

Kathleen Vaughan

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Curriculum Vitae

As a **practicing visual artist, scholar and writer, and teacher**, I work between various disciplines including fine arts, education, and popular culture (broadcasting), on personal and contract projects informed by art theory, art practice, and art education; cultural, environmental, and urban studies; anthropology and archaeology; feminism, psychoanalysis and neuroscience.

My personal work explores thematic such as identity and belonging; memory, storytelling, and the cultural artefact; and spirit of place. I also explore collage as an interdisciplinary research method, and the nature of interdisciplinarity itself. My contract projects include advocacy, research, education, and policy initiatives in arts, culture, broadcasting, and education, as well as creative work in television production (I am a member of the Writers Guild of Canada). My work is featured on my website, **www.akaredhanded.com**.

EDUCATION

2007 • **PhD in Education** (Interdisciplinary Program in Language, Culture and Teaching), York University, Toronto, ON

- Dissertation: *Finding home: Knowledge, collage, and the local environments* on how a person can develop a feeling of being at home in the world, engaging theories of art, ethics, and education, as well as cultural and environmental studies, and urban policy and theory.
- A multi-modal project integrating an illustrated text and a site-specific visual arts installation, the first such doctoral dissertation in York University's Faculty of Education.

1998 • **Masters of Fine Arts (Honours)**, Department of Studio Arts, Concordia University, Montreal, QC

- Thesis: *Of beauty, bog bodies, and brain science: Modes of knowing and artistic practice*, on the interrelation of art, education and healing
- Related mixed media *Bog Series*, inspired by photographs of northern European bog mummies.

1993 • **Associate of the Ontario College of Art and Design (Honours)**, Department of Fine Arts, Ontario College of Art and Design, Toronto, ON

- Final exhibition: *The Heirloom Series* of five mixed media works on my grandparents lives and times, exploring connections between family and social histories.
- Related personal/catalogue essay: *Family stories and family snaps: Word and image in the Heirloom Series*

1986 • **Bachelor of Arts**, English Literature and Art History, Trinity College, University of Toronto, Toronto, ON

- Undergraduate thesis: *Psychoanalytic literary theory, feminism, and detective fiction*

EMPLOYMENT

1. CURRENT PERSONAL AND CONTRACT ACTIVITIES, WORK IN PROGRESS

As a **visual artist, writer and scholar, and teacher**, my current activities and work in progress include the following:

1a. Creative endeavours

- *Bog Resurgit*, a visual installation and related writing/research/teaching activities
This planned visual installation builds from my *Bog Series* of 1994/5, exhibited to acclaim locally, nationally and internationally. The new creative work will continue my exploration of themes of embodied knowing and learning in museums and galleries, the basis of a conference paper, 'Arising from the bog: An artist/scholar delves into submerged ways of knowing.' Inspired by my 2004 visit to the bog country of the Netherlands with my *Bog Series*, this new work will also explore landscape and memory, as well as issues of murder and survival, with specific reference to the vulnerability of teenaged girls.
- The *Unwearables* series of textile sculptures and related writing/research activities
Begun in 2001 as the core of my early doctoral research, the *Unwearables* are inspired by the clothing that my father wears in five pictures from his personal photo album. The *Unwearables* connect to theories of domestic photography, fashion theory, questions of 'what art knows,' and 'what family photographs know,' and to notions of collage as a research method. This series also investigates the history and process of education and socialization that affected my father and men of his class and generation—and that continues to have impact today.

1b. Publications

- Collage as a fine arts practice-based research method: A doctoral dissertation case study
An illustrated article exploring collage as an interdisciplinary, qualitative research practice in the creative arts.
- Learning from hurricanes: A curriculum of interventions
An illustrated article discussing the adaptations of the artistic practice of 'intervention' to teaching and learning, with specific reference to teacher education.
- Diaspora, memory and silence: Of fathers, fabrics, and finding home
An illustrated article incorporating life history research, photographic theory, and notions of the generative capacities of visual art-making.

1c. Teaching, Winter 2008

Winter 2008 • Instructor, *Contemporary Collage Methodologies*, Ontario College of Art and Design, Faculty of Art, Department of Painting and Drawing

In this studio course for third- and fourth-year students, I lead explorations into various aspects of collage, moving beyond its early 20th century origins in glued paper artworks to postmodern investigations of thinking and making, involving diverse, juxtaposed sources of inspiration and forms of creative expression.

