alex kershaw

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Curriculum Vitae

EDUCATION

2020 Ph.D. Art History, Theory and Criticism with a Concentration in Art Practice,
Department of Visual Arts, University of California San Diego
Committee: Lesley Stern (Chair), Brian Cross, Grant Kester, Alena Williams, Elana Zilberg
Dissertation: *Camera Cultures: Technosocial Theaters of the Photographic Event*

2016 M.A. Art History, Theory, and Criticism
Department of Visual Arts, University of California San Diego
Thesis: *The Camera as a Transducing Thingamajig*

2010 M.F.A. University of New South Wales, Art and Design
Thesis: *Fantasticology: Participatory Video and the 'Impossibility' of the Other*
Supervisor: Debra Phillips. Examiners: Tom Nicolson and Ross Gibson

2000 B.F.A. (Honours). University of New South Wales, Art and Design

ART PRACTICE

Solo Exhibitions

2019 'Something Other than its Own Mass', Best Practice, San Diego, USA
2013 'Fantasticology Tokyo: Faults, Flesh, and Flowers', Art Gallery of New South Wales, Australia
2010 'One of Several Centres', Performance Space at Carriageworks, Australia
2009 '3 films made between 2005 and 2009—FlatScreen Alex Kershaw', Beaconsfield, London, UK
'Phi Ta Khon Project', Grantpirrie Gallery, Sydney, Australia
2008 'One of Several Centres', Fremantle Arts Centre, Western Australia
2006 'A Lake Without Water', Artspace, Sydney, Australia
'Petalody', Grantpirrie Gallery, Sydney, Australia
2004 'Conversations with Absent Others', Grantpirrie Gallery, Sydney, Australia
2003 'Geodetic Monuments', Centre for Contemporary Photography, Melbourne, Australia
2002 'Between Iran, Peter Hore and Australia', West Space, Melbourne, Australia
'Eating Mao Zedong', Canberra Contemporary Art Space, Australia
'Hunting Peter Hore with Pigeons', Sherman Galleries: ArtBox, Sydney, Australia
1999 'Thoroughbred', Herringbone Gallery (Imperial Slacks), Sydney, Australia

Selected Group Exhibitions

2024 'Witness, Collector, Archivist, Narrator', Canberra Art Biennial, Canberra Contemporary Art Space
2019 'Public Appearance: Artists from the Art Practice PhD Concentration', University Art Gallery, University of California, San Diego
2015 'Parallel Relations: Seriality in Photography', Verge Gallery, Sydney, Australia
2013 'The Practice Series', Discursive and Cultural Productions Initiative, Department of Visual Arts University of California, San Diego
2012 'Boo Australia', Matucana 100, Santiago, Chile
2011 'Tokyo Story', Tokyo Wonder Site, Japan
'North x South x East x West', audiovisual performance directed by Toshi Ichiyanagi, Tokyo Women's Plaza Hall, Tokyo Wonder Site, Japan
2010 'Fabrications: The Theatre of Everyday Life', Jeu de Paume, Paris, France
'Fabrications: The Theatre of Everyday Life', Zürcher Theater Spektakel, Zürich, Switzerland
'Tropical Perspectives—Outside In / Inside Out', Jim Thompson Art Center, Bangkok, Thailand

