**Curriculum Vitae**

**Martha Langford**

**Biographical Information**

**1. Employment History:**

2012 - present Professor

Department of Art History

Concordia University.

2011 **-** present Research Chair and Director

Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art

Concordia University, Montreal.

2010 – present Editor-in-chief

*Journal of Canadian Art History/Annales d’histoire de l’art canadien*

Print and online**.**

2008 - 2011 Concordia University Research Chair, Tier II.

2007 - 2012 Associate Professor

Department of Art History

Concordia University.

2004 - 2007 Assistant Professor

Department of Art History

Concordia University.

Winter 2004 Assistant Professor

McGill Institute for the Study of Canada McGill University, Montreal, Quebec.

2002 - 2003 Assistant Professor (special category)

Department of Art History and Communication Studies McGill University, Montreal, Quebec.

Winter 2001 Part-time faculty

Department of Art History and Communication Studies McGill University, Montreal, Quebec.

1997 - 2001 Part-time/Sessional Faculty

Department of Fine Arts

Bishop's University, Lennoxville, Québec.

1985 - 1994 Founding Director/Chief Curator

Canadian Museum of Contemporary Photography, Ottawa.

1989 - 1994 Assistant Director

National Gallery of Canada, Ottawa, Ontario.

1993 Instructor - Max Stern Fellow

Department of Art History

McGill University, Montreal, Quebec.

1984 - 1985 Instructor - Part-time faculty

Department of Communications

University of Ottawa, Ottawa, Ontario.

1981 - 1984 Executive Producer

Still Photography Division

National Film Board of Canada, Ottawa, Ontario.

1977 - 1981 Producer/Photo Editor/Writer

Still Photography Division

National Film Board of Canada, Ottawa, Ontario

1975 – 1976 Writer/Production Assistant

Still Photography Division

National Film Board of Canada, Ottawa, Ontario

**2. Academic Background:**

a) Degrees:

Ph.D. (Dean's Honour List), McGill University, Montreal, 1997. Dissertation title: "Suspended Conversations: Private Photographic Albums in the Public Collection of the McCord Museum of Canadian History."

Master of Arts in Art History, McGill University, Montreal, 1991. Thesis title: "Une Architecture Murmurante: An Expression of Freemasonry in Claude-Nicolas Ledoux's Propylaea for Paris?"

Bachelor of Fine Arts, Nova Scotia College of Art and Design, Halifax, 1975.

b) Postdoctoral training:

Postdoctoral Fellowship held at the Institute for the Humanities, Simon Fraser University, under the direction of Dr. Jerald Zaslove, January 1999 - December 2000.

**3. Languages:**

English and French (Perfectly bilingual: spoken, written, and read French certified by Government of Canada language testing).

**4. Contact Information:**

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**I. Publications**

**1. Refereed Contributions**

**Books (peer-reviewed):**

*Michael Snow: Life and Work/Sa vie et son oeuvre*. Online art book, Toronto: Art Canada Institute/Institut de l’art canadien, 2013. Accessed 1 November 2016. <http://www.aci-iac.ca/michael-snow>

Co-author. *A Cold War Tourist and His Camera*. With John Langford. Montreal and Kingston: McGill-Queen’s University Press, 2011.

*Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art.* Montreal and Kingston: McGill-Queen's University Press, 2007. Shortlisted for the **Raymond Klibansky Prize for best English-language book in the Humanities.** Reissued in paperback, 2011.

*Suspended Conversations: The Afterlife of Memory in Photographic Albums.* Montreal and Kingston: McGill-Queen's University Press, 2001. Shortlisted for the Harold Adam Innis Prize in the Social Sciences. Revised second edition, 2021.

**Edited Collections (peer-reviewed):**

*Collection Thinking: Within and Without Libraries, Archives, and Museums*, co-edited with Jason Camlot and Linda M. Morra. London: Taylor & Francis [Routledge], 2022.

*Photogenic Montreal: Activisms and Archives in a Post-industrial City*, co-edited with Johanne Sloan. [Introduction, co-authored; also see 2 chapters below]. Montreal and Kingston: McGill-Queen’s University Press, 2021.

*Narratives Unfolding: National Art Histories in an Unfinished World*. Modern and contemporary art histories in Canada, Egypt, Iceland, India, Ireland, Israel/Palestine, Romania, Scotland, Turkey, and the United Arab Emirates. Montreal and Kingston: McGill-Queen’s University Press, 2017. [“1. Introduction,” 3-41; also see chapter below].

*Image & Imagination.* Montreal and Kingston: McGill-Queen's University Press, 2005. Bilingual. Two volumes. [Introduction and nine chapters were peer-reviewed; curatorial essays were edited. “Introduction: Movements Toward Image/Introduction: Mouvement vers l’image (trans. Denis Lessard),” 3-14, in both language editions.]

**Chapters in Books (peer-reviewed):**

“Re-Activations: Alain Chagnon’s Plateau-Mont-Royal in Translation,” in Martha Langford and Johanne Sloan, eds. *Photogenic Montreal: Activisms and Archives in a Post-industrial City*. McGill-Queen’s University Press, 2021, 31-55.

“Erase and See: The *Photogénie* of a Metropolis in Progress,” Martha Langford and Johanne Sloan, eds. *Photogenic Montreal: Activisms and Archives in a Post-industrial City*. McGill-Queen’s University Press, 2021, 263-291.

“Who Can Tell? Photographic Histories and Counter-Histories of Mennonite Communities in Canada,” in Linda Morra and Sarah Henzi, eds. *The Other Side(s) of 150*: *Untold Stories and Critical Approaches to History, Literature, and Identity in Canada*. *W*aterloo On: Wilfrid Laurier University Press, 2021, 181-201.

“Hitching a Ride: American Know-How in the Engineering of Canadian Photographic Institutions,” in Langford, ed., Narratives Unfolding: National Art Histories in an Unfinished World. Montreal and Kingston: McGill-Queen’s University Press, 2017, 209-230.

“A Room with a View: Cold War Cairo,” co-written with John Langford, in Katia Pizzi and Marjatta Hietalla, eds., *Cold War Cities: A Memory Book*, Cultural Memories Book Series, Peter Lang of Bern and Oxford, 2016, 191-218.

“Richard Harrington’s Guide: Universality and Locality in a Canadian Photographic Document,” in Tanya Sheehan, ed., *Photography, History, Difference.* Interfaces series, Dartmouth College Press, University Presses of New England, 2014, 33-56.

“Circuits de foi. Les représentations du Nord canadien dans la revue oblate *Pôle et Tropiques*” [Circuits of Faith: Representations of the Canadian North in an Oblate Missionary Journal *Pôle et Tropiques*”], Denis Lessard, trans., in Suzanne Paquet, ed. *Errances photographiques. Mobilités et (inter)médialité*. Montreal: Presses de l'Université de Montréal, 2014, 69-100.

“A Short History of Photography in Canada, 1900–2000,” in Anne Whitelaw, Brian Foss, and Sandra Paikowsky, eds., *The Visual Arts in Canada: The Twentieth Century.* Don Mills: Oxford University Press, 2010, 279-311.

“The Child in Me: A Figure of Photographic Creation,” in Loren Lerner, ed., *Depicting Canada’s Children*. Waterloo, ON: Wilfrid Laurier University Press, 2009, 387-413.

"Speaking the Album: the Oral-Photographic Framework," in Annette Kuhn and Kirsten McAllister, eds., *Locating Memory: Photographic Acts.* Oxford and New York: Berghahn Books, 2006, 223-246. Spanish translation: “Contando el álbum: Una aplicación del marco oral-fotográfico,” in Pedro Vicente, ed., *Álbum de Familia*, (re)presentación, (re)creación e (in)materialidad de las fotografías familiares (Huesca: Visiona, 2013), 63-81.

"Lost Horizons, or The Gates Close at Sunset: Doubtful Realisms and Paradisiacal Gains," in Martha Langford, ed., *Image & Imagination,* Montreal: McGill-Queen's University Press, 2005, 114-127.

**Articles (peer-reviewed):**

“About *image nation*, 1970-1982.” *Journal of Canadian Art History/Annales d’histoire de l’art canadien.* Special issue: Networked Print Culture. Johanne Sloan, ed. 36:1 (2015; published 2016): 102-127.

“Migrant Mothers: Richard Harrington’s First Nations and Inuit ‘Madonnas’.” *History of Photography.* 40:1 (2016): 28-48.

“When the Carousel stops turning… What shall we say about the slide show?” *Intermédialités : histoire et théorie des arts, des lettres et des techniques / Intermediality: History and Theory of the Arts, Literature and Technologies.* Presses de l’Université de Montréal. Thematic issue: projeter / projecting. Sous la direction de Larisa Dryansky et Érika Wicky. 24-25 (automne 2014, printemps 2015 – published 2016). Online: ISSN: 1920-3136.

Co-written with Elizabeth E. Cavaliere, Philippe Guillaume, Karla McManus, Sharon Murray, and Aurèle Parisien, “Imaged Communities: Putting Canadian Photographic History in its Place.” *Journal of Canadian Studies* 49 (2016): 296-354.

“Calm, Cool, Collected: Canadian Multiculturalism (Domestic Globalism) Through a Cold War Lens,” *Visual Studies*. Special issue: Cold War Visual Alliances 30:2 (2015): 166-181.

Co-written with John Langford, “A Cold War Tourist and His Camera,” “Archives” section, *Photography & Culture* 4:1 (March 2011): 75-82.

“Strange Bedfellows: Appropriations of the Vernacular by Photographic Artists,” *Photography & Culture* 1:1 (July 2008): 73-94. Reprinted in Liz Wells, ed., *The Photography Cultures Reader*, 2019.

"Familiegeheimen openbaar. Privé-fotoalbums in het McCord Museum of Canadian History," *Nederlands Fotogenootschap / Nieuwsbrief* ["Notes on the Private Photographic Albums in the Public Collection of the McCord Museum of Canadian History," trans. Ronald Gans] (September 1996): 16-18.

