

A. Personal

1. Name

Gabrielle Moser, Associate Professor (tenured), Art History
Research Chair and Director, Gail and Stephen A. Jarislowsky Institute for Studies in
Canadian Art
Faculty of Fine Arts, Concordia University,
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2. Degrees

PhD	York University, Art History and Visual Culture, 2014
MA	York University, Art History, 2009
Diploma	York University, Curatorial Studies, 2009
BA	University of British Columbia, Art History (major) and Nineteenth Century Studies (minor), 2006

3. Employment History

2025–present	Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art Faculty of Fine Arts, Concordia University
2025–present	Associate Professor (tenured), Art History Faculty of Fine Arts, Concordia University
2023–2025	Associate Professor (tenured), Aesthetics and Art Education, Faculty of Education, York University
2023–2025	Graduate Program Director, Faculty of Education, York University
2020–2023	Assistant Professor (tenure-track), Aesthetics and Art Education, Faculty of Education, York University
2017–2020	Assistant Professor (tenure-track), Art History, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University
2017	Fulbright Visiting Scholar, Modern Culture and Media, Brown University
2016–2017	Postdoctoral Fellow, Art History, Visual Art & Theory, University of British Columbia
2014–2016	Lecturer, Teaching Intensive Stream, Art History, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University

B. Scholarly and Professional Contributions

1. Summary of Publications and Professional Contributions

My research examines images—both artworks and everyday objects, such as family photographs—and asks how they are deployed in spaces of formal education and in public pedagogy to shape who can be seen and recognized as a citizen. In particular, I pursue questions about how researchers, educators and activists can intervene in the politics of belonging through our encounters with images. As an interdisciplinary scholar, my work bridges several fields of study, including visual culture, photography studies, critical race and gender studies, and education. I have authored two monographs (one published, one in progress) that address the intersection of photography, civic rights and social difference in Canada and the former British Empire, published 10 refereed articles, one edited journal volume and five book chapters. I also maintain an active practice as an art critic and have published more than 90 reviews and interviews on contemporary art in international magazines.

2. Publications

* = peer reviewed publication

Books and monographs (total: 1)

*Gabrielle Moser, *Projecting Citizenship: Photography and Belonging in the British Empire* (Penn State University Press, 2019), 248 pages.

Edited books (total: 1)

Morris Lum, *Chinatown: Tong Yan Gai* (Toronto: Work Book and DeMonico Books, 2025). Gabrielle Moser, book editor and photo sequencer.

Edited special issues of journals (total: 1)

*Adrienne Huard and Gabrielle Moser, "Reparation and Visual Culture," themed double issue of *Journal of Visual Culture* 20:3 (April 2022), 252 pages.

Chapters in books (total: 6)

Gabrielle Moser and Helena Reckitt, "Why don't we quit?" *Together*, Stine Herbert and David Blarney, eds. (Amsterdam: Open Editions/De Appel, 2025).

*Gabrielle Moser and Bambitchell (Sharlene Bamboat and Alexis Mitchell), "Sounding Citizenship: An Ongoing Discussion on Art, Affect, and Belonging," *Contemporary Citizenship, Art, and Visual Culture: Making and Being Made*, Corey Dzenko and Theresa Avila, eds. (New York: Routledge, 2018), pp. 158-167.

*Gabrielle Moser, "Developing Historical Negatives: The Colonial Photographic Archive as Optical Unconscious," *Photography and the Optical Unconscious*, Sharon Sliwinski and Shawn Michelle Smith, eds. (Durham, NC: Duke University Press, 2017), pp. 100-123.

Gabrielle Moser, "Exhaustive Images: surveillance, sovereignty and subjectivity in Jon Rafman's *The Nine Eyes of Google Street View*," *Jon Rafman: Nine Eyes*, Kate Steinmann, ed. (Los Angeles: New Documents, 2015), pp. 22-30.

Gabrielle Moser, "Literary Supplement: a Brief and Incomplete Atlas of Drawn & Quarterly's Petits Livres," *Drawn & Quarterly's 25th Anniversary Publication*, (Montreal: Drawn & Quarterly, 2015).

Gabrielle Moser, "Photographic Traces of Presents Past," *Emergence: Contemporary Canadian Photography*, Sarah Parsons, ed. (Toronto: Gallery 44/Ryerson University, 2009).

Articles in refereed journals (total: 24, 10 peer-reviewed)

*Gabrielle Moser (forthcoming), "'Every Artwork is a Trap': Shame and Reparative Ensnarement in the work of Abbas Akhavan and Jes Sackse," *RACAR* (spring 2026).

Gabrielle Moser (forthcoming), "Up Against the Wall (After Luis Jacob)," *Journal for Education in Museums*, Marquard Smith and teresa cisneros, eds. (2026).

Gabrielle Moser, Symposium review (forthcoming), "Photography from the Struggles for Independence: Practices, circulations and aesthetics," *Trans Asia Photography* 15.2 (Spring 2026).

*Gabrielle Moser, "Affidamento as Curatorial Methodology: Feminist Approaches to Pedagogy and Curating in the Work of EMILIA-AMALIA," *Journal of Curatorial Studies* 12.2 (October 2023), p. 258-288.

Gabrielle Moser, Book Review, "Ellen Winner, *An Uneasy Guest in the Schoolhouse: Art Education from Colonial Times to a Promising Future*," *Historical Studies in Education* (April 2023).

- *Adrienne Huard and Gabrielle Moser, "Editorial Introduction: Reparation and Visual Culture," *Journal of Visual Culture* 21.1 (April 2022), pp. 3-16.
- *Gabrielle Moser, "Race, Climate Change and the Photographic Negative in Richard Mosse's *Heat Maps*," *Third Text* 36.4 (June 2022), pp. 349-368.
- *Gabrielle Moser, "When photographs fail, when monuments fall: Photography and Reparations in Canada," *Photography & Culture* special issue on "Radical Pedagogy and the Photographic Image," 15.1 (March 2022), pp. 1-17.
- Gabrielle Moser, Open access encyclopedia entry, "Stan Douglas's *Every Building on 100 West Hastings*," Smarthistory.org (March 2022).
- Gabrielle Moser, Book review, "School Photos in *Liquid Time: Reframing Difference*, by Marianne Hirsch and Leo Spitzer," *Photography and Culture* 14.1 (Winter 2021).
- Gabrielle Moser, "On Looking at Difficult Images," *Canadian Art Teacher*, vol. 18, no. 1 (January 2021).
- *Gabrielle Moser, "Settler Colonialism's Container Technologies: Photographing Crates in the Canadian Arctic (1926-1953)," *Settler Colonial Studies* 11.4 (2021), pp. 431-465.
- *Gabrielle Moser, "Familial Ties and Citizen Claims: Photography and Early Civil Rights Activism in African-Canadian Newspapers," *Visual Studies* 36:4-5 (September 2020), pp 300-323.
- *Gabrielle Moser, "No Looking After the Internet: Curatorial experiments and pedagogical failures in engaging difficult images," *photographies* 11.2-3 (July 2018), pp. 313-327.
- Gabrielle Moser, "One Photograph: Object lessons—visualizing displacement in the Canadian Arctic," *Photography & Culture* 11.1 (November 2017), pp. 91-95.
- *Gabrielle Moser, "Photographing Imperial Citizenship," *Journal of Visual Culture* 16.2 (August 2017), pp. 190-224.
- Helena Reckitt and Gabrielle Moser, "Feminist Tactics of Citation, Annotation, and Translation: Curatorial Reflections on the Now You Can Go programme," *On Curating* 29 (May 2016).
- Gabrielle Moser, "Chromophobia: race, colour and visual pleasure in Richard Mosse's *The Enclave*," *Prefix Photo* 32 (Winter 2015), pp. 16-33
- Gabrielle Moser, Event review, "The Flood of Rights," *Journal of Visual Culture* 13.2 (August 2014), pp. 236-240.
- Gabrielle Moser, Book review, "Raising Frankenstein: Curatorial Education and its Discontents and Curating and the Educational Turn," *Journal of Curatorial Studies*, 1:1 (Spring 2012).
- Gabrielle Moser, "Exhaustive Images: surveillance, sovereignty and subjectivity in Google Street View," *Fillip* 15 (Fall 2011), pp. 20-31.
- *Gabrielle Moser, "Phantasmagoric places: local and global tensions in the circulation of Stan Douglas' *Every Building on 100 West Hastings*," *Photography & Culture*, 4:1 (March 2011), pp. 55-72.
- Gabrielle Moser, "Working-through public and private labour: Sophie Calle's *Prenez soin de vous*," *n.paradoxa*, 27 (January 2011), pp. 5-13.
- Gabrielle Moser, Book review, "Kenneth Hayes' *Milk and Melancholy*," *Invisible Culture: An Electronic Journal for Visual Culture*, University of Rochester (Winter 2010).
- Gabrielle Moser, Book review, "James Elkins' *Artists with PhDs: On the New Doctoral Degree in Studio Art*," *C Magazine*, 102 (Fall 2009).

