

EDUCATION

- 2010 – 16** University of Reading: **PhD – Art Ontology Value: Staging the ontology of art within systems of value**, examined by Prof. John Russell and Donna Lynas of Wysing Arts Centre, *Awarded*
- 2008 – 09** Chelsea College of Art and Design: **MA - Critical Writing and Curatorial Practice**, *Distinction*
- 2004 – 07** Loughborough College of Art and Design: **BA - Fine Art**, *First Class Honours*
- 2002 – 03** Shrewsbury College of Art and Technology: **Foundation Diploma in Fine Art**, *Distinction*

EXHIBITIONS, EVENTS, PERFORMANCES & ARTWORKS

Current

2019

- Jan - Mar **IMT Gallery**, London. Exhibition: *Snow Crash* *will be reviewed in March 2019 issue of *Art Monthly* by Henry Broome; May 2019 issue of *Frieze* by Mimi Chus; and is published in *Isthisit?* issue 06, Feb 2019
- *Snow Crash* is a dynamic spatial diagram of collective artistic practices, which activates a model for thinking through alternative infrastructures. Built out of scaffolding the structure doubles across the two spaces at IMT Gallery and artists intervene on and perform around the structure
 - artists: Diann Bauer/AST, Amanda Beech, Melanie Jackson, Pil & Galia Kollektiv, Claire Potter, Tai Shani, Linda Stupart and Ayesha Tan Jones
 - commissioned essay: Lynton Talbot, 'I Am Not a Raisin...' (2019) published by IMT Gallery Press
 - workshop and performance programme *the latter of which will be live streamed by *This is Tomorrow*
 - funded by ACE and partnered with ArtLacuna project space (London), CalArts (Los Angeles), Gallery North (Newcastle), IMT Gallery (London), This is Tomorrow (Newcastle) and University of Reading (Reading)

Past

2018

- Nov **CGP London: Dilston Grove**, London. Performance: *Interspecies Disco*
- invited by Plastique Fantastique to construct a performance with Orphan Drift as part of their event *Skeen Night (Come)*
 - performed the text *Bio-Diamonda*, which I wrote from the posthuman perspective of a self-assembling bio-machine. This text was interwoven with the other collaborators' interspecies characters and performed in a ritualistic circle using ASMR voices and props

2017

- Oct **ArtLacuna**, London. Exhibition: *Diagonal Diagram of Dispersed Documents* by Material Conjectures (MC): co-founded project by myself and artist Dr Dale Holmes
- the structure was designed and built out of barrier materials by MC to house invited contributions by BAW and Bruce Gilbert, Jonathan Darling, Rachel Garfield, Pil & Galia Kollektiv, Jasper Joseph-Lester, Graham Lister, Mer. Maggie Roberts and Anne Tallentire
 - contributors submitted research materials and artworks, which explored spatial infrastructures and the effects that these have on the organization and processing of bodies
 - funded by the University of Huddersfield and in partnership with the University of Reading
- Aug **Ma Bibliothek**, Berlin/London. Drawing: *Dawn Circuitry* (2017) for the publication, *The Lost Diagrams of Walter Benjamin* (2017)
- May **xero, kline & coma**, London. Exhibition: *Decorative Dormitories for Sleep Workers* by House of Hysteria (HOH): co-authored by myself and the artists Tina Jenkins and Mark Nader
- HOH commissioned painters and artists to architecturally intervene on the gallery space, these included: Annabel Frearson, Dale Holmes, Tina Jenkins, Michael Iveson, Sharon Kivland, Mark Nader and Mer. Maggie Roberts
 - ran a programme of invited performances, which were staged within the expanded painting landscape, by: Ami Clarke, Sharon Kivland and Nicola Woodham

2016

- Oct – Nov **Beaconsfield Gallery Vauxhall (BGV)**, London. Exhibition: *Abandoned Temporary Crisis Facility*
- responding to the vernacular of crisis and urban architecture, MC constructed five atriums that intervened on BGV's Arch Space
 - Gary Woodley was commissioned to impinge on MC's architecture through his expanded geometrical drawings
 - funded by ACE, Cockayne, The London Community Foundation and University of Huddersfield
- Oct **LAM gallery**, LA. Exhibition: *Concrete Plastic* by KollActiv (KA) – co-authored by myself and Ann Harezlak
- artists were commissioned by KA to produce works that explore the relationship between the original and

its translation by responding to Chelsea Special Collections, London and the East of Borneo Archive, LA
 - artists involved in the accumulative project are: Michael Bizon, Sinead Bligh, Chris Cawkwell, Patrick Coyle, Dana Berman Duff, Annabel Frearson, Steve Klee, Anne Guro Larsmon and Kim Schoen
 - the project has been supported by Los Angeles Contemporary Archive (LACA) who also received artworks from the exhibition into their collection
 - it is funded by the Arts Council Norway, LAM gallery and the University of Reading

