



WhiteFeather Christie Hunter

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BIOGRAPHY

Dr. WhiteFeather Hunter is an internationally recognized Canadian artist and researcher, and SSHRC Postdoctoral Research Fellow at the School of Interactive Arts and Technology, Simon Fraser University. She holds a PhD through SymbioticA International Centre of Excellence in Biological Art, The University of Western Australia, and an MFA in Fibres and Material Practices from Concordia University, Montreal. Her doctoral thesis, "The Witch in the Lab Coat" (short title) was a TechnoFeminist negotiation of science biocultures by using 'taboo' reproductive body fluids such as menstrual blood and stem cells in novel tissue engineering protocols; this included investigating magic and witchcraft as performed resistance to medicalized control over women's bodies. This laboratory research and artistic creation stemmed from her master's thesis project, Biomateria; Biotextile Craft, an innovative and award-winning body of work which utilized miniature handwoven human and horsehair scaffolds for tissue engineering purposes. A recent project, *Sentient Clit—The Pussification of Biotech* was an exploration of 3D-bioprinted clitorises embedded with menstrual stem cells differentiated to neuronal types, to produce synthetic clitorises that might respond to stimuli. This project was awarded an Ars Electronica 2024 S+T+ARTS Prize jury nomination. One of her most recent projects includes *IMARA—Interstitial Machine for Aggregate Reporative Anatomies*, a hacked 3D bioprinter for producing interspecies organs. WhiteFeather has exhibited her work across North America, Europe, Australia, and Asia, most recently (solo) at the Museum of Witchcraft and Magic (UK), Cultivamos Cultura (PT), Artengine (CA), SomoS Berlin (DE), The Crypt Gallery London (UK), and Southern Forest Arts (AU). She is hosted at numerous prestigious international biolabs, most recently the Gulbenkian Institute of Molecular Medicine, uLisboa (Graça Lab), the University of Ottawa Heart Institute (Alcarón Lab) and DZNE German Center for Neurodegenerative Diseases (Wegmann Lab). Dr. Hunter is regularly invited to present her work at high profile international festivals, conferences, and residencies; recent keynote addresses include for the Artistic Research Translation in the Sciences (ARTS) Society at the University of Calgary (CA), the Future Humanities Institute at University College Cork (IE), with a forthcoming plenary keynote at the Atlantic Anthropological Workshop (University College Cork/ Queens University Belfast/ Dublin City University/ Sacred Heart University) in Dingle (IE). Her academic writing and artworks are published in peer-reviewed journals and books globally, with a forthcoming book in Palgrave's BioArt Series.

KNOWLEDGE: ACADEMIC HISTORY

Simon Fraser University, Vancouver, CA September 2025-2027
SSHRC Postdoctoral Research Fellow, criticalmediartstudio (cMAS) with Dr. Gabriela Aceves Sepúlveda, School of Interactive Arts & Technology, Faculty of Communication, Art and Technology, external appointment supported by: Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship (2025-2027), SFU Vice President Research & Innovation (VPRI) Postdoctoral Travel Award (2025).

The University of Western Australia, Perth, AU 2019-2024
Doctor of Philosophy (PhD) Degree in Biological Art, supported by: Social Sciences and Humanities Research Council of Canada Doctoral Fellowship (2020-2024), Australian Government International Research Training Program Scholarship (2019-2023), UWA International Postgraduate Scholarship (2019-2023), Graduate Women WA Joyce Riley Bursary (2022), UWA Postgraduate Student Association Fieldwork and Research Award (2022), UWA Graduate Research School Travel Award (2022), University of California Davis Graduate Fellowship (2019)
 Research supervisors: Dr. Ionat Zurr; Dr. Stuart Hodgetts; Dr. Natarsha Bates; Dr. François-Joseph Lapointe (external); Dr. Andrew Pelling (affiliate)

Concordia University, Montreal, CA 2012-2016
Master of Fine Arts (MFA) Degree in Studio Art: Fibres and Material Practices (4.13/4.3 GPA), supported by: Quebec Research Fund Star Student Researcher Prize (2016), Social Sciences and Humanities Research Council of Canada Master's Scholarship (2013-2015), Milieux Institute for Arts,

Culture and Technology Student Travel Grant (2015), Concordia University Merit Scholarship (2014), Faculty of Fine Arts Fellowship (2012-2014), Conference and Exposition Award (2014), Graduate Student Mobility Award (2014), Joseph Armand Bombardier Foreign Study Supplement (2014), Hexagram Graduate Student Research Grant (2014), private patrons: Allison & Clare McCain

School of the Art Institute of Chicago (SAIC), US 2010
Master of Fine Arts Degree candidate: Fibre and Material Studies, completed one semester in excellent standing, supported by: New Brunswick Arts Board Career Development Grant: Professional Development, Full-time Studies (2009), NB Foundation for the Arts Charlotte Glencross Scholarship for Professional Development in the Arts (2009), Sheila Hugh Mackay Foundation Master of Fine Arts Scholarship (2009), private patrons: Allison & Clare McCain

University of New Brunswick (UNB), Fredericton, CA 2002-2009
Certificate in Adult Education 2009, (4.3/4.3 GPA) supported by professional development funding from the NB College of Craft and Design
Bachelor of Applied Arts Degree 2006 – Graduated First Division (4.2/4.3 GPA), articulated degree program with NBCCD, supported by UNB Adult Learner Part-time Student Scholarships (2008, 2006), Continuing Education Scholarship (2007) and Continuing Education Award (2005)

New Brunswick College of Craft and Design (NBCCD), Fredericton, CA 1998-2001
Diploma in Fine Craft – Graduated with Honours & Distinction (3.85/4.3 GPA), supported by NBCCD Dr. Ivan Crowell Award for Excellence in Weaving (1998, 1999, 2000); Fredericton Foundation Scholarship (2001); New Brunswick Craft Foundation Bursary (2001); Fredericton Community Foundation John A. Page Scholarship (2000) and Fredericton Community Foundation Imperial Order of Daughters of the Empire (IODE) Scholarship (1999)

RECOGNITION: ARTS AWARDS/ AWARDED PROJECTS (last ten years – extensive list of awards available upon request)

