

AMANDA CACHIA

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EDUCATION

- 2017 PhD Art History, Theory & Criticism, Department of Visual Arts,
University of California, San Diego, CA
Recipient of San Diego Diversity Fellowship: 4 year award.
- 2012 California College of the Arts, San Francisco, CA
MA Visual & Critical Studies
- 2001 Goldsmiths College, University of London, England, UK
MA Curatorial Studies
- 1999 University of Wollongong, Wollongong, NSW, Australia
Dual Degree: Bachelor of Arts/Bachelor of Creative Arts

TEACHING EMPLOYMENT

Lecturer, California Institute of the Arts, Los Angeles, CA, BFA program in Critical Studies

- Spring 2023: History of Women Artists
Spring 2022: Museums & Indigenous People: History and Decolonization
Spring 2021: History of Women Artists
 Contemporary Indigenous Aesthetics
Spring 2017: Contemporary Indigenous Aesthetics

Lecturer, Otis College of Art and Design, Los Angeles, CA, Department of Liberal Arts and Sciences

- Spring 2023: Birth of the Modern
 History of Photography
 Queer Theory, Visual Culture
Fall 2022: Contemporary Art Survey
 Introduction to Visual Culture
 Women, Gender & Art of the Middle East
Spring 2022: Birth of the Modern
 History of Photography
Fall 2021: Visual Culture of Health
 Contemporary Art Survey
 Introduction to Visual Culture
Spring 2021: Contemporary Indigenous Aesthetics
 Birth of the Modern
Fall 2020: Contemporary Art Survey
 Introduction to Visual Culture

Lecturer, California State University San Marcos, CA, Department of Art, Media & Design, School of Arts

- Fall 2022: Ways of Seeing: History of Photography
 Introduction to Digital and Media Arts
Summer 2022: Visual Culture Studies
Spring 2022: Ways of Seeing: History of Photography
 Visual Culture Studies

- Fall 2021: Ways of Seeing: History of Photography
Visual Culture Studies
- Summer 2021: Visual Culture Studies
- Spring 2021: Ways of Seeing: History of Photography
- Fall 2020: Ways of Seeing: History of Photography
- Spring 2020: Ways of Seeing: History of Photography
- Lecturer, California State University Long Beach, CA, School of Art: Art History & Curatorial Studies*
- Fall 2022: Introduction to Curatorial Practices
Exhibition and Display Practices
- Spring 2022: History of Photography
- Fall 2021: Foundation in Art History I: Pre-Historic through Medieval Art
Exhibition and Display Practices
- Spring 2021: Foundation in Art History I: Pre-Historic through Medieval Art
Museum and Gallery Practices
- Fall 2020: Foundation in Art History I: Pre-Historic through Medieval Art
Introduction to Curatorial Practices
- Spring 2020: Foundation in Art History I: Pre-Historic through Medieval Art
- Spring 2017: Contemporary Art in Context
- Lecturer, San Diego State University, School of Art + Design*
- Fall 2022: Foundation in Art History I: Pre-Historic through Medieval Art
Gallery & Exhibition Design
History & Methodology of Art History
- Summer 2022: World Art in Contemporary Life
- Spring 2022: Contemporary Issues: Accessibility & Disability in Contemporary Art
Foundation in Art History I: Pre-Historic through Medieval Art
- Fall 2021: Foundation in Art History I: Pre-Historic through Medieval Art
- Lecturer, University of California Los Angeles, CA, School of the Arts and Architecture*
- Spring 2020: Intersections of Art History and Disability Studies: Disability in Modern Art
- Fall 2016: Re-Visualizing Embodiment: Choreopolitics, Design, Access & Space
- Assistant Professor, Moreno Valley College, Riverside Community College District, CA*
- Fall 2019: Foundation in Art History I: Pre-Historic through Medieval Art
Art Appreciation Honors
- Spring 2018: Foundation in Art History I: Pre-Historic through Medieval Art
Women Artists in History
- Fall 2017: Foundation in Art History II: Renaissance through Contemporary Art
Non-Western Art
- Lecturer, Southwestern Community College District, Chula Vista, CA, School of Arts and Communication*
- Summer 2017: Art History Survey II: Renaissance to Contemporary
- Spring 2017: Art History Survey II: Renaissance to Contemporary
- Fall 2016: Introduction to Art
- Summer Teaching Fellowship, University of California San Diego, CA, Department of Visual Arts*
- Summer 2016: Formations of Modern Art: Disability in Modern Art

Related Teaching Positions:

- 2016 State University of New York (SUNY) at Purchase, Structure and Function of Museums class;
Guest Seminar Instructor: “Disabling the Museum: Curator as Infrastructural Activist” talk and workshop
- 2015 Maryland Institute College of Art (MICA), Baltimore, MD, MFA Curatorial practice program;
Guest Seminar Instructor: “Curating Disability & Access: Ethics, Pragmatics, Effects” talk and workshop
- University College London Qatar, Doha, Qatar, MA in Museum and Gallery Practice program;
Guest Seminar Instructor: “Curating Disability & Access”
- 2014 Ontario College of Art & Design, Inclusive Design Institute, Toronto, Canada
MFA Criticism & Curatorial Practice program and MA (Inclusive) Design program
Guest Seminar Instructor: “Disabling the Museum: Curator as Infrastructural Activist”

TEACHING INTERESTS & RESEARCH SPECIALIZATIONS

- * Art History & Visual Critical Studies
- * Museum, Exhibition & Curatorial Studies
- * Accessible Gallery & Exhibition Design
- * Visual Culture of Health & Disability
- * Women in the Arts
- * Contemporary Indigenous Aesthetics
- * Queer Theory, Visual Culture

PUBLICATIONS

Book Manuscripts

Revision of the Senses: Disability, Art, Agency
Duke University Press, under review (solicited)

Disability Art: A Political History – in progress; submission to Andy Warhol Foundation Arts Writers Grant and Thames & Hudson publishers for consideration

Edited Volumes

Amanda Cachia, Editor, *Curating Access: Disability Art Activism & Creative Accommodation*
Routledge/Taylor & Francis, under contract; expected publication, September 2022

Amanda Cachia, Guest Editor, *Disability Design in Contemporary Art and Curating*, Special Issue,
Arts journal, MDPI, September 2023

“Curating New Openings: Rethinking Diversity in the Gallery,”
Forum Guest Editor and Contributor, *Art Journal*, Vol. 76, No. 3-4, Fall-Winter 2017-2018

Chapters in Edited Volumes

- 2023 “Art, Gender & Disability: Aesthetics of Access” *The Routledge Companion to Art History and Feminisms*, edited by Erin Silver, Routledge/Taylor & Francis
- “Reinvention at the Wheel: Shaping New Histories in the Decolonization of Disability,”
The Routledge Companion to Decolonizing Art History, edited by Tatiana Flores, Florencia San Martín, and Charlene Villaseñor Black, Routledge/Taylor & Francis
- 2022 “Art History’s Coinhabitants: Disabled Artistic Approaches to Indigeneity,” in *Routledge Companion to Art and Disability*, edited by T. Hiles and K. Watson, Routledge/Taylor &