Fall/Winter 2007/08 • Course director, *Professional Practice*, Ontario College of Art and Design, Faculty of Art, Department of Painting and Drawing

I am co-teaching this core course for third year students on the practical considerations of developing and maintaining a professional practice in visual arts. My teaching partner, curator Ann MacDonald and I have designed the course to address financial, legal, copyright issues, as well as practicalities such as choosing an appropriate career path (whether in studio practice, teaching, community arts, art therapy, etc.) and documenting and communicating about one's emerging practice.

Winter 2008 • Course director, *Integrating Arts and Social Sciences in Junior/Intermediate Grades*, York University, Faculty of Education.

I have designed this course for concurrent students in the Faculty of Education to engage with theories and practices of arts integration, working across the social sciences curriculum with visual art, digital media, music, drama, and dance. The course framework addresses the benefits and potential of arts integration for promoting multiliteracies and supporting social equity and change with students in grades 4 to 8.

Winter 2008 • Arts education projects on the theme of 'home'

Building from my dissertation research and working with the theme of 'home,' I am formulating arts education projects that engage others in multi-modal projects linking visual, literary and digital forms. From January-April 2008 I work with 100 students in four high school classes at Oakwood Collegiate Institute. Their work-in-progress is documented in a project blog; their finished pieces will be exhibited at the nearby SideSpace Gallery in anticipation of the schools' hundredth anniversary celebrations later in the Spring of 2008. (My work at Oakwood Collegiate is funded by the Ontario Arts Council and the Toronto District School Board.)

2. PREVIOUS PERSONAL AND CONTRACT ACTIVITIES (Fall 2007 and previously)

Identified here are my work activities through university-based research projects, contract and freelance activities, and teaching at all levels (elementary through post-secondary). For a listing of my publications and visual arts exhibitions through the past decade, please see the following section, **Scholarly, artistic and professional contributions**.

2a. University-based research

2003, 2004 • Research coordinator, *Tracking graduates' success in the teacher job market and experiences in teaching, Parts 1 & 2*, Faculty of Education, York University, 2003, 2004

I tracked the post-degree experiences of 40 of York University's Fine Arts Bachelor of Education graduates (class of 2003), identifying how and where they were employed, and the degree to which they were able to implement arts/arts-integration in their generalist classrooms. During the follow-up work, I identified key themes of their responses and made suggestions for further research, which we hope to pursue. This project was an initiative of the four primary members of the Fine Arts program's teaching staff, including myself.

2003 • Graduate assistant, *Beginning teachers' perspectives and constructions of social equity and social difference: Implications for teaching practices (in universities and in schools)*, (N. Norquay)

I worked with existing survey data to identify how the nine participants in the study implemented the arts in their classrooms, within a social justice framework. My analysis of key trends and suggestion of further themes for exploration became the basis of final survey questions put to the new teachers.

2b. Contract and freelance professional activities

October 2000 – ongoing • Freelance researcher, writer and strategic planner, arts awareness and advocacy

Recently (2005), for Ontario's Ministry of Culture I undertook research and policy analysis in arts and learning to support the government's efforts to develop a strategy and initiatives to enhance arts education in Ontario's public schools and communities. My work has explored the amount and kind of arts education in primary/junior pre-service teacher education in Ontario; identified 'best practices' in community arts and arts education in Francophone Ontario; and offered comparative analysis of arts initiatives and policy in the province of Québec.

Earlier (2000-02), for the Ontario Arts Council (OAC), I created a comprehensive communications strategy for OAC's 40th anniversary year and key positioning documents for advocacy to government and media. In 2001, for Ontario's Ministry of Tourism, Culture and Recreation, I wrote an extensive arts policy framework. This work positioned the tangible and intangible benefits of the arts in order to secure public funding for arts initiatives. Central to these arguments is the contribution of the arts to creating and sustaining a civil society.

May 1988 – February 2001 • Freelance writer and advocate, for public service educational television, TVOntario

For more than 12 years and working closely with two successive chairs of TVOntario (Bernard Ostry and Peter Herrndorf), I wrote key documents declaring the value and impact of public educational television. At the time of TVOntario's mandate review (1997-98), I wrote essential components of the argument against privatization, creating texts that were widely used in multiple ways. I conceptualized and wrote successful broadcasting license applications, including the initial rationale for the French-language educational service, TFO. I also developed written responses to conflicts that arose between community expectations and TVOntario programming content.

