radio Theatre*, Arton's, Calgary, 1977.

Event, *The Home Delivery: 1977 Image Bank Postcard Show*, Arton's, Calgary, 1977.

Exhibition, *Catastrophe Art From Japan*, Parachute Center for Cultural Affairs, Calgary, 1976.

Exhibition, *Nancy Nicol*, photo, audio installation. Parachute Center for Cultural Affairs, Calgary, 1976.

Exhibition, *General Idea: Miss General Idea Pageant*, Parachute Center, Calgary, 1971.

Artist-Residency, *General Idea*, Festival Calgary & Parachute Center, 1976.

Video Installation, *Paul Wong: Subway Loops*, Parachute Center, Calgary, 1976.

Event, *David Buchan Performance Lecture*, Parachute Center, Calgary, 1976.

Event, *Elizabeth Chitty Performance*, Parachute Center, Calgary, 1976.

Event, *Willoughby Sharp Performance*, Parachute Center, Calgary, 1976.

Cable TV Series, *Calgary Contemporary Cultural Transmissions*, cablecast video art series including tapes by General Idea, Richard Kostelanetz, Mr. Peanut, Parachute Center, Calgary, 1976.

Cable TV series, *Live Lice* (with Rick Holyoke, Paul Woodrow), media arts magazine and satire show, Calgary Cable TV, Calgary, 1974.

Festival, *A Conceptographic Reading Artist Television Series*. 56 artists from 12 countries, CATV, Calgary, 1974.

Events/Concert, *A Conceptographic Reading*, Calgary Planetarium, 1973.

Exhibition, *Artist Bookworks from Hungary and Czechoslovakia*, Immediate Gallery, Calgary, 1973.

Exhibition, *Mail Art: Chuck Stake Enterprizes*, Immediate Gallery, 1973.

Festival, *First World Festival of W.O.R.K.S.* (with Paul Woodrow), Calgary international performance festival and workshop, Calgary Cable TV, 1972.

Festival, *Two-Day Opportunity Performance Festival*, Portsmouth Sinfonia, Scratch Orchestra, FineArt Department, University of Reading, England, 1971.

Festival, *Synaesthesia*, Performance and Events festival, University of Reading, England, 1970.