"A Machine in the Grotto: The Grotesque in Photography," *JAISA: The Journal of the Association for the Interdisciplinary Study of the Arts,* Vol. 1, no. 2 (Spring 1996): 111-123.

**Journal Issues Edited (peer-reviewed):**

Co-edited with Vincent Lavoie. “Post-photographie?” Inaugural issue of *Captures. Figures, théories et pratiques de l'imaginaire* 1:1 (Mai 2016). Online. Open access. <http://revuecaptures.org/>

Thematic issue on settler-colonial art history. *Journal of Canadian Art History/Annales d'histoire de l'art canadien* 35:1 Online. Open access. (2014). <http://jcah-ahac.concordia.ca/en/archive/2014_35-1>

*Journal of Canadian Art History/Annales d'historie de l'art canadien* 34:1 (2013). Online. Open access. <http://jcah-ahac.concordia.ca/en/archive/2013_34-1>

Journal of Canadian Art History/Annales d'histoire de l'art canadien 32:2 (2011). Online. Open access. <http://jcah-ahac.concordia.ca/en/archive/2011_32-2>

Journal of Canadian Art History/Annales d'histoire de l'art canadien 31:2 (2010). Online. Open access. <http://jcah-ahac.concordia.ca/en/archive/2010_31-2>

**Reviews in Peer-reviewed Journals:**

“*Women’s Views: The Narrative Stereograph in Nineteenth-Century America* by Melody Davis,” in *History of Photography* 41:1 2017 (print; published online 10 Apr 2017): 93-95.

“*Snapshot Photography: The Lives of Images* by Catherine Zuromskis,” in *History of Photography* 38:4 (print; online 27 November 2014): 443-445.

“Elizabeth Siegel, *Galleries of Friendship and Fame: A History of Nineteenth-Century American Photograph Albums*,” *CAA Reviews*. Posted 21 October 2011. <http://www.caareviews.org/reviews/1713>

“Terence Byrnes. *Closer to Home: The Author and the Author Portrait*,” in *University of Toronto Quarterly* 79:1 (winter 2010): 445-7.

“Elizabeth Siegel, *Galleries of Friendship and Fame: A History of Nineteenth-Century American Photograph Albums*,” *CAA Reviews*. Posted 21 October 2011. <http://www.caareviews.org/reviews/1713>

“Geoffrey Batchen, *Forget Me Not: Photography and Remembrance*.” *CAA Reviews*. Posted 2 January, 2007. <http://www.caareviews.org/>

“*Fred Herzog: Vancouver Photographs* and *Seduced by Modernity: The Photography of Margaret Watkins*,” in *Journal of Canadian Art History*, Vol. XXIX (2008): 156-61.

*Foodculture: Tasting Identities and Geographies in Art,* Barbara Fischer, ed., reviewed in *RACAR,* XXVII, 1-2/2000(2003): 149-151.

"The Twentieth Century," review of *Imagining the Twentieth Century,* Charles C. Stewart and Peter Fritzsche, eds., *History of Photography* 24: 2 (Summer 2000): 183.

**2. Non-refereed Contributions**

**Edited Collections:**

*Le récit/The Narrative.* Edited for research team, Formes actuelles de l’expérience photographique : épistémologies, pratiques, histoires (Montreal: Artexte, in production, forthcoming 2023).

*Le studio/The Studio*. Co-edited with Marisa Portolese for research team, Formes actuelles de l’expérience photographique : épistémologies, pratiques, histoires (Montreal: Artexte, in press, forthcoming 2023).

*Les archives/The Archive.* Co-edited withEduardo Ralickas for research team, Formes actuelles de l’expérience photographique : épistémologies, pratiques, histoires (Montreal: Artexte, 2023).

*Le territoire/The Territory.* Co-edited with Richard Baillargeon for research team, Formes actuelles de l’expérience photographique : épistémologies, pratiques, histoires (Montreal: Artexte, 2021).

*Le laboratoire/The Laboratory*. Co-edited with Zoë Tousignant for research team, Formes actuelles de l’expérience photographique : épistémologies, pratiques, histoires (Montreal: Artexte, 2021).

*Thirteen Essays on Photography.* Co-edited with Geoffrey James (chair), Richard Baillargeon, and Cheryl Sourkes. Ottawa: Canadian Museum of Contemporary Photography / National Gallery of Canada, 1990; trans. *Treize essais sur la photographie,* 1990

*Contemporary Canadian Photography from the Collection of the National Film Board.* Co-edited with Pierre Dessureault and Martha Hanna. Edmonton: Hurtig Publishers, 1984 (Single author introduction: History of NFB photographic activity from 1939 to 1984, 7-16)

**Journals and Anthologies Co-edited:**

"Photography, Autobiographical Memory, and Cultural Literacy," *West Coast Line* 34/35:1 (Spring 2001). Co-edited with Jerry Zaslove.

"Essays on the Photographic Grotesque," *exposure* (Journal of the Society for Photographic Education) 31:3/4 (1998). Co-edited with M.A. Greenstein.

**Chapters/Entries/Interviews in Books and Online Collections:**

“Things Otherwise Neglected: Michael Flomen and His Natural Allies,” in Michael Flomen, ed., *Michael Flomen: Photograms and Photographs 2020-1970* (Munich: Hirmer, 2023).

“Speaking of this Collection: A Conversation between Martha Langford and Liz Wells,” in Liz Wells, ed., *Photography, Curation, Criticism: An Anthology* (London: Routledge, 2023), 18-30.

“Afterword,” in Michael Snow, ed., *My Mother’s Collection of Photographs* (Toronto: Art Gallery of Ontario, 2022).

“Hannah Maynard (1834-1918),” in Luce Lebart and Marie Robert, *Une histoire mondiale des femmes photographes* (Paris: Textuel, 2020): 46.

“Domestic Photographic Collections,” in Gil Pasternak, ed., *The Handbook of Photographic Studies* (London and New York: Berg, 2020), 530-547.

“Photographic Acts and Arts of Memory,” in Stephen Bull, ed., *A Companion to Photography*, Blackwell Companion series (Hoboken, N.J.: Wiley Blackwell, 2020), 61-83.

“Depth of Field: A Conversation about Photographers from Japan in Canada,” with Canadian Photography Institute staff, *Photo Blog*. National Gallery of Canada. 30 October 2019. Accessed 29 July 2020. <https://www.gallery.ca/photo-blog/depth-of-field-a-conversation-about-photographers-from-japan-in-canada>­­

“Kan Azuma and the Japanese Canadian Diaspora: perception, identity, and their erosion,” in Tanya Sheehan, ed., *Photography and Migration* (Oxfordshire: Taylor & Francis/Routledge, 2018), 216-232.

“That Other Woman: The Woman Who Accompanied the Cold War Tourist to Paris,” in Silke Arnold-de Simine and Joanne Leal, eds. *Picturing the Family: Media, Narrative, Memory* (London: Bloomsbury Academic Publishers, 2018), 19-39. Revised and expanded English-language version of chapter first published in French translation, 2013 (see below).

“Mrs. Wagner’s Aspirations: The Album as Monument,” in Benedict Burbridge and Annebella Pollen, ed., *Photography Reframed* (I.B. Tauris, 2018), 62-73. Revised version of “Mrs. Wagner’s Aspirations,” published online 2013 (see below).

“Cette autre femme : la femme qui accompagnait le touriste de la guerre froide à Paris,” Anouk Sugàr and Élise Bonette, trans. In Magali Uhl, ed. *Les récits visuels de soi. Mises en récit artistiques et nouvelles scénographies de l’intime*. Paris : Presses universitaires de Paris Ouest, 2015, 33-51.

“Light Erasures and Shifting Temporalities in Some ‘Later’ Works by Michael Snow,” in Brad Buckley and John Conomos, eds., *Erasure: The Spectre of Cultural Memory*. Faringdon, Oxfordshire: Libri Publishing, 2015, 179-198.

“Photography: Canada,” *Grove Art Online*. Oxford Art Online/Oxford University Press. 22 January 2014. 1200 words. Accessed through Concordia Library 30 September 2014. <http://0-www.oxfordartonline.com.mercury.concordia.ca/subscriber/article/grove/art/T013565pg4?goto=Canada&_start=1&pos=5>

“Mrs. Wagner’s Aspirations,” *Either/And: Reconsidering Amateur Photography*, Annebella Pollen and Juliet Baillie, eds., National Museum of Media, UK. Posted 17 February 2013. <http://eitherand.org/reconsidering-amateur-photography/mrs-wagners-aspirations/>

“Michael Snow,” in Rosa Olivares, ed., *100 Video Artists.* Madrid: EXIT Publicaciones, 2010, 370.

“What Use is Photography?” in Christopher Coppock and Paul Seawright, eds., *So Now Then.* Cardiff: Ffotogallery, 2006, 164-7.

"When is a Photographic Self-Portrait Not?" in *Autoportrait dans la photographie canadienne contemporaine.* Québec: Éditions J'ai VU, 2004, 14-21.

"Repetition / La Répétition: Michael Snow and the Act of Memory," in Catsou Roberts, ed., *Michael Snow almost Cover to Cover.* Bristol and London: Arnolfini and Black Dog Press, 2001, 34-75.

"An Excursion into the Amateur Grotesque," in Ian Angus, ed., *Anarcho-Modernism: In Honour of Jerry Zaslove.* Vancouver: Talonbooks, 2001, 99-113.

"Brenda Pelkey: Landscapes of Imminence," in Liz Wells and IRIS: The Women's Photography Project, eds., *Shifting Horizons: Women's Landscape Photography Now.* Stoke-on-Trent: Staffordshire University and I. B. Tauris, 2000, 74-79.

"Entre la parole et la pensée: Traces of Dazibao (then and now)," *Portrait d'un malentendu, Chroniques photographiques récentes.* Montréal: Dazibao / Centre de photographies actuelles, 1996, 9-16.

**Articles in Guest-Edited Journals:**

“Some Uses of Disenchantment: Vladimir Putin’s Staged Photography,” *Fillip* 18, Kate Steinmann, ed. (Spring 2013): 4-11; notes, 138; further illustrations, ed. Jeff Khonsary, 146-148.