September 1988 – ongoing • Freelance writer and researcher on projects that link Canada and the world in international cooperation

I have developed work of scope for people and on projects that unite Canada and world players, addressing issues of global concern:

- research and speechwriting for Stephen Lewis on topics including the United Nations Declaration on the International Rights of the Child and AIDS awareness and prevention
- writing the Council of Ministers of Education of Canada official response to the Report of UNESCO's International Commission on Education for the Twenty-first Century, *Learning: The treasure within*.
- writing discussion documents for and coordinating the inaugural meeting of Public Broadcasters International (PBI), executives who continue to together from around the globe to explore mutual benefits of cooperative policy and programming initiatives

2c. Teaching

Undergraduate – 8 courses taught

Fall 2007 • Course director, *Communications and the Education Process*, York University, consecutive Bachelor of Education program

This core course addresses issues of communications in education from a multiliteracies and arts perspective—that is, including digital and non-verbal forms of communications inside and beyond the classroom. Also considered are notions of language acquisition and loss, with specific reference to multilingual and bilingual learners.

Summer 2007 • Course director, *Arts and Ideas in Education*, York University, Faculty of Education

I designed and have twice taught this term-long course for 45 teacher candidates with an interest in the arts and arts integration. I am working to develop a community of scholars who can and will advocate for the benefits of the arts in emancipatory education. Students' learning and growth is reflected in their culminating assignment: preparing an expression of arts advocacy for a designated audience of the student's choice.

I integrated hands-on arts into Arts & Ideas: students could choose to include an artistic component in two of their four assignments. In addition, they worked together on an integrated arts activity that uses music, drama, dance and visual arts to explore issues of difference and bullying. This project uses a critical, postcolonial lens, and references contemporary art practices.

Fall 2004 • Course director, *Arts and Ideas in Education*, York University, Faculty of Education

I designed and have twice taught this term-long course within the main academic year, when it is attended by 40 teacher candidates all of whom are artists (dancers, dramatists, visual artists, musicians) retraining to become junior/intermediate classroom teachers. As with the summer 2007 implementation described above, in teaching this course I worked to develop a community of scholars who will advocate for the benefits of the arts in emancipatory education. Students' learning and growth is reflected in their culminating assignment: preparing academic and creative expressions of arts advocacy, including documentation of the arts in their classrooms. My course design integrates hands-on activities, uses a critical, postcolonial lens, and references contemporary art practices.

Fall/Winter 2003/2004 • Artist in residence, York University, Faculty of Education

In this position specifically created for me, I worked with teacher candidates enrolled in the Faculty of Education's Early Childhood Education, Fine Arts and Urban Diversity programs, most of whom are NOT visual artists. I developed hands-on visual arts projects (workshops and lectures) that offer student teachers opportunities for self-reflection and are adaptable for classroom use with children of various ages. Further, I created lectures and studio/seminars for student teachers about understanding and working with the Ontario Curriculum for the visual arts, and about techniques for integrating the visual arts into other subject streams.

Fall/Winter 2002/2003 • Artist in residence, York University, Faculty of Education

Fall 2002 • Course director, *Arts and Ideas in Education*, York University, Faculty of Education (see description above)

Fall/Winter 2001/2002 • Artist in residence, York University, Faculty of Education

Fall 1995 • Instructor, Introductory Painting, Concordia University

I designed and taught a course in approaches to painting for undergraduates in Concordia's BFA program, encouraging each student's learning about his or her own individual way of working with oil or acrylic paint, thinking through the lens of critical theories of art-making and painting in particular.

Graduate – 4 guest lectures presented

October 2005 • Guest lecture, Collage as a research methodology, York University, Faculty of Education, Graduate course in Qualitative Methods

July 2003 • Guest lecture, My doctoral program of research/creation based in the *Unwearable* textile sculptures and theorizing, University of British Columbia, Centre for Cross Faculty Inquiry, Graduate Course in Art and Literature of Witness, July 2003

February 2002 • Guest lecture and hands-on workshop, Collage as a research methodology, York University, Faculty of Education, Graduate Course in the Literary Imagination

February 2001 • Guest lecture and hands-on workshop, Collage as a research methodology, York University, Faculty of Education, Graduate Course in the Literary Imagination

School-based teaching – selected of numerous projects

January 2008 – ongoing; September 1996 – April 2002 • Artist in Education, Ontario Arts Council

In the latest competition as well as for six previous academic years, I was awarded grants to work as an artist in Toronto-area schools, on the basis of two- and three-dimensional mixed media projects that explore notions of home and belonging, or family and social history, with aspects of the visual art and social sciences/history curriculum. Over the years, I worked with more than 1000 students from Grades 4 to OAC, delighting in the growth in their self-confidence, discipline, and artistic skills.