Francis

- 2021 “Disability Aesthetics: A Pedagogy for Teaching A Revisionist Art History,” in *Sex, Identity, Aesthetics: The Work of Tobin Siebers and Disability Studies*, edited by Cynthia Wu, Jina B. Kim, Joshua Kupetz, Crystal Lie, University of Michigan Press
- “The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined Differences in Contemporary Art,” in *Contemporary Art and Disability Studies*, edited by Alice Wexler and John Derby, Routledge/Taylor & Francis (reprint)
- 2019 “The politics of creative access: Guidelines for a critical dis/ability curatorial practice” in *Interdisciplinary Approaches to Disability: Looking Towards the Future*, edited by Mike Kent, Katie Ellis, Rachel Robertson and Rosemarie Garland-Thomson, Routledge/Taylor & Francis.
- “Sweet Gongs Vibrating: The Politics of Sensorial Access,” in *The Routledge Handbook of Disability Arts, Culture, and Media*, edited by Bree Hadley and Donna McDonald, Routledge/Taylor & Francis.
- “Disability and Contemporary Art,” encyclopedia entry in *Disability in American Life: an Encyclopedia of Concepts, Policies, and Controversies*, edited by Tamar Heller, Sarah Parker Harris, Carol Gill, and Robert Gould, by ABC-CLIO.
- 2018 “Mapping Hearing Impairment: Sound/tracks in the corner space” in *Routledge Companion to Sound Studies*, Edited by Michael Bull, Routledge/Taylor & Francis
- 2017 “Along Disabled Lines: Claiming Spatial Agency through Installation Art,” in *Disability, Space, Architecture: A Reader*, edited by Jos Boys, Routledge/Taylor & Francis
- 2016 “Disabling Surrealism: Reconstituting Surrealism in Contemporary Art” in *Disability & Art History*, edited by Elizabeth Howie and Ann Millett-Gallant, Routledge/Taylor & Francis

Peer-Reviewed Journal Articles

- 2021 “Curating Crip Time: Christine Sun Kim’s *Six Types of Waiting in Berlin*,” *South Atlantic Quarterly*, Published by Duke University Press, Special issue: “Crip Temporalities,” co-edited by Ellen Samuels and Elizabeth Freeman, Volume 120, No. 2
- 2019 “Reflections on Access: Disability in Curatorial Practice,” *Canadian Journal of Disability Studies* Special Issue: “Crippling the Arts in Canada,” guest editor Eliza Chandler
- 2017- “The Flesh of the World: An Empirical Turn towards Complex Embodiment,”
2018 “Curating California: Expanding African American Art: An Interview with Naima J. Keith,” and “Curating Loose Definitions: Inspiration ‘Outside’ the Canon: An Interview with Massimiliano Gioni,” *Art Journal*, Vol. 76, No. 3-4, Fall-Winter
- 2016 “Loud Silence: Turning Up the Volume on Deaf Voice”
The Senses & Society, Vol. 10, No. 3., 2015
Published by Routledge/Taylor & Francis
- 2015 “The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined Differences in Contemporary Art,”
Journal of Literary and Cultural Disability Studies, Special Issue on Disability and Visual Culture, Vol. 9, No. 3., Published by Liverpool University Press, UK.
- 2014 “Composing Dwarfism: Reframing Short Stature in Contemporary Photography,”
The Review of Disability Studies: An International Journal,
Special Issue Art History/Disability Studies. Vol. 10, No. 3 & 4.
Published by the Center on Disability Studies at the University of Hawai‘i at Manoa

“From Outsider to Participant: Developmentally Disabled Dialogue in Socially Engaged Art,”
Museums and Social Issues: A Journal of Reflective Discourse,
Vol. 9, No. 2., Published by Routledge/Taylor & Francis Online

2014 “Growing Rhizomatically: Disability Studies, the Art Gallery and the Consortium.”
Co-written with Kelly George and Kristin Lindgren. *Disability Studies Quarterly*,
Special Issue on Growing Disability Studies. Vol. 34, No. 2.
Published by the Society for Disability Studies and Ohio State University

2013 “Disabling’ the Museum: Curator as Infrastructural Activist.”
Journal of Visual Art Practice, Vol. 12, No.3. Published by Routledge/Taylor & Francis Online

“Disabling’ the Museum: Curator as Infrastructural Activist.”
Canadian Journal of Disability Studies. Vol. 2, No. 4.
Special Issue “Crippling Cyberspace: A Contemporary Virtual Art Exhibition.”
Published by the University of Waterloo, Ontario, Canada
<http://cjds.uwaterloo.ca/index.php/cjds/article/view/110/224>

2013 “Talking Blind: Museums, Access and the Discursive Turn.” *Disability Studies Quarterly, Double Issue: Museum experience and blindness & General Issue. Vol. 33, No. 3.*
Published by the Society for Disability Studies and Ohio State University Libraries

Critical Texts & Catalog Essays

2021 “Automatisme Ambulatoire,” for exhibition catalogue, *Automatisme Ambulatoire: Hysteria, Imitation, Performance*, curated by Amanda Cachia, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada

2019 “The politics of creative access: Guidelines for a critical dis/ability curatorial practice,” reprint in *Representing Disability in Museums, Imaginary and Identities*, edited by Patricia Roque Martins, and published by the Transdisciplinary Investigation Centre, Culture, Space and Memory (CITCEM) - Faculty of Arts/ University of Porto, Portugal in English and Portuguese.

“The politics of creative access: Guidelines for a critical dis/ability curatorial practice,” reprint in *Wechselwirkungen - Kunst im Kontext der Inklusionsdebatte (Interdependencies - The Role of Art in the Debate on Inclusion)*, edited by Peter Daners, Frederik Poppe, Annika Schank, Melanie Schmitt, Heidelberg University Publishing, Germany, in German and English

2018 “The Phenomenology of Vision” for exhibition catalogue, *Second Sight: the Paradox of Vision in Contemporary Art*, curated by Ellen Y. Tani, Andrew W. Mellon Postdoctoral Curatorial Fellow, Bowdoin College Museum of Art, Maine

2016 “Unlimited: From Limited to Limitless,” commissioned essay for *Unlimited*
funded by British Council and organized by Shape Arts, London

“Beautiful Progress to Somewhere?” commissioned essay for *The Incurables: Perspectives on Disability Visual Arts in the 20th and 21st centuries*, published by DASH Disability Arts UK and mac Birmingham, funded by Arts Council England

“Sweet Gongs Vibrating: Curator’s Essay,” San Diego Art Institute, CA

2015 “Acoustic Algorithms: Dislocating Sound in the Eardrum and Space,” essay for *Echo-Location*, solo exhibition by Darrin Martin, University Art Gallery, California State University, Stanislaus

“Bodies in Deliberate Motion: The Phenomenology of Complex Embodiment,”
Justina M. Barnicke Gallery at Hart House and University of Toronto Art Centre
in partnership with Doris McCarthy Gallery at Scarborough, University of Toronto, Canada
<http://fleshoftheworld.ca/essay/>