- 2027 Invited artist, *Saules panko pils // Solar punk palace* Contemporary Solstice (Andrew Gryf Paterson, curator), Liepāja 2027 European Capital of Culture (ne)miers activities, Liepāja, LV
- 2026 Selected artist, LABVERDE: *Speculative Ecologies* Art Immersion Program in the Amazon in collaboration with The National Institute of Amazonian Research and supported by Chico Mendes Institute for Biodiversity Conservation, Amazonas, BR
- 2025 ENFOLD Sci-Art 2025 at Burroughs Wellcome Fund, Durham, US – invited to develop collaborative project, *Gestational Biochromes: Tracing Maternal Microbial Imprints Through Colour* with Dr. Katy Patras (Baylor College of Medicine) at part of Sci-Art NEXUS @ BWF
- 2025 Canada Council for the Arts, Arts Abroad Travel Grant for travel to Lisbon and São Luís, Portugal to exhibit work and give a talk/workshop
- 2024-25 Fully funded (juried) *NEW SUNS worldbuilding lab for radical futures* artist residency, Artengine, Ottawa, CA, also supported by Alcarón Lab, University of Ottawa Heart Institute, CA
- 2024 *Jury Nomination Award* for *Sentient Clit–Pussification of Biotech* collaborative project with Jiabao Li, S+T+ARTS Prize, Ars Electronica Festival for Arts, Technology and Society, Linz, AT
- 2024 Fully funded (by invitation from Cultivamos Cultura/ Ectopia, PT) eight-week art-science residency at Luís Graça Cellular Immunology Lab, Instituto de Medicina Molecular, University of Lisbon – to further develop menstrual stem cell neuronal differentiation protocols
- 2024 TTILabs: *BioFeral.BeachCamp (BFBC): New Repro-Zombie Studies (NR-ZS) - Undead Bioart / Bodyart on the Beach* (internationally juried) – supported by a TTILabs Scholarship in partnership with Ionian University and Athens School of Fine Arts, GR
- 2024 Fully funded (by invitation) four-week curatorial / artist residency hosted by the Museum of Witchcraft and Magic, Boscastle, UK
- 2023 Shortlisted, Forrest Research Foundation Creative and Performance Leadership Fellowship, AU
- 2023 Fully funded (by invitation from Art Laboratory Berlin, DE) two-week laboratory production residency hosted by Dr. Susanne Wegmann, Research Group Leader, Deutsches Zentrum f. Neurodegenerative Erkrankungen (DZNE eV - German Center for Neurodegenerative Diseases) at Charité University Medicine Berlin, DE – menstrual cell culture and DIY bioreactor assembly in preparation for exhibition
- 2023 Awarded Schmiede23: Blut / Blood residency, Hallein, AT – declined the offer due to funding timeline limitations
- 2021-22 Canada Council for the Arts Research and Creation Grant, Explore and Create Program (2022) and Quebec Arts Council (CALQ) Exploration and Research Grant (2021) – \$26,000 to support a 12+ week research-creation residency/ collaboration by invitation from

- Dr. Hourman Savoji, Department of Pharmacology and Physiology of the Université de Montréal/ Researcher at the CHU Sainte-Justine Research Centre—to explore 3D-bioprinting my own menstrual-derived endometrial stem cells
- 2022 Friends of the Museum Travel Bursary to support a 4-week residency at the Museum of Witchcraft and Magic, Cornwall, UK—to research rare books and artifacts related to European medieval overlaps between folk magic and contemporary biomedicine, and create artworks
- 2021 #nextgreatimpossible Featured Research Profile for International Day of Women and Girls in Science, Impossible Series, Sigma-Millipore/ Merck (2021)—for PhD research in development of a novel menstrual serum for tissue culture
- 2019 Honourable Mention and ST+ARTS Prize jury nomination for collaborative work (as part of *Wastelands* by Tagny Duff), Ars Electronica, Linz, AT—for novel biomaterials development with Courtney Books and solo constructed bioplastic bags
- 2019 Nominee: *Techno-creative Leader*, ARISTA Competition in partnership with BMO - declined the nomination due to age restrictions
- 2018 Fully funded (by invitation from Sporobole centre en art actuel, in partnership with the University of Sherbrooke Engineering Department, Quebec, CA), 10-month art-science residency in collaboration with Dr. Denis Groleau, Tier 1 Canada Research Chair in Microorganisms and Industrial Processes—to develop bacterial-derived proteolytic enzymes from my salivary microbes, and artworks
- 2018 Fully funded (by invitation from IOTA Institute in partnership with Saint Mary's University, Halifax, CA) six-week art-science residency, hosted by Dr Linda Campbell, Senior Research Fellow, Department of Environmental Science—to investigate soil bioremediation using bacteria at Nova Scotia legacy gold mine tailings sites and generate artworks, also independently supported by a Quebec Arts Council Visual Arts Travel Grant
- 2017 Canada Council for the Arts Arts Abroad Program Residencies Grant and Quebec Arts Council Visual Arts Travel Grant to support a four-week art-science residency at the Kilpisjärvi Biological Research Station of Helsinki University, Faculty of Biosciences in partnership with the Finnish Bioart Society, FI—to explore indigenous cultural uses of lichen and related environmental biopolitics
- 2017 Fully funded (by invitation from Orit Halpern and Chris Salter, Hexagram in partnership with Milieux Institute, Concordia University) 10-day group research residency hosted by Dr. Tahani Nadim, Bureau for Troubles, Museum für Naturkunde Berlin as part of Transmediale Festival, Berlin, DE
- 2016 Canada Council for the Arts International Residency Program Grant, and Travel Grant to Visual Artists, along with a Quebec Arts Council (CALQ) Visual Arts Travel Grant to support a four-week artist residency at the Icelandic Textile Centre, Blönduós, Iceland to interpret genomic data as woven pattern, and produce related performance artworks
- 2015 Canada Council for the Arts Travel Grant to Visual Artists and a Quebec Arts Council (CALQ) Visual Arts Travel Grant to support a 4-week residency at the Klondike Institute of Arts and Culture—to explore textile applications of raw hog gut in the creation of artworks/artifacts related to local indigenous mythologies and contemporary urban myths, in consultation with Tr'ondëk Hwëch'in Heritage Department
- 2014 Career Development Grant: International Artist-in-Residence, ArtsNB to support a 15-week artist residency at SymbioticA Centre of Excellence in Biological Art—to experiment with developing new protocols for tissue engineering on handwoven textile scaffolds