2008, 2001 • Artist in Residence, Toronto District School Board, TDSB

I have worked as a visiting artist for the Toronto District School Board under two programs. Currently, I am planning winter term work with two schools in Etobicoke on the *This is My Neighbourhood* project; previously, I developed visual arts projects for grades 9 and 11/12 students in the challenging north Scarborough environment of Timothy Eaton Business and Technical Institute.

September 1999 – June 2002 • Artist/teacher, Learning Through the Arts (LTTA), Royal Conservatory of Music

For three years, I worked for LTTA, a classroom-based initiative in which children use the arts to learn other aspects of the school curriculum. I designed and implemented collage projects with 650 students, exploring issues in Grade 7 history, specifically immigration to Canada and responsible citizenship, and grade 4 history, for the Medieval studies unit.

Community-based teaching – selected of numerous projects

September 2001 – May 2005 • Instructor, *Creating Meaning Through Art Materials and Painting: Mediums and Meanings* Avenue Road Arts School

I designed and taught two semester-long courses for adult leisure learners, both intended to marry meaning-making and technique acquisition in – in the first instance – a 'sampler' that includes drawing, painting, collage, clay sculpture, paper maché and any other techniques that interest the students, or – second – an intensive exploration of painting. My orientation is towards students' discovery of personal preferences of media and aesthetic approach, so they develop to confidence to move on in a direction of their own choosing.

Ongoing • Workshops and artist's lectures/tours in connection with my exhibitions

In connection with exhibitions such as those of my *Bog Series* in Gatineau, Quebec, and Assen, Netherlands, I have given public lectures about and tours of my artwork, describing how an artist may be inspired by historical artefacts and research, and masters classes for local artists.

SCHOLARLY, ARTISTIC AND PROFESSIONAL CONTRIBUTIONS

1. SUMMARY OF PUBLICATIONS, EXHIBITIONS AND PROFESSIONAL CONTRIBUTIONS

Publications

Articles in refereed journals and refereed, edited books – 6

Papers in conference proceedings – 3

Selected non-refereed articles – 6

Recent creative/artistic endeavours (1996-2008)

Solo visual art exhibitions – 7

Juried group exhibitions – 8

Group exhibitions – 1

Curatorial and community-based projects – 2

Unpublished professional reports

Conference papers – 14

Invited presentations – 7

2. PUBLICATIONS

2a. Articles in Refereed Journals and Refereed, Edited Books

Vaughan, K. (2009). Hand over hand: Feeling an ambidextrous way forward using practice and research. In R. Dean and H. Smith (Eds.), *Practice-led research, research-led practice in the creative arts*. Edinburgh: Edinburgh University Press.

Vaughan, K. (2008). Inevitable: Poetic inquiry and visual art. In D.F.A. Jacobs (Ed.), *The authentic dissertation: Alternative ways of knowing, research and representation*. London: Routledge.

Vaughan, K. (2008). Collage and multimodal literacies: Thoughts preparatory to the teaching of *Finding Home*. In C. Whithaus and T. Bowen (Eds.), *Multimodal Literacies and Emerging Genres in Student Compositions*.

Vaughan, K. (2008). Finding home: A walk, a meditation, a memoir, a collage. *Canadian Journal of Environmental Education* 13(1).

Vaughan, K. (2007). Unraveling art and language, silence and speech in the making of *Unwearable* clothing. In J.G. Knowles, T.C. Luciani, A.L. Cole, L. Nielsen, and T.C. Luciani (Eds.), *The art of visual inquiry* (pp. 89-105). Toronto, ON & Halifax, NS: Centre for Arts-Informed Research & Backalong Books.

Vaughan, K. (2005, March). Pieced together: Collage as an artist's methodology for interdisciplinary research. *International Journal of Qualitative Methods* IV(1). Available on-line at http://www.ualberta.ca/~iiqm/backissues/4_1/html/vaughan.htm

2b. Papers in Conference Proceedings

Vaughan, K. (2004). Collage: A way to think about and practice interdisciplinarity. In K. Morgan (Ed.), *Crossing over: Negotiating specialization in an interdisciplinary culture* (95-107). Edited conference proceedings. Regina, SK: Canadian Plains Research Centre.