- “The Grand Disability Arts Experiment,” *Art of the Lived Experiment*, DisArt Festival, originally commissioned by DaDaFest International 2014, Liverpool and curated by Aaron Williamson
- “Disabling’ the Museum: Curator as Infrastructural Activist,” reproduced in *Group Therapy: Mental Distress in a Digital Age*, edited and curated by Vanessa Bartlett for FACT: Foundation for Art and Creative Technology and published by Liverpool University Press
- “Marking Blind,” Curated Space, Arts & Disability Ireland, Dublin
<http://www.adiarts.ie/curated-space>
- “LOUD silence” Grand Central Art Center, CSUF & gallery@calit2, UCSD
- 2014 “Disability, Curating and the Educational Turn: The Contemporary Condition of Access in the Museum,” *On-Curating*, Issue 24,
- 2013 “Fragmented Productivity: Here&Now 13,” *Art Monthly Australia*
- “Crippling Cyberspace: A Contemporary Virtual Art Exhibition,” *Canadian Journal of Disability Studies*
<http://cjds.uwaterloo.ca/index.php/cjds/article/view/110>
- “Blind Orientations: Walking, Stumbling and Turning Towards New Points of View” in catalogue to accompany solo exhibition by Carmen Papalia, CUE Art Foundation, New York, NY,
<http://cueartfoundation.org/catalogue-essays?tag=Amanda%20Cachia>
- “Fragmented Productivity” *HERE&NOW13*, organized by DADAA and hosted by Lawrence Wilson Art Gallery, University of Western Australia
- 2012 “Second Nature,” *Ecotopia*, Kitchener-Waterloo Art Gallery, ON Canada, 2013
 “What Can a Body Do?” *Wordgathering*, Issue 23,
<http://www.wordgathering.com/issue23/arts/cachia.html>
- “What Can a Body Do?” *What Can a Body Do?* Haverford College, PA, USA
- 2010 “Pride Lives Here,” *Green is the Colour: The Art of Rider Pride* with SK Sports Hall of Fame & Museum & Dunlop Art Gallery, SK, Canada
- “The Black Glove and the Peacock: The Struggle Between Hierarchy and Beauty,”
Cynthia Girard: The Black Glove and the Peacock, Dunlop Art Gallery, SK, Canada
- “Foreword” *Linda Duvall: Where were the Mothers?*, Dunlop Art Gallery, SK, with Art Gallery of Mississauga, ON, Canada
- 2009 “Welcome to Saskatchewan,” *Mind the Gap!*, Dunlop Art Gallery, SK, Canada
- “Map of Blood,” *Diabolique*, Dunlop Art Gallery, SK, with Galerie de l’UQAM, Montreal, QC & Military Museums, Calgary, AB, Canada
- “Foreword,” *Aidan Urquhart: Heaven and Hell*, Dunlop Art Gallery, SK with Museum London, ON, Canada
- 2008 “Foreword,” *Transnational Convergences in African Digital Art*, Dunlop Art Gallery, SK, Canada
- “Garden Folk.” *Garden Folk*, Dunlop Art Gallery, SK, Canada
- “Bearing Gifts: The Myth of Pandora,” *Pandora’s Box*, Dunlop Art Gallery, SK, Canada
- 2006 “Interview with Frank Brunner” *Frank Brunner*, Cynthia Broan Gallery, New York
- 2005 “Introduction” *YOUR SKY*, Gigantic Art Space with the Australian Consulate-General and Advance: Australian Global Professionals, New York

- 2004 “In what they paint I see,” *New England Picture*, New England Regional Art Museum, Australia
 “Introduction” *Masterpieces from the Hinton Collection*, New England Regional Art Museum, Australia
 “Introduction” *The Painted Woman: Works from the Howard Hinton Collection*, New England Regional Art Museum, Australia
- 2003 “Introduction” *Graffiti starts @ NERAM*, New England Regional Art Museum, Australia
- 2001 “Introduction” *Youth Arts Expo, Regional Arts NSW*, Australia

Exhibition Reviews

- 2017 College Art Association Reviews <http://www.caareviews.org/reviews/2936#.WIU2gFdmi0h>
 “Electronic Superhighway (2016-1966),” Whitechapel Art Gallery, London
- 2016 *Artforum.com: Critics’ Picks* <https://www.artforum.com/picks/section=la#picks65190>
 “S/Election: Democracy, Citizenship, Freedom,” Los Angeles Municipal Art Gallery (December)
- Artforum.com: Critics’ Picks* artforum.com/?pn=archive&id=64615
 “Charles Gaines: Numbers and Trees: Central Park Series II,” Susanne Vielmetter Los Angeles Projects, Los Angeles (November)
- Artforum.com: Critics’ Picks* artforum.com/?pn=archive&id=63916
 “Karon Davis: Pain Management,” Wilding Cran Gallery, Los Angeles (October)
- Artforum.com: Critics’ Picks* artforum.com/?pn=archive&id=62570
 “Kenneth Tam: The Loving Cup,” Commonwealth & Council, Los Angeles (August)
- College Art Association Reviews
<http://www.caareviews.org/reviews/2977#.WFpdUFdmi0g>
 “Revolution in the Making,” Hauser, Wirth & Schimmel, Los Angeles
- College Art Association Reviews http://www.caareviews.org/reviews/2997#.V2N_6GZrU8x
 “Francis Alys: A Story of Negotiation,” Museo Tamayo, Mexico City
- College Art Association Reviews <http://www.caareviews.org/reviews/2646#.VwmVnBalzUl>
 “Sharjah Biennial 12: The Past, The Present, The Possible,” Sharjah, UAE
- 2015 College Art Association Reviews <http://www.caareviews.org/reviews/2453>,
 “Tim Youd: The Long Goodbye,” Museum of Contemporary Art San Diego, CA
- 2010 Canadian Art International Reviews Online:
 “Audience as Subject, Part 1: Medium,” Yerba Buena Center for Contemporary Art, San Francisco
 Canadian Art Close Up: “Tracey Moffatt,” Queensland Gallery of Modern Art, Australia

Other Publications

- 2021 “Provisional Structures: The Issue, Interview with Amanda Cachia and Carmen Papalia” *Blackflash Magazine* Summer Issue, August 2021
- 2020 “My Dearest Friends: Interview with Oaklee Thiele,” *Akimbo Cripsters*, July
- 2019 “Curating Disability Art: Notes About Forging Allegiances,” *Akimbo Cripsters*, July
- 2013 “‘Disabling’ the Museum: Curator as Infrastructural Activist,” *Ramp Up: Disability, Discussion, Debate*, Australian Broadcasting Commission (ABC) website,
<http://www.abc.net.au/rampup/articles/2013/09/06/3842744.htm>
- 2012 “What Can a Body Do?” *Sightlines*, California College of the Arts

PEER REVIEWER FOR PUBLICATIONS

2021	<i>ARTMargins</i>
2020	<i>The Senses and Society</i> <i>Museum Management and Curatorship</i>
2016	<i>Design and Culture: The Journal of the Design Studies Forum</i>

GRANTS & AWARDS

2022	Ford Foundation, New York, \$50,000 towards The Feminist Art Project Day of Panels in association with Rutgers University Center for Women in the Arts and Humanities, College Art Association, New York conference 2023
2018	California College of the Arts 2018 VisCrit Alumni Award, San Francisco, CA, \$1000
2017	Canada Council for the Arts, \$178,000 “New Chapter” grant to support <i>Automatisme Ambulatoire: Hysteria, Imitation, Performance</i> exhibition, to be held at Owens Art Gallery, Mount Allison University, New Brunswick, Fall 2019 and Fall 2021
2016	Ontario Association of Art Galleries, <i>Flesh of the World</i> Best Exhibition over \$50,000 Dean’s Travel Award, UCSD Division of Arts and Humanities \$300 Yale University Sarah Pettit Doctoral Fellowship in Lesbian Studies: Doctoral Dissertation Two-Day Workshop - “Freaks” Department of Visual Arts, University of California San Diego, Russell Grant \$1000
2015-2016	UCSD Center for the Humanities Dissertation Writing Workshop Fellow
2014-2015	Art Works Grant, National Endowment for the Arts, \$50,000 towards touring exhibition, <i>Art of the Lived Experiment</i> , co-curated by myself and Aaron Williamson for DisArt Festival, Grand Rapids, Michigan, originally conceived for DaDaFest International 2014, hosted by the Bluecoat, Liverpool, UK
2014	Graduate Scholar Award issued by Seventh International Conference on the Inclusive Museum, Autry National Center of the American West, Los Angeles Irving K. Zola Award for Emerging Scholars in Disability Studies, issued by Society for Disability Studies California Arts Council Arts and Accessibility Technical Assistance Grant, \$1000, supported by the National Arts & Disability Center at UCLA
2013	Department of Visual Arts, University of California San Diego, Russell Grant \$1400
2012-2016	University of California San Diego Diversity Fellowship: 4 year award including payment of PhD tuition and fees, annual stipends and employment as a TA
2012	California College of the Arts Student Leadership Award for Diversity & Equality Southern Exposure Alternative Exposure \$3000 grant for Disability + Art Roundtable, CCA
2011	California College of the Arts Visual & Critical Studies Thesis Research Grant \$1000
2000	The Queens Trust for Young Australians: \$15,000AUD scholarship for MA in London