May – Jun **ArtLacuna**, London. Exhibition: *Pressure Chamber: Nematodes* *reviewed in *Kaleidoscope magazine*
 - architectural intervention produced by HOH and artworks by Lisa Barnard, Dale Holmes and Tina Jenkins
 - a programme of performances ran alongside the exhibition by DASBOOTSTHECHEMIST, Sharon Kivland, Pil & Galia Kollektiv (as their band UrBororo) and Linda Stupart

Feb **The Vaults Gallery**, London. Exhibition: *#QC*
 - curatorial advisor for the solo show by the artist Jennifer Allen, aka Quilla Constance

2014

Oct – Dec **Beaconsfield gallery**, London. Exhibition: *Kwartz Kapital Konstruktion Kollider*
 - MC constructed the architecture and staged works by the invited artists Sinead Bligh, Mikko Canini and Thomas Yeomans

Aug **Sonce Alexander Gallery**, LA. Performance for the exhibition: *Arrive and Likewise Depart*
 - MC designed and choreographed a stage, image presentation and performance entitled *Dark Priest* that was performed by Hollywood actor Jay Grant for the opening event and the structure remained for the span of the exhibition

2013

May – Jun **Beaconsfield gallery**, London. Exhibition: *Asymmetrical Cinema* *reviewed in *Aesthetica magazine*
 - screened videos by Amanda Beech and Alan Clarke onto sculptures built by MC

2012

Jul **kynastonmcshine**, The Old Police Station, London. Event: *One-Dimensional Disco*
 - the event included a structure and performance by MC, as well as a set by DJ Algorithm

Apr **kynastonmcshine**, The Old Police Station, London. Event: *Turbulent Surfaces II*
 - invited the speakers Jasper Joseph-Lester and Maxa Zoller to produce provocations, within the interrogation room of The Old Police Station, in response to the screenings of films by Bernadette Corporation and Renzo Martens

2011

Nov **Brook Theatre**, Kent. Event: *Turbulent Surfaces*
 - an event in two acts, the first half opened with a film by Bernadette Corporation followed by a performance by Quilla Constance
 - the second half included a presentation by Dale Holmes and a video work by Patricia Lennox-Boyd

2009

Aug **Tate Britain**, London. Event: *Late at Tate*
 - co-curated the event *Manton.789*, which reflected on the way we experience radio

Jun - Jul **the gallery at wimbledon**, London; **St. George's Anglican Church**, Venice; **SIAD gallery**, Sheffield
 Touring Exhibition and Publication: *Project Biennale* published by *Another Space*
 - *Book Launch* in Venice (during the biennale), *Press Conference* and *Symposium* at SIAD gallery and a *Review* at the gallery at Wimbledon

Jun **the gallery at wimbledon**, London. Event: *One Night Stand: The Reception*
 - co-curated the event, which reflected on the relationship between curators and artists

PUBLICATIONS AND WRITING

Future

2019

Mar **Ma Bibliotheque**, Hastings. Publication: *The Graveside Orations of Carl Einstein*
 - invited to write an essay for the publication and contributed the chapter, 'Let Me Tell You A Story...'

May **Beaconsfield Gallery Vauxhall**, London. Publication: *Provisional Conditions*
 - MC have been invited to contribute a chapter 'S.H.E.L.T.E.R.', converted from our presentation for the symposium *Housing Immigration and Temporary Fabrications...*, to the publication *Provisional Conditions*

Current

2019

Feb - *Snow Crash* exhibition is documented in the publication, which was launched at SPACE studios, London