Vaughan, K. (2003). Making it up as we go along: Reflections from artists learning to teach. Paper presented at the conference of the Imagination in Education Research Group, July 16-19. Available on-line at <http://www.ierg.net/confs/2003/conf2003.php>

Vaughan, K. (2002). Contemplating my father's photo album: A preliminary theorizing of its role in my arts-based doctoral research. In B. Low (Ed.), *Variations on a theme: Language, culture and teaching* (pp. 92-110). *Graduate Program in Education Conference Proceedings*. Toronto, ON: York University.

2c. Selected Non-refereed Articles

Vaughan, K. (2007). Amor PHAT-T: Walking Auggie Home. *POIESIS IX: A Journal of the Arts and Communication*, 116-123.

Vaughan, K. (2002). Making unwearable clothing: My training in textile arts. *Surfacing Journal*, 23(1), 18-19.

Vaughan, K. (2000). Télévision éducative au Canada : 'La télévision qui compte' [Educational Television in Canada: 'Television that matters'], in collaboration with J. Tobin & E. Legault. In M. Cohen & M. Meyer (Coords.). *Télévision éducative : que veut le public?* Paris: Centre national de documentation pédagogique.

Vaughan, K. (1999). "grapes, ghouls, ghosts and green moonlight". Curatorial essay for *Terra Incognita*, a show of photos by Rose Kallal and Normand Rajotte at Gallery TPW, Toronto, June 12-July 10, 1999.

Vaughan, K. (1996). Through the looking glass: Adventures in art and neuroscience. *Matriart: A Visual Arts Magazine*, 6(2&3), 28-35.

Vaughan, K. (1993). Working with images: Healing in artistic practice and depth therapy. *Matriart: A Feminist Art Journal*, 3(4), 17-21.

3. RECENT CREATIVE/ARTISTIC ENDEAVOURS (1996-2008)

3a. Solo visual art exhibitions

February 1-29, 2008 • *Finding Home*. A collage installation about self, place, community, and belonging. Type Books, Toronto, ON.

November 23-26, 2006 • *Finding Home*. Dissertation exhibition of multi-modal creative/scholarly work. Gladstone Hotel, Toronto, ON.

November 10-December 10, 2004 • *Bog Series*. Municipal Hall and Arts and Culture Centre, Gemeente Assen, Netherlands, in association with the Drents Museum's presentation of *The Mysterious Bog People*.

March 6-April 13, 2003 • *De l'esthétique des corps des tourbières et de la neurologie [Bog Series]*. Galerie Montcalm, Gatineau, QC (in association with the Canadian Museum of Civilization's international exhibition of *The Mysterious Bog People*).

March 23-April 13, 2001 • *The Heirloom Series*, mixed media works exploring my grandparents' lives and times, and their continuing resonance in mine. Victoria College, University of Toronto, ON.

November 3-December 14, 1998 • *From the Bog Series*. The Rivoli, Toronto, ON.

February 12-March 10, 1998 • *Heart's Desire: Celebrating beautiful bodies with works from the Bog Series*. Here and Now Gallery, Toronto, ON.

3b. Juried group exhibitions

June 14-July 23, 2007 • *Melusine*. Body of Water. Textile sculpture installation at Side Space Gallery, Toronto, ON.

November 2005-Fall 2006 • *Dark Angels: Jupiter, Muskoka*. Triple X, 30th Anniversary Exhibitions, Visual Arts Ontario traveling exhibit. Toronto, Thunder Bay, Sault Ste Marie, ON.

February 21-March 17, 2004 • *Embodied (Look), Embodied (Listen) and Embodied (Touch) in Unusual Suspects*. Gallery One, Toronto, ON.

November 22-23, 2003 • *Embodied (Look)*. "Artiste d'honneur" of *Energies et création*. Archives du Canada, Gatineau, QC.

September 26-October 11, 2002 • *Heirloom Fragment (Blue)*, in *The Common Thread*, a biennial textile exhibition. Sheridan College School of Craft and Design Gallery, Oakville, ON

July 6-8, 2001 • *Objets d'Art*, mixed media works of art exploring the notion of dog toys as transition objects. Toronto Outdoor Art Show, Toronto, ON.