CURATORIAL & ARTS ADMINISTRATION EMPLOYMENT

- 2008–2010 Dunlop Art Gallery, Regina Public Library, Regina, SK, Canada
Director/Curator
- 2007–2008 Dunlop Art Gallery, Regina Public Library, Regina, SK, Canada
Assistant Curator
- 2006 Aljira, A Center for Contemporary Art, Newark, NJ, USA
Program Coordinator
- 2005–2006 Cynthia Broan Gallery, New York, NY, USA
Assistant Director
- 2004–2005 Aljira, A Center for Contemporary Art, Newark, NJ, USA
Program Assistant
- 2003–2004 New England Regional Art Museum, Armidale, NSW, Australia
Curator

CURATED EXHIBITIONS

- 2022 *Script/Re-script*, San Diego State University Art Gallery, San Diego, CA, funded by Arts Alive
Crip Ecologies: Vulnerable Bodies in a Toxic Landscape, Art Gallery of Windsor, Ontario, Canada
- 2019 *Automatisme Ambulatoire: Hysteria, Imitation, Performance*,
Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada
Supported by \$178,000 Canada Council for the Arts New Chapter grant
- 2016 *Sweet Gongs Vibrating*, San Diego Art Institute at Balboa Park, San Diego, CA
Resistance: A Solo Exhibition of Work by Laura Swanson, Laurie M. Tisch Gallery, Jewish
Community Center (JCC) Manhattan, New York, NY
- 2015 *The Flesh of the World*, Justina M. Barnicke Gallery at Hart House and University of Toronto Art
Centre in partnership with Doris McCarthy Gallery at Scarborough, University of Toronto, Canada;
Funded by Ignite, community partnership program for Pan Am & ParapanAm Games.
<http://fleshoftheworld.ca>
Art of the Lived Experiment, co-curated in the USA with Aaron Williamson, hosted by Urban
Institute for Contemporary Arts, Kendall College of Art & Design at Ferris State University and Grand
Rapids Art Museum, Grand Rapids, Michigan.
Organized by DisArt Festival. Funded by National Endowment for the Arts & Wege Foundation.
(originally curated by Aaron Williamson and commissioned by DaDaFest International, 2014, hosted
by the Bluecoat, Liverpool, UK)
Marking Blind, (virtual exhibition), Arts & Disability Ireland, Dublin
<http://www.adiarts.ie/curated-space>
LOUD silence, gallery@Calit2, University of California, San Diego, CA
- 2014 *LOUD silence*, Grand Central Art Center, California State University Fullerton (CSUF), Santa Ana,
CA
Composing Dwarfism: Re-framing Short Stature in Contemporary Photography, Space4Art, San
Diego, CA
Performing Crip Time: Bodies in Deliberate Motion, Space4Art, San Diego, CA

Senses of Care (in collaboration with Brian Goldfarb and UCSD Disability Studies Reading Group), gallery@Calit2, University of California, San Diego, CA

Ecotopia, Kenderdine Art Gallery, University of Saskatchewan, Saskatoon, SK, Canada

2013 *Crippling Cyberspace: A Contemporary Virtual Art Exhibition*
<http://cjds.uwaterloo.ca/index.php/cjds/issue/view/7/showToc>
Canadian Journal of Disability Studies, in conjunction with Common Pulse Intersecting Abilities Art Festival, Durham Art Gallery, Ontario, Canada

Ecotopia, Nickle Galleries, University of Calgary, Calgary, AB, Canada

Ecotopia, Southern Alberta Art Gallery, Lethbridge, AB, Canada

2012 *What Can a Body Do?* Cantor Fitzgerald Gallery, Haverford College, PA
<http://exhibits.haverford.edu/whatcanabodydo/>

Ecotopia, Kitchener-Waterloo Art Gallery, ON, Canada.

2011 *Medusa's Mirror: Fears, Spells & Other Transfixed Positions*, Pro Arts Gallery, Oakland, CA

Diabolique, Military Museums, Calgary, AB, Canada

Mind the Gap!, Ottawa Art Gallery, ON, Canada, *Prairie Scene* national arts festival

2010 *Diabolique*, Galerie de l'UQAM, Montreal, QC, Canada

Diabolique, Kenderdine Art Gallery, University of Saskatchewan, Saskatoon, SK, Canada

Diabolique, Oakville Galleries, Oakville, ON, Canada

Pandora's Box, Kitchener-Waterloo Art Gallery, ON, Canada

Green is the Colour: The Art of Rider Pride, Dunlop Art Gallery, Regina, SK, Canada

Cynthia Girard: The Black Glove and the Peacock, Dunlop Art Gallery, Regina, SK, Canada

Geoffrey Farmer: Ongoing Time Stabbed with a Dagger, Dunlop Art Gallery, SK, Canada

Linda Duvall: Where were the Mothers?, Dunlop Art Gallery, Regina, SK, Canada

Mind the Gap! co-curated with Jeff Nye, Assistant Curator, Dunlop Art Gallery, Regina, SK, Canada
Toured to: Moose Jaw Museum & Art Gallery, Art Gallery of Swift Current, Art Gallery of Prince Albert, The Chapel Gallery, North Battleford, Estevan Art Gallery, all in Saskatchewan, from 2011-2012

2009 *Pandora's Box*, Plug-In ICA, Winnipeg, MB, Canada

Diabolique, Dunlop Art Gallery, Regina, SK, Canada

Aidan Urquhart: Heaven and Hell, Dunlop Art Gallery, Regina, SK, Canada

Joan Scaglione: Excavation: Landscape of the Psyche, Dunlop Art Gallery, SK, Canada

Daniel Barrow: Learning to Love the Normal Amount, Dunlop Art Gallery, SK, Canada

2008 *Garden Folk*, Dunlop Art Gallery, Regina, SK, Canada

Pandora's Box, Dunlop Art Gallery, Regina, SK, Canada

Cindy Baker: Gimmick, Dunlop Art Gallery, Regina, SK, Canada

Chris Reid, Pride of the Prairies: Baba Yaga, Bread, Bunnies & Other Subversions
Dunlop Art Gallery, Regina, SK, Canada