'The Alice Prize 2010', Araluen Arts Centre, Alice Springs, Australia
2009 '55th International Short Film Festival Oberhausen', Oberhausen, Germany
'Family Guy', Lake Macquarie City Art Gallery, Australia
2008 'Wilson HTM Art Prize', Melbourne, Sydney and Brisbane, Australia
2007 'Perfect for every occasion: photography today', Heide Museum of Modern Art, Australia
'National Portrait Prize', National Portrait Gallery, Canberra, Australia
2006 'Ghosts of the Coast', Gallery 4a, Asia Australia Arts Centre
'Josephine Ulrick & Win Schubert Photography Award', Gold Coast City Art Gallery, Australia
'Flaming Youth', Orange Regional Art Gallery, Australia
2005 'The Grey Voice', Tin Sheds Gallery, Sydney, Australia
'The Blake Prize for Religious Art', Sir Herman Black Gallery, Sydney, Australia
2004 'Helen Lempriere Travelling Art Scholarship', Artspace, Sydney, Australia
2003 'Terrain', Bathurst Regional Art Gallery, Australia
'Vision', Grantpirrie Gallery, Sydney, Australia
'Artbox Inc.', Sherman Galleries Goodhope, Sydney, Australia
2002 'Others', The Art Gallery of New South Wales, Sydney, Australia
'Festivus', Sherman Galleries Goodhope, Sydney, Australia
'The Freedman Foundation Traveling Scholarship Exhibition', Sir Herman Black Gallery, Australia
'Helen Lempriere Travelling Art Scholarship', Artspace, Sydney
'Attention Span', Free Space, Scots Church, Sydney, Australia
'Transfer', Gallery Wren, Sydney, Australia
'Expo 2002', Imperial Slacks Gallery, Sydney, Australia
'"••• ', Gallery Wren, Sydney, Australia
'Stellar', Centre for Contemporary Photography, Melbourne
'Serial Sevens', Imperial Slacks Gallery, Sydney, Australia
2000 'Perfect Strangers', Centre for Contemporary Photography, Melbourne and Canberra Contemporary Art Space, Australia
'Helen Lempriere Travelling Art Scholarship', Artspace, Sydney, Australia
'Recent Acquisitions', Sir Herman Black Gallery, Sydney, Australia
'Critical Mass', Herringbone Gallery, Sydney, Australia
'Urban Documents', First Draft, Sydney, Australia
1999 'New Australian Photo-Artists Award', Australian Centre for Photography, Sydney
'Fluid', First Draft, Sydney, Australia
'Archival Purposes', First Draft, Sydney, Australia

Visual Arts Residencies

2016 Denniston Hill Residency Program, Catskill Mountains, New York
2012 International Studio and Curatorial Program, New York, USA
Artspace Studio Residency Program, Sydney, Australia
2011 International Creator Residency Program, Tokyo Wonder Site, Tokyo, Japan
2010 SiteWorks Residency, Bundanon Trust, West Cambewarra, NSW, Australia
2008 Asialink Grant, Chulalongkorn University, Bangkok, Thailand
2002 Artist in Residence, Scots Church Association, Sydney, Australia

Awards/Grants/Fellowships

2018 Dissertation Completion Fellowship, Visual Arts Department, University of California, San Diego
2017 Friends of the International Center Fellowship, University of California, San Diego
Russell Foundation Grant, University of California, San Diego
2016 Visual Arts Field Research Fellowship, University of California, San Diego
University of California Collaboratory for Ethnographic Design, Graduate Summer Research Fellowship
New Work Grant, Australia Council for the Arts
2013 Skills and Arts Development Grant, Australia Council for the Arts
2012 Ph.D. Fee Scholarship and Research Stipend, University of California San Diego, Visual Arts Department
Dame Joan Sutherland Fund, American Australian Association, New York
2011 New Work Commission, Bundanon Trust, New South Wales, Australia

2010 Australia Council for the Arts and Anne & Gordon Samstag ISCP Residency Scholarship
2010 Connections Residency & New Work Grant, Inter-arts, Australia Council for the Arts
2009 National Association for Visual Artists Marketing Grant
Postgraduate Research Student Support Scheme, College of Fine Arts, UNSW
2007 New Work Grant (Established), Australia Council for the Arts
2004 New Work Grant (Emerging), Australia Council for the Arts
2003 1st Prize Sherman ArtBox Incorporated
2001 Goethe Institute Language Scholarship
2000 Freedman Foundation Scholarship
University of New South Wales, Honours Degree Scholarship
1999 Kodak Australasia Colour Photography Award
1998 National Association for Visual Artists Marketing Grant
GAS scheme Grant, University of New South Wales

Collections

- Australian Centre for the Moving Image
- Artbank, Sydney, Australia
- New South Wales Department of Land and Property Information
- University of Sydney Union Art Collection
- Private Collections