Exhibition catalogues for galleries and museums (total: 19)

- Gabrielle Moser, Catalogue essay, "Work Unending," *Labour* (Montreal: Leonard and Bina Ellen Art Gallery, 2026).

- Gabrielle Moser, Catalogue essay, "Correspondences: Hajra Waheed," *Hajra Waheed: Hold Everything Dear* (Toronto: The Power Plant, 2022).
- Gabrielle Moser, Catalogue essay, "How Not to Be Seen," *Capture Festival* (Vancouver, 2021): <https://capturephotofest.com/texts/how-not-to-be-seen/>.
- Gabrielle Moser, Catalogue essay, "When Wooden Crates Become Ballot Boxes: Photography and the Making and Un-Making of Inuit Citizens in Canada's Arctic," *Crating the World: Displaced Myths, Desires, and Meanings*, Jacqueline Hoàng Nguyễn and Rado Istok, eds. (Mexico City: Athénée Press, 2019).
- Gabrielle Moser, Exhibition essay, Sameer Farooq, Zalucky Contemporary (Toronto, 2019).
- Gabrielle Moser, Catalogue essay, "Unfinished Work," *Karen Kraven: Pins and Needles* (Toronto: City of Toronto/Toronto Sculpture Garden, 2018).
- Gabrielle Moser, Catalogue essay, "Porous Sounds: frequencies of refusal in diasporic family photographs," *Jacqueline Hoàng Nguyễn: The Making of an Archive*, (Vancouver: grunt gallery, 2018).
- Gabrielle Moser, Catalogue essay, "Dianne Davis's *Niagara Palimpsest*," *Dianne David: Niagara Palimpsest* (self-published, 2017).
- Gabrielle Moser, Catalogue essay, "Analogical Thinking," *Meryl McMaster: Confluence* (Ottawa: Carleton University Art Gallery, 2016). Winner of the Ontario Association for Art Galleries (OAAG) Curatorial Writing Award (2000-5000 words category),
- Gabrielle Moser, Catalogue essay, "Photographic Doubt: Sanaz Mazinani," *Reflections & Refractions* (Toronto and London: Gallery 44 Centre for Contemporary Photography/Black Dog Press, 2016).
- Gabrielle Moser, Catalogue essay, "Beauty is both inevitable and irrelevant: a conversation with Jessica Eaton," *are you experienced?* (Hamilton and London: Art Gallery of Hamilton/Black Dog Press, 2015).
- Gabrielle Moser, Exhibition essay, "Hajra Waheed: Asylum in the Sea" (Darling Foundry, Montreal, 2015).
- Gabrielle Moser, Exhibition essay, "Krista Belle Stewart" (Toronto: Mercer Union, a centre for contemporary art, 2015).
- Gabrielle Moser, Catalogue essay, "In Another Place, at the Same Time," *In Another Place, and Here* (Victoria: Art Gallery of Greater Victoria, 2015).
- Gabrielle Moser, "Response," *Reading/Feeling*, Tanja Baudoin, Frédérique Bergholtz and Vivian Zihlerl, eds. (Amsterdam: If I Can't Dance, I Don't Want to Be Part Of Your Revolution, 2013).
- Gabrielle Moser, Exhibition essay, "Linda Duvall: The Toss," (Toronto: Gallery TPW, 2012).
- Gabrielle Moser, Catalogue essay, "All Apologies," *On Apology* (San Francisco: CCA Wattis/California College of the Arts, 2012).
- Gabrielle Moser, Catalogue essay, "Betty Goodwin and the afterlife of images," *Betty Goodwin* (Oakville, ON: Oakville Galleries, 2010).
- Gabrielle Moser, Exhibition essay, "Zeesy Powers' *Projected Realities*," (Toronto: Gallery TPW, 2010).

Exhibition reviews and feature articles in magazines (39 of a total 85)

- Gabrielle Moser, Feature, "Remembering jes sachse: disability activist, artist and maker of good trouble," CBC, 23 May 2025, <https://www.cbc.ca/arts/remembering-jes-sachse-disability-activist-artist-and-maker-of-good-trouble-1.7542246>.
- Gabrielle Moser, Interview, "In the Studio with Alize Zorlutuna," *esse* (April 2025).
- Gabrielle Moser, Review, "Alize Zorlutuna," *C magazine*, (March 2025).

- Gabrielle Moser, Feature essay, "Mis-Registrations: Sim Chi Yin's Photographic Transpositions," *Camera Austria* 165 (February 2024), pp. 21-32.
- Gabrielle Moser, Review, "Deanna Bowen," *Artforum* print (January 2024).
- Gabrielle Moser, Review, "Denyse Thomasos," *Artforum* print (April 2023).
- Gabrielle Moser, Review, "Swapnaa Tamhane," *Artforum* print (October 2022).
- Gabrielle Moser, Feature interview, "The Politics of Intuition: Stan Douglas Reimagines an Era of Revolt at the 59th Venice Biennale," *esse*, April 19, 2022, <https://esse.ca/en/interviews/a-politics-of-intuition-stan-douglas-reimagines-an-era-of-revolt-at-the-59th-venice-biennale/>.
- Gabrielle Moser, Review, "Critics' Pick: Esmaa Mohamoud," *Artforum.com* (July 2021).
- Gabrielle Moser, Review, "The Unexpected Subject: 1978 Art and Feminism in Italy," *Femme Art Review* (June 2021): <https://femmeartreview.com/2021/04/27/unexpected-subject-1978-art-and-feminism-in-italy/>.
- Gabrielle Moser, Review, "Sameer Farooq," *Artforum* print (May 2021).
- Gabrielle Moser, Review, "Porn and Privacy in Mia Sandhu's 'Golden Girls,'" *Canadian Art* online (February 2021): <https://canadianart.ca/reviews/porn-and-privacy-in-mia-sandhus-golden-girls/>.
- Gabrielle Moser, Review, "Aaron Jones," *Artforum* print (December 2020).
- Gabrielle Moser, Review, "Native Art Department International," *Artforum* print (September 2020).
- Gabrielle Moser, Feature article, "Surviving the End of the World: Colonialism and Climate Change in the work of Christina Battle and David Hartt," *esse* 100 (September 2020).
- Gabrielle Moser, Review, "Stephanie Temma Hier," *Artforum* print (June 2020).
- Gabrielle Moser, Review, "Hajra Waheed," *Artforum* print (December 2019)
- Gabrielle Moser, Op Ed Article, "Viola Desmond photograph — now on \$10 bill — reminds us that her brave battle against prejudice went undepicted," *Toronto Star*, November 15, 2019: <https://www.thestar.com/entertainment/opinion/2019/11/15/viola-desmond-photograph-now-on-10-bill-reminds-us-that-her-brave-battle-against-prejudice-went-undepicted.html>
- Gabrielle Moser, Feature article, "Deanna Bowen," CBC Arts online, October 18, 2019, <https://www.cbc.ca/arts/inthemaking>
- Gabrielle Moser, Feature article, "Meryl McMaster: As Immense as the Sky," *Canadian Art* online, September 4, 2019, <https://canadianart.ca/features/as-immense-as-the-sky/>
- Gabrielle Moser, Review, "Critics' Picks: Pamila Matharu with Sister Co-resister," *Artforum.com* (August 2019).
- Gabrielle Moser, Review, "Critics' Pick: Tim Whiten," *Artforum.com* (March 2019).
- Gabrielle Moser, Review, "Rebecca Belmore: Facing the Monumental," *Artforum* print (November 2018).
- Gabrielle Moser, Review, "Helen Cho: You Remain Dismembered," *Flash Art* (November 2018).
- Gabrielle Moser, Feature essay, "Classroom: Spectatorship, race and citizenship," *Art & Education*, September 14, 2017.
- Gabrielle Moser, Review, "Tau Lewis and Curtis Santiago," *Artforum.com* (November 2017).
- Amish Morrell, Gabrielle Moser and Kim Simon, Feature interview, "The Pedagogies of Looking: An Interview with Kim Simon and Gabrielle Moser," *C magazine* 131 (Autumn 2016).