KNOWLEDGE: PEER-REVIEWED PUBLICATIONS—JOURNALS, BOOKS, CONFERENCE PROCEEDINGS (selected list, last ten years)_____

- 2026 WhiteFeather Hunter. *Sex, Blood and Biotech in Art: The Witch in the Lab Coat*. Palgrave Studies in BioArt book series (Ionat Zurr, series ed.), UK: Palgrave Macmillan – in progress
- 2026 WhiteFeather Hunter. "Wet Witches and Rewilded Biotech: Bastard Protocols for How to Grow a Homunculus (Badly)." In *Feral Labs Node Book #3: Fa Fa Futures* (Dalila Honorato, ed.), TTT and the Interactive Arts Laboratory, Ionian University, as part of the Feral Labs Network – under review, forthcoming March
- 2026 WhiteFeather Hunter (with contributions by Heidi Kenyon). *Arcanum Sanguinis: Occult Blood – Science and medicine underwritten by witchcraft and magic; from the collection of the Museum of Witchcraft and Magic*. Boscawen, UK: Harbour Witch Imprint – in progress
- 2026 WhiteFeather Hunter. "Laboratory 'craft' – Tissue Culture, Microbiology and the Production of Biotextiles: Interviews with Anna Dimitriu (UK), Living Colour (NL), The Bactinctorium (CA), plus Amy Congdon (US) in conversation with WhiteFeather Hunter (CA)." In *Textile Futures*, Volume 10 (Janis Jefferies, Lucy Norris, Kinor Jiang, eds.), Bloomsbury Encyclopedia of World Textiles, London, UK: Bloomsbury Publishing – book in press
- 2026 WhiteFeather Hunter. "Bioart Coven – Co-creating community at the intersection of contemporary witchcraft and biotechnologies." In *Everywhen: International Symposium on Electronic Art (ISEA) 2024 Proceedings*, Brisbane, AU – in press

- 2026 WhiteFeather Hunter, Jiabao Li and Lera Niemackl. "Synthetic Sentience; The Pussification of Biotech." In *Everywhen: International Symposium on Electronic Art (ISEA) 2024 Proceedings*, Brisbane, AU – in press
- 2026 WhiteFeather Hunter. *The Pheromone Trees and Coyote* in [Geognostics: A Planetary Manual](#) (invited contributor, Jamie Allen, Mika Ebbesen, eds.), Motto Books, Berlin, DE – in press
- 2025 WhiteFeather Hunter. "Blood Magic in Biotech—a case study." In [Routledge Companion to Performance and Science](#) (Paul Johnson, Simon Parry and Adele Senior, eds.), UK: Routledge
- 2025 "IMARA: DIY Biofabrication and Feminist Worldbuilding" in [Taboo—Transgression—Transgression in Art & Science 2025 Interdisciplinary Conference Book of Abstracts](#), Ljubljana, SI
- 2025 WhiteFeather Hunter. "Blood Acumen." In [YnselBuch #6: Schmiede23: Blut](#) (Rüdiger Wassibauer and Bernhard Förg, eds.), Hallein, AT: Schmiede / Akademie Hallein / YslandBook, print
- 2025 Hunter, WhiteFeather and Jiabao Li. "Bloody BioFeminism". In Honorato, Dalila; Pulè, Margerita; Giannakouloupoulos, Andreas; Zammit, Clive; Hadziselimovic, Adnan; Zammit, Gabriel (eds.) [Taboo-Transgression-Transcendence in Art & Science 2023](#), Corfu: Ionian University Publications, pp. 34-54.
- 2024 WhiteFeather Hunter. *The Witch in the Lab Coat—Doubling, Doubling, Toiling and Troubling the Narratives and Methodologies of Standard Scientific Research Practices*. [Leonardo Graduate Abstracts](#), US: Leonardo/ Arizona State University.
- 2024 Jiabao Li and WhiteFeather C. Hunter. "Synthetic Sentience: From Cup to Dish." In *Halfway to the Future HTF '24, October 21-23, 2024*, Santa Cruz, CA, USA. ACM Digital Library, New York, NY, USA, 15 Pages. <https://doi.org/10.1145/3686169.3686201>
- 2024 WhiteFeather Hunter. *The Witch in the Lab Coat—Doubling, Doubling, Toiling and Troubling the Narratives and Methodologies of Standard Scientific Research Practices*, doctoral thesis, UWA Research Repository, AU: [10.26182/facb-iff11](#)
- 2024 WhiteFeather Hunter and Molly McKinney. "COVID-19 and the Embodiment of Disruption: Assemblages of Agency and the Turducken of Chaos." In [Art and Biotechnology – Viral Culture from CRISPR to COVID](#) (Louise Mackenzie, Claire Nettleton, eds.), Biotechné: Interthinking Art, Science and Design series, London, UK: Bloomsbury Visual Arts. pp. 161-175.
- 2024 WhiteFeather Hunter. "[The Phenomenology of Menstruation: \(Bio\)artworks Within the Feminist Occult](#)." in *Blod* (Camilla Skovbjerg Paldam, Pernille Leth-Espensen, Daniel Emami Riis, Laura Katrine Skinnebach, eds.), Passepartout Journal of Art Theory and History, Issue #44, Aarhus, DK: Aarhus University Department of Art History Institute of Aesthetics and Communication. pp. 63-86.
- 2024 WhiteFeather Hunter. "The discomfort of the pseudo-menstruating technoscientific body." In [Matter of Flux: Art, Biopolitics, and Networks with Care](#) (Regine Rapp, ed.), Berlin, DE: Art Laboratory Berlin. pp. 28-29.
- 2024 WhiteFeather Hunter. "Working Bibliography: Humans as Food for Microbes; Human Microbes as Food." In [Quarterly Archive: Reprints, Reflections, Readings](#) (Evelyn O'Malley and Jamie Morra, eds.), Centre for Sustainable Practices in the Arts (CSPA) Quarterly
- 2023 WhiteFeather Hunter. "[Performing Bureaucratic Theatre in Academic Science Fields, a case study: The Pheromone Trees and Coyote](#)." In *Re-Storying the World for Multispecies Survival*, Synthesis: An Anglophone Journal of Comparative Literary Studies 15. 2022, Athens, GR: National and Kapodistrian University of Athens. pp. 71-96.
- 2023 WhiteFeather Hunter. "[Mooncalf Menstrual Meat \(MMM\)](#)." In *Bodies in Flux* special issue (Thor Kerr, ed.), Continuum: Journal of Media & Cultural Studies, AU: Cultural Studies Association of Australasia. pp. 576-594.
- 2022 WhiteFeather Hunter. "[Mooncalf Unclean Meat](#)." In *Taboo –Transgression–Transcendence in Art & Science* Special Issue, Technoetic Arts: A Journal of Speculative Research, Bristol, UK: Intellect Books. pp. 205-222.
- 2022 Louise MacKenzie et al. "[Body Shopping – challenging convention in the donation and use of bodily materials through art practice](#)." In *Taboo –Transgression–Transcendence in Art & Science* Special Issue, Technoetic Arts: A Journal of Speculative Research, Bristol, UK: Intellect Books. pp. 279-297.
- 2021 WhiteFeather Hunter. "[The Witch in the Lab Coat—Deviant Pathways in Science](#)." In *Limina: A Journal of Historical and Cultural Studies*, Vol. 26.2, Perth, AU: The University of Western Australia. pp. 14-29.
- 2021 WhiteFeather Hunter. "[M is for Menstruation](#)"; In *musings 2021: an fff abecedary*, Food, Fermentation and Feminism. Montreal, CA: Concordia University. pp. 52-54.
- 2021 WhiteFeather Hunter. "[W is for Witchcraft](#)" In *musings 2021: an fff abecedary*, Food, Fermentation and Feminism. Montreal, CA: Concordia University. pp. 92-95.
- 2019 Maya Hey, WhiteFeather Hunter and Emilie St. Hilaire. "[Horizontal Exchange, Relations, and Resistance in Bioart and Practice-based Research](#)." In *Éthique des sciences et art*, Journal International de Bioéthique 2019/4 (Vol. 30), Paris, FR : Editions ESKA. pp. 69-89.