WRITTEN PUBLICATIONS / CONFERENCES

2024 Kershaw, Alex. "The Photographic Effect: Post-Representation in Police Photography". Presentation at the *Material Image: 8th International Transdisciplinary Imaging Conference*, Sydney, Australia.
2017 Kershaw, Alex. Review of *Alternative Art and Anthropology: Global Encounters,* by Arnd Schneider, Ed. *Field: A Journal of Socially Engaged Art Criticism,* Spring, no. 10 (2017).
2015 Kershaw, Alex. "Immigrant Movement International: Five Years and Counting. " *Field: A Journal of Socially Engaged Art Criticism* Spring, no. 1 (2015).
2014 Kershaw, Alex. "Through the River". In *Siteworks: Field Guide to Bundanon*, edited by Deborah Ely. West Cambewarra: Bundanon Trust, 2014.
2011 Kershaw, Alex. "An Excerpt from Fantasticology: Participatory Video and the 'Impossibility' of the Other." Excerpt Magazine, 2011, 28-30.
2010 Kershaw, Alex. "Funding Opportunities in Australia." National Association of Visual Arts Journal 34, no. 3 (2010): 58-59.

PUBLICATIONS ON MY ART PRACTICE

2014 Weiss, Karen. "Fantasticology Tokyo: Faults, Flesh and Flowers." *Journal of Australian Ceramics* 53, no. 3 (2014).
2013 Dean, Bec. "Unfixed as the Ground beneath Our Feet." edited by Art Gallery of New South Wales, 2013.
2012 Goldman, Sam. "A Brooklyn Warehouse for Aspiring Artists." *Times Newsweekly*, February 16, 2012.
2011 Teh, David. "A Moving Image That Can Remember Its Past Lives." *PUBLIC* 44, no. Experimental Media (2011): 136-47.
2010 Finnane, Kieran. "Desert Dominates the Alice Prize." *Alice Springs News*, May 6, 2010.
Raphael, Miriam. "Show Centres on Alice." *The Advocate*, February 9, 2010.
Gauchat, Juliet. "Alex Kershaw: Interview." *das Super Paper*, 2010, 35-38.
Mudie, Ella. "Place: Confirmed and Displaced." *RealTime Arts*, no. 96 (April-May 2010).
Stanhope, Zara. "One of Several Centres." edited by Performance Space Sydney, 2010.
2009 Marsh, Anne. *Look!: Contemporary Australian Photography since 1980.* Victoria, New South Wales, Australia: Macmillan Art Publishing, 2009.
Marshall, Jonathan. "Video Art at Pica and Fremantle Arts Centre." *RealTime Arts*, no. 89 (February-March 2009).