- Gabrielle Moser, Review, "Working Conditions," *Canadian Art* (Fall 2016).
- Gabrielle Moser, Review, "Critics' Pick: Annie MacDonell," *Artforum.com* (May 2016).
- Gabrielle Moser, Review, "This is Why We Can't Have Nice Things: What 'Showroom' Gets Wrong about Toronto's Art Scene," *Canadian Art* online, February 29, 2016.
- Gabrielle Moser, Feature interview, "Abbas Akhavan: Every artwork is a trap," *Canadian Art* (Winter 2016).
- Gabrielle Moser, Review, "Play on Words: 'Stopping the Sun in its Course'," *Canadian Art* online (March 2015)
- Gabrielle Moser, Feature article, "Synaesthetics: Aleesa Cohene Fuses the Senses," *Canadian Art* (Winter 2015).
- Gabrielle Moser, Review, "Jason de Haan: Free and Easy Wanderer," *Art in America* (December 2014).
- Gabrielle Moser, Review, "Critics' Pick: Karen Kraven," *Artforum.com* (September 2014).
- Gabrielle Moser, Review, "Critics' Pick: CounterIntelligence," *Artforum.com* (July 2014).
- Gabrielle Moser, Review, "Venice – The 55th International Art Exhibition, Venice Biennale, The Encyclopedic Palace," *esse* 79 (Fall 2013).
- Gabrielle Moser, Feature essay, "Do Curators Need University Curatorial Programs?" *C Magazine* 100 (Winter 2008): <https://cmagazine.com/articles/do-curators-need-university-curatorial-programs63>

2a. Publications forthcoming

- Gabrielle Moser, Book review (under review), Leigh Raiford, *When Home Is a Photograph*, *caa.reviews* (expected publication: June 2026).
- Gabrielle Moser, Book review (in press), *Citizens of Photography: The Camera and the Political Imagination*, Christopher Pinney, PhotoDemos Collective, Naluwembe Binaisa, Vindhya Buthpitiya, Konstantinos Kalantzis, Ileana L. Selejan and Sokphea Young, eds., *History of Photography* (expected publication: June 2026).
- Gabrielle Moser, encyclopedia entry (in press), "Photography and the Photographic Gaze," *Bloomsbury Encyclopedia of Visual Culture* (expected publication: September 2026).
- EMILIA-AMALIA (eds), *Open Hearing*, Vancouver: Fillip Folios (expected publication: October 2026), pp. 298.
- *Gabrielle Moser, Book manuscript, *Citizen Subjects: Photography and Sovereignty in Post-War Canada* (Kingston: McGill-Queen's University Press, 2027).

3. Creative/Artistic Endeavours

Curated exhibitions and film screenings (total: 12)

- Group exhibition [participating artist with EMILIA-AMALIA], [groundwork](#), Mercer Union, Toronto, ON, July 12–September 20, 2025.
- [Resonance and Transmission](#), co-curator (with Giulia Damiani and Helena Reckitt): a four-part series of public events exploring cultural and artistic responses to archives, practices of appropriation, and corporeal memory, Mercer Union, Toronto, ON, Sept 17–Nov 19, 2022.
- Curator, *Developing Historical Negatives*, group exhibition, Gallery 44 Centre for Contemporary Photography, Toronto, ON, May 3–June 1, 2019.
- Curator, *Propped*, group exhibition featuring work by 18 contemporary Canadian artists, Oakville Galleries, ON, June 25–September 2, 2017. [Video: curator's introduction](#) to the exhibition. [Reviewed by the CBC](#).
- Co-curator (with Lorna Brown), *Sites of Assembly*, The Morris a Helen Belkin Art Gallery, University of British Columbia, Vancouver, BC, June 23–Aug 13, 2017. [Video: curators' tour of the exhibition](#).

- Director, *No Looking After the Internet*, a monthly “looking group” that met regularly in Toronto, ON, and in Vancouver, BC, Montreal, QC, Los Angeles, USA, and London, UK, 2012–2016.
- Curator, *Jason Lazarus: Too Hard To Keep*, Gallery TPW, Toronto, ON, June 2012.
- Curator in Residence, *Coming to Encounter*, Gallery TPW, Toronto, ON, 2011-2012.
- Curator, *Always Working*, group exhibition, Access Gallery, Vancouver, BC, June to July 2012.
- Co-curator (with Arpad Kovacs), *This is uncomfortable*, group exhibition, Gallery TPW, Toronto, ON, July–August 2010.
- Assistant Curator, *The Leona Drive Project*, group exhibition of public artworks by 25 artists, curated by Janine Marchessault and Michael Prokopow, Toronto, ON, October 2009.
- Curator, *Term Projects*, group exhibition, XPACE Cultural Centre, Toronto, ON, July 2008.
- Curator, *Animator Statement*, film screening, Vtape, Toronto, ON, February 8-21, 2008.

Other activities

I am a founding member and organizer of [EMILIA-AMALIA](#), a feminist working group that holds monthly public sessions examining feminist modes of thinking, writing and intergenerational knowledge transmission. The group has programmed talks, reading groups, workshops and screenings at the Art Gallery of Ontario, Art Metropole, the Canadian Filmmakers’ Distribution Centre (CFMDC), Gallery 44, and Mercer Union, Toronto, ON; articule, Montreal, and [space] studios, London, UK, 2016–present. Including the following activities:

- “Open Hearing,” public town hall modeled after the Arts Workers’ Coalition 1969 event, featuring 40 speakers from the Toronto arts ecology, at Cafeteria, Toronto, March 2, 2025.
- “Against Feminist Forgetting,” a program of residencies and reading groups. Invited Residents include Daniella Sanader, Emma Steen, Gendai Collective, Jordan King, Ivetta Kang, 2021–22.
- “Artist File Fair No. 3,” in collaboration with and hosted by the E.P. Taylor Library, Art Gallery of Ontario. Speakers: Erika De Freitas, Lillian O’Brian Davis, January 2021.
- Online Performance, *HOW TO BUILD A RUIN*, Hazel Meyer and Cait McKinney, December 2020.
- Film Screening and workshop, “Reflections of a Real-Life Feminist Killjoy,” in partnership with the Canadian Filmmakers Distribution Centre, November 2019.
- “Artist File Fair No. 2,” in collaboration with and hosted by the E.P. Taylor Library, Art Gallery of Ontario. Speakers: Genevieve Flavelle and Courtnay McFarlane, February 2020
- Curated Film Screening, “Involution,” curated by Claire Greenshaw, Annie MacDonell, Gabrielle Moser and Erica Stocking. In partnership with the Canadian Filmmakers Distribution Centre, October 2019.
- Film Screening, “Walk A Mile in My Moccasins (Then Slide Them Off and Come Lay With Me),” curated by Adrienne Huard, in partnership with the Canadian Filmmakers Distribution Centre, September 2019.
- Writing Session, *AFFIDAMENTO/ENTRUSTMENT*, in partnership with Mercer Union, Dufferin Grove Park, July 2019.
- Film Screening, “Amrchair Politics, curated by Vince Rozario and Sanjit Dhillon, in partnership with the Canadian Filmmakers Distribution Centre, July 2019.