"Robert Minden, Photographer and Storyteller," *West Coast Line* 34/35:1 (Spring 2001): 54-76.

"In The Playground of Allusion," *exposure* (Journal of the Society for Photographic Education) 31:3/4 (1998): 13-24.

"The Canadian Museum of Contemporary Photography," *History of Photography,* Vol. 20, no. 2 (Summer 1996): 174-180.

"The Wordworks of Barbara Astman," *Canadian Women's Studies,* Vol 2, No. 3 (1980): 70-73.

**Exhibition Catalogues:**

*Preoccupations: Photographic Explorations of the Grey Nuns Mother House*, exh. cat. Galerie FOFA Gallery, Montreal, 2009.

*The Power of Reflection,* exh. cat., Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts, Montréal, 2001.

*La Méthode et l'extase: Richard Baillargeon, Michel Campeau, Bertrand Carrière,* Occurrence, Espace d'art et d'essai contemporains, Montréal, 2001.

*Interior Britannia: Richard Billingham / Anna Fox,* Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts, Montréal, 1999.

*On Space, Memory and Metaphor: The Landscape in Photographic Reprise,* Vox Populi, Montréal, 1997.

*Tom Gibson: False Evidence Appearing Real,* Canadian Museum of Contemporary Photography/ National Gallery of Canada, Ottawa, 1993.

*George Steeves: 1979-1993,* Canadian Museum of Contemporary Photography / National Gallery of Canada, Ottawa, 1993.

*Beau: A Reflection on the Nature of Beauty in Photography,* Canadian Museum of Contemporary Photography / National Gallery of Canada, Ottawa, 1992.

*The Last Silence: Pavane for a Dying World / Jennifer Dickson*, Canadian Museum of Contemporary Photography / National Gallery of Canada, Ottawa, 1991.

*Anima Mundi: Still Life in Britain,* Canadian Museum of Contemporary Photography / National Gallery of Canada, Ottawa, 1989.

*Reality and Motive in Documentary Photography / Donigan Cumming,* Canadian Museum of Contemporary Photography / National Gallery of Canada, Ottawa, 1986.

*Genius Loci / Geoffrey James,* Canadian Museum of Contemporary Photography / National Gallery of Canada, Ottawa, 1986.

*Paradise,* Still Photography Division / National Film Board of Canada, Ottawa, 1980.

*Separate from the World: Meetings with Doukhobor-Canadians in British Columbia / Robert Minden,* Still Photography Division / National Film Board of Canada, Ottawa, 1979.

**Essays in Monographs and Exhibition Catalogues:**

“Afterword/Postface,” in Michael Snow, *Maman Book* (Toronto: Art Gallery of Ontario*,* forthcoming 2022).

“Things Otherwise Neglected: Michael Flomen and his Natural Allies/Les choses autrement négligées : Michael Flomen et ses alliés naturels,” in *Michael Flomen Photograms and Photographs 1970-2020* (Mont-Saint-Hilaire: Éditions Cayenne, forthcoming 2022).

“Caution! Artists at Work: Gabor Szilasi and the Vernissage Group Portrait,” in Zoë Tousignant, ed., *Gabor Szilasi: The Art World in Montreal 1960-1980*. Montreal: McCord Museum, with McGill-Queen’s University Press, 2019, 26-31.

“Before, After, and Between: Living Through the Interior Landscapes of Brenda Francis Pelkey,” in Catharine Mastin, ed, *Territories: Brenda Francis Pelkey*. Windsor: Art Gallery of Windsor and London UK: Black Dog, 2016/18, 66-73.

“Stops Along the Way: David Hlynsky's Communist (and Decommunizing) Shop Windows,” in David Hlynsky, *Shopping through the Iron Curtain*. London: Thames and Hudson, 2015, 196-203.

"Translation, Migration, Fascination: Motion Pictures by Michael Snow," in *Michael Snow, Recent Works*, Annette Südbeck, ed. Vienna: Secession, 2012, 29-43.

“Paris after Atget, Evans, and Holownia,” in *Paris after Atget: The Photographs of Thaddeus Holownia* (Montreal: Beaux-arts des Amériques, 2011), 5-12 (including the French translation by Denis Lessard).

“A Murder of White Crows: Susan MacWilliam’s Varieties of Psychical Experience,” in Karen Downey, ed., *Susan MacWilliam: Remote Viewing* [exhibition catalogue for Northern Ireland’s participation in the 53rd Venice Biennale] (London: Black Dog, 2009), 128-135.

Co-authored with Sherry Farrell Racette, individual entries on Arthur Renwick, Adrian Stimson, Jeff Thomas; Canadian Cultural Centre, Paris, “Unmasking: Arthur Renwick, Adrian Stimson, Jeff Thomas,” in Musée du Quai Branly, *Photoquai: Deuxième biennale des images du monde* (Paris, 2009), 128-9; 134-135; 138-9; 170-171.

“Imagined Memories: On Rafael Goldchain’s Family Album,” in Rafael Goldchain, *I Am My Family: Photographic Memories and Fictions*. New York: Princeton Architectural Press, 2008, 10-15.

“Prezensa continua: le projezioni di Michael Snow” (“Continuous Presence: Michael Snow’s Projections”), in Fondazione Ragghianti and Lucca Film Festival 2007, *Michael Snow: Cinema, Installazioni, Video e Arti Visuali*, trans. Guilia Bancheri, 2007, 23-9.

"Arnaud Maggs, Turning Colours," in Robert McLaughlin Gallery, *Arnaud Maggs Nomenclature,* exhibition catalogue by Linda Jansma, 2006, 14-25.

"Rephotography Reprised," in Andrzej Maciejewski, *After Notman: Montreal Views*—*A Century Apart.* Toronto and Montreal: Firefly Press and the McCord Museum of Canadian History, 2003, 42-51.

"Marian Penner Bancroft: Her Tremulous Implacements," in *Trouble en vue: Marian Penner Bancroft et Sylvie Readman.* Services culturels de l'Ambassade du Canada à Paris, Paris, 2002, 53-62.

"Omens of Immortality: Bertand Carrière's *Signes de jour,* in Bertrand Carrière, *Signes de jour.* Montréal: Les 400 coups, 2002, 7-14.

"The Power of Reflection," *Le Pouvoir de l'image: Le Mois de la photo à Montréal 2001* (Montreal: Vox, centre de diffusion de la photographie, 2001), 154-161.

"Memories Reconciled: The Picture-World of Michel Lamothe," *Michel Lamothe: Même les cigales dormaient.* Québec: J'ai VU, 2000, 6-14.

"Visual Matters," *Le souci du document: Le Mois de la Photo à Montréal 1999,* Pierre Blache, Marie-Josée Jean and Anne-Marie Ninacs, eds. Montréal/Laval: Vox/Les éditions Les 400 coups, 1999, 132-139.

"The Origins of Diana," *slytod: Diana Thorneycroft* (exh. cat). Winnipeg: Gallery 1.1.1. and The University of Manitoba Press, 1998, 11-18.

"Photographic Emanations: The Immaterial Grotesque," *L'Immatériel photographique: du fantastique, du grotesque / The Photographie Immaterial: Of the Fantastic and the Grotesque* (exh. cat.). Services culturels de l'Ambassade du Canada à Paris, Paris, 1996, 13-17.

"Conversations between Covers: The Nature of Photographic Albums," *Obsessions: From Wunderkammer to Cyberspace* (cat.). Foto Biennale Enschede, The Netherlands, 1995, 105-122.

"125 Portraits," *125 Portraits: Companions of the Order of Canada / Harry Palmer.* Ottawa: Canada Communications Group, 1992, 12-14.

"The Autobiography of George Steeves," *Le Mois de la Photo à Montréal Septembre 1991* (exh. cat.). Montréal: Vox Populi, 1991, 78-83.

"Contemporary Canadian Photography: Identifying the Players," *Power Plays* (exh. cat.) Edinburgh: Stills, The Scottish Photography Group Gallery, 1989, 36-38.

"Anima Mundi: Still Life in Britain," *Le Mois de la Photo à Montréal 1989* (exh. cat.) Montréal: Vox Populi, 1989, 62-65; French trans., 195-197.

"Other Children," essay in *Le Mois de la Photo à Montréal 1989* (exh. cat.) Montréal: Vox Populi, 1989, 176-177; trans., "Enfants d'ailleurs," 204-205.

"Of the Railcuts, Mines and Homesteads," *Breaking Ground: Photographs by Edward Burtynsky* (exh.cat.) Toronto, 1988, unpaginated.

"Foreword," *A Voiceless Song: Photographs of the Slavic Lands by John Paskievich,* ed. Martha Langford and David Barbour. Toronto: Lester & Orpen Dennys, 1983, 11-13.

"Michael Semak" and "Michael Torosian," *Contemporary Photographers.* Surrey: MacMillan, 1982, 673-674; 757.

**Text for Online Exhibition:**

"Photographic Albums," *The Photographic Studio of William Notman,* McCord Museum, 2005 http://www.mccord-museum.qc.ca/en/keys/virtualexhibits/notmanstudio/themes/albums/ ["Les albums photographiques," *Le studio photographique de William Notman* <http://www.mccord-museum.qc.ca/notman_doc/pdf/EN/ENG-ALBUMS-final.pdf>. <http://www.mccord-museum.qc.ca/en/keys/virtualexhibits/notmanstudio/themes/albums/page2.html> Sites last visited 19/6/2023.

**Journal and Magazine Articles:**

“Depth of Field: A Conversation about Photographers from Japan in Canada,” *Photo Blog*. National Gallery of Canada, 30 October 2019. <https://www.gallery.ca/photo-blog/depth-of-field-a-conversation-about-photographers-from-japan-in-canada>

“Martha Langford/About Speaking of Photography,” interview by Jacques Doyon. *Ciel Variable* 97 (spring 2014): 105-6; translation, 103-4.

“Faith, Hope and Verity: Michel Campeau’s Photography and Realism,” *Border Crossings* 32:4, issue 128 (December 2013): 50-59.