- 2019 Sarah Choukah, WhiteFeather Hunter and Tristan Matheson. "Slimedia: Physarum as medium and cultural mediator." in [Slime mould in arts and architecture](#) (Adamatzky, A., ed.), River Publishers, Biomedical Engineering series, DK/NL: Taylor and Francis Group
- 2019 WhiteFeather Hunter. "Culturing Creativity, and a little bit of shit-stirring." In *musings: stories with food, feminism, fermentation* (Alex Ketchum and Maya Hey, eds.), Food, Fermentation and Feminism project, Montreal, CA: Concordia University
- 2019 WhiteFeather Hunter. "blóm + blóð." In *Coastal Media* (Alix Johnson, ed.), [Becoming Environmental: Media, Logistics, and Ecological Change](#). Issue 8.1, Synoptique: An Online Journal of Film and Moving Image Studies, Mel Hoppenheim School of Cinema, Montreal, CA: Concordia University. pp. 88-90.
- 2019 WhiteFeather Hunter. "The Trouble with Jäkälä." In [AASA 2019 Decolonizing Animals Abstracts Book](#), Australasian Animal Studies Association, Christchurch, NZ: New Zealand Centre for Human-Animal Studies. p50.
- 2018 WhiteFeather Hunter. "[blóm + blóð](#)." In *Food, Embodiment and Knowledge*, InTensions e-journal, School of Arts, Media, Performance and Design, Toronto, CA: York University.
- 2018 WhiteFeather Hunter. "Biomateria; Biotextile Craft." In [Proceedings of the Ammerman Center for Arts & Technology 16th Biennial Symposium: INTERSECTIONS](#), Symposia. Connecticut College Digital Commons. New London, US: Connecticut College. p37.
- 2017 WhiteFeather Hunter. "Pissed: blóm + blóð." In [Fermenting Feminism](#) (Lauren Fournier, curator/ editor), Berlin, DE: Laboratory for Aesthetics and Ecology and e-ARTEXTE. pp. 30-34.

CREATIVITY: EXHIBITIONS/ PERFORMANCES/ SCREENINGS (selected list, last ten years, *indicates solo, two or three-person exhibitions)_____

- 2026 *What is art for? An exhibition and maker space* (Kathleen Vaughan, curator), Warren G. Flowers Gallery, Dawson College, Montreal, CA
- 2025-26 *Resonance Gathering: Art, Ecology and Assembly* (Sharmila Woods, curator), ecoartspace Australian Dialogues in partnership with Southern Forest Arts, Northcliffe, AU—forthcoming November
- 2025 *They Call Me WITCH* (by invitation, Wenqi Zhang, curator/ Which Witch Collective), The Crypt Gallery, London, UK
- 2025 *BioFeral Acts* (Adam Zaretsky, curator) – film screening presented with *Coining Utopias*, art show of the Taboo—Transgression—Transcendence in Art & Science 2025 conference, Kino Šiška Centre for Urban Culture, Ljubljana, SI
- 2025 *New Suns* (juried), presented as part of Pique Festival, Artengine, Ottawa, CA; also presented as part of *New Suns: A Post-Climate Future in Science, Tech & Art*, Climate and Energy Meetup event, Ottawa, CA
- 2025 "The Pussification of Biotech: Period Brain," *MICROGRAPHIA* June Issue (Ringo Marquez, curator), LABOCINE: Cinema from the Science New Wave, Brooklyn, NY, US/ online
- 2025 *Barely 50* (by invitation, Marta de Menezes, curator) hosted by Cultivamos Cultura, São Luis, Alentejo, PT
- 2025 *Conjuring Creativity: Art & the Esoteric #3 'Inhabiting Esoteric Ecologies'* (Geraldine Hudson and Ben Jean Houghton, curators), MKII, London, UK
- 2024 **Arcanum Sanguinis: Occult Blood* (full-year solo exhibition, along with a curated selection of loaned artworks, museum artifacts and archival materials, by invitation), The Museum of Witchcraft and Magic, Boscastle, UK
- 2024 *Metamorphosis* (by invitation, Anna Isaak-Ross, curator), Ectopia Lab, Lisbon, PT
- 2024 *CASTING A SPELL IN COMPUTATIONAL REGIMES: Ritual Practices for a Trans-Feminist Counter-Apocalypse* (Arianna Forte, curator), SomoS Arts, Berlin, DE
- 2024 *GUI/GOOEY* (Laura Splan, curator), Plexus Projects, Brooklyn (NYC), US and online
- 2024 *Mooncalf Homuncularium* (collaboration with Elizabeth Littlejohn) interactive group ritual performance choreographed as part of the TTILabs BioFeral BeachCamp, Athens School of Fine Arts Rethymno Annex, Crete, GR
- 2024 *Sunbury Shores Art & Ecology 60th Anniversary Exhibition* (by invitation), Sunbury Shores Art & Ecology Centre, Saint Andrews, CA
- 2024 *Mooncalf Homuncularium* (performance video with Elizabeth Littlejohn), *ReGEN :: to form anew*, Western Australian Fibre & Textile Association Members Exhibition, part of the Indian Ocean Craft Triennial (IOTA24), Moores Building Art Space, Fremantle, AU
- 2023-24 *Synthetic Sentience: The Pussification of Biotech* with Jiabao Li and Lera Niemackl, exhibited as part of the multi-level exhibition, *Progenitorial Hysteresis* by Jiabao Li (Wang Jing, curator), Duende Art Museum, CH; *After Dark: Explorations*, Exploratorium, San Francisco, US; *Brave New Worlds: Who Decides? Research, Risk and Responsibility*, De Lange Conference, Rice University, Houston, US
- 2023 **Matter of Flux* with Shu Lea Cheang (with Ewan Chardonnet) and Lyndsey Walsh (by invitation – Regine Rapp and Christian de Lutz, curators), Art Laboratory Berlin, DE