- Film Screening, “simultaneities in reflexivities,” curated by Calla Durose-Moya, in partnership with the Canadian Filmmakers Distribution Centre, June 2019.
- Workshop, SESSION with artist Amy Wong, hosted by and in partnership with Mercer Union, May 2019.
- Workshop, SESSION with artist Erica Stocking, hosted by and in partnership with Mercer Union, May 2019.
- Workshop, SESSION with Samara Livingchimes, hosted by and in partnership with Mercer Union, May 2019.
- Artist’s Talk, SESSION with artist Moyra Davey, hosted by and in partnership with Mercer Union, May 2019.
- Talk and Workshop, “Abolitionist Poetics and the Practice of Dreaming,” with Jackie Wang, in partnership with the Canadian Filmmakers Distribution Centre, March 2019.
- Artists Talk, “Reprinting Feminism,” Paola Melchiori in conversation with Adriana Monti, co-presented with Art Metropole and 2/edition Art Book Fair, October 2017.
- Discussion, “Wages for Housework: the Canadian Context,” co-presented by Art Metropole and the Blackwood Gallery, with Helena Reckitt and Christina Rousseau, September 2017.
- Artists in Residence, Art Gallery of Ontario, 2017.
- Workshop, “The Practice of Resonance: Generating Political Alliances,” with Federica Bueti and Alex Martinis Roe, hosted by Gallery 44, June 2017
- Workshop, ORAL HISTORIES/INTERVIEWING, with Seika Boye and Nicholas Matte, hosted by Gallery 44, April 2017.
- Workshop, QUESTIONING THROUGH WRITING, hosted by Gallery 44, March 2017.
- Workshop, WE AREN’T HERE TO LEARN WHAT WE ALREADY KNOW, hosted by Gallery 44, February 2017.
- Workshop, MEMES/FUNGIBILITY. Facilitated by Yaniya Lee and Merray Gerges, hosted by Gallery 44, November 2017.
- Workshop, ALIEN LANGUAGE, hosted by Gallery 44, October 2016
- Workshop, EDUCATION/PEDAGOGY, director Adriana Monti in attendance, co-presented with the Feminist Art Gallery, September 2016.
- Workshop, AUTOBIOGRAPHY/NARRATION, Dufferin Grove Park, July 2016.
- Workshop, TRANSLATION/ANNOTATION, hosted by Gallery 44, June 2016.

4. Unpublished Professional Reports

Conference papers (total: 37)

- Paper, invited (forthcoming): “Sea Roads and Seditious Subjects: Looking Disobediently at the Colonial Office Visual Instruction Committee’s lantern slides of British Malaya (1907-1912),” *The Imaginary of Disobedience*, Duke University, Durham, NC, January 19, 2026.
- Co-Convenor (with Luis Jacob), Panel: “Phantom Projects/Survival of the Fireflies: Tracking the undetonated potential of unrealized projects,” Universities Art Association of Canada (UAAC), York University, Toronto, ON, October 16–18, 2025.
- Paper: “‘Every Artwork is a Trap’: Shame and Reparative Ensnarement in the work of Abbas Akhavan and Jes Sachse,” Universities Art Association of Canada (UAAC), York University, Toronto, ON, October 16–18, 2025.
- Respondent: “Author Meets Critics Session: Danielle Taschereau Mamer’s ‘Settler Colonial Ways of Seeing,’” Canadian Political Science Association Annual Congress, George Brown College, Toronto, June 3-5, 2025.

- Paper (co-authored with Helena Reckitt), "Strong Feelings and Partly-Healed Arguments: Building Reciprocity and Negotiating Differences in Contemporary Feminist Groups," *Wild thoughts - for a feminist psychoanalysis-to-come*, Birkbeck University of London, June 20-21, 2024.
- Paper (co-authored with student researchers Charles Marco Diokno Manzo, Roberta da Silva Medina and Jeffery Newberry): "Doubly Exposed: Listening for the Resonance of Foucault's Biopolitics in Contemporary Photography," *Foucault: Art, Histories, and Visuality in the 21st Century*, OCAD University, Toronto, May 29-30, 2024.
- Paper (invited): "A Disobedient Gaze: Artists in the colonial photographic archive," *On Reality: Düsseldorf photo+ biennale for visual and sonic media symposium*, May 17-18, 2024.
- Paper (co-authored with Helena Reckitt): "Against Structurelessness: the resonance of 1970s and 1980s feminisms on current collective work," *College Art Association Annual Meeting*, Chicago, IL, February 13, 2024.
- Chair: "Presidential Sponsored Session: Love, Anger, and Feminist Killjoys: Intergenerational Solidarities and the Recurring Trauma of Queer-Feminist Pasts," *American Studies Association Annual Meeting*, Montreal, QC, November 3, 2023.
- Paper: "Ego Deathtrip: Three episodes in 1970s feminist daydreaming," *The New Daydream Imaginary*, Simon Fraser University, Vancouver, BC, June 2023.
- Paper: "Extra-curricular: photography, race, and education in the University Settlement House of Toronto, 1946-56," *Association for Art History annual conference*, University College London, UK, April 2023.
- Paper (co-written with student researcher Jeffrey Newberry): "Balancing Care, Ethics, and Creative Risk Taking with Youth Co-Researchers," *Universities Art Association of Canada*, University of Toronto, October 2022.
- Roundtable Discussant: "Sex in the Archives," *American Studies Association*, New Orleans, LA, USA, November 2023.
- Paper: "Feminist Killjoys and Symbolic Mothers: Strategies for intergenerational collaboration in the arts," *College Art Association 110th Annual Conference*, Chicago, USA, as part of two days organized by The Feminist Art Project, Rutgers University, February 2022.
- Respondent: "Reparative Collectivities," *College Art Association Annual Conference*, online, March 2022.
- Paper: "Holes and How to Fill (Feel, Foil, Find, Fall Into) Them," *American Studies Association*, Puerto Rico, November 2021.
- Paper: "Mis-registration: stereographic vision, racial difference and colonial mimicry in the work of Zinnia Naqvi and Deanna Bowen," *Black Portraiture[s] VI*, Toronto, Canada, online, October 2021.
- Paper: "Alongside but at a Distance: Feminist Approaches to Curating, Mentorship and Expertise," *Universities Art Association of Canada*, online, October 2021.
- Paper (invited): "When photographs fail, when monuments fall: Photography and reparations in Canada," *Photodemos*, University of Central London, UK, September 2021.
- Panel convener and organizer: "Climates of Colonialism" with co-chair Julia Lum (Scripps College), *Association for Art Historians Annual Conference*, Birmingham, UK, April 2021.
- Paper: "Surviving the End of the World: Colonialism and Climate Change in the work of Christina Battle and David Hartt," *Black Portraiture[s] V: Memory and the Archive. Past/Present/Future*, New York University, October 2019.