“Michael Snow: Screen Writing,” *Switch* 3 (spring 2010): 8-15.

“Gabor Szilasi: An Appreciation,” *CV Ciel Variable* 84 (February-May 2010): 20-22.

“From *Repeat Offender* to *La Revue*,” *CV Ciel Variable* 83 (fall/winter 2009/2010): 36. French translation, 37.

“Pour la défense du Musée canadien de la photographie canadienne, *Ciel Variable* 82 (June-September 2009): 69-70 (“In Defence of the Canadian Museum of Contemporary Photography,” posted at www.cielvariable.ca].

“Por la madriguera del Conejo… Otr Vez / Down the Rabbit Hole Redux,” in *EXIT- Imagen y Cultura / Image & Culture* 33 (2009): 16-36.

“Ventanas en la fotografía / Picture Windows,” *EXIT- Imagen y Cultura / Image & Culture* 26 (2007), 24-45.

“The Varieties of Goldchain Experience,” in *CV Ciel Variable* 75 (March 2007): 7-11.

“Workers in Progress: The Art of Carol Condé and Karl Beveridge,” *Border Crossings* 25:3 (August 2006): 98-103.

"Aura Dynamics: The Task of the Spectator in the New Era of the Aura," *Border Crossings* 22:2 (May 2003): 56-65.

"The Act of Memory Foretold and Remembered," *Paris Photo* 20/21 (juin/juillet/août): 64-80.

"The Power of Reflection," *Border Crossings* 20:2 (May 2001): 46-53.

"Dispiriting Nature: The Work of Eldon Garnet and Geneviève Cadieux," *Border Crossings* (November 2000), 36-41.

"Snow by Degrees: Michael Snow's Photographic Work," *Border Crossings* 19:3 (August 2000): 58-63.

"Interim Report," survey of Québec photography in the eighties and nineties, *CV Photo* 48, (Automme/Fall 1999): 16-23.

"Landscapes of Imminence: The Photographs of Brenda Pelkey," *Border Crossings* (Fall 1998): 50-54.

"Landscape & Memory," *Creative Camera* (August/September 1998): 20-21 (excerpt from "Unmarked Boarders," www.ccamera.demon.co.uk/issues/augsep98/mlangford.html).

"Interlacer: The Delicate Confrontations of Ann Mandelbaum," *Border Crossings* 16:3 (August 1997): 30-33.

"The Idea of Album," *BlackFlash* 14:4 (1996): 5-7."Heaven's Gaze: The Filmic Geographies of Cindy Bernard," *Border Crossings* 15:4 (November 1996): 50-55.

"Entretien avec Martha Langford," *Photographie à Paris* 6 (Sept. - Nov. 1996): 33-38.

"The Inventorizing of Photography: Eternal Ephemera in 'Mois de la photo à Montréal'," *Border Crossings* 15:1 (February 1996): 18-23.

"The Gleaning of Purple: Photography and Frances Robson," *BlackFlash,* Vol. 13:3 (Fall 1995): 9-14.

"Postface pour George Steeves," essay on "Equations," for *VU - Centre d'animation et de diffusion de la photographie,* Québec (April 1995): unpaginated.

"The Black Clothing of Things: Photography and Death," *Border Crossings* 14:2 (April 1995): 22-27.

"Compilation," short story accompanying extracts from "Daisy L'Effeuilleuse,' by George Steeves, *CV Photo* (Winter 1994/5): 6-15, 32-33.

"On George Steeves's *Edges," BlackFlash* 6:4 (Winter 1988): 5-8.

**Exhibition Reviews:**

“George Steeves,” *Border Crossings* 26:2 (May 2007): 108-111.

"Michael Snow: *Powers of Two,* Jack Shaiman Gallery," *Border Crossings* 23:2 (May 2004): 84-5.

"Serge Tousignant," *Border Crossings* 22:3 (August 2003): 86-8.

"Talismans of Time: La Biennale de Montréal," (Centre international d'art contemporain, Montréal) *Border Crossings* 20:1 (February 2001): 69-71.

"Mutant, Dearest," review of *Cindy Sherman* (Metro Pictures, New York), *Border Crossings* 18:4 (Fall 1999): 66-67.

"The Banquet Years," review of *Extended Vision: The Photography of Thaddeus Holownia 1975-1997* (CMCP, 1998), *Border Crossings* (Spring 1998): 53-55.

"Smokin' Mirrors," review of *Hall of Mirrors: Art and Film Since 1945* (MoCA, 1996), *Border Crossings* 15:3 (July 1996): 58-59.

"Style Setter," review of *Lost Paradise: Symbolist Europe* (MMFA, 1995), *Border Crossings* 14:4 (November 1995): 81-82.

"Guido's Guide," review of *Guido Molinari. Une Rétrospective* (MAC, 1995), *Border Crossings* 14:4 (November 1995): 84-85.

"Merz Bow," review of *Kurt Schwitters* (Pompidou, 1994), *Border Crossings* 14:3 (August 1995): 30-31.

"The Art of Unruly Ruling," review of *Egyptomania: Egypt in Western Art 1730-1930* (NGC, 1994), *Border Crossings* 13:4 (November 1994): 67-68.

"Ancien Régime," review of *Jim Dine: Drawing from the Glyptothek* (MMFA, 1994), *Border Crossings* 13: 4 (November 1994): 73-74.

"Composite Deceptions," review of *Cut and Paste: Composite Photographs of William Notman* (McCord Museum, 1994), *Border Crossings* 13:3 (August 1994): 59-61.

**Book Reviews in Journals and Magazines:**

Review of Tina M. Campt, Marianne Hirsch, Gil Hochberg, and Brian Wallis, eds., *Imagining Everyday Life: Engagements with Vernacular Photography,* *Source: Thinking Through Photography* 103 (2021): 70-71.

“War and Forgetting,” review of *The First World War: Unseen Glass Plate Photographs of the Western Front*; *Shooting Range: Photography and the Great War*; and *The Great War: A Photographic Narrative* in *Source: The Photographic Review* 84 (2015): 58-61.

“Understanding Photography (Again),” review of John Roberts, *Photography and its Violations* in *Source: The Photographic Review* 82 (2015): 59-60.

“The Search for Origins Continues,” review of Carol Squiers, ed. *What is a Photograph?* in *Source: The Photographic Review* 78 (2014): 65-66.

“More Ways of Looking,” review of John Berger, *Understanding a Photograph*, edited by Geoff Dyer, in *Source: The Photographic Review* 77 (winter 2014): 66-68.

“Art Photography, do you get it?” review of Lucy Soutter, *Why Art Photography?* in *Source: The Photographic Review* 75 (summer 2013): 68-69.

“The Practical Gaze,” review of Ariella Azoulay, *Civil Imagination: A Political Ontology of Photography,* in *Source: The Photographic Review* 73 (winter 2012): 74-75.

“Imagined Communities,” review of Margaret Olin, *Touching Photographs*, in *Source: The Photographic Review* 73 (winter 2012): 75-76.

“Marxist Pastoral?” review of Steve Edwards, *Martha Rosler: The Bowery in two inadequate descriptive systems*, in *Source: The Photographic Review* 72 (autumn 2012): 73-74.

“The Redemption of Barthes and Benjamin,” review of Kathrin Yacavone, *Benjamin, Barthes and the Singularity of Photography*, in *Source: The Photographic Review* 71 (summer 2012): 79-80.

“News from the Compound,” review of Jae Emerling, *Photography: History and* *Theory,* in *Source: The Photographic Review* 70 (spring 2012): 72-73.

“The Facts about an Image,” review of Errol Morris, *Believing is Seeing*, in *Source: The Photographic Review* 69 (winter 2011): 73-5.

“The Old Couple,” review of Christopher Pinney, *Photography and Anthropology*, in *Source: The Photographic Review* 68 (autumn 2011): 74-6.

“Wonders and Horrors,” review of Verna Posever Curtis, ed., *Photographic Memory: The Album in the Age of Photography*, in *Source: The Photographic Review* 67 (summer 2011): 73-5.

“Photography Infinitely Receding,” review of Jacques Derrida, *Athens, Still Remains: The Photographs of Jean-François Bonhomme* and Derrida, *Copy, Archive, Signature: A Conversation on Photography*, in *Source: The Photographic Review* 66 (spring 2011): 73-6.

“What is the Photo Essay?” review of Andy Stafford, *Photo-texts: Contemporary French Writing of the Photographic Image*, in *Source: The Photographic Review* 66 (spring 2011): 80.

“Geography, Autobiography, Metaphor,” review of Gerry Badger, *The Pleasures of Good Photographs*, in *Source: The Photographic Review* 65 (autumn 2010): 70-1.

“Mum’s Work,” review of Gillian Rose, *Doing Family Photography*, in *Source: The Photographic Review* 64 (summer 2010): 83-4.

“Pictures with Words,” review of Mick Gidley, ed., *Writing with Light*, in *Source: The Photographic Review* 64 (summer 2010): 85.

“For the Photography Student,” review of David Bate, *Photography: The Key Concepts* and Stephen Bull, *Photography*, in *Source: The Photographic Review* 62 (spring 2010): 66-8.

“Making it Memorable,” review of Damian Sutton, *Photography, Cinema, Memory*, in *Source: The Photographic Review* 61 (winter 2009): 80-81.

“Spirit Photography on Trial,” review of Louis Kaplan, *The Strange Case of William Mumler Spirit Photographer*, in *Source: The Photographic Review* 59 (summer 2009): 71.

“The Moral Lesson of Photography,” review of Ariella Azoulay, *The Civil Contract of Photography*, in *Source: The Photographic Review* 58 (spring 2009): 72-3.

“Democracy’s Evil Twin,” review of Kiku Adatto, *Picture Perfect: Life in the Age of the Photo-Op*, in *Source: The Photographic Review* 56 (autumn 2008): 74-5.

“In the Thick of Things,” review of Paolo Pellegrin, *As I Was Dying*, in *Source: The Photographic Review* 55 (summer 2008): 79-80.