Past

2018

Nov **Tong Gallery**, China. Exhibition Text: *Rubber People*

- Jun - commissioned by the artist Mark Nader to write the text for his exhibition catalogue
Res., London. Publication: *Alembic*
- Feb - commissioned to adapt my 'MIASMA' texts (below) for the journal *Alembic*
Ma Bibliotheque, Hastings. Publication: *On Violence*
- published fictional-critical essay, 'Self-Help Manual'
- 2017**
- Aug **Goldsmiths Library, University of London**, London. Commissioned Texts: 'Writing-with_MIASMA' and 'MIASMA_a Reader'
- commissioned to write two texts in response to the film *MIASMA* by Maggie Roberts (Orphan Drift) and the Kathy Rae Huffman archive
- Mar **Reading International**, University of Reading. Publication: *Britlins* *reviewed in the September issue of *Art Monthly*
- an Interview with the project, CRASH! a collaboration between artist Scott King and historian Matt Worley
- 2016**
- Nov **University of Reading**, Reading. Doctoral Thesis: *Art, Ontology, Value: Staging the Ontology of Art within Systems of Value*
- Apr **WORK: Black Dog Publishing**, London. Publication: *Beaconsfield Chronic Epoch*
- chapter about Material Conjectures within the book that recorded Beaconsfield Gallery Vauxhall's history
- Jan **Armseye LA**. Journal: Issue II, Winter 2016 by KA
- curated and edited the section 'Concrete Plastic', pp5– 27
- commissioned artists to produce artworks for the journal format and wrote an introductory essay
- 2015**
- Aug **Sonce Alexander Gallery**, LA. Publication: *The Promise of Something and Nothing*
- wrote the chapter 'Exploded Contemporary' for the exhibition publication
- Jan – Feb **Sonce Alexander Gallery**, LA. Catalogue: *After Living in the Room of the Realities Nouvelles*
- MC wrote an introductory essay and a chapter 'Pabodie's Glossary' for the accompanying catalogue to the exhibition of the same name
- 2013**
- May **Beaconsfield Gallery Vauxhall**, London. Publication: *Asymmetrical Cinema*
- MC edited and launched a publication in parallel to the show of the same name
- 2012**
- Oct **Emergence journal**, Southampton University
- contributed the chapter, 'Interactions and Identity: Between Kant and Bergson'
- 2009**
- Jun 53rd Venice Biennale: **St. George's Anglican Church**, Venice; **SIAD gallery**, Sheffield; **the gallery at wimbledon**, London
Touring Exhibition and Publication: *Project Biennale* published by *Another Space*
- wrote a chapter 'Subsuming Systems' and co-edited the touring publication, which included the following published outputs: *Book Launch* in Venice (53rd Venice Biennale), *Press Conference* and *Symposium* at SIAD gallery and a *Review* at the gallery at wimbledon

SYMPOSIA, CONFERENCES AND PAPERS

Recent

2018

- Nov **CGP Gallery**, London. Event: *Skeen Night (Come)* hosted by *Plastique Fantastique*
- co-wrote and performed *Interspecies Disco* in collaboration with Orphan Drift
- constructed and performed the critical-fictional character *Bio-Diamonda*, a self-assembling biological machine
- Sep **Flat Time House**, London. Book Launch: *On Violence*
- read a section from my fictional-critical chapter in the book published by Ma Bibliotheque
- Jun **Res.**, London. Closing Event and Book Launch: *Alembic*
- performed a paper, 'Uncertainty and the Impure' with Mer. Maggie Roberts
- May **Tate Modern**, London. *OffPrint* art publishing fair
- performative reading of my essay 'Self-Help Manual' in the Clore Auditorium
IMT, London. Performance: *Swamp Living_a Reader*
- delivered a performative paper at the event *Swamp Living* in response to Mer. Maggie Roberts' solo exhibition
- Apr **Ruskin School of Art**, Oxford
Conference: *Professional Practice Day* for the MFA students, staff and public

- delivered a paper, 'How to Survive... in the Art World' on being an artist, independent curator, project manager and sessional lecturer, working across various projects and institutions

Past

2016

Nov

Beaconsfield Gallery Vauxhall, London and **Université Paris 1 Panthéon-Sorbonne**, Paris

Symposium: *Housing, Immigration and Temporary Fabrications: Abandoned Facilities and Housing*

Immigration co-organised by MC and Andrea Delaplace

- looked into the complex and contradictory political and material relationships between centres built for crisis and museums constructed as sites to stage the voices of immigrants

- MC introduced our strand with the performative presentation, 'T.E.N.T.S.' (a fictional global corporation)

- MC's strand invited the speakers: Jaspar Joseph-Lester and Jonathan Darling

Jul

ArtLauna, London. Symposium: *Sonic Speculations*

- invited by the artist Sinead Bligh to curate and chair a panel discussion on sound art