Teh, David. "Isaan Dreaming: Media and the Symbolic in Alex Kershaw's Phi Ta Khon Project." edited by Grantpirrie Gallery, 2009.
2008 Kershaw, Alex. "New Work: Alex Kershaw." By Amber McCulloch. *Art World Australia* (December 10, 2008).
2007 Moore, Dr. Catriona. "Not Just a Pretty Picture: Art as Ecological Communication." In *Researching Environmental Concerns*: Sydney University Press, 2007.
Phillips, Dougal. "Alex Kershaw." Review of *Petalody* and *A Lake Without Water* by Alex Kershaw. Grantpirrie Gallery, Sydney. *Art and Australia* 44, no.3 Autumn: 449.
Teh, David. "Landscape with Vestiges: Alex Kershaw's a Lake without Water." In *Artspace Projects 2006*, edited by Reuben Keehan. Sydney, Australia: Artspace Visual Arts Centre.
Dean, Bec. "'A Desolation Too Real." *RealTime Arts*, no. 76 (December 2006-January 2007): 55
Israel, Glenis. *'Artwise Contemporary: Visual Arts 10-12.* Queensland: John Wiley & Sons, 2007.
2006 Smith, Amanda. "In Conversation with Amanda Smith on a Lake without Water." By Radio National. *The Deep End* (October 17, 2006).
Frost, Andrew and O'Brian, Sean. "The Art Life Podcast: Episode 3." *Art Life* podcast. (November 1, 2006).
"Eastside Radio." *Arts Tuesday with Sean O'Brien*. (November 7, 2006) By Art Talk at 89.7FM http://www.arttalk.podomatic.com/
2005 Copeland, Julie. "The Marker: Alex Kershaw." By ABC Radio National. *Arts on Sunday with Julie Copeland.* (April 17, 2006).
www.abc.net.au/rn/legacy/programs/sunmorn/stories/s1351697.htm
Geczy, Adam. "Conversations with Absent Others." edited by Grantpirrie Gallery. Sydney, 2005.
2004 Clement, Tracey. "Exhibitions." *Sydney Morning Herald*, November 26 - December 2, 2004, 27.
West, Lucy. "Art." *Qantas Magazine*, 2004, 137.
2003 Storer, Russell. "Artbox Inc." edited by Sherman Galleries. Sydney, 2003.
"Perfect Vision." State of the Arts. May 6, 2003.
Hill, Peter. "Go West, Young Artist." *Sydney Morning Herald*, May 23, 2003, 22.
Torrens, Alex. "Exhibition Offers Challenge." *Weekend Advocate*, May 3, 2003, 12.
Hill, Peter. "Terrain." edited by Bathurst Regional Art Gallery. Sydney, 2003.
Annear, Judy. "Others." edited by Art Gallery of New South Wales. Sydney, 2003.
French, Blair. "'A Surfeit of Style." *Broadsheet* 31, no. 4 December (2003).
Richardson, Julia. "Others." *Qantas Magazine*, 2003, 139.
"Capturing the Mundane or the Strange in Matter of Fact Ways." *Look Magazine*, 2003, 17-18.
"Today's Best." *Sydney Morning Herald*, September 19, 2003, 14.
"Eating Mao Zedong." *The Canberra Review*, September 19 - October 9, 2003, 27.
"Others: Contemporary Photography in Sydney." www.absolutearts.com. September 6, 2003.
Peterson, Tanya. "Serial Sevens." *Eyeline*, no. 47 Summer (2003): 41.
2001 Palmer, Daniel. "Fresh." *Photofile*, no. 62 (2001): 27.
"Mixed Media." *Black & White*, no. 52 (2001).
Grishin, Sasha. "Memorable Images." *The Canberra Times*, February 23, 2001, 12.
Breynard, Shane. "Doing It for the Camera." *Broadsheet* (June-July 2001).
2000 French, Blair. "*The things that Bill Sees*." edited by Perfect Strangers. Sydney, 2000.
Nelson, Robert. "Public Face of Privacy." *The Melbourne Age*, August 9, 2000, 7.
Keenan, C. "Seven Talents Granted a Passport to The World." *Sydney Morning Herald*. December 22, 2000.
1999 Wearing, Tina. "Magnets Cause Us to Move." *Art Write* 17 (1999): 47-49.
"Worlds Apart." edited by Australian Centre for Photography. Sydney, 1999.
Smee, Sebastian. "Shutter to Think." *Sydney Morning Herald*. December 10, 1999, 24.

PROFESSIONAL APPOINTMENTS & TEACHING EXPERIENCE

Semester 1 2023 & April 2024-Present Acting Head of Photomedia: National Art School

As Acting Head of Photomedia, I provide academic leadership and management of the department, ensuring the effective delivery and continuous development of programs across BFA, MFA and DFA, degrees. I collaborate and oversee the design and coordination of curricula; teach and supervise

students; and uphold rigorous standards of academic integrity, assessment, and feedback to ensure a contemporary student-centered learning experience. I manage a dedicated team including—sessional staff, the permanent lecturer, and two studio technicians—through recruitment, mentoring, and performance review, fostering professional growth aligned with school priorities. My role includes strategic planning and oversight of facilities (such as studios, a darkroom, and digital labs), equipment, budgets, and resources, ensuring compliance with governance, WHS, and institutional policy. Reporting to senior academic leadership, I liaise and work collaboratively with other academic departments, student services, the broader external relations portfolio and represent Photomedia on various committees to deliver school priorities. I also contribute to student recruitment, selection, and external engagement; and represent the department at internal and external events. Alongside this work, I maintain an active professional practice and foster a collegial, inclusive culture that advances scholarship, research and teaching at the National Art School.