- 2007 *Abnormal Growth*, Dunlop Art Gallery, Regina, SK
PhotoVoice, Dunlop Art Gallery, Regina SK
- 2005 *Frank Brunner, 45°*, Cynthia Broan Gallery, New York
YOUR SKY, Gigantic ArtSpace, New York City, NY,
 presented by Advance: Australian Professionals in America
- 2004 *New England Picture: In what they paint I see*, New England Regional Art Museum,
 Armidale, Australia
The Tom Roberts Local Display, NERAM, Armidale, Australia
Living on the Land: Works from the Howard Hinton Collection, NERAM, Armidale, Australia
Masterpieces from the Hinton Collection, NERAM, Armidale, Australia
A Painted Woman: Works from the Howard Hinton Collection, NERAM, Armidale, Australia
Over the Seas: Works from the Howard Hinton Collection, NERAM, Armidale, Australia
- 2003 *graffiti stARTS @ NERAM*, NERAM, Australia
Elvis and the NERAM Collection, NERAM, Australia
Puncturecapital, 2nd installment of *Nightvision* series, Gallery 4a, Asia Australia Art Centre, Sydney
- 2001 *Five*, Australian Embassy, The Strand, London, UK
- 1999 *Scissors, Paper, Spark* BCA 1999 Graduating Exhibition, Faculty of Creative Arts, University of
 Wollongong, Australia

INVITED GUEST LECTURES & PRESENTATIONS

- 2022 *Art, Gender & Disability: Aesthetics of Access*,
 National Museum of Women in the Arts, Washington DC
Curating Access: Disability Art Activism in the Museum, for *Amplify: Radical Empathy* series hosted
 by the Institute of Contemporary Art San Diego in partnership with San Diego State University
Curating Access: Disability Art Activism in the Museum, Goethe Institut, Shanghai, China
- 2021 *Curating Access: Disability Art Activism in the Museum*, Museum & Cultural Heritage Studies,
 Florida State University, Florida
Curating Access: Disability Art Activism in the Museum, Diverse Discourse Lecture, DiverseWorks,
 Houston, Texas
Curating Access: Disability Art Activism in the Museum, Re-Thinking Art History through Disability,
 Institute of Art History, University of Zurich, Switzerland
Curating Access: Disability Art Activism in the Museum, North Carolina Museum of Art
Curating Access: Disability Art Activism in the Museum for *Critical Issues in Art* class, University of
 Pennsylvania
Belonging: Accessibility and Advocacy in the Museum, with Alice Wong
 USC Pacific Asia Museum, Pasadena, CA
- 2020 *Curating Access: Disability Art Activism in the Museum*, Munch Museum, Oslo, Norway
Curating Access: Disability Art Activism in the Museum, V-A-C Foundation, Moscow, Russia

Care and Accessibility in the Museum, Art Gallery of Greater Victoria, Victoria, Canada

Care and Accessibility in the Museum, with Alice Wong

Philadelphia Contemporary, Pennsylvania, Zoom talk recorded on YouTube Live

https://www.youtube.com/watch?v=8_0cMvZf5CY&fbclid=IwAR3lcaMk96sIIWQKbwF03Jdw01BaMtgf6oYd2kZ8gk5YcxzEbhv42B-UJT0

- 2019 (Keynote) *Automatisme Ambulatoire: Disability Leadership in Museums*, Meeting Place forum, organized by Arts Access Australia and hosted by the National Gallery of Australia, Canberra
- 2018 *Disability and Curatorial Activism*, guest lecture as recipient of 2018 VisCrit Alumni Award, California College of the Arts, San Francisco, CA
Curating Disability Aesthetics, guest lecture, Museum of Contemporary Art, Arizona
Curating Disability, Access, and Advocacy, Wechselwirkungen – Kunst im Kontext der Inklusionsdebatte (Interdependencies – the role of art in the debate on inclusion) conference, Museum Folkwang, Essen, Germany
Disability and Curatorial Activism, Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, Canada
- 2017 *Disability and Curatorial Activism*, guest lecture, Department of Art and Art History, University of California Davis, supported by Diversity and Inclusion Innovation Grant
(Keynote) “Disability Aesthetics: A Pedagogy for Teaching A Revisionist Art History,” *The Ist International Conference on Disability Studies, Arts, and Education*, Aalto University School of Arts, Design, and Architecture, Helsinki, Finland
(Keynote) *Accessibility & Advocacy*, Canadian Art Gallery Educators (CAGE) annual conference, Art Gallery of Nova Scotia, Halifax, Canada
- 2016 *On How to Curate Exhibitions*, Art Department, MiraCosta College, San Diego, CA
‘Disabling’ the Museum: Curator as Infrastructural Activist, seminar & lecture University of Sydney, Australia
‘Disabling’ the Museum: Curator as Infrastructural Activist, guest lecture Shape Arts, London, UK
Technologies of Sound/Deafness in Contemporary Art, guest lecture Hosted by Lisa Cartwright’s “History of Art & Technology” class, University of California San Diego
- 2015 *Curating Disability: Ethics, Pragmatics, Effects* Advanced Museum Studies class, Fine Arts Department, San Diego Mesa College, CA
Curating Disability: Ethics, Pragmatics, Effects Maryland Institute College of Art (MICA), Baltimore, MD
Bodies in Deliberate Motion: Complex Embodiment, Access, Activism, “For a New Accessibility” Convergence, Vancouver, BC, Canada
On How to Curate Exhibitions, Art Department, MiraCosta College, San Diego, CA
My Career as a Curator, Fine Arts Department, San Diego Mesa College, San Diego, CA
Curating Disability: Ethics, Pragmatics, Effects, MacKenzie Art Gallery, Regina, SK, Canada

Curating Disability: Ethics, Pragmatics, Effects, inaugural talk for Disability Research Centre, Goldsmiths College, University of London, UK

'Disabling' the Museum, "Awkward Bastards" Symposium, organized by DASH Disability Arts, mac arts centre, Birmingham, UK

Marking Blind, Fire Station Artist Studios, Dublin, Ireland
in conjunction with Arts & Disability Ireland

'Disabling' the Museum: Curator as Infrastructural Activist,
Hosted by "Theories of Embodiment" class with Assistant Professor Jillian Hernandez
Department of Ethnic Studies & Critical Gender Studies, University of California San Diego

Alterpodium, Olin College of Engineering, Boston, MA,
Hosted by Sara Hendren, Assistant Professor of Design

Curating Disability, University of San Diego, CA
Hosted by Suzanne Stolz's education class, "Healthy People in a Global World"

Representing Disability, Chapman University, Orange County, CA,
Hosted by Professor Art Blaser's class, "People with Disabilities in Politics and Society,"
Department of Political Science

2014 *Curating Disability & Access: Ethics, Pragmatics, Effects*,
hosted by Inclusive Design Research Centre, Ontario College of Art & Design, Toronto

Curating Disability: Ethics, Pragmatics, Effects, Tangled Art + Disability, Toronto,
hosted by Ryerson University School of Disability Studies

'Disabling' the Museum: Curator as Infrastructural Activist hosted by CAST
(Contemporary Art and Social Transformation) University of Wollongong, NSW, Australia

'Disabling' the Museum: Curator as Infrastructural Activist
hosted by Master of Curating and Cultural Leadership program, College of Fine Arts, University of
New South Wales, Australia

'Disabling' the Museum: Curator as Infrastructural Activist
hosted by the New York Museums Access Consortium (MAC), Guggenheim Museum, New York

Curating Disability: Ethics, Pragmatics, Effects hosted and co-sponsored by New York University,
Council for the Study of Disability, Disability Studies and Disabilities Community Club

Performing Crip Time: Bodies in Deliberate Motion, Access All Areas - Live Arts and Disability
(NYC Edition), curated by Live Art Development Agency, London, UK,
funded by the British Council, and hosted by Henry Street Settlement and Abrons Arts Center, New
York