“Photographing Purity,” review of Christy Johnson and 33 Confessors, *Feast*, in *Source: The Photographic Review* 52 (autumn 2007): 74-6.

“Insufficient Evidence,” review of Katherine Biber, *Captive Images: Race, Crime, Photography,* in *Source: The Photographic Review* 52 (autumn 2007): 83.

“An Elegant Compilation,” review of Collier Schorr, *Neighbors*, in *Source: The Photographic Review* 51 (summer 2007): 78-9.

“Seeing Through Corn Syrup,” review of Roger Newton, *Op Tics*, in *Source: The Photographic Review* 51 (summer 2007): 80-1.

Review of James Elkins, ed. *Photography Theory*, in *Source: The Photographic Review* 50 (spring 2007): 74-6.

Snyder and Levine, eds, *Snapshot Chronicles: Inventing the American Photo Album*; Bitner, ed., *LaPorte, Indiana*, Jason Bitner; and Fiona Tan, *Vox Populi, Norway*, reviewed in *Source: The Photographic Review* 48 (autumn 2006): 54-6.

"Fantastic Trauma," review of *Diana Thorneycroft: The Body, Its Lesson and Camouflage, afterimage,* Vol. 28, No. 2 (September/October 2000): 15.

"Diana Thorneycroft: The Body, Its Lesson and Camouflage," reviewed in CV Photo 51 (Summer 2000): 33.

"El Salvador: Work of Thirty Photographers," ed. Harry Mattison, Susan Meiselas, and Fae Rubenstein, reviewed in Photo Communiqué 6:2 (Summer 1984): 44-46.

"A Photo Journal by Ruth Orkin," ed. Ruth Orkin, reviewed in Photo Communiqué 5:2 (Summer 1983): 36-38

**Reviews in Newspapers**

"A walk in the enchanted forest of Evergon," feature article on exhibition *Evergon*, *The Globe and Mail,* April 12, 2001.

"Figures in a landscape," feature article on Larry Towell's exhibition, *Palestine, El Salvador & Home, National Post,* December 16, 1999.

"Mapplethorpe as art director of the floral fashion shoot," book review of *Flowers* by Robert Mapplethorpe, *The Toronto Star,* December 29, 1990.

"Conflicting attitudes color our images of innocence," book review of *Portraits from North American Indian Life* and *Children in Photography: 150 Years, The Toronto Star,* November 3, 1990.

**Reports in Magazines and Newsletters:**

"Literacy through Photography," *Reading the Museum. The Literacy Program of the Canadian Museums Association,* Vol. V, No. 1 (1999), 3-5 (trans.: "La photographie, un moyen d'alphabétisation," 3-5).

"From Concept to Concrete: The Ongoing Saga of the Canadian Museum of Contemporary Photography," *Topics in Photographic Preservation.* Washington, D.C.: Photographic Materials Group, American Institute for Conservation, Vol. 4 (1991): 34-56.

"Museum Profile: Canadian Museum of Contemporary Photography," *MUSE* (Canadian Museums Association), Vol 6, No. 4 (Winter/January 1989): 10-11; trans., 12-13.

"Women in the Museum Community," *MUSE,* Vol. 5, No. 3 (1987): 63-64; trans.: 68-69.

**Essays in Brochures**:

“Michael Snow: *Reflections* at the *Speed of Light*,” *Michael Snow @ MOCCA 2007*. Toronto: Museum of Contemporary Canadian Art, 2007.

“Lorraine Simms: *Fugitive*,” Montreal: Maison de la culture Marie Uguay, 2007.

**II. Key Scholarly Presentations – Lectures, Papers, and Exhibitions**

**Conferences Papers:**

“Where the Iconic Meets the Vernacular: Historiographies of Photographic Experience,” *Vernacular Ways/**Les manières de faire vernaculaires. Colloque en hommage à François Brunet (1960-2018)* Université de Paris / Institut national d’histoire de l’art, 22-24 January 2020.

Who Was/Who Were/What Was *13 Cameras/Vancouver*? *Universities Art Association of Canada*, Québec, 2019.

“Relationships Unfolding: Situating the Critic in the Writing of National Art Histories.” Round table: “Interpreting Contemporary Art.” *Cinquantième Congrès AICA International*. Institut national d’histoire de l’art, Paris, 15 November 2017.

Keyword/Keynote: “Orality,” *Reframing Family Photography*, international conference, University of Toronto and Royal Ontario Museum, 22 September 2017

“History and Counter-History in the Untold Story of Photography in Canada,” *Untold Stories of the Past 150 Years, Canada 150 Conference*, University College Dublin, 29 April 2017.

Keynote: “The Everyday-Effect: Photographic Formations and their Affective Persuasions,” *4th International Conference of Photography & Theory (ICPT 2016): Photography and the Everyday*. Nicosia, Cyprus. 4 December 2016.

“Transnational Histories, Intranational Postmemories: The Naturalization of Memory in the Nationalization of Photographies by Japanese Canadian Photographers, circa 1970,” *Universities Art Association of Canada*, Université du Québec à Montréal, 2016.

“‘We Made a Mistake:’ Networks and their Negations in the Imagining of a Canadian Photographic Community, c. 1979,” *Networked Art Histories, 1960s to the present day (in Canada and elsewhere)*. International conference, Concordia University, Montreal. 21-22 October 2016.

“Re-activation: Auteurs and Agency in a Photographic Exhibition,” *Association of Critical Heritage Studies*. *What Does Heritage Change?/Le patrimoine, ça change quoi ?* Université du Québec à Montréal and Concordia University, Montreal QC. June 2016.

“Mindfulness of the Earth: Perceptions and Correspondences in Kan Azuma’s Erosion (1973),” [read in absentia]. *American Society for Environmental History*, Seattle, United States. April 2016.

“‘Did I see it? Did my perception reach it?’ A belated reply, with apologies, to Japanese Canadian photographer Kan Azuma and his circle in the 1970s.” *Universities Art Association of Canada*, NSCAD University, Halifax NS. 2015.

Keynote: “Indefinite Articles: Family Photographs as Objects ofResearch,” *Picturing the Family: Media, Narrative, Memory*, Birkbeck, University of London. 10 July 2014.

“Elysian/Elision: The Strawberry Fields of Cold War-era Art,” *Universities Art Association of Canada*, Banff, Alberta, 17-20 October 2013.

“Imaged Communities: Putting Canadian Photography in its Place,” co-presented with Canadian Photography History group members, Elizabeth Cavaliere, Philippe Guillaume, Karla McManus, Sharon Murray, and Aurèle Parisien, *Meeting Places: An International Canadian Studies Conference*, Halifax, Nova Scotia, and Sackville, New Brunswick, 18-21 September 2013.

“Migrant Mothers: Questions of Affect and Afterlife Arising from the Global Circulation of Richard Harrington’s Iconic Representations of First Nations and Inuit ‘Madonnas’,” *Doing Photography*, Durham Centre for Advanced Photographic Studies, in association with Toronto Photography Seminar, Durham University, UK. 9-11 January 2013.

“A Room with a View: Cold War Cairo,” co-written with John Langford, *Cities and Societies in Comparative Perspective*, European Association for Urban History, Prague, Czech Republic, 29 August - 1 September 2012.

“The Group: Founders of The Photographers Gallery, Saskatoon, Saskatchewan 1970 – 1972,” *Imagining History, Canadian Women Artists History Initiative 2nd Conference*, Concordia University, Montreal QC, 3-5 May 2012.

### “Richard Harrington’s Guide: Universality and Locality in a Canadian Photographic Document,” *38th Annual Association of Art Historians Conference (AAH)*, The Open University, Milton Keynes, 29 - 31 March 2012

“Circuits of Faith: Representations of the Canadian North in an Oblate Missionary Journal *Pôle et Tropiques*,” *Photographie, mobilités, intermédialité*, Atelier du Centre de recherche sur l’intermédialité (CRI), Université de Montréal, Montreal, 8-9 April, 2011 (NB: member of scientific committee, recused).

“Vernaculars in Translation: *A Cold War Tourist and His Camera.*” *Photo Archives and the Photographic Memory of Art History III*, organized by the Institute of Fine Arts and the Department of Art History of New York University, 25-6 March 2011.

“Light Erasures and Shifting Temporalities in Recent Work by Michael Snow,” *College Art Association*, New York, 12 February 2011 (read in absentia).

“Dis-InFORMation: Michael Snow’s Ideas about Idea Art,” *Traffic: Conceptualism in Canada*, international conference organized by the Justina M. Barnicke Gallery, University of Toronto, 26 November 2010.

“Re-aligning the View: Cold War Cairo,” co-written with John Langford, *Cold War Cities*, study day organized by the Centre for the Study of Cultural Memory, Institute of Germanic and Romance Studies, University of London, September 25, 2010.

“Showing Without Telling: *A Cold War Tourist and His Camera*,” co-presented with John Langford, *Art Histories, Cultural Studies and the Cold War*, international conference hosted by the Institute of Germanic and Romance Studies, University of London, September 24, 2010.

“Rogue Photographies and Primitivist Fantasies: A Note of Caution on the New Photographic Vernacular,” *UAAC conference*, York University, Toronto, November 6-8, 2008.

“Collective Memories and Persistent Primitivisms: Notes of Caution on the Photographic Vernacular,” for *Back to the Future: Productive Remembering in Changing Times*, an invitational workshop/symposium organized by McGill University, October 22‑24, 2008.

“The Thickness of Light, the Thinness of Materials: Thinking through Process in the Work of Michael Snow,” for presentation at *Faire oeuvre: Transparence et opacité*, organized by École des Arts visuels, Université Laval, May 19-22, 2008.

“A Cold War Tourist and his Camera,” co-written with John Langford for presentation at SSHRC-funded workshop, *The Cultural Work of Photographs in Canada*, organized by Carleton University, in affiliation with the Canadian Museum of Contemporary Photography, National Gallery of Canada, Ottawa, May 8-10, 2008.