- 2022 **Palimpsest* (work-in-progress), Museum of Witchcraft and Magic, Boscastle, UK
- 2022 **WhiteFeather Hunter*, *Featured Artist*, Blue Lotus Foundation Project Space, London, UK/ online gallery
- 2022 **Everything you touch You Change* with Renee Carmichael, Art Research Ecology (ARE), London, UK/ online
- 2021, 2022 *Fine Arts and History of Art Postgraduate Symposium Exhibition*, Cullity Gallery, UWA School of Design, Perth, AU
- 2021 *in Space Grey* (by invitation, Anyse Ducharme, curator), Knot Project Space, Digital Arts Resource Centre, Ottawa, CA/ online
- 2020 *Culture of Contamination* (Tarah Rhoda, curator), SciArt Initiative/ New York Hall of Science, NY, US – cancelled due to COVID-19
- 2020 *Quand l'art rencontre la science – Les Labos du Renard* (by invitation – screening), Théâtre du Renard/ Maison de la Culture Côte-des-Neiges, Montreal, CA
- 2019 *AT THE MARGINS—Experimental Engagements in Science, Literature and the Arts* (Jesse Colin Jackson and Antoinette LaFarge, curators), Viewpoint Gallery, UC Irvine, California, US
- 2019 *Speed of Light/ Useful Fictions* (David Familian, curator), Galerie HUS, Montmartre, Paris, FR
- 2019 *Black Box Pop-Up Cinema* (by invitation, Louise Mackenzie, curator), Institute of Genetic Medicine at Newcastle University, with the Cultural Negotiation of Science at Northumbria University, Newcastle upon Tyne, UK
- 2019 *Printemps Numérique X McCord After Hours* (by invitation), McCord Museum, Montreal, CA
- 2018 **Salivam* solo exhibition, Sporobole centre en art actuel, Sherbrooke, CA
- 2018 *Wastelands* (significant collaboration on the project by Tagny Duff), MSU Broad Art Museum, East Lansing, US
- 2018 *This Mess We're In* (by invitation, Tarsh Bates, curator), *Unhallowed Arts Festival*, Old Customs House, Fremantle, AU
- 2018 *Taking Care* (Anna Kerekes, curator), *aecampus*, Ars Electronica Festival 2018, POSTCITY, Linz, AT
- 2018 *The Material Turn* (co-curator w/ Kelly Thompson) international group exhibition and exhibition catalogue curatorial essay, FOFA Gallery, Concordia University, Montreal, CA
- 2018 *blóm + blóð* (screening) at *The Social Fabric: Deep Local to Pan Global, The Textile Society of America's 16th Biennial Symposium*, Sheraton Wall Centre, Vancouver, CA
- 2018 **blóm + blóð* (solo video installation, juried) as part of the 19th *Dawson City International Short Film Festival*, Klondike Institute of Art and Culture, Odd Gallery, Dawson City, CA
- 2017 *Fermenting Feminism* (travelling exhibition, Lauren Fournier, curator) in partnership with Laboratory for Aesthetics and Ecology: Broken Dimanche Press/ Büro BDP, Berlin, DE; Front/Space, Kansas City, US; and at the Institute for Gender, Sexuality and Feminist Studies of McGill University as part of *Leavening the Conversation: Food, Fermentation and Feminism* inaugural conference, Montreal, CA
- 2017 *Elusive Life: Extinction, Biodiversity, and Datafication* (by invitation, screening with Orit Halpern and Chris Salter), Haus der Kulturen der Welt (HKW), transmediale Festival for Art and Digital Culture Berlin, DE
- 2017 **Cultivars* (by invitation, Zach Pearl, curator) with Elizabeth Picard and Stefan Herda, InterAccess Gallery/ Subtle Technologies Festival v20, Toronto, CA
- 2017 *The Body Electric* (juried), Royal College of Physicians and Surgeons of Canada International Conference on Resident Education (ICRE), Québec City, CA; Associated Medical Services (AMS Healthcare) Phoenix 2017 Invitational Conference, St. James Cathedral Centre, Toronto, CA
- 2017 *Hexagram Member Showcase* (by invitation), Marché international de l'art numérique (MIAN) 2017, UQAM, Montreal, CA
- 2017 *Fashion POP* (juried), POP Montreal, Rialto Theatre, Montreal, CA
- 2016-17 *L'art est vivant* (travelling exhibition, by invitation, Anne-Marie Belley, curator), Centre d'exposition de Val-d'Or, Val-d'Or, CA; Maison des arts de Laval, Laval, CA
- 2016 *Doll's Eyes and Dimetrodon Tears* with Jennifer Montgomery, Robert Mapplethorpe and Hiroshi Sugimoto (by invitation, Linden Baierl, curator), CCS Bard/ Hessel Museum of Art, Annandale-on-Hudson, NY, US
- 2016 *Sýning*, Bílskúrs Gallerí, Icelandic Textile Centre, Blönduós, IS
- 2016 *Engaging the Senses Through Textiles & Materiality Research-Creation – International Visual Literacy Association 48th Annual Conference Exhibition* (Kathleen Vaughan, curator), Musée des beaux arts de Montreal, CA
- 2016 *[CTRL + SELF] Intimacy, Extimacy and Control in the (Age of) Shared Self-Representation – HTMlles Festival Exhibition* (Laura Baigorri, curator), Studio XX, Montreal, CA
- 2016 *Art Hack Day Flash Exhibition* (by invitation), Sight & Sound Festival 2016: *Per Capita*, Eastern Bloc, Montreal, CA
- 2016 *1st Do-it-Yourself Biology Canadian Summit/ Bio Fair* (by invitation), Public Health Agency of Canada, Ottawa, CA