- Paper (co-written with student researcher Maya Wilson-Sanchez): "The Album as Archive: Margaret Corry's souvenir photographs through the lens of Canadian citizenship (1946-63)," College Art Association Annual Conference, New York, February 2019.
- Paper: "Heat, Displacement, and the Right to Opacity in Richard Mosse's *Heat Maps*," Conflict, Commemoration and Displacement, Ryerson University, Toronto, ON, May 2018.
- Panel convener and presenter: "Visual Cultures of Black (Un)Freedom in Canada," Black Portraits IV: The Color of Silence, Harvard University, Cambridge, Mass, October 2018.
- Paper: "From wooden crates to ballot boxes: Colonial object relations in Canada's Arctic," Crating the World Roundtable Discussion, Haverford College, Penn, March 2018.
- Paper: "Familial ties and citizen claims: photography, race and citizenship in African-Canadian newspapers," Reframing Family Photography, University of Toronto, Toronto, ON, September 2017.
- Paper: "No Looking After the Internet: curatorial experiments and pedagogical failures in engaging difficult images," *photographies* journal: Critical Issues in Photography Today, University of Westminster, London, UK, April 2017.
- Paper: "Quiet and quotidian images: Family photography, race and violence in African-Canadian owned newspapers," Wayne State Center for Citizenship Studies 14th Annual Conference: Violence, Wayne State University, Detroit, MI, March 2017.
- Panel participant: "Studying photographs: content, form, objects," FOCUS: YYZ, University of Toronto, Toronto, ON, October 2016.
- Panel chairperson: "In or Out?: On Leaving the Art World and Other Systems," Now You Can Go: On Feminist Generations, Affective Withdrawal, and Social Reproduction, The Showroom Gallery, Raven Row, and the Institute for Contemporary Arts, London, UK, December 2015.
- Panel convener and chair: "Photography and race in Canada," Universities Art Association of Canada annual conference, NSCAD, Halifax, Nova Scotia, October 2015.
- Paper: "Circulating Imperial Citizens: The Colonial Office Visual Instruction Committee's Photographic Lantern Slides, 1900-45," Photography and Migration, Colby College, Waterville, Maine, October 2015.
- Paper: "Picturing Citizenship: the Colonial Office Visual Instruction Committee's photographic lantern slides, 1900-45," Photography Historians: A New Generation?, Ryerson Image Centre, Toronto, Ontario, March 2015.
- Paper: "Projecting Crisis: Anxieties about Imperial Belonging in the Colonial Office Visual Instruction Committee's Photographs, 1902-14," Art, Anxiety, and Protest in the Edwardian Belle Époque, Yale Center for British Art, New Haven, Connecticut, April 2013.
- Paper: "Picturing Imperial Citizens: Race and Sovereignty in the Colonial Office Visual Instruction Committee's Photographs, 1902-45," College Art Association's 101st Annual Conference, New York, February 2013.

7. Professional Service

Editorial positions

- 2026 Reviewer, *Journal of Imperial and Commonwealth History* (article: 1), *Journal of Visual Culture* (article: 1).
- 2025 Reviewer, *Journal of Visual Culture* (article: 1), *Trans Asia Photography* (article: 1).

- 2024 Reviewer, *Early Popular Visual Culture* (article: 1), *Visual Studies* (book review: 1), *Journal of Visual Culture* (article: 1).
- 2023 Reviewer, Routledge Press (book manuscript: 1).
- 2022 Reviewer, *Trans Asia Photography* (article: 1).
- 2021 Reviewer, *Journal of Feminist Scholarship* (article: 1); *History of Photography* (edited issue: 1); *Trans Asia Photography* (article: 1)
- 2020 Reviewer, *Canadian Journal of Communication* (article: 1); McGill Queens University Press (edited book manuscript: 1).
- 2019 Reviewer, Bloomsbury Press (book proposal: 1); *Photography & Culture* (article: 1); *intermedialities* journal (article: 1).
- 2018 Reviewer, *Photography & Culture* (article: 1); Goldsmiths University Press (edited book manuscript: 1).
- 2015 Reviewer, *Asian Diasporic and Visual Cultures of the Americas* (article: 1).
- 2014 Reviewer, *Photography & Culture* (article: 1).

Juries, boards of arts organizations

- 2016–2017 Board of Directors, Mercer Union
- 2015 Juror, Shelley Peterson Student Exhibition Prize, University of Toronto Art Centre
- 2015 Juror, Aimia | AGO Photography Scholarship, Art Gallery of Ontario
- 2012–2016 Board of Directors, Secretary, Fundraising Auction Co-chair, *C magazine*/C the Visual Arts Foundation

Organization of conferences

- Conference co-organizer, with Nicola Pezolet (Concordia University), Universities Art Association of Canada annual conference, Concordia University, October 2026.
- Conference convener and organizer, with Carol Payne (Carleton University), “Reparative Frames: Visual Culture After Reconciliation,” the Art Gallery of Ontario and OCAD University, Toronto, December 2019. Attendance: 150.

8. Public Appearances

Television and radio

- Interview, Daybreak Montreal, CBC Canada, “New aura photography studio opens in downtown Montreal,” Dec 23, 2025. <https://www.cbc.ca/listen/live-radio/1-15-daybreak-montreal/clip/16189251-new-aura-photography-studio-opens-downtown-montreal>.
- Public talk, “How to be Unruly,” Walrus Talks Canada 150: We Desire a Better Country, Carlu, Toronto, ON, May 31, 2017. Excerpted in the [CBC podcast *The Next 150*](#).

Lectures (total: 29)

- Lecture, “Extra-curricular: Photography, race and citizenship in Toronto’s University Settlement House, 1946-56,” Media History Research Centre, Concordia University, November 28, 2025.
- Lecture, “Extra-Curricular: photography, race, and education in the University Settlement House of Toronto, 1946-56,” TransCanadian Networks Seminar Series and the Robarts Centre for Canadian Studies, January 16, 2025.
- Public talk, “Becoming Collective Through the Archive,” with Denise Ryner and Sónia Vaz Borges, Art Museum at the University of Toronto, January 20, 2024.
- Public talk, “Listening and Narrating Selves: on self-narration within relational contexts,” Nuova Accademia di Belle Arte (NABA), Rome, Italy, April 20, 2023.

- Public talk, “Art Connects,” with Simranpreet Anand and Harleen Kaur, Vancouver Art Gallery, August 10, 2021.
- Public talk, “Failure in feminist public pedagogy: Holes and How to Fall Into Them,” Building Research Connections: A Spotlight on New Faculty and Postdoctoral Fellows, Faculty of Education, York University, June 3, 2021.
- Lecture (invited), “The Album as Archive: Margaret Corry’s Souvenir Photographs through the Lens of Canadian Citizenship (1946–63),” 13th Annual Goldfarb Summer Institute, Photography: In and Out of the Archive, Visual Art & Art History, York University, Toronto, Canada, May 4, 2021.
- Moderator, “Acts of Erasure: Fatma Bucak and Krista Belle Stewart,” Museum of Contemporary Art, Toronto, October 23, 2020.
- Lecture, “The Politics of Representation: Colonial Photography in Canada,” Toronto Friends of the Visual Arts, Women’s Art Centre, Toronto, ON, February 18, 2020.
- Public lecture (invited), “The North, the South and the Gelatin Silver: Photography and Transnational Citizenship,” Konstfack University of Arts, Crafts and Design, Stockholm, Sweden, January 29, 2020.
- Public lecture (invited), “Magic Lanterns and Colonial Instruction: Spaces of Civic Education in the British Empire,” Université libre de Bruxelles (ULB), Brussels, Belgium, January 24, 2020.
- Public talk, “Artists in the Archive” with Pamila Matharu, Art Gallery of Ontario, Toronto, ON, November 20, 2019.
- Public lecture (invited), “Archival Reconstructions: On Looking Disobediently in the Colonial Archive,” Media History Research Centre new book roundtable, Concordia University, Montreal, QC, March 19, 2019.
- Moderator, “Artistic Ethics in an Age of Social Consciousness,” Hart House Debates and Dialogues Committee, University of Toronto, ON, March 18, 2019.
- Panelist, “Academic Professors and Faculty Panel: What is the Future of Art History?,” York University Art History Alumni Networking Symposium, Toronto, ON, March 16, 2019.
- Public lecture and book launch, “Archival Reconstructions: On Looking Disobediently in the Colonial Archive,” OCAD University, Toronto, ON, March 12, 2019.
- Lecture, “Contemporary Art and Cultural Diversity,” Toronto Friends of the Visual Arts, Women’s Art Centre, Toronto, ON, November 6, 2018.
- Public talk, “Citizen Subjects: photography, race and belonging in Canada,” Research Rendezvous, OCAD University, Toronto, ON, November 27, 2017.
- Public conversation with Deanna Bowen, Mercer Union, Toronto, ON, November 1, 2017.
- Public talk and exhibition tour, “Sites of Assembly,” The Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, BC, June 28, 2017.
- Public talk, “Exhaustive images: looking at photographs in a post-Internet age,” Black Water Middle School, Conway, SC, April 21, 2017.
- Public lecture, “When Wooden Crates Become Ballot Boxes: Photography and the Making and Un-Making of Citizens in Canada,” Coastal Carolina University, Conway, SC, April 21, 2017.
- Public lecture, “Quiet and quotidian images: Family photography, race and violence in African-Canadian-owned newspapers,” Coastal Carolina University, Myrtle Beach, SC, April 24, 2017.
- Public lecture, “Quiet and quotidian images: Family photography, race and violence in African-Canadian-owned newspapers,” Pembroke Center, Brown University, Providence, RI, March 16, 2017.