"Agit-prompters: The Workings of Memory in Condé and Beveridge's Representations of Labour," *Politics of Cultural Memory*, Manchester Metropolitan University, November 4-6, 2004.

*"Tournage:* Turning (Returning) to Michael Snow's *La Région Centrale,"* Revisiting the North, *CIHA 2004*, Montreal, August 22-27, 2004.

"The Pictures that We Have: Reconstructions of the Photographic Archive," paper presented at *Universities Art Association of Canada* Annual Conference, Queen's University, Kingston, November 8, 2003.

"Speaking the Album: An Application of the Oral-Photographic Framework," *College Art Association* Conference, Philadelphia, February 22, 2002.

"Replacement Parts: Cindy Sherman's Abuse of the Doll," *Universities Art Association of Canada* Annual Conference, Ontario College of Art & Design, Toronto, November 1999.

"Rear Projections: The Play of Memory on the Photographic Landscape," *College Art Association* Conference, Los Angeles, February 1999

"As Gaea Gave Birth to Mnemosyne: The Landscape in Photographic Reprise," *Universities Art Association* of Canada Annual Conference, McGill University, November 1996

"The Private Photograph Transposed," 33rd national conference of the *Society for Photographic Education*, Los Angeles, 1996.

"Une Architecture Murmurante: An Expression of Freemasonry in Claude-Nicolas Ledoux's Propylaea for Paris?" *Northeast American Society for Eighteenth-Century Studies: Recontextualizing the Eighteenth Century*. Ottawa, 1995.

"A Machine in the Grotto: The Grotesque in Photography," *International Conference on the Hideous and the Sublime*, organized by West Georgia College, Atlanta, Georgia, 1994.

**Conference Session Chair/Conference Convenor:**

“Sizing up the Local: Situating the Subject of Micro-art-history,” *Universities Art Association of Canada* annual conference, Banff, Alberta, forthcoming 2023.

“Sites of Photographic Knowledge: Studios and Networks/Ateliers et reseaux.” Two sessions co-chaired with Eduardo Ralickas, *Universities Art Association of Canada* annual conference, Online, 2021.

“Artists’ Archives, Ephemera, Evidence, Decoys,” co-chaired with Brayden Nicholas Burrard, *Universities Art Association of Canada* annual conference, Online, 2020.

“Sites of Photographic Knowledge: Archives and Narratives, Parts I, II, III.” Three sessions co-chaired with Eduardo Ralickas, *Universities Art Association of Canada* annual conference, Quebec City, 2019.

“In a global art world, how fares the nation?” Journée d’étude/Study Day, Canadian Cultural Centre, Paris. 18 November 2017.

“What does Photography Preserve? Reification and Ruin in the Photographic Heritage of a Place Called Montreal.” *Association of Critical Heritage Studies*. *What Does Heritage Change?/Le patrimoine, ça change quoi ?* Université du Québec à Montréal and Concordia University, Montreal QC. June 2016.

“NSCAD Press … A Centre for Photographic Studies?” *Universities Art Association of Canada* annual conference. NSCAD University, Halifax, NS. October 2015.

Conference Chair – Head of scientific committee. “À partir d’aujourd’hui … Reconsidering Postphotography.” International conference organized by Concordia University, in partnership with the Université du Québec à Montréal, Le Mois de la Photo à Montréal and the Canadian Centre for Architecture. 1 – 3 October 2015.

“The Arc of Photographic Knowledge: From Representation to Experience.” *Universities Art Association of Canada* annual conference, York University (off-site), Toronto, ON. October 2014.

“Networking National Art Histories, or [insert nationality] specialist seeks relationships with like-minded persons.” *40th Annual**Association of Art Historians Conference (AAH).* Royal College of Art, London UK. April 2014.

“Rebound, Remix, Reconsideration,” *Universities Art Association of Canada* annual conference, Concordia University, Montreal. October 2012.

“Knowledge and Networks: Canadian Art History, circa 2012,” SSHRC-funded study day, co-organized with Johanne Sloan for the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, involving 25 participants from across Canada. Concordia University, 31 October 2012.

“New Photographic Histories in Canada,” *Universities Art Association of Canada* annual conference, Carleton University, 27-29 October 2011.

“After Vietnam: Traces of Exile and Fragments of Homeland in Canadian Art," session co-chair with Jerry Zaslove, *College Art Association* Conference, Seattle, February 18-21, 2004.

**Symposia:**

Opening address: “(And now a word from our sponsor): How the CCCA has kept faith with the artist – what a concept! What an effect!” *The Winnipeg Effect: Should I stay or should I go? Centre for Contemporary Canadian Art 20th Anniversary Symposium*, Winnipeg Art Gallery, 3 November 2016.

“When the Carousel stops turning ... what shall we say about the slide show?” *Collection and Curating Photographs: Between Private and Public Collections*, Ryerson Image Centre, Toronto, 1-3 May 2014.

“Notes on the Writing of ‘A Short History of Photography, 1900-2000,” *Symposium: 20th-Century Visual Arts in Canada*, Faculty of Fine Arts, Concordia University. 10 May 2011.

“A Cold War Tourist and His Camera,” co-presented with John Langford, University of British Columbia: *Cold War Confidential*. Vancouver BC. February 4, 2011

Présidente de séance, “Médiatisation,” *Colloque international: Imaginaires du présent. Photographie, politique et poétique de l’actualité*, organisé par Figura, centre de recherche sur le texte et l’imaginaire, Université du Québec à Montréal, 22-23 octobre 2010

Session facilitator, **“Telling Stories/Storytelling,” *Canadian Historical Association***, Congress 2010, Concordia University, June 1, 2010

Moderator, “Reza. Reveal: A Witness to Pain.” Human Rights Day, *President’s Conference Series*, Human Rights: Denounce, Reveal, and Declare.” Congress 2010, Concordia University, May 28, 2010.

Discussant, *Curating Difficult Knowledge*, conference organized by the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence (CEREV), Concordia University, April 16-18, 2009

“What Use is Photography?” McCord Museum: *Images of Society: Variable Trajectories*. Montreal. 20 September 2007.

"The Assembled Self: A Photographic Memoir of Girlhood," McCord Museum: *Picturing Her: Images of Girlhood.* 1 December 2005.

"Image & Imagination," organizer of two-day international symposium for Le Mois de la Photo à Montréal, in collaboration with the Université du Québec à Montréal and the Canadian Centre for Architecture. Speakers: Geoffrey Batchen, Raymond Bellour, Fae Brauer, Michel Campeau, Francine Dagenais, Louise Déry, Peggy Gale, Martyn Jolly, Holly King, Vincent Lavoie, Kirsty Robertson, Carolee Schneemann, and Michael Snow.

"Michael Snow's *Biographie:* Relocating the *Walking Woman,"* paper presented at *The Sixties: Style and Substance,* McCord Museum, November 6, 2003.

"The Task of the Spectator in the New Era of the Aura," National Gallery of Canada/Canadian Museum of Contemporary Photography: *Confluence* symposium, 1 February 2003.

"Remembering to Tell: Orality and Photographic Albums," Institute for Cultural Research, Lancaster University: "Locating Memory: Photographic Acts," May 2001; revised version given as a guest lecture in the series, "Traces," at McGill University, Department of Art History and Communication Studies, November 1, 2001; revised version given at The Light Symposium, Memorial University, September 27, 2002.

"Visual Prompts, or Tell me, what does a documentary photograph look like?" presentation at symposium, "Le Souci du document," CV Photo/Vox/Université du Québec à Montréal, September 18, 1999; expanded version delivered at Emily Carr College of Art and Design, November 17, 1999.

"The Photographic Landscape in Reprise" and "What is Nationhood?" at "Changing Views of the Landscape: 2," conference organized by Photo 98, The Year of Photography and the Electronic Image, llkley, Yorkshire, September 1998.

"Entre la parole et la pensée: Traces of Dazibao (then and now)," Dazibao/Centre de photographies actuelles: Portrait d'un malentendu, Chroniques photographiques récentes, Montréal, 1996.

"Conversations between Covers: The Nature of Photographic Albums," paper presented at asymposium organized in conjunction with *Obsessions: From Wunderkammer to Cyberspace,* Foto Biennale Enschede, The Netherlands, 1995.

"Transience: The Graven Image," The Banff Centre for the Arts: "The Transient Image. A Symposium on the Changing Status of the Image," 1994.

"Notes on the structure and purpose of the 'Family Album'," Canadian Museum of Contemporary Photography: "Relatively Speaking: Images of Family in Photography and Society," 1994.

"Impairs - 2 photographies documentaires," "Phôs 1989," symposium organisé par le département d'Arts et Photographie du Cégep de Matane, 1989.

"The Photograph as Informant," conference on documentary photography, New Brunswick Craft School, Fredericton, 1982.

**Public Lectures:**

“Michael Snow: Life and Work.” Art Canada Institute, an affiliate of Massey College, University of Toronto. Massey College, 27 February 2014.

“The Current State of Canadian Art Historical Research, Pressing Needs, and Possible Solutions,” Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, 20 April 2011.

“A Cold War Tourist and His Camera,” with John Langford, *Speaking of Photography*, organized by the Department of Art History, Concordia University, 15 March 2011.

“What Use Is Photography?” New/Photography lecture series, Art Gallery of Alberta, 30 November 2006.

"Image and Imagination: Encounters with the Photographic Work of Tracey Moffatt," in the series "The Defiant Imagination," co-organized by the Faculty of Fine Arts, Concordia University, the Musée d'art contemporain de Montréal, and the Montreal Museum of Fine Arts, held at the Montreal Museum of Fine Arts, November 16, 2005.

"Unstilled Lives: Destiny Deacon and Evergon," curator's talk, Leonard and Bina Ellen Art Gallery, Concordia University, 29 September 2005.

"'Illusionist Ruptures in the Decorum:' Michael Snow in the Moment of Pre-*Authorization,*" Concordia University, Department of Art History, 23 March 2004.

"Looking Back and Looking Again: Revisiting the Wagner Gaspé Album," McGill Institute for the Study of Canada, 22 October 2003.