September 17-October 12, 1998 • *Wound 2 (Touch)*, in *The Common Thread*, a biennial textile exhibition. Sheridan College School of Craft and Design Gallery, Oakville, ON.

July 25-August 22, 1996 • *Arachne Unleashed*, collaborative work with Theresa Casey in *Material Bliss: the odd couple revisited*, Surfacing (Textile Artists and Designers Association) 8th biennial exhibition. Justina M. Barnicke Gallery, Toronto, ON.

3c. Group exhibitions

April 3-30, 1998 • *Eat Me*, painting installation protesting the proposed shutdown of Women's College Hospital, part of *The Drug Show* collective of artists. 170 Spadina Ave., Toronto, ON.

3d. Curatorial and community-based projects

June 12-July 10, 1999 • *Terra Incognita*, a show of the landscape photographs by Rose Kallal and Normand Rajotte, co-curated with Marsha Wineman. Gallery TPW, Toronto, ON.

- 1999 • *Community arts project*: Toronto Metropolitan Police Community Arts Project, Toronto, ON.
Mural design competition winner.

4. CONFERENCE PAPERS AND INVITED PRESENTATIONS

4a. Conference papers

- 2008 • Collage, multiliteracies, remix: Thinking beyond borders in making, learning and teaching the arts.
Canadian Society for Studies in Education Annual Meeting, May 31-June 3, 2008. (*submitted*)
- 2008 • Finding home: Critical practices in environmental education and the arts—exploring identity, belonging and participation. Annual meeting of the American Educational Research Association, Mar. 23-28, 2008.
- 2005 • Performance and silence, oil and water, warp and weft: Weaving divergent theoretical impulses into visual arts based research. At the Qualitative Interest Group (QUIG) 2005 Conference on Art as Research & Research as Art, Jan. 7-9, 2005.
- 2005 • Visual art as prosthetic memory: The family photograph as theorizing object. Performative paper as part of a panel presentation at the Qualitative Research Interest Group 2005 Conference on Art as Research & Research as Art, Jan. 7-9, 2005.
- 2004 • Pieced together: Collage as a methodology for educational research. Advances in Qualitative Methods Conference, Jan. 29-31, 2004.
- 2003 • Stitch by stitch: Of fathers and fabrics and finding home [within]. Performative paper as part of a panel presentation at the Diaspora, Memory and Silence Conference, Oct. 24-25, 2003.
- 2003 • Making it up as we go along: Reflections from artists learning to teach. At the Imagination in Education Research Group Conference, July 16-19, 2003.
- 2003 • Arising from the bog: An artist/scholar digs into submerged ways of knowing. At Seeing things: Vision, knowledge and power International Conference, University of Western Ontario, May 2-5, 2003.
- 2002 • Collage: a way to think about and practice interdisciplinarity. At the Crossing Over: Negotiating Specialization in an Interdisciplinary Culture Conference, University of Regina, October 25-27, 2002.
- 2002 • Being touched and touching OR pas de deux times two. With Dr. Christina Halliday at the Summer Institute of the Canadian Association for the Study of Women and Education (CASWE), May 29, 2002.
- 2002 • Being 'redhanded': passionate approaches to visual art, teaching and learning. Paper as part of a panel presentation at the American Education and Research Association Annual Conference, April 2-5, 2002.
- 2002 • *Finding home*: A preliminary view of an arts-based approach to doctoral research. At York University's Graduate Education Conference, Variations on a Theme, March 24, 2002.

- 2001 • Visiting artist as 'Good Mother': Personal observations on working with young artists. Paper as part of a panel presentation at the Conference on Mothering, Literature, Popular Culture and the Arts, October 13-14, 2001.
- 2001 • Inhabiting the wound: The richness of making and teaching art with human frailty. At the Summer Institute of the Canadian Association for the Study of Women and Education (CASWE), May 18, 2001.