- speakers included: Christine Ellison, Steve Klee and Mer. Maggie Roberts

Jun

Minghella Cinema, University of Reading, Reading. Symposium: *Surface Value*

- delivered the paper 'The Pervert's Guide to Exhibition Making' alongside the panelists John Chilver, Catherine Ferguson, Melanie Jackson, Maggie Roberts and Simon Willems

Apr

WORK: Black Dog Publishing, London. Panel Discussion: *Beaconsfield Chronic Epoch*

- chaired a panel discussion, which included the participants: David Crawforth, Margaret Garlake, Naomi Siderfin, Julian Stallabrass and Thomas Yeomans

- this launched the book *Beaconsfield Chronic Epoch*, in which MC's exhibition practice is documented

Mar

Toynbee Studios, London. Exhibition Symposium: *#QC*

- delivered the paper 'Prince and Prince's Self-help Manual' alongside the other panel members: Quilla Constance, Alexandra Kokoli, Pil and Galia Kollektiv

2015

Apr

Chelsea College of Arts, London. Symposium: *Pukijam*

- invited and delivered the paper 'Blocked Over-Drive' at a symposium on the artistic practice of Jennifer Allen (aka Quilla Constance)

- the other speakers included: Dr Mo Throp, Dr Ope Lori, Jennifer Allen and Maria Kheirkhah, chaired by Professor Toshio Watanabe (TrAIN)

2014

Dec

Beaconsfield Gallery Vauxhall, London. Symposium: *Kwartz Kapital Konstruktion Kollider*

- included a performance by MC and papers from Bridget Crone, Pil & Galia Kollektiv and Matthew Poole

2013

Jun

University of Reading, Reading. Symposium: *Positioning: Research Topography*

- curated and chaired the symposium

- invited and liaised with the speakers: Bridget Crone, John Cussans, Mark Leckey and Leon Wainwright, who delivered papers at the conference that also premiered Dorothee Richter's and Ronald Kolb's *Flux Us Now* (2013) film in Britain

Feb

Limehouse Town Hall in collaboration with **Goldsmiths University**. Symposium: *The Matter of Contradiction: War Against the Sun*

- MC delivered the paper, 'An Introduction to Material Conjectures'

2012

Mar

Southampton University, Southampton. Symposium: *Interactions and Identity*

- delivered the paper 'The Curatorial: Between Kant and Bergson'

Beaconsfield gallery, London

- invited and delivered a paper 'Censorship: An Etymology'

LECTURING, PROJECT MANAGEMENT & ADMINISTRATION

Recent

2019

Goldsmiths, University of London (UL), London

Feb

Visiting Practitioner: Workshop with MA Curating students, *Exhibition as Practice: Presentation, Representation and Derepresentation*

- students visited my current exhibition *Snow Crash* and I was invited to deliver a talk on my curatorial practice, 'Exhibition as Diagram'

Current

2019

Birkbeck, UL, London

- Spring Term
- Associate Lecturer: Module Convenor**, BA Curating Cultures in the Department of Culture
- wrote the module, assessment objectives and rubric
 - produced handbook, reading list and update online course material weekly
 - students will be introduced to the role of curating and the different approaches of displaying culture and engaging the public
 - students will undertake reading seminars, receive lectures, off-site visits and individual tutorials during the module
 - students will develop a wide awareness of the curatorial field; it's key roles, debates, range of audiences, engagement strategies and practical skills
 - students will be assessed on an individual project proposal