2021-2024 Lecturer (Permanent 0.5 FTE): National Art School

As Lecturer in Photomedia, my responsibilities spanned teaching and supervision across undergraduate and postgraduate programs, including coordination of the first-year foundations program. Curriculum and teaching resources were developed and updated in line with NAS's accredited requirements, assessment records were maintained accurately, timely feedback was provided, and students were supported on academic and pastoral matters. I reported to and liaised closely with the Head of Photomedia, while working collaboratively with technical staff and sessional lecturers to ensure effective program delivery. The department's moving-image capability was strengthened by integrating video art across the curriculum and by supporting the Head of Photomedia to roll out an editing suite and procure video, editing and sound equipment. My contributions extended to School committees and workgroups, as well as student recruitment, selection and promotional activities. Ongoing professional practice and scholarly activity informed my teaching and advanced the discipline, while School systems, policies and WHS obligations were upheld and collegial relationships across the School were actively maintained.

2020 - 2024 Lecturer: Department of Art & Art History, California State University, Bakersfield

I taught and coordinated two upper-division courses: *The History of Photography* and *Revolutionary Art of the 19th Century.* As part of the university's general education program these courses were designed for majors as well as for non-majors with the theme of "Revolutionary Ideas and Innovations" as their organising principal.

2019 Instructor: School of Art + Design, San Diego State University

Adjunct professor for the course *Photography Past and Present*—an upper-division undergraduate art history course that provided a selective overview of the cultural history of photography, surveying developments in photography from its pre-history (prior to its invention in 1839) to its use as a creative tool in contemporary artistic practice.

2018-2019 Graduate Writing Consultant: Critical Writing + Expression Hub, UCSD

I mentored graduate writers from all disciplines on campus in writing formats ranging from dissertation chapters, conference papers, personal statements, and fellowship applications. The forums for working with writers include running a graduate writing room, one-on-one consolations, and a workshops I developed including *Crafting the Artist Statement*.

2015-2018 Instructor: Muir College Writing Program, University of California, San Diego

- Fall 2015 - Winter 2016: Critical Writing—*What is Intelligence*?
- Spring 2016: Critical Writing—*Art, Architecture, and the Politics of Space*.
- Winter 2017: Critical Writing—*Immigration, Assimilation, Acculturation*.
- Spring 2017 - Summer 2017: Critical Writing—*Oppressive Visuality: The Representational Politics of Photography and Film*.
- Fall 2017: Critical Writing—*Perspectives on Climate Change: Impacts and Challenges*.
- Winter 2017 - Spring 2018: Critical Writing—*Camerawork and Cultures of Persuasion*.

As the Instructor of Record at Muir Writing, I mentored new instructors teaching multiple sections of these courses. I developed two camera themed courses to get students thinking about the way politics and ethics are entangled with film and photo practices. In contexts spanning Hollywood cinema to anthropology and photojournalism, students undertook individual research projects for papers on subjects that addressed the ways lens-based media represents, enacts, and counteracts forms of oppression. Students developed an annotated bibliography, and a proposal as a prelude to their final research papers.

2012-2016 Teaching Assistant & Reader: Visual Arts Department, University of California, San Diego

Supported Professors Norman Bryson, Grant Kester, Sheldon Nodelman, Teri Sowell, Michael Trigilio, William Tronzo and Ann Woods across a range of undergraduate courses spanning art history, photography, and media practice.

- Summer 2016—Teaching Assistant for *Introduction to Digital Photography*.
- Spring 2015—Reader for *Greek Art*.
- Winter 2015 & Winter 2014—Teaching Assistant *The Arts of Africa and Oceania*.
- Fall 2014 & Spring 2013—Teaching Assistant *Survey of Art History*.
- Spring 2014—Reader for *Art and Experience in the Middle Ages*.
- Fall 2013— Teaching Assistant for *Introduction to Media*.
- Fall 2012 - Winter 2013—Teaching Assistant for *Formations of Modern Art*.