Public lecture, "From imperial to Canadian citizenship: photography, race and belonging in the former British Empire, 1900-1948," Art History, Visual Art and Theory department, University of British Columbia, Vancouver, BC, Sept. 28, 2016.

Moderator, "To keep (something) in position: props in contemporary photographic practice," panel discussion, Gladstone Hotel and Gallery 44, Toronto, ON, May 14, 2016.

Public talk with Jason Gowans, "The Sinister in Photography," Capture Photography Festival, Inform Interiors, April 12, 2016.

Facilitator, "Abstractions in Photography," workshop at Gallery 44, June 9, 2015.

Public talk, "Krista Belle Stewart," Contemporary Art Gallery, Vancouver, BC, Jan 26, 2015.

9. Funding

Research grants (total as Principal Investigator: \$731,847)

Principal Investigator, Jarislowsky Foundation, Project Grant, Beyond Wilderness: A New Landscape for Canadian Art History, \$230,000, 2026–2028, in progress.

Principal Investigator, Social Sciences and Humanities Research Council (SSHRC) Insight Development Grant, You Can Always Just Leave: Feminist Exit Strategies in Times of Crisis, \$58,446, 2025–2027, in progress.

Principal Investigator, Research Infrastructure Renewal Program, Office of Research, Concordia University, Knowledge Mobilization and Open Access at the Jarislowsky Institute for Studies in Canadian Art, \$22,445, 2026-2027, in progress.

Principal Investigator, Social Sciences and Humanities Research Council (SSHRC) Insight Grant, Photography and Biopolitics: Race, Visibility and Embodiment in 21st Century Image Culture, \$87,790, 2021–2026.

Massey Fellowship (awarded but not held), University of Toronto, 2025-26.

Dean's Research Impact Award, Established Stream, Faculty of Education, York University, \$500, 2024.

Principal Investigator, SSHRC Institutional Grant, Explore stream, York University, Feminist Transmissions, \$7,000, 2022–2023, completed.

Visiting Fellow, Eccles Centre for American Studies at the British Library, \$4,500, 2020–2022, completed.

Canada Council, Explore and Create: Research and Creation, on behalf of EMILIA-AMALIA, Against Feminist Forgetting, \$24,950, 2022–2023, completed.

Principal Investigator, Mariano A. Elia Research Fund, Transmitting Italian Feminisms, \$4,335, 2021–2022, completed.

Principal Investigator, SSHRC Institutional Grant, Knowledge Mobilization stream, Reparations and Visual Culture, a special double-issue of the *Journal of Visual Culture*, \$3,855, 2020–2021, completed.

Doris McCarthy Writer-in-Residence, June 15–July 25, Scarborough, ON, 2021, completed.

Principal Investigator, SSHRC Connection Grant, with co-investigator Carol Payne (Carleton University), Reparative Frames: Visual Culture after Reconciliation, OCAD University, \$25,000, 2019–2020, completed.

Principal Investigator, SSHRC Partnership Engage Grant, with co-investigator Annie MacDonell (Toronto Metropolitan University) and the Canadian Filmmakers Distribution Centre (CFMDC), Failure is an Option: Assessing challenges and identifying resources for feminist artist-run culture, OCAD University, \$24,976, 2018–2020, completed.

Award for Excellence in Early Stage Research, Scholarship and Creative Activity, OCAD University, \$1,500, 2018.

Principal Investigator, SSHRC Insight Development Grant, Picturing Race and Citizenship: photography and belonging in Canada, OCAD University, \$41,000, 2016–2018, completed.

Curatorial Writing Award (2000-5000 words category), 40th Annual Ontario Association of Art Galleries (OAAG) Awards, for “Analogical Thinking” in the catalogue *Meryl McMaster: Confluence* (Carleton University Art Gallery, 2016).

Postdoctoral Fellowship, SSHRC, University of British Columbia, \$40,500/year, 2016–2017, completed.

Fulbright Visiting Scholar Award, Brown University, \$12,500, 2017, completed.

Huntington Library Mayers Fellowship, \$6,000, 2016, awarded but not held.

Elaine Ling Research Fellowship, Ryerson Image Centre, \$2,000, 2016, completed.

Nominee, Dissertation Prize, Faculty of Graduate Studies, York University, 2014.

Provost Dissertation Scholarship, York University, \$23,000, 2013, completed.

Junior Fellowship, the Paul Mellon Centre for Studies in British Art, \$14,000, 2013, completed.

Zdenka Volovka Research Fellowship, York University, \$6,000/year, 2011 and 2012, completed.

Michael Smith Foreign Study Supplement, Social Sciences and Humanities Research Council, \$6,000, 2010, completed.

Canada Graduate Scholarships Program: Doctoral Scholarship, Social Sciences and Humanities Research Council, \$35,000/year for three years, 2009–2012, completed.

Grants for creative works

Canada Council Travel Grants to Professionals in the Visual Arts, \$1,500, 2015, completed.

Canada Council Grant to Professional Independent Critics and Curators Program, Project grant for the exhibition *Always Working*, \$7,000, 2012, completed.

C. Teaching

1. Summary of Teaching and Teaching Contributions

My teaching is focused on embodied approaches to looking, where students explore how their worlds are constructed through their engagements with images and objects, learn to make strong connections to the histories of visual culture and education, and develop perspectives on the relationship between representation, social difference, and power. Across a wide array of class formats—from 300-person lectures, to practice-based graduate seminars of 10 students—at OCAD University and York University, my pedagogical approach is attentive to building the conceptual and critical vocabulary students need to express their ideas, participate as world citizens, and realize their practice as artists, scholars and educators.

2. Undergraduate

* = new courses developed or substantially revised

Courses taught

Guest lectures in other courses

Guest lecture, “Art Writing,” ARTH4310: Art Criticism: Principles and Practice, York University, November 27, 2020.

Guest lecture, "On 'Objectivity' and Judgment," VIS331H1: Art Criticism, Daniels Faculty of Art + Architecture, University of Toronto, May 28, 2020.

Guest lecture, "Visuality and Displacement," Displacement Seminar, Middle Eastern Studies, Brown University, April 6, 2017.

Guest lecture, ENGL 2901F: Around 1948: Interdisciplinary Approaches to Global Transformation, Brown University, March 22, 2017.

Guest lecture, "Walter Benjamin, the optical unconscious and the role of photography in art history," ARTH 300: Methods in Art History, University of British Columbia, Oct. 3, 2016.