- 2015 *Biomateria + *Contagious Matters* with Tristan Matheson, FOFA Gallery, Montreal, CA – also presented as part of *Re-Create: Theories, Methods and Practices of Research-Creation in the Histories of Media Art, Science and Technology* International Conference on the Histories of Media Art, Science and Technology, Concordia University/ UQAM, CA
- 2015 *Gig Vocaloid*, as part of *X+1* (by invitation, Erin Gee, choreographer), Nuit Blanche, Musée d'art contemporaine (MAC) de Montreal, CA

CONNECTIVITY: KEYNOTES, CONFERENCE/SYMPOSIA PRESENTATIONS, ARTIST TALKS (last ten years, not including academic guest lectures)_

- 2026 Plenary Keynote Speaker: Atlantic Anthropological Workshop, University College Cork/ Queens University Belfast/ Dublin City University/ Sacred Heart University, Dingle, IE
- 2026 *Interstitial Machine for Aggregate Reparative Anatomies: Modeling Adaptive Life Systems through DIY Biofabrication and Feminist Worldbuilding*, New Media, Technology and the Arts theme track, *Modeling Life Systems: Art, Algorithms, Ecologies*: 21st International Conference on The Arts in Society, School of Philosophy, National and Kapodistrian University of Athens, GR
- 2025 Invited Speaker: *Magic in Contemporary Art – Lecture & Discussion Episode 9* video and podcast, in conversation with Joey Holder and Dr. Amy Hale, Treadwell's Books, London, UK – forthcoming December
- 2025 Invited Speaker: *Biofabrication as Feminist Craft: Reweaving Life at the Cellular Scale*, Department of Art, Art History & Visual Studies, Duke University, Durham, US – forthcoming December
- 2025 Invited Alumna Panelist: *Jake Stratton Kent Memorial Lecture*, Museum of Witchcraft and Magic, Cornwall, UK/ online–forthcoming November
- 2025 Invited Panelist: *Other-s(kin): Shapeshifting Through Feminist Biotechnologies*, part of *Shapeshifting and the Other/worldly* seminar, ASAP16 conference, Moody Center for the Arts, Rice University, Austin, US
- 2025 Invited Panelist: *Bodies and Biologies: DNA, Agency, and Environmentalism*, SCI_ART Art, Science, and Technology Symposium 3rd Edition, University of British Columbia Okanagan, Kelowna, CA
- 2025 Session Chair, Session 7A: *Magmatic*, 6th Taboo–Transgression–Transcendence in Art & Science Interdisciplinary Conference, Kino Šiška Centre for Urban Culture, Ljubljana, Slovenia
- 2025 *IMARA: DIY Biofabrication and Feminist Worldbuilding*, 6th Taboo–Transgression–Transcendence in Art & Science Interdisciplinary Conference, Kino Šiška Centre for Urban Culture, Ljubljana, Slovenia
- 2025 Keynote Address: *Radical Feminist Methodologies Across Art + Biosciences*, Methodologies that Matter symposium, Future Humanities Institute, University College Cork, IE
- 2025 *Communal narrative exercise* with Julie Mullier and Becca Blackwood, to support doctoral research presentation by Amélie Deschamps, Villa Arson x Université Côte d'azur, FR – EUR CREATES_ (IdEx) 2025-2028 labo LIRCES
- 2025 *Badly Behaved Biotech–Feminist Subversions*, NeMe Arts Centre, Limassol, CY
- 2024 *Arcanum Sanguinis: Occult Blood: Science and Medicine Underwritten by Witchcraft and Magic*, inaugural *Jake Stratton Kent Memorial Lecture*, hosted by the Museum of Witchcraft and Magic in partnership with Scarlet Imprint, London/Cornwall, UK/ online
- 2024 *Synthetic Sentience: From Cup to Dish* (with Jiabao Li), *Halfway to the Future* (HttF) 2024 Symposium, Santa Cruz, US
- 2024 *Arcanum Sanguinis: Occult Blood*, monograph launch (author) and discussion with Dr. Amy Hale, Treadwell Books, London, UK
- 2024 Keynote Address: *(Re)Visioning Science Narratives through Artistic Creation, and Artistic Practice through Science Techniques, Impressions of the Medical Sciences: Artistic Research Translation in the Sciences (ARTS) Society conference*, University of Calgary, CA
- 2024 *Pussification of Biotech*, FEMeeting 2024 conference, University of Windsor School of Creative Arts, Windsor, CA
- 2024 *Bioart Coven – Co-creating community at the intersection of contemporary witchcraft and biotechnologies*, Everywhen: International Symposium on Electronic Art (ISEA) 2024, Brisbane Convention Centre, AU/ online
- 2024 *Synthetic Sentience; The Pussification of Biotech*, Everywhen: International Symposium on Electronic Art (ISEA) 2024, Brisbane Convention Centre, AU/ online
- 2024 *Mooncalf Homuncularium* artist talk, TTLabs BioFeral BeachCamp, Athens School of Fine Arts' Annex of Rethymno (Crete), GR
- 2023 Taboo–Transgression–Transcendence in Art & Science Interdisciplinary Conference (presenter: *Bloody BioFeminism* with Jiabao Li), Malta Society of Arts, Valletta, MT
- 2023 Romaeuropa Festival, DIGITALIVE (panelist: *Cyber Witchcraft*, by invitation from Erinni Collective) Mattatoio, Rome, IT