In these appointments, I designed exams and assessment rubrics—independently and in consultation with professors—marked assessments, delivered weekly discussion-section lectures, and coached students one-to-one to strengthen research and writing, preparing them for exams through focused instruction in art-writing forms and argumentation. I also taught across diverse subject areas as a deliberate professionalisation strategy, equipping me to teach undergraduates with varied research interests beyond my own specialisation.

2001-2012 Part Time Lecturer: Photography, UNSW Art and Design, Sydney, Australia

Taught major and elective courses at undergraduate and postgraduate levels, blending lecture and lab delivery for classes of 10–24 students. Subjects included photographic history and theory; colour and black-and-white darkroom printing and processing; 35mm, medium- and large-format practice; digital imaging; video production; and studio lighting. Teaching was delivered across the BFA, BDes, BArtEd, Bachelor of Digital Media and other degrees, with content adapted to the distinct needs and abilities of each cohort. I provided one-to-one mentoring on artist statements, research essays, honours theses, grant applications and exhibition proposals. I encouraged cross-disciplinary experimentation in line with the program's expanded conception of photography, guiding projects that integrated sculpture, performance, drawing/painting, printmaking and video. I collaborated with course coordinators, lecturers and administrative staff on curriculum development, and introduced collaborative, professional practice opportunities—most notably substituting in-class assessment with group exhibitions at Sydney artist-run initiatives. Implemented professional colour management workflows within several subjects to lift output quality and industry readiness. Many of my students gained significant recognition for their work, including the Helen Lempriere Travelling Art Scholarship and Australia Council grants and residencies.

2012 Visiting Lecturer: Photography, University of Technology, Sydney, Australia

I developed a bespoke course for the School of Design in studio lighting and video production for third year students enrolled in the Bachelor of Design in Photography and Situated Media. The course focused on building their existing practical and theoretical knowledge base in order to execute their graduation projects. Students had incredibly varied skills and knowledge sets, which necessitated establishing individually tailored completion schedules.

2009-2012 Part Time Lecturer: Photomedia Department, National Art School, Sydney, Australia

After one semester mentoring photography honours students for their graduate thesis and exhibition, I was asked to develop a moving image course for photography majors. As a prelude to their final

works, students undertook short weekly video "shoot-and-run" essays with DSLR cameras, which adapted the production methods of early cinema. To bridge students' photographic experience with film, the course was structured as a genre study that incrementally unpacked the medium—examining video as social activism; texture and immersion; installation; and performativity/the body.

2004-2011 Course Coordinator & Lecturer: 4D Studies, Australian Catholic University

Promoted from Photography Lecturer to Course Coordinator of the video production strand in 2004 (Semester 2), I designed and delivered a new curriculum for 4D Studies at the School of Arts and Sciences. The program introduced digital film fundamentals through team-based short documentaries, building skills in treatments, storyboards/script development, pitching, directing, shot construction, camera operation and sound recording. Post-production covered editing, compression, basic sound design and colour grading. A parallel strand grounded students in experimental video art and avant-garde film, encouraging them to bend narrative "rules" and integrate their majors—graphic/web design, performance and sculpture—into interactive and animation projects. I professionalised the learning environment by securing software and equipment upgrades (iMovie → Final Cut Pro; dedicated video cameras and digital audio to augment DSLR kits) through collaboration with management and lab technicians. I also forged an institutional partnership with Sydney Film School and arranged internships to provide industry experience. Teaching was adapted for cohorts with varied backgrounds across the Bachelor of Visual Art and Design, Bachelor of Teaching/Bachelor of Arts and Bachelor of Arts.