3. Graduate

* = new courses developed or substantially revised

Courses taught

ARTH 809: Art History and Its Methodologies, Department of Art History, Faculty of Fine Arts, Concordia University, 2026.

ARTH 663: Art History and Social Justice, Department of Art History, Faculty of Fine Arts, Concordia University, 2025.

Independent study or reading courses directed

PhD in Art History, DocInter program: "Dis/mantle: Epistemic Disobedience in Practice," Ingrid Jones, Concordia University, Fall 2026.

Certificate in Curatorial Studies and Practices: "Artists and Archives," Maryse Morin, Concordia University, Summer 2026.

Certificate in Curatorial Studies and Practices: "Exhibitionary Practices," Morgane De Bellefeuille, Summer 2026.

Graduate program in Language, Culture and Teaching: "Indigenous epistemologies for Two Spirit Pedagogy," Dani Harris, York University, Summer 2025.

Graduate program in Language, Culture and Teaching: "Land-based education in theory and practice," Shaneeka Forrester, York University, Summer 2025.

Graduate program in Language, Culture and Teaching: "Research and Writing as Practice," Catherine Mitro, York University, Summer 2024.

Communication and Culture PhD program: "Photographing the 'Other': Ethics, consent, and responsibility in visual representation," Alexa Vachon, Toronto Metropolitan University, Fall 2022.

Art History MA program: "Copying as Performance," Danielle St. Amour, York University, Summer 2022.

Criticism and Curatorial Practice MFA program: "Black Atlantic Studies and Photography Theory" Liz Ikiriko, OCAD University, Summer 2018.

Contemporary Art, Design and New Media Histories MA program: "Interdisciplinary understandings of the photographic image and its extensions" Amy Meleca, OCAD University, Summer 2016.

Masters theses supervisions/committees

MA/MEd/MFA Supervision (12 completed, 3 in progress)

- Paula Dykstra, Master in Art History, Concordia University. Expected completion: 2027.
- Adriana Croce, Master in Art History, Concordia University. Expected completion: 2027.
- Valencia Sipes, Master's in Film and Photographic Preservation and Collections Management, Toronto Metropolitan University. Expected completion: 2026.
- Emily Rees, "Digestible Something: The Bread and Puppet Theater's Bread as

Socially Engaged Material Performance Art," Master in Art History, Concordia University, 2026.

- Luisa Da Cruz, "Unsettling Citizenship: Visual Interventions and Migrant Perspectives in Canada's Discover Canada Study Guide," Master of Arts, Communication and Culture, Toronto Metropolitan University, 2025. Nominated for the Governor General's Gold Medal.
- Helen Price, "Impacts of Western Ballet Schools on Japanese Ballet Teachers' Identities," Master of Education, York University, 2025.
- Rosemarie De Cesare, "Understanding Body Image, Self Image and Promoting Acceptance of Fat Bodies Through Research Co-Creation," Master of Education, York University, 2024.
- Nana Adu-Poku, "The Impossible Choice: A Composite Counter-Narrative of Black Families Experiences in the Toronto District School Board," Master of Education, York University, 2023.
- Ynina Kapustin, "Moving beyond the classical Western musical canon," Master of Education, York University, 2022.
- Emily Cadotte, "Agonistic Possibilities in Ontario's Regional Galleries, A Proposition," Contemporary Art, Design and New Media MA, 2020.
- Tricia Herman, "The Phallus, Excess and "Lack" in Police Brutality," Contemporary Art, Design and New Media MA, 2020.
- Cierra Frances, "Creating Learning Communities in the Contemporary Arts Institution: an analysis of public events at the Art Gallery of Ontario and the Toronto Biennial," Contemporary Art, Design and New Media MA, 2020.
- Liz Ikiriko, "The Wake, The Break, The Breath, The Hold," Criticism and Curatorial Practice MFA, 2019.
- Madeleine MacMillan, "The Affective Surface: An Exploration of the Relationship Between the Projected Image and the Mutable Screen," Contemporary Art, Design and New Media MA, 2019.
- Diane Mikhael, "Curating for Empathy: Design Thinking for Social Engagement," Criticism and Curatorial Practice MFA, 2018.

MA/MFA committee member (4 completed)

- Alessandra Abballe, Master of Fine Arts, York University, 2025.
- Rose Maagdenberg, Master of Arts, Art History, York University, 2025.
- Danielle St Amour, Master of Arts, Art History and Curatorial Practice, York University, 2023.
- James Russell, Master of Fine Arts, York University, 2023.

External examiner:

- I have acted as an examiner and/or committee member on a further 15 student committees (13 at OCAD University, 2 at Guelph University) at the MA/MFA level and 4 (2 at Queen's University, 1 at Western University, 1 at Toronto Metropolitan University) at the PhD level.

Student Training:

- Under previous and current SSHRC awards, I have employed and supervised 23 OCAD and York University graduate and undergraduate students, and 5 Concordia graduate students as research assistants.

Doctoral theses supervisions/committees

PhD Supervision (2 completed, 3 in progress)

- Julia Schuck, PhD in Art History, DocInTer program, Concordia University. Expected completion: 2029.

- Miranda McKee (SSHRC Canada Graduate Scholarship), Graduate Program in Communication and Culture, York University, Expected completion: 2027.
- Shannon Hyatali, Graduate Program in Language, Culture and Teaching, York University, Expected completion: 2027.
- Sheetal Prasad (SSHRC Doctoral Fellowship), "Finding Voices: Bringing the Archive into History Classrooms," Graduate Program in Language, Culture and Teaching, York University, 2025.
- Zondra (Zoey) Roy, "The Medicine Songs Project: Place-Based Storytelling through Collective Song" (nominated for the Dissertation Prize), Graduate Program in Language, Culture and Teaching, York University, 2025.

PhD Committees (3 completed, 6 in progress)

- Charles Marco Diokno Manzo, Graduate Program in Language, Culture and Teaching, York University, supervisor: Rachel Silver. Expected completion: 2027.
- Shyam Patel, Graduate Program in Language, Culture and Teaching, York University, supervisor: Aparna Mishra Tarc. Expected completion: 2027.
- Alexa Vachon, Graduate Program in Communication and Culture, Toronto Metropolitan University, supervisor: Art Blake. Expected completion: 2027.
- Madeleine McMillan, Faculty of Information and Media Studies, Western University, supervisor: Sharon Sliwinski. Expected completion: 2027.
- Jasmine Gui, English Literature, York University, supervisor: Lily Cho. Expected completion: 2027.
- Marsya Maharani, Environmental Studies, York University, supervisor: Lisa Myers. Expected completion: 2027.
- Helen Han, Graduate Program in Language, Culture and Teaching, York University, supervisor: Chloë Brushwood Rose, 2024.
- Tim Martin, Graduate Program in Language, Culture and Teaching, York University, supervisor: Mario DiPaolantonio, 2024.
- Martha Newbigging, Graduate Program in Language, Culture and Teaching, York University, supervisor: Aparna Mishra Tarc, 2024.

Guest lectures in other courses

Guest lecture, "Wounds of Empire," AMST 729: Visual Kinship: Seeing, Feeling, Touching and Telling Family Photographs in Context," Yale University, Feb. 14, 2017.

Guest lecture, "No Looking After the Internet," CRIT 525: Making and Curating Art: Pedagogy and Praxis, Roski School of the Arts, MA program in Curating and the Public Sphere, University of Southern California, Los Angeles, Feb. 17, 2016.

Guest examiner, MFA thesis critiques, Guelph University, Dec 8, 2014.

4. Other Teaching-Related Activities

Seminars, workshops presented

"Publishing 101 for Graduate Students & Early Career Academics," Universities Art Association of Canada annual conference, York University, October 17, 2025.

"Preparing an Academic CV," Graduate student workshop, PhD Program in Language, Culture and Teaching, Faculty of Education, March 25, 2022.