2012 – 2019

- Ongoing
- University of Reading**, Reading
- Regular Sessional Lecturer: Module Convenor, Studio Tutor, Project Lead, Dissertation Tutor and Moderator** – BA Fine Art and MFA
- Module Convenor** - BA Fine Art modules in Art History: *Year 1, What is the Contemporary?* and *Year 3, Bodies of Difference*
- writing modules, producing module handbooks and updating Blackboard with materials
 - general administrative duties, from responding to student enquiries to writing rubrics
 - delivering lectures on theories of the contemporary, current and historical art practice
 - lectures also cover the historical canon and post-processual turn in art history
 - coordinating off-site visits to exhibitions
 - organising PhD students for the effective running of close reading seminars
 - diagnostic sessions on analysing artworks, exhibitions and critical texts
 - workshops on how to structure an essay
 - feedback, marking essays and pastoral care
 - assessing and providing feedback for students' formative and summative submissions
- Module Convenor** - MFA Mapping the Art World
- wrote the module, handbook and update Blackboard
 - introduce the key players, institutions and networks in the art world
 - close readings of key historical and contemporary debates in the art world
 - lead off-site visits to different institutions and talks from industry professionals
 - introduce counter-maps of the art world, informed by the post-processual turn and decolonisation
 - assess group presentations and individual essays
 - provide verbal and written feedback
 - pastoral support
- Industry Facing Project Lead** - BA Fine Art Year 3 Studio: *External Collaborative Exhibition*
- successfully brokered the relationship between UoR and SPACE Studios London
 - structure a series of lectures, workshops and project teams to help students project manage an exhibition that was staged at SPACE gallery (2017) and will be staged at spaces in Reading (2018)
 - liaised with SPACE and the Studio 3 convenor, in order to ensure that the project was tailored towards the course objectives and the gallery's mission statement
 - updated studio tutors on deadlines for the students, so that they could work towards the production of their artworks and installation
 - liaised with the department's technician and the Head of Department to organize the use and transportation of the university's equipment to and from London, as well as arranging for a workshop technician to support the install of the exhibition
 - provided extra scaffolding meetings with the student Lead Project Manager and Press Team
 - oversaw the health and safety/risk assessments
 - assessed the exhibition with the Studio 3 convenor and tutors
- Studio Tutor** - BA Fine Art Year 1 and 3
- individual tutorials
 - support group work
 - assess practice
- Dissertation Workshops** - BA Fine Art Year 3 and **Dissertation Tutor** – BA Fine Art Year 4
- guide students through the creative and academic requirements in planning and writing a dissertation
 - suggest individual reading lists for each student's area of interest and enable them to begin constructing their dissertation question in the critical mode
 - support and advise students on their individual dissertation questions, reading and essay drafts

Assessor and Moderator

- assess and provide feedback to students for their studio practice and art historical essays
- moderate practice and essays to ensure parity across the years and modules

PhD

Co-Lecturer on BA Fine Art Year 2: Critical Collaborative Methods

Teaching

- lectures focus on the history of display; developments in art, design and architectural practices, which have led to curatorial and collaborative practices
- workshops/tutorials enable students to structure and plan their event or exhibition, as well as model how to professionally contact institutions and artists
- advise and mark the final exhibitions and corresponding essays

Visiting Lecturer on BA Fine Art Year 2: Art Theory

- lectures covered the relationship between philosophy and art; focusing on the recent collaboration between Speculative Realist philosophers and artists/curators
- seminars and workshops were deployed, during which groups of students responded to the lectures with diagrams and performances

2012 – 2019

Ongoing

Chelsea College of Arts, UAL, London and Meem gallery & D3, Design District, Dubai

Short Course Tutor – mature and international students range from BA to PhD candidates, business people to established curators and emerging artists

Design and deliver the short courses:

- Art Writing
- Critical Theory in Contemporary Art Practice
- Curating Contemporary Art Part 1
- Curating Contemporary Art Part 2
- Exhibition Design and Delivery
- How to Promote Yourself as an Artist
- Introduction to the Art Market

Selected Short Course

Introduction to Curating Contemporary Art Exhibitions (one week course):

- produce and deliver lectures on curatorial practice and organising exhibitions
- arrange visits from/to a variety of contemporary practitioners and a range of gallery spaces
- run reading seminars and tutorials
- provide appropriate resources, such as the 'Curatorial Toolkit', which includes all the material that students will come across when curating exhibitions
- workshops that model how to construct an exhibition proposal, which students then produce and present at the end of the course
- deliver feedback and give details of useful suppliers
- received an excellent review of my short courses in Dubai's 'Time Out' (2017)

Oct

Birkbeck, UL, London

Visiting Lecturer – BA Arts and Media Management in Dept of Film, Media and Cultural Studies

- invited by Lina Džuverović to deliver a lecture on Cultural Labour and Equality

Jun

The Guildhall and Barbican, London

Visiting Lecturer – BA Performance and Creative Enterprise (PACE)

- invited to introduce my own practice to students and then undertook student workshops on the performance event that they subsequently produced at Beaconsfield Gallery Vauxhall

May

Chelsea College of Arts, UAL, London

Visiting Lecturer - MA Curating and Collections

- workshops on my practice and research, as well as its practical application to the students' final exhibition

2018 – 2019

Sep -

Distorted Constellations, North England

Ongoing

Curatorial Advisor for the artist Nwando Ebizie's funded touring project

- refining artistic and exhibition concepts (artistic development)
- supporting overview of the project and strategies for delivery (where, how and in what form different areas of the project can be delivered)
- co-researching partners, galleries, sites and grants (creating future life for the project)
- co-interpreting the general feeling of the project so it can easily be translated to various publics and partners (help to define project approach in its expansive form)
- supporting management (systems, workflow and timelines) and marketing strategies of the project

(concentrating the project's focus into key messages for dissemination to galleries, audiences, various partners)

Past

2018

Jan -

EuroNoize, Europe

Oct.