2003-2012 Commercial Photographer: Elastic Lens

I worked as a commercial, editorial, and fine art photographer, establishing my photographic business under the company name *Elastic Lens in* 2007. Advertising clients included Tomkin Australia, for whom I developed a series of innovative advertisements for Donna Hay Magazine to feature their cutlery and crockery ranges. In 2005, Audi and South Australian Tourism employed me to photograph the All-Road Quattro in the South Australian desert. Editorial clients included Belle and Vogue Magazines and Phaidon Publishing. I have worked with several top Australian artists, designers, and galleries/museums photographing objects, installations, collections, and performances for digital and print platforms. These include, The Museum of Contemporary Art Sydney, The Historic Houses Trust, and Object—Australian Centre for Design.

2003-2006 Educator: Museum of Contemporary Art, Sydney, Australia

Delivered gallery-based learning and guided 90-minute tours whose content was written and refreshed for each exhibition. Sessions were tailored for diverse audiences—K–6, Years 7–12, tertiary cohorts, students with disabilities, corporate groups and seniors—building a strong capacity to adapt delivery in real time and facilitate inquiry-led discussion. Authored curriculum-linked activity sheets for K–6 and 7–12 that combined art-making and writing tasks, introduced the conceptual strategies used by artists and curators, and connected exhibition themes with what students were concurrently studying in school. I developed special programs with partner organisations such as: *Mallesons Learning for Life* (2005; with Mallesons Stephen Jaques, The Smith Family and the University of Sydney), *Youth Guides Program* (2004; with Carnivale, strengthening communication skills and confidence for students from non-English-speaking backgrounds), and *Bella* (2003–05; for students with physical, intellectual, behavioural and emotional disabilities, and those experiencing financial, social or geographic disadvantage). In my four years at the MCA, I delivered education-focused tours and activities for 50+ exhibitions—from William Blake's drawings to Ugo Rondinone's video installations and Maria Fernanda Cardoso's sculpture—substantially broadening my historical and theoretical range and deepening practical expertise in inclusive, audience-responsive museum education.

2002-2006 Course Coordinator & Lecturer: Scientia Challenge Program (UNSW)

Devised the lecture program *A New Focus: Digital Photography* for the Gifted Education Research Resource and Information Centre (GERRIC). The two-day program ran twice a year during the holidays for gifted high-school students across New South Wales.

2006-2008 Part-Time Lecturer: Photo Department, Meadowbank Technical and Further Education

Delivered the second year of the three-year Advanced Diploma in Photography, teaching darkroom practice and digital imaging. Initiated a weekly out-of-class support program for a student with an intellectual disability, co-designing practical retention strategies—step-by-step checklists, visual aids, and scaffolded exercises—to consolidate technical procedures in both darkroom and digital labs.

2002-2004 Part-Time Lecturer: Photography Sydney University Union

I implemented a rotating six-week analogue black and white photography course. The course was designed for people with no photographic experience and taught to students across various faculties at the University of Sydney as well as the general public. When I began teaching for the University of Sydney Union, they did not have WHS procedures in place. I brought the darkroom facilities up to standard, instigated WHS assessments of the darkroom, and prepared safety data sheets.

2002 Visiting Lecturer: Photography, Australian Film, Television, and Radio School

I devised a semester long course for directing students in black and white photography. The purpose of the course was to provide a more sophisticated technical and theoretical understanding of analogue photography, so they could apply this when working with cinematographers, focus pullers, grips, etc.

2000-2009 Freelance Photographic Assistant

I worked as an assistant to leading Australian advertising, fashion and art photographers, including Andrew Gash, Jez Smith and Rosemary Laing. I managed client service by phone and in person for brands such as Coca-Cola, Sony, Omega and Harper's BAZAAR. I organized the logistics and scheduling of photo shoots; operated lighting, camera, and grip equipment; ensured WHS requirements were met; directed second and third assistants; worked with producers to plan shoot logistics; advised on and organised equipment hire, maintenance, and purchase.