- 2023 *Matter of Flux Festival – Women/ FLINTA* in Art, Science and Technology* hosted by Art Laboratory Berlin in collaboration with FEMeeting (presenter with Lyndsey Walsh, by invitation), Berlin, DE
- 2023 *Fibre of Being* (invited speaker, West Australian Fibre and Textile Association (WAFTA)), Tressilian Arts Centre, Nedlands (Perth), AU
- 2023 *Graduate Women (WA) Award Winners* (presenter: *Palimpsests—Science and medicine underwritten by witchcraft and magic; from the collection of the Museum of Witchcraft and Magic*), Forrest Hall, UWA, Crawley (Perth), AU
- 2023 Eighteenth International Conference on the Arts in Society: *New Aesthetic Expressions, The Social Role of Art* (presenter: *The Witch in The Lab Coat: Doubling, Doubling, Toiling and Troubling the Narratives and Methodologies of Standard Scientific Research Practices*), Jagiellonian University, Kraków, PL/ online
- 2022 Digital Research in Humanities and Art Conference (presenter: *BioArt Coven: Surveying and creating at the intersection of contemporary witchcraft and biotechnologies*), Kingston School of Art, London, UK/ online
- 2022 Cultural Studies Association of Australasia (CSAA) Annual Conference: *Bodies in Flux* (presenter: *Mooncalf 'Unclean Meat'*), Edith Cowan University, Perth, AU
- 2022 Seventeenth International Conference on the Arts in Society (presenter: *Bioart Coven; Surveying and Creating at the Intersection of Contemporary Witchcraft and Biotechnologies*), Zaragoza, ES/ online
- 2022 *IN PROGRESS... Colloquium: Research in Art, Science and Humanities* curated by Regine Rapp (invited presenter: *Blood Magic in Biotech*), Art Laboratory Berlin, DE/ online
- 2022 International Colour Association/ Colour Research Society of Canada Conference: *Sensing Colour* (by invitation, work shown as part of conference opening slide show), Toronto, CA/ online
- 2021 Art Association of Australia and New Zealand (AAANZ) 2021 Conference (panel co-convenor: *Feminist Collaborations Across Arts and Bioscience Technologies*), The University of Sydney, AU/ online
- 2021 *Under the Viral Shadow* (invited panelist), Art Laboratory Berlin, DE/ online
- 2021 *Ruderal Ecologies II* (invited speaker), Rensselaer Polytechnic Institute/ The Sanctuary/ NATURE Lab, NY, US/ online
- 2021 Adaptations in the Humanities conference (presenter: *The Witch in the Lab Coat – Deviant Pathways in Science*), Limina Journal of Historical and Cultural Studies, University of Western Australia, AU/ online
- 2021 *Mediating the Future of Fashion: E-Textiles and Biotechnology* (invited panelist), MUTEK 2021 x Eastern Bloc, Montreal, CA/ online
- 2021 *The Witch in the Lab Coat* (invited presenter), Culture² Conference, Ryerson University/ online, Toronto, CA/ online
- 2021 16th International Conference on the Arts in Society: *Voices From the Edge – Negotiating the Local in the Global* (presenter – Creative Practice Showcase: *Mooncalf*), The Arts in Society Research Network, University of Western Australia, AU
- 2021 *Ullarþon* (invited lecturer: *Biotechnology at the Intersection of Experimental Textile Practices*), Icelandic Textile Centre/ Innovation Centre Iceland/ online, IS
- 2021 Natural Dyes in Northeast America Symposium (panelist: *Colour Culture: Biomaterial Ecoliteracy*), Toronto Metropolitan (formerly Ryerson) University/ online, Toronto, CA
- 2021 Fine Arts and History of Art (FAHA) Postgraduate Symposium (presenter: *#witchesinlabs*), UWA School of Design, Perth, AU/ online
- 2021 Beakerhead *Digital Discussions* (invited 'Innovator Special Guest'), Calgary, CA/ online – 3 pre-recorded interview segments, used as Alberta Public Schools Science curriculum, Beakerhead Creative Society/ TELUS Spark Science Centre, Calgary, CA
- 2020 Taboo–Transgression–Transcendence in Art & Science Interdisciplinary Conference (presenter: *Mooncalf Menstrual Meat*), University of Applied Arts Vienna/ online, AT
- 2020 Taboo–Transgression–Transcendence in Art & Science Interdisciplinary Conference (invited panelist: *Offering the Body – Biobanks and Bodysshops*), University of Applied Arts Vienna/ online, AT
- 2020 The Universities Art Association of Canada (UAAC) Annual Conference (panelist: *The Double of the Body: Between Arts, Sciences and Museums*), Simon Fraser University/ UBC, Vancouver/ online, CA
- 2019 *Decolonizing Animals* - Australasian Animal Studies Conference 2019, New Zealand Centre for Human-Animal Studies (presenter: *The Trouble With Jākālā*), The Piano Centre for Music and the Arts, Christchurch, NZ
- 2019 Useful Fictions Symposium (graduate fellow: *(LAB)yrinth: Making, Engagement, and Reflexivity*), Drahi X-Novation Centre, École Polytechnique, Institut Polytechnique de Paris, FR
- 2019 *IOTA Institute Bio Art Seminar*: Andrew Pelling, Jennifer Willet, WhiteFeather Hunter, and Aaron Outhwaite (invited panelist), Nova Scotia College of Art and Design University (NSCAD), Halifax, CA/ online