4b. Invited presentations

- 2007 • Art as research (Artist's talk). Visual Arts Department, University College of the Fraser Valley, Abbotsford, British Columbia. October 5, 2007.
- 2007 • *Finding Home*: An overview of my dissertation process. Graduate Program in Education, University of British Columbia, October 5, 2007.
- 2007 • *Finding Home*: Doctoral dissertation as "research/creation." Seminar Series, Centre for Arts-Informed Research, OISE/UT, March 8, 2007.
- 2006 • Art as research/Research as art: A discussion of the methods and making of a 'compound' doctoral dissertation. Works-in-Progress Seminar, Centre for Arts-Informed Research, OISE/UT, January 26, 2006.
- 2005 • Arts integration in teacher education: Discussion and screening of *Integrating the Curriculum Through the Arts*. Invited presentation with Kathy Lundy for the staff of the Ontario Arts Council, June 20, 2005.
- 2005 • *Integrating the Curriculum Through the Arts* film premiere and discussion of multi-arts integration project co-created with Kathy Lundy for the teacher candidates of York University's Fine Arts program, linking arts, literacy, and social justice. Co-host and facilitator of the event for the Faculty of Education, York University, March 22, 2005.
- 2005 • Art as research/Research as art. Invited presentation at the Ontario College of Art and Design's symposium, Big Talk: Community and Conversations in Art and Design Education presentation, April 29, 2005.

5. PUBLIC RESPONSES TO MY WORK

5a. Critical and scholarly responses

- Dr. Karin Sandler, archaeologist, University of California at Berkeley, writing and speaking about bog bodies as inspiration to artists, referencing my *Bog Series* 2005/06 in her forthcoming book, *Remarkable remains: Literature, archaeology and bodies in the bog*
- Dr. Christine Finn, archaeologist, University of Bristol, UK, writing and speaking about bog bodies and art, referencing my *Bog Series* in her current book chapter, "Bog Bodies and Bog Lands: Trophies of Science, Art, and the Imagination," in I. Russell (ed.). (2006). *Image meaning heritage: Movements beyond modern approaches to archaeology* (working title), New York: Springer-Kluwer.

- Pidsadny, T. (2004). *Unusual Suspects*, Exhibition Catalogue, Gallery One, Toronto
- Boucher, C. (2003). Kathleen Vaughan. *Liaison 119* (Été 2003), 29-30
- Hladki, J. (1996). *Material Bliss or the Odd Couple Revisited*, Exhibition Catalogue, Justina M. Barnicke Gallery, Hart House, Toronto
- Gayer, J.R. (1995). Painting on a Photographic Substrate: Notes Regarding Materials and Techniques over the Past 100 Years. Manuscript submitted to publications section, Getty Conservation Institute, for inclusion in the pre-prints to the "Symposium: Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden, June 26-29, 1995, in the Netherlands.

5b. Media coverage and interviews

- York University. (2007). York PhD graduate in education wins an award for her dissertation. *Yfile* (York University's on-line publication). November 21, 2007. Available on-line at <http://www.yorku.ca/yfile/archive/index.asp?Article=9491>
- Rogers, S. (2004). Interview about the *Bog Series*. *Sounds Like Canada* (Canadian Broadcasting Company, Radio One), December 2, 2004. Posted on my website at <http://www.akaredhanded.com/kvwhatsnew.html>
- Westerhog, C. (2004). Interview about the *Bog Series*. Radio Assen (Netherlands), November 11, 2004.
- Het Gezinsblad (2004). Expositie *The Bog Series*. *Het Gezinsblad* (Assen, Netherlands), Thursday, November 11, 2004, 5.
- Het Gezinsblad. (2004). Canadese kunstenaars exposeert in stadhuis. *Het Gezinsblad* (Assen, Netherlands), Thursday, November 4, 2004, 4.
- York University. (2004). Bogs, bodies and art. *Yfile*, York University's on-line publication, March 8, 2004. Available on-line at <http://www.yorku.ca/yfile/archive/index.asp?Article=2487>.
- Pilon, F. (2003). L'art aux Archives. *Le Droit* (Ottawa, Ontario), November 22, 2003, A4.
- Bouchard, C. (2003). Les corps des tourbières. *Le Droit*, March 29, 2003, A18-19.
- Gessell, P. (2003). An artist falls in love with the people of the bog. *Ottawa Citizen*, March 6, 2003, E3.
- Gessell, P. (2003). Pictures of the exhibitions. *Ottawa Citizen*, January 19, 2003, J1.
- Brown, S. (1999). Boggled down. *Trinity (Trinity Alumni Magazine)*, Spring 1999.
- McKay, G. (1998). Say yes to Drug Show. *Globe and Mail, Gallery Going*, April 11, 1998.
- Hume, C. (1993). Ontario College of Art show points way to the future. *Toronto Star*, May 1, 1993.