ACADEMIC SERVICE

2025-Present Academic Board, National Art School

2023-2024 Library Stairwell Gallery Committee, National Art School

2014-2021 Editor: FIELD—A Journal of Socially-Engaged Art Criticism
As part of FIELD's small founding editorial team with Grant Kester (editor-in-chief), I helped articulate the journal's remit to develop new, interdisciplinary models for analysing socially engaged practice. My work included commissioning and developmental editing, peer-review, drafting calls for papers, and content/concept development for the journal's website and special issues. I worked with contributors including Carlos Garrido Castellano, Marc Herbst, Tim Ingold, Kajiya Kenji, and Eleana Yalouri. For Issue 1, I conducted and published the journal's feature interview with Cuban artist Tania Bruguera.

2014 Artist Mentor: M.F.A. Summer Program, Lesley College of Art and Design

2007-2011 Participant: Equity Pathways Program, Australian Catholic University

2002 High School Mentor: Chevalier College Work Experience Program, Bathurst, Australia

LANGUAGES

French & Spanish: Basic Knowledge, Reading and Translation

EQUIPMENT AND SOFTWARE PROFICIENCY

Cameras: Photography—including experience with all major brand systems including 35mm, medium and Large format (analogue and digital). Digital Film—including HD - 8K video camera systems from Sony, Panasonic, Canon, and Blackmagic using both DSLR, cinema, and mirrorless lenses. Action cameras and Drones (GoPro and DJI).

Photography: Extensive experience with both digital and analogue photographic production. This includes all aspects of wet darkroom practice for black and white, colour, and alternative processes. Knowledge of digital practices includes colour calibration workflows, in-house inkjet printing, and working with master printers and print houses on exhibition prints.

Audio: Digital sound recording (Marantz and Zoom) + microphones (lavalier, shotgun, SFX stereo and contact).

Grips and Tripods: Lightweight Gitzo and Manfrotto systems for location work and more robust fluid head systems for studio work (Sachtler and Miller). Various grip equipment and accessories including camera dollies, tracks and external monitoring devices (Small HD and Atomos). Stabilizing systems including shoulder rigs, handheld motorized and brace mounted Steadicam.

Lighting: Continuous and strobe lighting systems (Amaran, ARRI, Kino Flo, Lowel, Elinchrom, Bowens and Profoto). Sekonic light and color meters.

Software: I have proficiency in Microsoft Office 365, Windows and Mac systems. I have an intimate knowledge of Adobe Premier Pro, Final Cut Pro and DaVinci Resolve. In terms of the Adobe Creative Suite, I have an excellent knowledge of Photoshop, Lightroom, Illustrator and a comprehensive knowledge of InDesign and After Effects. In the past, I have worked collaboratively with sound designers in Pro Tools and Apple Logic Pro X. I am also familiar with Rhino and SolidWorks and Blender for 3D modelling work.

TEACHING AND LEADERSHIP TRAINING

2025	*Leading High Performing Teams,* One-day workshop at the National Art School facilitated by the Australian Institute of Management.
2023	*Management Development Program*, National Art School. Training provided by Access EAP.
2020	Various professional development workshops through the Engaged Teaching Hub at the University of California, San Diego such as *Supporting Students While Preserving Yourself* and *Interactive Remote Teaching Resources*.
2018	*Course Design Studio*, Engaged Teaching Hub, Center for Engaged Teaching, Teaching + Learning Commons, University of California San Diego.
2017	Active Shooter Preparedness Training, UC San Diego Police Department.
2015	*The College Classroom*, (Semester long course), Teaching + Learning Commons, University of California, San Diego.
2012- 2014	Teacher-training workshops at the University of California San Diego's Center for Teaching Development. Subjects included pedagogical theory, preparation of curriculum and assessment rubrics, and the cultivation of improved communication and organizational skills.
2001-2010	I participated in various teaching workshops while employed at the University of New South Wales, Art and Design. Examples include: *Using Assessment Criteria to Improve Feedback, Holistic Assessment, and Assessing Class Participation.* Teacher Training Course Series: College of Fine Arts, University of New South Wales. Secondary school curriculum training: The Museum of Contemporary Art, Sydney
2003-2005	Disability education training: Accessible Arts and The Museum of Contemporary Art, Sydney.
2003	Occupational health and safety training: The Museum of Contemporary Art, Sydney.