2013 *Curating Disability* hosted by "Sydney Ideas," Sydney College of the Arts, University of Sydney, NSW

HERE&NOW13, exhibition conference curatorial discussions,
organized by Disability in the Arts, Disadvantage in the Arts (DADAA), Perth, WA
and hosted by Lawrence Wilson Art Gallery, The University of Western Australia

(invited participant) Tech@LEAD Conference think-tank
(Leadership Exchange for Arts and Disabilities), by invitation only,
hosted by The John F. Kennedy Center for the Performing Arts, Smithsonian Institution, National
Park Service & National Center for Accessible Media at WGBH-Boston, Washington DC

(Guest lecture) *What Can a Body Do?* to accompany Disabled by Normality exhibition, DOX Centre
for Contemporary Art, Prague, Czech Republic

(Guest speaker) *Intersection/Intervention: Disability in Museums*, hosted by Bodies of Work Arts Festival and Jane Addams Hull-House Museum at University of Illinois, Chicago, IL

What Can a Body Do? “Art, Medicine and Disability Class,”
University of California, Berkeley

What Can a Body Do? Art Now Series, Faculty of Fine Arts,
University of Lethbridge, AB, Canada

2012 (Plenary speaker) *Arts Activated: Desire & Destination*,
Accessible Arts, Sydney, NSW, Australia

(Keynote) *Art + Body: The Possible, Improbable and Everything In Between*,
inaugural Arts + Disability Network Conference, Winnipeg, MB, Canada

Feature by Feature: Chuck Close, Prosopagnosia and Pixels,
keynote lecture at the de Young Museum of San Francisco in conjunction with Chuck Close
exhibition

Curating Sound, Curating Voices: Perspectives on Inclusive Design,
VoxTAP, University of California, Berkeley

Curating Disability, invitation to present at the launch of the
Paul K. Longmore Institute on Disability at San Francisco State University

Ecotopia, Kitchener-Waterloo Art Gallery, Kitchener, ON
From the Doctor’s Office to the Art Gallery: Sandie Yi’s Radical Vision of Beauty,
De Young Museum of Art, San Francisco, CA
as part of annual Access Advisors Open House and Disability Arts Festival

Disabled Experiences in Contemporary Art, for undergraduate fine arts class,
Mills College, Oakland, CA

Body as Embodiment for undergraduate “Embodiment” class,
California College of the Arts, San Francisco
Disabled Experiences in Contemporary Art, for undergraduate “Introduction to Modern Arts” class,
California College of the Arts, San Francisco

Australian Modern Art, for undergraduate “Introduction to Modern Arts” class,
California College of the Arts, San Francisco

2011 *Medusa’s Mirror: Fears, Spells & Other Transfixed Positions*,
for Creativity Explored, San Francisco

Medusa’s Mirror: Fears, Spells & Other Transfixed Positions,
for Professor Julian Carter’s Normativities undergraduate class, California College of the Arts, San
Francisco (exhibit incorporated into class syllabus/curriculum)

Diabolique, Military Museums, Calgary, Alberta

Mind the Gap! Ottawa Art Gallery, Ottawa, Ontario

Sculpting Body Ideals: “Alison Lapper Pregnant”, “Art, Medicine and Disability Class,”
University of California, Berkeley

2010 *Diabolique*, Oakville Galleries, Oakville, Ontario

Diabolique, Part I, Kenderdine Art Gallery, University of Saskatchewan, Saskatoon

Pandora’s Box, Kitchener-Waterloo Art Gallery, Kitchener, ON

2009 Dunlop Art Gallery powerpoint, CAMDO, National Gallery of Canada

Images of Dwarfs in Art - through the Centuries and Around the Globe,
Little People of America annual convention, Brooklyn, New York

Pandora's Box, Plug-In ICA, Winnipeg, MB

From the Dia to the Dunlop: the international curatorial practice of Amanda Cachia,
University of Saskatchewan, Saskatoon, SK

2008 *Moderator for Unscripted: Censorship*, with Jeremy Morgan, Patrick Close, Gary Varro
Dunlop Art Gallery, Regina, SK

From the Dia to the Dunlop: the international curatorial practice of Amanda Cachia,
Alberta College of Art & Design, Calgary, AB

Bearing Gifts: The Myth of Pandora, "Assimilating Mythologies in Visual Representation",
University of Regina conference, SK, Canada

2004 *The Painted Woman: Works from the Hinton Collection*, Griffith Regional Gallery, NSW

Masterpieces from the Howard Hinton Collection, Mornington Peninsula Gallery, VIC

CONFERENCES & WORKSHOPS ORGANIZED

2023 The Feminist Art Project Day of Panels: *Art, Gender, and Disability: Aesthetics of Access*
in association with Rutgers University Center for Women in the Arts and Humanities, College Art
Association, New York conference 2023, Chair of 2 days of panels with disabled artists & scholars

2022 Workshop Co-Organizer, *Unlearn the Body: New Approaches on Disability and Art History*, hosted
by the "Rethinking Art History Through Disability" Research Project, Institute of Art History,
University of Zurich, Switzerland

2015 Conference Co-Organizer, UCSD Department of Visual Arts, 8th Annual PhD Symposium,
"Hysterical Bodies: Disabling Normative Behavior in Contemporary Art," with Keynote address by
Dr Amelia Jones, Professor and Robert A. Day Chair of Fine Art and Professor of Critical Studies at
USC Roski School of Art and Design, Los Angeles

CONFERENCE PAPERS, PANELS, SYMPOSIA, ROUND TABLES

2022 *Critical Perspectives on Disability in Art and Visual Culture* panel, Association for Art History,
Goldsmiths College, University of London, UK

Toxic Space/s: Illustrating Eco-Crip Theory, Art Gallery of Windsor, Ontario, Canada

2021 *Expanding Criticism through Accessibility*, Sean Lee & Amanda Cachia, C Magazine and Tangled Art
+ Disability, Toronto, Canada

Panelist, "Resilience and Sustainability" Forum, Australian Centre for Contemporary Art, Melbourne,
Australia

Chair, "Access, Hygiene & Quarantine: Chronically Ill Art in the Age of Coronavirus," panel, College
Art Association (CAA), New York, NY

Panelist, "Crip Ecologies: Vulnerable Bodies in a Toxic Landscape," for *Bodies, Geographies, and
Ecologies Under Threat* panel, College Art Association (CAA), New York, NY

2018 *Disability and Curatorial Activism*, colloquium on Art and "Disability:" From Norm to Name,
convened by Laboratorio Arte Alameda and the Biblioteca Vasconcelos, 17, Institute of Critical
Studies, Mexico City, Mexico

Co-Chair with Leon Hilton, Brown University, RI, “Disability Aesthetics and Choreopolitics” panel, College Art Association (CAA), Los Angeles, CA

Discussant for panel “Museums, Access, and the Ethics of Care,” chaired by Elizabeth Guffey, State University of New York, Purchase, NY, (CAA), LA, CA

Panelist, “The Art of Image Description,” chaired by Tirza Latimer, California College of the Arts, College Art Association (CAA), Los Angeles, CA

“Art as Activism | Activism as Art,” panel with Dolleen Tisawii’ashii Manning and Andrew Hunter for Bodies in Translation and the Arts Everywhere Festival, Guelph, Canada

2017 Panelist, “Inside from the Outside: choreographic turns in the relationship between performance art and the museum,” chaired by Johanna Householder, OCAD, Universities Art Association of Canada (UAAC), Banff, Canada,