"*Flightstop:* Framing an Intellectual Biography of Michael Snow," McGill Institute for the Study of Canada, 28 March 2003.

"Michael Snow: Object-Image-Memory," McGill University, Department of Art History and Communication, 16 January 2003.

"Repetition / La Répétition: Michael Snow and the Act of Memory," McGill University, Department of Art History and Communication, 5 April 2000.

"The Black Clothing of Things: Photography and Death," University of New Brunswick Art Centre, Fredericton, New Brunswick, 24 April 1998.

"Voices in the Attic," Alcan Aluminium, Montréal, 24 February 1997.

Keynote: "Reflections on a Silver Anniversary: The Photographers Gallery 1972-1997," The Photographers Gallery, Saskatoon, Saskatchewan, February 1997.

"Private Worlds in a Public Sphere: Translating the Photographic Album," within a series of lectures, "Photography and the Public Sphere," organized by the Institute for the Humanities, Simon Fraser University, Vancouver, 1996.

Kodak Chair Lecture, Ryerson Polytechnical Institute, Toronto, 1992.

Keynote: "Art and Photography," Alberta Photography Conference, Calgary, 1986.

**Lecture Series:**

2007-present. *Speaking of Photography.*Curator of ongoing externally- and internally-funded public lecture series, (4-5 speakers/year). <http://speakingofphotography.concordia.ca/>

**Panels and Public Conversations:**

“Ann Thomas, in conversation with Martha Langford and Duncan Forbes,” in association with the Canadian Photography Institute exhibition *Hanran: 20th-Century Japanese Photography*, National Gallery of Canada, 8 February 2020.

Public conversation. “Conversation – L’exposition 1+1 = 1 : au tour des artistes et commissaires de converser,” Montreal Museum of Fine Arts, organized and moderated for ACFAS 82, 13 May 2014 (Participants: Stéphane Aquin, conservateur de l’art contemporain au Musée des beaux-arts de Montréal; Geneviève Cadieux, artiste et professeure agrégée en photographie, Faculté des beaux-arts, Université Concordia; Pierre Dorion, artiste; et John Zeppetelli, directeur et conservateur en chef du Musée d’art contemporain de Montréal et co-commissaire de l’exposition).

A public conversation with Philippe Guillaume, organized by FOFA Gallery, Concordia University, to complement his solo exhibition *Every Step of the Sidewalk*, Montreal, 16 January 2013.

A public conversation with Greg Staats organized by the artist-run centre Articule to inaugurate his solo exhibition *condolence*, *Articule*, Montreal, 14 January, 2011.

“The Staged Object in the Photographic Work of Destiny Deacon and Evergon," moderator, Leonard and Bina Ellen Art Gallery, Concordia University, September 20, 2005.

"The Self as Other: Photography and Performance," panelist and moderator, Liane and Danny Taran Gallery, November 16, 2005.

"A Recent Project on Photography and Literacy," panelist, McCord Museum, April 19, 1999.

"Photography in Canada and Scotland," speaker and panelist, Open Forum Discussion, Stills. The Scottish Photography Group Gallery, Edinburgh, 1989.

"Careers in the Field of Art History," panelist, Carleton University, Department of Art History, October 1988.

"Setting an Agenda for Women in the Museum," panelist, Canadian Museums Association Annual Conference, St. John, New Brunswick, 1988.

"Talking Pictures," panelist, moderator, Holocene Foundation, Toronto, 1987.

**Workshops and Training:**

“Joyce Wieland Study Days” co-organized with Anne Grace (Montreal Museum of Fine Arts), Johanne Sloan (Concordia University), and Georgiana Uhlyalik (Art Gallery of Ontario), Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art and Montreal Museum of Fine Arts, 9-10 March 2023.

“The Museum as Site and Source of Memory,” *Canadians and their Pasts: The Future of Museums as Sources of Knowledge*, workshop organized by the Canadian Museums Association, Ottawa, 14-15 November 2011.

“Regarding the Photographs of Others,” presentation for Centre for Oral History and Digital Storytelling, Concordia University, 2 April, 2009.

“L’Histoire de la photographie Européenne et Nord Américaine du paysage / A History of European and North American Photographic Landscape,” lectures delivered in French and English to docents of the Musée des beaux-arts de Montréal / Montreal Museum of Fine Arts, in preparation for the exhibition *Grandeur nature. Peinture et photographies américains et canadiens de 1860 to 1918 / Expanding Horizons: Painting and Photography of American and Canadian Landscapes 1860-1918*, February 9, 2009.

"Reading the Museum," two eight-week workshops for literacy learners using photographic albums (English and French) in association with the McCord Museum of Canadian History under the aegis of the Canadian Museums Association, Fall 1998.

**Exhibitions Curated****[selected]**

2009

*Preoccupations: Photographic Explorations of the Grey Nuns Mother House*. Commissioner and curator for 12 commissioned photographic works expressing the creative potential of the Grey Nuns complex. FoFA Gallery. 8 October – November 8, 2009. Permanently installed at the Grey Nuns Complex in 2015.

*Photoquai. Biennale des images du monde*. ‘Co-commissaire’ in consultation with Sherry Farrell Racette, on participation of First Nations photographic artists in exhibition organized by the Musée du Quai Branly, Paris. 22 September, 2009 – 22 November, 2009.

*Unmasking: Arthur Renwick, Adrian Stimson, Jeff Thomas.* Canadian Cultural Centre, Paris. Co-curator, with Sherry Farrell Racette, exhibition of contemporary photographic and videographic works by First Nations artists, complementing Photoquai. 22 September, 2009 – 29 January, 2010.

2005

As Artistic Director of *Image & Imagination,* Le Mois de la Photo à Montréal 2005, I was responsible for the overall organization of the festival. Under this umbrella, working in collaboration with host institutions, I curated 21 of the festival’s 29 exhibitions. In the order of their appearance in the catalogue, those exhibitions were:

*Michael Snow: Windows,* Galerie de l'UQAM, Montreal. 9 September – 8 October 2005.

*Lynne Marsh: Crater,* Cinémathèque Québécoise. Salle Norman-McLaren. 14 September – 9 October 2005.

*Tracey Moffatt,* Montreal Museum of Fine Arts. 7 September – 4 December 2005.

*Diane Borsato: How to Eat Light,* Occurrence, Espace d'art et d'essai contemporain. 10 September – 15 October 2005.

*Trading Places: Michael Ensminger, Rafael Goldchain, Noritoshi Hirakawa and Annu* *Palakunnathu Matthew*, Liane and Danny Taran Gallery, Saydie Bronfman Centre. 8 September – 13 November 2005.

*David Hlynsky: Rosebud,* Galerie Art Mûr. 25 August – 1 October 2005.

*Donigan Cumming:* *Prologue to Epilogue.* Galerie Éric Devlin. 7 September – 8 October 2005.

*Unstilled Lives: Destiny Deacon and Evergon,* Leonard and Bina Ellen Art Gallery, Concordia University. 30 August – 1 October 2005.

*Karen Brett: The Myth of Sexual Loss,* La Centrale/Galerie Powerhouse. 9 September – 9 October 2005.

*Alain Bublex: Glooscap,* Maison de la Culture Frontenac. 8 September – 9 October 2005.

*Neverlands: Monique Genton, Toni Hafkenscheid, Martin Parr and Mike Yuhasz,* Maison de la Culture Frontenac. 8 September – 9 October 2005.

*Digs in the Zone: Phil Bergerson, Michel Campeau and Glenn Sloggett,* Maison de la culture Notre-Dame-de-Grâce. 8 September – 9 October 2005.

*After Alice: Angela Grossmann and Polixeni Papapetrou,* Maison de la culture Plateau-Mont- Royal. 2 September – 25 September 2005.

*Shana and Robert ParkeHarrison: From the Architect's Brother,* Tohu: La Cité des arts du cirque. 4 September – 2 October 2005.

*Emanations: Susan Butler, Lindy Lee and Arthur Renwick,* Centre d'art Amherst. 8 September – 25 September 2005.

*Little Histories of Modem Art: Jakub Dolejs, Colwyn Griffith, Holly King, Alain Pratte, George Steeves, Jian-Xing Too, Helen Verbanz and Laurel Woodcock,* Espaces Art Mûr. 8 September – 1 October 2005.

*Oil and Water: Michael Flomen, Evan Lee and Laura Millard,* Le Bain Mathieu. 8 September – 7 October 2005.

*Les Revenants: Barbara Astman, Ted Hiebert, Martyn Jolly and Roberto Stephenson,* MAI (Montréal, arts interculturels). 30 August – 5 November 2005.

*Denis Farley: Irradiations II,* Maison de la culture Côtes-des-Neiges. 31 August – 2 October 2005.

*John Armstrong and Paul Collins: Jim->,* Maison de la culture Côtes-des-Neiges. 31 August – 2 October 2005.

*Intervals: Marc Audette and Barbara Steinman*. Pierre-François Ouellette Art Contemporain. 27 August – 8 October.

2002

*Trouble en vue: Marian Penner Bancroft / Sylvie Readman*. In collaboration with Catherine Bédard. Centre culturel canadien, Paris. Official program of Le Mois de la Photo à Paris. September – October 2002.

2001

*The Power of Reflection*. Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts Official program of Le Mois de la Photo à Montréal. 13 September – 4 November 2001.

2001-2003

*La Méthode et l'extase: Richard Baillargeon, Michel Campeau, Bertrand Carrière*. Occurrence, espace d'art et d'essai contemporains, Montréal (Fall 2001). Tour: Gallery 44, Toronto; The Photographers Gallery, Saskatoon; Estevan Art Gallery and Museum, Estevan; Le Centre d'exposition, Baie-Saint-Paul; Galerie Séquence, Chicoutimi.

1999

*Interior Britannia: Richard Billingham /Anna Fox* and *Affinities*. Liane and Danny Taran Gallery, Saidye Bronfman Centre for the Arts. Official program of Le Mois de la Photo à Montréal. September – October 1999.