SERVICE

1. PROFESSIONAL SERVICE

1a. Editorial boards

Fall/Winter 2003 • Member, guest editorial board, theme issue on Mothering in the Academy, *Journal of the Association for Research on Mothering* 5(2).

1b. Boards of directors

1996 – 1999 • Member, board of directors of Toronto Photographers Workshop, an artist-run centre for photo-based art; president (1997-1998); vice-president (1998-1999).

Winter 2001 – Winter 2005 • Member, journal advisory committee for *Surfacing: A Journal of Textile Artists and Designers Association*, a not-for-profit artist-run publication.

2. UNIVERSITY SERVICE

2007/08 • Member, Interdisciplinary Methods Subcommittee, Curriculum Advisory Committee of Faculty, Ontario College of Art and Design

2004/05 • Member, Tenure Stream Appointments Committee, Faculty of Education, York University

2003/04 • Member, Admissions Committee, Faculty of Education, York University

1993/94 and 1994/95 • Member, Visiting Artist Committee, Faculty of Fine Arts, Concordia University

3. COMMUNITY SERVICE

Spring 2002 – ongoing • Community volunteer and activist, working on the successful “Friends of a New Park” campaign

With other like-minded residents, I worked to raise neighbourhood awareness of the benefits to our community with a multi-use park, redeveloped from an abandoned industrial site, the Toronto Transit Commission's streetcar maintenance barns. I distributed leaflets and spoke to residents and business owners, campaigning to ensure that they participated in the local referendum on park options. I subsequently wrote letters of support to city officials, attended and made representations to council meetings, and eventually celebrated with my neighbours when the city voted to adopt the plan in principle and request site development proposals.

PERSONAL

1. HONOURS AND AWARDS

1a. Scholarly/Academic

2007 • Winner, Phi Delta Kappa Outstanding Dissertation Award (Toronto Chapter), Toronto Chapter nominee, PDK International Outstanding Dissertation Award

2007 • Governor General's Gold Medal Dissertation Award, Faculty of Education nominee
York University

2006 • Faculty of Graduate Studies Dissertation Award, committee nominee
York University

2005/06 • President's Dissertation Award, Faculty of Education Nominee
York University

2005/06 • Ontario Graduate Scholarship (\$15,000)
Ontario Ministry of Training, Colleges and Universities

2004/05 • Doctoral Fellowship (\$20,000), one-year duration
Social Sciences and Humanities Research Council (SSHRC), Canada

2004/05 • Ontario Graduate Scholarship, (\$15,000 - declined in favour of the SSHRC award)
Ontario Ministry of Training, Colleges and Universities

2004/05 • Runner up, Beverley Jackson Fellowship
Canadian Federation of University Women

2003/04 • Ontario Graduate Scholarship, reversion list
Ontario Ministry of Training, Colleges and Universities

2001/02 • Entrance scholarship, Doctoral Program in Education (\$3000)
York University, 2001/02

1994/95 • Alice E. Wilson Award (\$1500)
Canadian Federation of University Women

1b. Creative/Artistic

Multi-year • Teaching Grant, Artist in Education: "Working from the Family" narrative collage project
Ontario Arts Council, annual competitions
2007 (\$2100); 2001 (\$2700); 2000, 1999, 1998, 1997, 1996 (\$1800 each year)

2004 • Exhibition Assistance Grant (\$1000)
Ontario Arts Council

1993 • Medals competition finalist (one of two top fine arts students) - no monetary value
Ontario College of Art and Design

1993 • George A. Reid Award for photographic excellence
Ontario College of Art and Design

1993 • David L. Stevenson Award for fine arts excellence
Ontario College of Art and Design

1993 • Mrs. W. O. Forsyth Award for painting excellence (Women Painters' Award)
Ontario College of Art and Design

1992/93 • Women's Art Association of Hamilton tuition award (\$800)
Ontario College of Art

2. LANGUAGES: Bilingual English and French, some Dutch and Italian

3. PROFESSIONAL AFFILIATIONS/MEMBERSHIPS

American Educational Research Association (AERA) and its special interest groups in arts-based research, arts and learning, cultural studies, environmental education

Canadian Society for the Study of Education (CSSE) and arts researchers and teachers special interest group

Council of Canadians for the Arts

Ontario Art Teacher Educators Association

Toronto Photographers Workshop

Visual Arts Ontario

Writers Guild of Canada

4. CITIZENSHIP: Canadian