Chair, “Access, Ableism and Dis/ability in Curatorial Practice,” Association of Art Museum Curators conference, New York, NY, with panelists Eliza Chandler, Assistant Professor, School of Disability Studies, Ryerson University, Toronto and former Artistic Director, Tangled Art & Disability, Toronto; Danielle Linzer, Curator of Education and Interpretation, Andy Warhol Museum, Pittsburgh; and Francesca Rosenberg, Director of Community & Access Programs, Museum of Modern Art, NY

Co-Chair with Sara Reisman, “Curating Justice: Institutional & Independent Perspectives on Social Change” for Open Engagement, 2017, hosted by the School of Art and Art History at the University of Illinois, Chicago with panelists Allison Agsten, Director, Main Museum, Los Angeles; and Alex Fialho, Programs Director, Visual AIDS, NY

2016 “Disability and/as Artistic Practice,” panelist, School of the Art Institute of Chicago, presented in conjunction with the SAIC Diversity Office

“Art & Disability,” panel with artist Fayen d’Eve and Rosemarie Garland-Thomson, V-A-C Foundation, Moscow, Russia in conjunction with the exhibition, *Beyond the Image*, curated by Anna Ilchenko

Panel moderator, “Curating for Audience: How Does One Curate Access to the Arts?” as part of programming for contemporary art exhibition, *In the Power of Your Care*, 8th Floor Gallery | Rubin Foundation, New York, including Carmen Papalia, Sunaura Taylor, Jason DaSilva, Sara Reisman (8th Floor | Rubin Foundation), Thomas Lax (MoMA) and Lia Gangitano (Participant Inc.)

“Caring For Audience: How Does One Curate Access to the Arts?”
Eleventh International Conference on the Arts in Society, University of California, LA

Chair, “Curating Diversity: Ideologies & Methodologies” panel, on behalf of Committee for Diversity Practices, College Art Association, Washington DC including Rocio Aranda Alvarado, Curator, El Museo del Barrio, New York; Lynne Cooke, Senior Curator, Special Projects in Modern Art, National Gallery of Art, DC; Candice Hopkins, Curatorial advisor, *documenta 14*; Jonathan Katz, Director of Visual Studies program, Department of Art, University of Buffalo

2015 “Radical Accessibility,” participant on round table
For a New Accessibility convergence, Vancouver, BC, Canada

“Performing Crip Time: Bodies in Deliberate Motion” *Place and Revolution* category
Open Engagement, hosted by Carnegie Mellon University, Carnegie Museum of Art, Pittsburgh, PA

“Accessible Museums & Galleries,” *Definitely Able Conference*,
hosted by University College London Qatar, SASOL, British Council and the Museum of Islamic Art, Doha, Qatar

Discussant for "The Gaze, the Stare, and the Look Away: New Images of Resistance in the Aesthetics of Disability" chaired by JoAnn Purcell, CAA, NYC

"LOUD silence" Round Table with artist Christine Sun Kim and Brenda Brueggemann, distinguished scholar in the fields of Rhetoric and Composition (English), Deaf Studies, and Disability Studies, and Director of Composition at the University of Louisville, with Lisa Cartwright, Professor of Visual Arts, UCSD, gallery@Calit2, UCSD

2014 "The Curator's Perspective" DaDaFest International Congress: Disability Culture and Human Rights, The Bluecoat, Liverpool, UK

"New Curatorial Models for Disability in Exhibitions," *Unseeing Disability and Art* panel chaired by Geoffrey Shea, Universities Art Association of Canada (UAAC), Ontario College of Art & Design, Toronto, Canada

"Curating Disability & Access: Ethics, Pragmatics, Effects"
Seventh International Conference on the Inclusive Museum, Autry National Center, LA

"Curating Disability and Access in Cyberspace,"
Crippling Cyberspace: Exploring Online Disability Aesthetics panel
chaired by Margaret Price, Society for Disability Studies, Minneapolis, MN

"Alterpodium" with Sara Hendren, *Disability in Five Objects* panel
chaired by Christopher Smit, Society for Disability Studies, Minneapolis, MN

"Bodies of Knowledge: Open Sourcing Disability Experience"
with Carmen Papalia, Laura Swanson, Sunaura Taylor and Sandie Yi.
Open Engagement, Queens Museum of Art, NY

"Pointed Views: Cornering Queer Disabled Aesthetics"
Obsessive Occularity: Visualizing Queerness, Bodies, and Disability panel,
chaired by Stephanie Snider, Queer Caucus for Art, College Art Association, Chicago, IL

2013 "Cannibalizing Sound: Deaf Performance as a Site of Trespass,"
Critical Information Graduate Student Conference, School of Visual Arts, New York, NY

"Crippling Cyberspace: A Contemporary Virtual Art Exhibition"
organized by Encuentro: Hemispheric Institute of Performance and Politics, NYU,
Hemi GSI Convergence 2013, co-hosted by UCLA & University of Southern California

"Curating Disability" Common Pulse Intersecting Abilities Art Festival Symposium, Durham Art Gallery, Ontario, Canada

"The (Narrative) Prosthesis Re-Fitted: Finding New Support for Embodied and Imagined Differences in Contemporary Art"
VariAbilit(ies): The History and Representation of the Body in its diversity,
Emory University, Atlanta, GA

Chaired "Radical Interventions in the Built Environment: Disability Takes on Cobusier's Modulor and More" and participating on panel entitled "Empowering 'Dis'Ability: Artistic Images from Antiquity to Today"
Society for Disability Studies, Orlando, FL

"What Can a Body Do?" *UC FemTechNet Conference*, University of California, San Diego

"Life's Too Short: A Comical Turn in Disability in the Media"
Fantastic! Heroic! Disabled? "Crippling" Comic Con, Syracuse University, Syracuse, NY

2012 "What Can a Body Do?" *Multimodal Approaches to Learning Conference*, Metropolitan Museum of Art and Art Beyond Sight, New York City, NY

“What Can a Body Do?” *Disability and Art History* panel, chaired by Ann Fox, with Rosemarie Garland-Thomson, Society for Disability Studies, Denver

“What Can a Body Do?” *Open Engagement: Art + Social Practice*, Portland State University

“What Can a Body Do?” *Cripples, Idiots, Lepers and Freaks: Extraordinary Bodies/Extraordinary Minds*, City University of New York, NY

Round-Table Developer & Coordinator: *What Can a Body Do?* *Investigating Disability & Contemporary Art*, California College of the Arts, San Francisco, CA, Including Georgina Kleege, Ann Millett-Gallant, Carmen Papalia, Katherine Sherwood, Tobin Siebers, Sunaura Taylor and Rosemarie Garland Thomson.