1997

*On Space, Memory and Metaphor: The Landscape in Photographic Reprise*. Maison de la culture Frontenac. Official program of Le Mois de la photo à Montréal. September – October 1997.

1996

*L'Immatériel photographique: du fantastique, du grotesque / The Photographic Immaterial: Of the Fantastic and the Grotesque*. In collaboration with Catherine Bédard for the Centre culturel canadien. Official program for Le Mois de la Photo à Paris. Tour: Canadian Museum of Contemporary Photography, 1997

1993

*Tom Gibson: False Evidence Appearing Real*. CMCP, Ottawa, and Centre Saidye Bronfman, Montréal (touring).

*George Steeves: 1979-1993*. CMCP, Ottawa, 1993. Touring: CIAC – Centre international d'art contemporain, Montréal, 1998

1992

*BEAU*. Inaugural exhibition for CMCP at 1 Rideau Canal. Touring: Mois de la photo à Paris, September 1992.

1991

*The Last Silence: Pavane for a Dying World / Jennifer Dickson*. CMCP, in collaboration with the Nickle Arts Museum, Calgary.

1989

*Anima Mundi: Still Life in Britain*. CMCP Travelling Exhibition Programme in conjunction with Edinburgh Festival and Mois de la Photo à Montréal (Maison de la culture Frontenac). September 1989.

1988

*Edward Burtynsky: Breaking Ground*. CMCP Travelling Exhibition Programme and Art Gallery of Hamilton. Touring.

1987

*Cheryl Sourkes*. CMCP Travelling Exhibition Programme and Centre Eye, Calgary, Alberta. Touring.

1986

Donigan Cumming: Reality and Motive in Documentary Photography. CMCP Travelling Exhibition Programme, 49th Parallel, New York, and Centre national de la photographie, Paris. Touring.

*Geoffrey James: Genius Loci.* CMCP Travelling Exhibition Programme and the Graham Foundation, Chicago. Touring.

1984-1985

*Contemporary Canadian Photography*. CMCP Travelling Exhibition Programme, Edmonton Art Gallery, and the National Gallery of Canada, Ottawa.

1983

John Paskievich: A Voiceless Song: Photographs of the Slavic Lands. National Film Board and the Winnipeg Art Gallery, Manitoba. Touring.

1981

*Sights of History/Vos photos... Notre histoire!* National Film Board of Canada, Still Photography Division. Outdoor travelling exhibition (four design awards). Touring.

1980

*Paradise*. National Film Board Photo Gallery/Galerie de l’image. Touring.

1979

*Robert Minden: Separate from the World: Conversations with Doukhobor-Canadians in British Columbia*. National Film Board Photo Gallery/Galerie de l’image. Touring.

**III. Appointments and Distinctions**

2020. Universities Art Association of Canada. UAAC-AAUC Recognition Award.

2019-present. Distinguished University Research Professor, Concordia University.

2019-present. Provost’s Circle of Distinction, Concordia University.

2018-present. Fellow, Royal Society of Canada.

2018-present. International Committee Member, *Intermédialités : Histoire et théorie des arts, des lettres et des techniques/ Intermediality: History and Theory of the Arts, Literature and Technologies.* Presses de l’Université de Montréal. Montreal.

2016-present. Membre, Comité d’acquisition d’art québecois et canadien, Musée des beaux-arts de Montréal.

2016-present. Contributing Editor. *History of Photography*. Currently based at Birkbeck College, University of London.

2015-present. Member, International Advisory Committee, International Association of Photography and Theory (IAPT), Nicosia, Cyprus.

2015-2017. Member, Developmental/Transitional Editorial Board, Concordia University Press (incorporated 2016), Montreal.

2012-2018. Membre, Comité de rédaction, *Intermédialités : Histoire et théorie des arts, des lettres et des techniques/ Intermediality: History and Theory of the Arts, Literature and Technologies.* Presses de l’Université de Montréal. Montreal.

2011-2017. Advisory Board Member and Contributing Editor, Art Canada Institute/Institut de l’art canadien. Toronto.

2010-2013. Membre, Comité consultatif d’acquisition en art ancien et moderne, Musée national des beaux-arts du Québec, Québec.

2010-present. Member, Advisory Committee, *Ciel Variable magazine*. Montreal.

2008-present. Series Co-editor, with Sandra Paikowsky, McGill-Queen’s Beaverbrook Canadian Foundation Studies in Art History series. [http://www.mqup.ca/browse-books-pages-46.php?filters=a%3A1%3A{i%3A13%3Bs%3A4%3A%223737%22%3B}](http://www.mqup.ca/browse-books-pages-46.php?filters=a%3A1%3A%7bi%3A13%3Bs%3A4%3A%223737%22%3B%7d)

2008-2011. Editorial Board Member, *EXIT- Imagen y Cultura / Image & Culture*. Madrid, Spain.

2007-present. Editorial Committee Member, *Journal of Canadian Art History/Annales d'histoire de l'art canadien*, Concordia University, Montreal.

2006-2016. Editorial Board Member, *Journal of Photography and Culture*. London, UK.

1994-2011. Contributing Editor, *Border Crossings Magazine*. Winnipeg, Manitoba.

2002-2004. Chair, Board of Directors, Le Mois de la photo à Montréal. Montreal.

1994-2002. Board Member, Le Mois de la photo à Montréal (Vox Populi). Montreal.

1989. Government of Canada Merit Award.

**IV. Major Grants**

Canadian Photography Institute Research Fellowship, National Gallery of Canada. 2018-ongoing.

Principal investigator. “Les lieux des savoirs photographiques : archives, ateliers, récits, reseaux. Fonds Québécois de la Recherche sur la Société et la Culture (FQRSC). Soutien aux équipes de recherche [fonctionnement]: Formes actuelles de l’expérience photographique : épistémologies, pratiques, histoires, 2018-2022.

Co-applicant. “Richler Library Project: Processing, Historicizing, Developing, and Theorizing.” (Principal investigator: Jason Camlot, Concordia University). Social Sciences and Humanities Research Council of Canada. Insight. 2017-2021.

Principal investigator. “Momentous Indecision: Canadian Photographic Studies at its Inception, 1968-1983. Social Sciences and Humanities Research Council of Canada. Insight. 2016-2022.

Principal investigator. “Les lieux des savoirs photographiques : le livre, le laboratoire, le territoire. Fonds Québécois de la Recherche sur la Société et la Culture (FQRSC). Soutien aux équipes de recherche: Formes actuelles de l’expérience photographique : épistémologies, pratiques, histoires, 2016-2018.

Co-applicant. “Networked art history: assembling contemporary Canadian art from the 1960s to the

Present” (Principal investigator: Johanne Sloan, Concordia University). Social Sciences and Humanities Research Council of Canada. Insight. 2013-2016.

Collaborator. “The Canadian Art Commons for History of Art Education and Training” (Principal investigator: Mark Cheetham, University of Toronto). Social Sciences and Humanities Research Council of Canada. Partnership. 2013-2016.

Principal investigator. “Knowledge and Networks: Canadian Art History, circa 2012,” Social Sciences and Humanities Research Council, Connection Program: research workshop. 2012.

Principal investigator. “The ‘Memoriography’ of Unwritten Histories: Making an Example of Canadian Photographic History.” Social Sciences and Humanities Research Council, Standard Research Grant. 2007-2010.

Co-investigator. L’Américanité et l'art canadien (Principal investigator: Louise Vigneault, Université de Montréal), Standard Research Grants Program, Social Sciences and Humanities Research Council of Canada. 2003-2006.

National Gallery of Canada, Research Fellowship in Canadian Art. 2002-3.

Canada Council for the Arts, Arts Grant (A). Criticism and Curating, 2002-3.

Canada Council for the Arts, Arts Grant (B). Criticism and Curating. 2001-2002.

Canada Council for the Arts. Research travel grant. 2000.

Postdoctoral Fellowship, Social Sciences and Humanities Research Council of Canada, 1999-2000.

Canada Council for the Arts, Arts Grant (B). Criticism and Curating. 1999-2000.

Canada Council for the Arts, Arts Grant (B). Criticism and Curating. 1997-1998.

Conseil des arts et des lettres du Québec: Literary Grant (B), 1998.

British Council. Research travel grant. 1998.

Canada Council for the Arts. Research travel grants. 1996.

Department of Foreign Affairs and International Trade of Canada, Cultural Relations. Research travel grant. 1996.

Canada Council for the Arts, Arts Grant (B), Criticism and Curating. 1995-1996.

Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada. 1993-1995.

McGill University, Max Stern Fellowship in Art History. 1991-1993.

**V. Graduate Supervision**

Doctoral Students Completed:

Tal-Or Ben-Choreen, Elizabeth Cavaliere, Michel Hardy-Vallée, Corina Ilea, Steve Lyons, Véronique La Perrière Marcoux (HUMA), Karla McManus, and Zoë Tousignant.

Doctoral Students In-Program:

DJ Fraser (co-supervision), Samuel Gaudreau-Lalande, Stephanie Hornstein, Philippe Guillaume, Michelle Macleod, Georgia Phillips-Amos, and John Toohey.

Master’s Students Completed:

Jean-François Belisle, Amanda Burstein, Rob Coles, Tammer El-Sheikh, Philippe Guillaume (SIP), Andrea Hickey, Emma Kreiner, Adam Lauder, Natalia Lebedinskaia, Steve Lyons, Shane McCord, Sharon Murray, Vana Nazarian, Tara Ng, Adeline Paradis-Haucoeur, Pat Quill, Christopher Régimbal, Pablo Rodriguez, Erin Silver, Jacqueline Sischy, Marsha Taichman, and John Toohey.

Masters Students In-Program:

Brayden Burrard, Gabriel Ellison-Scowcroft (co-supervision), and Sarah Watson.

External Supervision/Mentorship:

Film+Photography Preservation and Collections Management, Ryerson University: First Reader (supervision), MA thesis, appointed 2021.

Mentor, CSST Mentorship Program. Critical and Curatorial Studies (CCST) MA Program

Department of Art History, Visual Art & Theory, The University of British Columbia, appointed 2021.