Project Manager - EuroNoize is funded by the **European Commission** and is a 2 year project

- coordinated key outputs: conference, exhibition, book and record launch/distribution and live event
- advised on funding bids and audience development strategies
- organised the schedule and oversaw workflow
- set up the financial systems
- managed the budget
- lead liaison to EuroNoize's partners: **University of Reading, Kunsthall Oslo** and **A.R.E. Prague**
- constructed templates, agreements and measured the project's Impact
- arranged and oversaw agreements
- managed the project Administrator, Public Relations officer, Web Designer, students and volunteers

2018

Jan - Aug

Reading International, University of Reading, Reading

Mentor for Reading Fringe events

- guided staff members at partner organisations through their own events and exhibitions, as part of the project's Curatorial Network programme
- a mentee at The Rising Sun Arts Centre, delivered three successful Salon events at the space
- advised and developed applications with mentees to secure funding: mentees' have secured funding from the Arts Council England and the Arts Committee, University of Reading
- instructed mentees on best practice when working with institutions, partner organisations and artists
- developed mentees' approaches to marketing, constructing a Press Release and engaging new audiences
- advised and supported mentees through exhibition schedules, preparation, installation and de-install

2017

Jan - Dec

Reading International, University of Reading (UoR), Reading

Assistant Curator

- received a lump sum award for my outstanding contribution to the project that went above and beyond my role within RI
- worked with the Dean of Research at the University of Reading to produce a strategic development plan for the project
- developed relationships with the directors of our local partner organisations
- contributed to Partnership and Management Committee Meetings and took minutes
- managed the installation timeline and production of exhibitions across a variety of art and non-art venues (from a café, tower block to museums and project spaces)
- produced and oversaw timelines for the programme, as well as its major launch in October (2017)
- managed employees (from UoR students, external volunteers to art installers and technicians)
- set up artists and contributors on the financial system
- coordinated the mail outs and advertising of the project
- supported budget management
- recorded the projects Impact
- conducted interviews with artists, which were published and reviewed in national art magazines
- facilitated the fabrication or realisation of artworks, events and exhibitions
- managed the development of the '*reading in Reading*' project, and oversaw its budget

Metropolitan University, London

Visiting Lecturer - MA Critical Studies

- presented a paper on my practice to the MA students, followed by tutorials on their current projects

Bath Spa University, Bath

Visiting Practitioner - BA Fine Art

- presented a paper to the students on the contemporary political environment, in light of the USA elections and the Brexit campaign, and its relationship to art institutions and practices
- students constructed a website in response to the papers as part of their moderated practice
- fellow presenters were Dean Kenning and Micheala Crimmin

2016

Jul - Dec

Beaconsfield Gallery Vauxhall

Curatorial Residency

- paid residency, in order to produce and deliver an exhibition and symposium for the gallery's *Provisional*

Conditions programme

Sheffield Hallam University, Sheffield

Visiting Practitioner – BA Fine Art

- delivered the paper 'Pervert's Guide to Exhibition Making' at the symposium, *Brollie_Brollie_Brollie*, in order to portray best practice and future career pathways to the BA finalists

2015

Université Paris, 1 Pantheon-Sorbonne, Paris

Visiting Practitioner – PhD Art History

- delivered a paper, 'Asymmetrical Exhibitions' on my independent practice to the PhD students at the symposium: *COLLECTIONS ET COLLECTIONNEURS: Théâtre(s) contemporain(s)*

2010 – 11

University of Kent, Chatham

Sessional Lecturer, Tutor and Interviewer – BA Fine Art

- studio based tutorials, to deepen and contextualize student led practice

- mentored and facilitated end of year exhibitions

- supported the admissions process: assessed portfolios and interviewed prospective students

2008

Jan – Aug

Archant Life Publishing House. West Kensington, London

Copy Controller

- accountable for the entire copy of three magazines that went to print monthly

- liaised with clients throughout the process of creating their adverts and editorials

- collaborated with the editors, sales personnel and administrators to ensure print deadlines were met

- meticulously updated the company database, filed virtual and hardcopy data

- trained to use the company's design software (Quark and Photoshop)

- a welcoming customer interface was sustained under the pressure of demanding clients, print deadlines and legal disputes