2011 *South Eastern College Art Association*, Savannah College of Art and Design, GA

PROFESSIONAL SERVICE

2021 Visiting Critic, Franconia Sculpture Park Artists in Residence, Minneapolis

2020-2023 *caa.reviews* Field Editor for West Coast Exhibitions, Council of Field Editors, College Art Association

2019 Consultant for Metropolitan Museum of Art, Accessibility Education

2018 Consultant on access for Creative Time Summit Miami, 2018

2017-2020 College Art Association Committee on Women in the Arts, 3-year term

2016 Visiting Critic, International Studio & Curatorial Program (ISCP), New York

2015 California Association of Museums, Accessibility Learning Collaborative

2014-2017 College Art Association Committee on Diversity Practices, 3-year term

2014 Grad Student Forum, International Association of Visual Culture

2014-current MA Curatorial Studies committee, Department of Visual Art, UCSD

2011-2012 President’s Diversity Steering Group, California College of the Arts

2009-2010 Canadian Art Museum Directors’ Organization (CAMDO)

2006-2008 New Leadership Associates, ARTTABLE, New York, nominated & elected

PROFESSIONAL AFFILIATIONS & MEMBERSHIPS

The Art Historians of Southern California, 2016-current

Association of Art Museum Curators, 2016-current

Rising Arts Leaders of San Diego, 2016-current

The International Association for Visual Culture, 2013-current

College Art Association, 2011-current

IKT: International Association of Curators of Contemporary Art, 2010-current

RESIDENCIES

- 2015-2016 Curator-in-Residence, San Diego Art Institute, Balboa Park, San Diego, CA
December 2015 - March 2016
- 2015 Fire Station Curatorial Residency, Dublin, Ireland
Hosted by Arts & Disability Ireland
- 2012 Arts Inclusion: Disability, Design, Curation
University of California Humanities Research Institute (UCHRI) at UC Irvine
- 2009 Leighton Residency, Curatorial Think-Tank with Geoffrey Farmer, Barbara Fisher,
Teresa Gleadowe, Kitty Scott and Scott Watson, Banff Art Centre, Canada
- 2008 Self-Directed Curatorial Residency, Banff Art Centre, Canada

JURIES

- 2021 Creative Capital Award 2022
Leonardo CripTech Incubator
- 2018 Rubin Foundation New York City (art & social justice)
- 2017 Rubin Foundation New York City (art & social justice)
- 2016 Rubin Foundation New York City (art & social justice)
- 2015 3Arts 2015 Arts Awards, Chicago (Visual Arts category)
Society for Disability Studies Irving K. Zola Award for Emerging Scholars in Disability Studies
- 2013 National Endowment for the Arts, Visual Arts Works Grant, Washington DC
PhD Admissions Committee, Visual Arts Department, University of California, SD
- 2009 Canada Council for the Arts, Peer Selection Committee:
Grants to Independent Critics & Curators and Culturally Diverse Curators in Residence, Canada

CURATORIAL REVIEWS

- 2019 Myers, Christiana, "Automatisme Ambulatoire: Hysteria, Imitation, Performance" Owens Art Gallery,
Sackville, NB, Canada, *Canadian Art* October 22, 2019,
<https://canadianart.ca/reviews/automatisme-ambulatoire-hysteria-imitation-performance/>
- 2016 Combs, Seth, "Curating Diversity: Little person Amanda Cachia takes disability to new artistic heights,"
San Diego City Beat, April 26, 2016 <http://sdcitybeat.com/article-17366-little-person-amanda-cachia-takes-disability-to-new-artistic-heights.html>
- Peterson, Karla, "San Diego Art Institute's interactive exhibit a feast for the visitor's senses," *San Diego Union Tribune*, April 2, 2016 <http://www.sandiegouniontribune.com/news/2016/apr/01/san-diego-art-institute-interactive-exhibition/?#article-copy>
- Combs, Seth, "Cooper Baker melds computer technology and sound art to striking results," *San Diego City Beat*, March 29, 2016 <http://sdcitybeat.com/article-17272-cooper-baker-melds-computer-technology-and-sound-art-to-striking-results.html>

- 2015 Dick, Terence, "The Flesh of the World," *Border Crossings*, Canada, Dec Issue, 2015
- Ma, Mary, "The Flesh of the World at UTAC," *The Newspaper: The University of Toronto's Independent Paper*, July 23, 2015, <http://www.thenewspaper.ca/the-arts/review-the-flesh-the-world-utac>
- Schechter, Fran, "Bodies Talking: Show probes Athleticism and Disability," *NOW Toronto*, July, 2015 <https://nowtoronto.com/art-and-books/art/bodies-talking/>
- Bruneau, Jaclyn, "The Body's Freedom in Restriction," *Canadian Art*, July 22, 2015 <http://canadianart.ca/must-sees/the-bodys-freedom-in-restriction/>
- Walther, Rachel, "Amanda Cachia: Curator and Disability Activist," *Glance: California College of the Arts Alumni Magazine*, May 18, 2015 <https://www.cca.edu/news/2015/05/18/amanda-cachia-curator-and-disability-activist>
- 2012 Krieger, Deborah, "Haverford Exhibit Asks, What Can a Body Do?" *Swarthmore Phoenix*, December 6, 2012, <http://www.swarthmorephoenix.com/?p=5918>
- Reid, Robert, "Ecotopia exhibition examines environmental crisis," *The Record.com*, September 29, 2012
- Connor, C., "World Disclosers: Medusa's Mirror at Pro Arts Gallery" *Daily Serving*, Oct 10, 2011, <http://dailyserving.com/2011/10/world-disclosers-medusas-mirror-at-pro-arts-gallery/>
- Clark, Bob, "Art of war: Show at The Military Museums depicts violence at home and abroad" *Calgary Herald*, August 12, 2011
- 2010 Dick, Terence, "Terence Dick in Toronto 11/16/10: *Diabolique* at Oakville Galleries" on Akimbo - Akimblog, www.akimbo.ca
- Schechter, Fran, "Pointed Politics: Diabolique is devilishly smart", www.nowtoronto.com Published November 9, 2010, Volume 30, Number 11
- Silver, Erin, "Only Hope Was Left: Inside Pandora's Box" at Kitchener-Waterloo Art Gallery, *FUSE*, Summer, 2010, p.44-46
- Jansen, Gail, "Mendel Exhibit Examines War", *Saskatoon Verb*, April 1-8, 2010
- Beatty, Greg, "Diabolique", *Border Crossings*, Canada, March/April Issue, 2010
- Goddard, Peter, "Montreal's 'Diabolique' show looks at art in time of war", *Toronto Star*, Feb 6, 2010
- 2009 Howell, Jessica, "Exploring female sexuality", *The Cord*, Canada, Feb 3, 2010
- Anderson, Jack, "Diabolique", *Canadian Art*, Canada, December, 2009
- Henderson, Lee, "Shell Shock and Compassion Fatigue - Diabolique Part 1", www.shotgun-review.ca, published August, 2009
- Landry, Mike, "Diabolique", <http://thingsofdesire.ca>, published July, 2009
- McFadden, Keegan, "Pandora's Box", Canadian Art Online Reviews, published July, 2009
- Brynjolson, Noni, "Opening up the box", *The Uniter: University of Winnipeg's Urban Journal*, June/July Issue, Volume 64, 2009
- Mayes, Alison, "Into the Mythic", *Winnipeg Free Press*, Arts & Life, June 4, 2009
- 2008 Garneau, David, "Pandora's Box", *Border Crossings*, Canada, September/October Issue, 2008
- Sandals, Leah, "The Original Outside-of-the-Box Thinker", *National Post*, Canada, July 10, 2008
- 2005 Neylon, John, "A Great Eye for Australian Art", *The Adelaide Review*, 2005

ACCOLADES

San Diego City Beat lists *Sweet Gongs Vibrating* as one of Top 10 Art Events in San Diego for 2016

NOW Magazine, Toronto lists *The Flesh of the World* as one of Top 10 exhibits in Ontario for 2015

NOW Magazine, Toronto lists *Diabolique* as one of Top 10 exhibits in Ontario for 2010

Canadian Art magazine lists *Diabolique* as one of Top 10 exhibits in Canada for 2009

LANGUAGES

English: native language

Spanish: basic (reading); basic (speaking)

American Sign Language: basic (signing)