"Writing Compelling Conference Paper Proposals," Graduate student workshop, PhD Program in Language, Culture and Teaching, Faculty of Education, March 21, 2021.

"Oral Histories as Method for Art Historical Research," Contemporary Art, Design and New Media Histories MA program professional practices workshop, OCAD University, October 18, 2022.

Professional development

University Teaching Practicum, York University, completed 2014.

5. Courses Taught at Other Institutions

Undergraduate

* = new courses developed or substantially revised

EDST 3800: Research Methods in Educational Studies, Faculty of Education, York University, 2023.

EDST 1100: Situated Learning and Education, Faculty of Education, York University, 2020–2022.

VISC 1002: Global Visual and Material Cultures, 1800-present, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University, 2014–2020.

*VISA 1001: Critical Frameworks for Art History, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University, 2014–2020.

VISA 2003: History of Photography, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University, 2014–2020.

*VISA 3016: Photographic Practices, Theory and Criticism, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University, 2010–2020.

Graduate

* = new courses developed or substantially revised

EDUC 5045: Learning from Traumatic Histories: Curation and Controversies, Faculty of Education, York University, 2024.

EDUC 5100: Research and Issues in Language, Teaching and Culture, Faculty of Education, York University, 2023–24.

*EDUC 5235: Un-Learning the Archive, Faculty of Education, York University, 2022–2025.

*EDUC 5420: Research and Artistic Creation, Faculty of Education, York University, 2022.

*EDUC 5472: Visual Culture and Sexualities, Faculty of Education, York University, 2022.

EDUC 5820: Feminist Pedagogy, Faculty of Education, York University, 2022.

*EDUC 5921: The Creative Process in Theory and Practice, Faculty of Education, York University, 2021.

CRCP 6003: Issues in Criticism and Curatorial Practice, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University, 2020.

CADN 6002: Contemporary Art Theory, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University, 2019.

*VISM 6006: Screens and Digital Imagery, Faculty of Liberal Arts and Sciences and School of Interdisciplinary Studies, OCAD University, 2018.

6. Teaching Awards

Nominee, Graduate Teaching Award, Faculty of Education, 2023.

Nominee, Teaching Award, Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies, OCAD University, 2019.

Nominee, Non-Tenured Award for Teaching Excellence, OCAD University, 2015.

7. Course/Curriculum Development

Please see D. Service.

8. Pedagogic Innovation/Development of Technology-Enhanced Learning

Through a Writing Across the Curriculum Grant from OCAD University (2019), I developed, implemented, and with the help of the Faculty Curriculum and Development Centre, assessed the use of no stakes embodied writing activities with first-year undergraduate students in the art history program in galleries and museums.

Through an eLearning Curriculum Innovation Grant from York University in 2014, I adapted VISA 2019: History of Photography, a 200-level undergraduate lecture course, into a blended course (half online, half in class) that is still delivered in this format within the Art History department.

See also 10. Publications and Professional Contributions to Teaching.

9. Service on Teaching Committees

Please see D. Service.

10. Publications and Professional Contributions to Teaching

Publications

Gabrielle Moser, "On Looking at Difficult Images," *Canadian Art Teacher*, vol. 18, no. 1 (January 2021).

*Gabrielle Moser, "No Looking After the Internet: Curatorial experiments and pedagogical failures in engaging difficult images," *photographies* 11.2-3 (July 2018), pp. 313-327.

Funding

Principal Investigator, Writing Across the Curriculum Fellowship, *Looking through Writing: Building Visual Literacy in the Museum & Gallery*, OCAD University, \$3,000, 2019–2020, completed.

eLearning Curricular Innovation Grant, York University, \$5,000, 2014, completed.

D. Service

1. Undergraduate

2022–2023	Committee on Curriculum, Teaching and Learning, Faculty of Education, York University
2022–2023	File reader, BEd Consecutive Admissions, Faculty of Education, York University
2021–2022	File reader, BEd Consecutive Admissions, Faculty of Education, York University
2020–2021	Committee on Undergraduate Admissions, Awards and Academic Standards, Faculty of Education, York University.
2014–2019	Member, Visual and Critical Studies (BA) Committee, OCAD University
2015–2016	Acting Chair, Visual & Critical Studies BA program, OCAD University.

2. Graduate

2025–2027	Certificate Program Advisor, Microprogram and Certificate in Curatorial Studies and Practices, Department of Art History, Faculty of Fine Arts, Concordia University.
2023–2025	Graduate Program Director, Faculty of Education, York University
2022-2023	Grad Executive, Faculty of Education, York University
2021-2022	Grad Executive, Faculty of Education, York University

- 2017–2020 Criticism and Curatorial Practice Graduate Program Committee, OCAD University.
- 2017–2020 Contemporary Art, Design and New Media Art Histories (MA) Graduate Program Committee, OCAD University.
- 2017–2020 Graduate Studies Curriculum Committee, OCAD University.

3. Faculty

- 2026 Faculty Research Committee, Faculty of Fine Arts, Concordia University.
- 2025–2026 Studio Arts ASCAH (Advisory Search Committee for Academic Unit Head), Faculty of Fine Arts, Concordia University.
- 2023–2024 Tenure Stream Appointments Committee, Faculty of Education, York University.
- 2021–2022 Tenure Stream Appointments Committee, Faculty of Education, York University.
- 2020–2021 Committee on Faculty Research, Awards, and Grants, Faculty of Education, York University (elected).
- 2015–2016 Curriculum Committee, OCAD University.

4. University-wide

- 2026–2029 Member, University Research Committee, Concordia University.
- 2021–2025 Co-chair, Children and Young People Interdisciplinary Research Network, Robarts Centre for Canadian Studies, York University.
- 2021–2025 Faculty Associate, Robarts Centre for Canadian Studies, York University.
- 2022–2025 Faculty Associate, Centre for Feminist Research, York University.
- 2022–2025 Faculty Associate, Digital Justice Research Cluster, Sensorium, York University.
- 2022–2023 Vice Chair, Senate Appeals Committee, York University
- 2021–2023 Senate Appeals Committee, York University (elected, 3-year appointment)
- 2018–2019 Juror, OCAD University Research Seed Grant jury.
- 2015–2016 Member of Senate, OCAD University (appointed)
- 2015–2016 Teaching and Learning Committee, OCAD University.

5. National

- 2025– Advisory Committee, Smith Jarislowsky Senior Curator of Canadian Art, Vancouver Art Gallery.
- 2022– Editorial Collective, *PUBLIC*
- 2016– National Advisory Board, *C magazine*
- 2008– Member, Universities Art Association of Canada (UAAC)
- 2022–2025 Exhibition Reviews editor, *PUBLIC*
- 2023–2024 SSHRC Insight Development Grant jury
- 2022–2023 SSHRC Insight Grant external assessor (1); SSHRC Canada Research Chair Tier 2 external assessor (1); Mitacs Accelerator Internship Grant (1).
- 2021–2022 SSHRC Canada Research Chair Tier 2 external assessor (1); Mitacs Accelerator Grant external reviewer (1).
- 2020–2022 Prisoner Correspondence Project Toronto, volunteer pen pal.
- 2019–2021 National Editorial Advisory Committee, *Canadian Art* magazine
- 2019–2020 SSHRC Connection Grant jury; OCADU Research Seed Grant jury.
- 2011–2020 Mentor, Click! One on One Mentoring Program, Supporting Our Youth (SOY) and the Sherbourne Health Centre, 2011–2020

2012–2019 Member, Toronto Photography Seminar
2009–2020 Member, International Association of Art Critics (AICA)

6. International

2023– Editorial Collective, *Journal of Visual Culture*
2026– Editorial Board, *Trans Asia Photography*
2022–2026 Member, International Association for Visual Culture.
2020–2025 Member, American Studies Association
2010–2025 Member, College Art Association

Date CV prepared: May 25, 2026