- 2019 *School of Human Sciences Research Proposal Presentation: The Witch in the Lab Coat*, The University of Western Australia, Perth, AU
- 2019 *Institute for Advanced Studies Master Class* (presenter: *The Witch in the Lab Coat*), The University of Western Australia, Perth, AU
- 2019 *Friday Seminar Series: WhiteFeather Hunter, Microbial Agency, Ltd.*, SymbioticA International Centre of Excellence in Biological Art, UWA, Perth, AU
- 2018 Quebec Centre for Biodiversity Science Colloquium (invited panelist: *Art-Science panel*), John Molson School of Business, Concordia University, Montreal, CA
- 2018 KIKK Festival, 8th Edition (invited speaker: *Biomateria*, presented by Elektra Montreal, *Species and Beyond*), Namur, Wallonia, BE
- 2018 *Field Notes Lecture*, Finnish Bioart Society / Theatre Academy, University of the Arts, Helsinki, FI
- 2018 *Intersections*, 16th Biennial Symposium for Arts and Technology (presenter: *Biomateria; Biotextile Craft*), Ammerman Center for Arts and Technology at Connecticut College, US—supported by an Ammerman Center Independent Scholar Fellowship
- 2018 *The Social Fabric: Deep Local to Pan Global*, The Textile Society of America's 16th Biennial Symposium (presenter: *Biomateria; Biotextile Craft*), Sheraton Wall Centre, Vancouver, CA—supported by a Textile Society of America Full Conference Fee Waiver Scholarship
- 2018 *WhiteFeather - Art Talk* hosted by IOTA Institute, NSCADU Art Bar +Projects, Halifax, CA
- 2017 *Responsible Conduct in Research-Creation: Bio-art, Literature and Music* (invited panelist, Marianne Cloutier, moderator), Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2017 *Shortlisted Candidate: Full-time Faculty (Fibers)* interview lecture, Maryland Institute College of Art (MICA), Baltimore, US
- 2017 *Shortlisted Candidate: Assistant Professor in Hybrid and Media Practices* interview lecture, Meadows School of the Arts, Southern Methodist University, Dallas, US
- 2017 *Game Weavings* (artist talk with Geneviève Moisan), Technoculture, Art and Games (TAG) Research Centre, Concordia University, Montreal, CA
- 2016 *Bodily Matters: Human Biomatter in Art. Materials / Aesthetics / Ethics* (presenter: *The Witch in the Lab Coat—Coaxing Flesh into Mesh*), University College London Institute of Advanced Studies, London, UK
- 2016 *Glorious Matter, Engaging the Senses: A Panel Presentation by Artist-Researchers in "Textiles & Materiality"*, (panelist), International Visual Literacy Association 48th Annual International Conference, Montreal, CA
- 2016 *Function Keys (3) Conference of New Technology and Digital Culture* (invited presenter: *Biomateria; Biotextile Craft*), Centre [3] For Print and Media Arts, Hamilton, CA
- 2016 *Heaven + Earth + Joe Davis*, (invited panelist) with Joe Davis, Marie-Pier Boucher & Marianne Cloutier (François-Joseph Lapointe, moderator), presented as part of the *Hexagram Distinguished Speaker Series*, Coeur des Sciences, Université du Québec à Montréal (UQAM), CA
- 2016 *Small Packages: Microsignification in Media and Communications Studies* (presenter), Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2016 *Beyond Humanity: Antidisciplinary Approaches to Non-human Livings* (invited presenter) with Nicolas Rasiulis, Daniel Modulevsky & Tristan Matheson (Christine Beaudoin, moderator), University of Ottawa, CA
- 2016 *Biomateria + Contagious Matters* artist talk w/ Tristan Matheson, StudioXX Feminist Media Art + Technology Centre, Montreal, CA
- 2015 *Re-Create: Theories, Methods and Practices of Research-Creation in the Histories of Media Art, Science and Technology International Conference on the Histories of Media Art, Science and Technology* (invited panelist: *Mangling methodologies in biological art and display practices* with Jens Hauser, Andrew Pelling and Tristan Matheson (Tagny Duff, moderator), Concordia University, Montreal, CA
- 2015 *Artists-in-Residence Artist Talk* with Evan Sabourin, Klondike Institute of Art & Culture, Dawson City, CA
- 2015 *BIOArt: Collaborating with Life* (Jennifer Willet, curator) artist talk with Tristan Matheson, presented by Artengine, City of Ottawa and NAC's Ontario Scene, Karsh-Masson Gallery, Ottawa, CA

LEADERSHIP: JURIES AND PEER REVIEW, COMMITTEES, RESEARCH TEAMS

- 2025-27 Dissertation Committee Member for PhD Candidate April Webber, Human Sexuality Department, California Institute of Integral Studies, San Francisco, US
- 2025 Reviewer: *International Programming Committee—Academic*, ISEA 2025: *Creators' Universe*, 30th International Symposium on Electronic Art, Seoul, KR

- 2024 Scientific and Artistic Committee Member, FEMeeting International
- 2023-24 Reviewer: *International Programming Committee–Academic*, ISEA 2024: *Everywhen*, 29th International Symposium on Electronic Art, Brisbane Convention & Exhibition Centre, AU
- 2023 Reviewer, article: *Bioart: The uncanniness of materiality and its effects*, Technoetic Arts: A Journal of Speculative Research, Intellect Books, Bristol, UK
- 2021-23 Editorial Committee Member, *Limina: A Journal of Cultural and Historical Studies*, The University of Western Australia
- 2022 Reviewer, article: *Biocultural transformations: fermentation as artistic medium*, Leonardo Journal, MIT Press, Boston, US
- 2022 Reviewer, article: *Magical self-care: witches, online advice, and the politics of caring*, Feminist Media Studies (journal), Taylor & Francis
- 2022 Reviewer: *International Programming Committee–Academic*, ISEA 2023: *Symbiosis*, 28th International Symposium on Electronic Art, University of Brighton, UK
- 2022 Reviewer: *International Programming Committee–Artistic*, ISEA 2023: *Symbiosis*, 28th International Symposium on Electronic Art, University of Brighton, UK
- 2022 Reviewer/Juror with Kim Abeles, *The Earthkeepers Handbook*, ecoartspace, Santa Fe, US
- 2021 Board of Directors/ Reviewer, Culture² Conference and Journal on art, bio-design, citizen science and ancestral knowledge, Toronto Metropolitan (formerly Ryerson) University, Toronto, CA
- 2021 Peer Review Committee, Explore and Create Grant Program: Concept to Realization (Visual Arts and Craft), Canada Council for the Arts
- 2021 Session Chair, Society for Literature, Science, and the Arts (SLSA) 2021 Conference: Energy, Ann Arbor, US/online
- 2021 Reviewer, *Cool Canadian Women in STEAM* by Jennifer Ladipo, Pearson Canada, Toronto, CA
- 2020 Reviewer, article: *Workshopping: Exploring the entanglement of sites, tools, and bodily possibilities of an academic gathering*, Journal of Embodied Research (JER), Open Library of Humanities, Cambridge, UK
- 2020 Session Chair, *The Ecosophic World: Plants and Microbial Agencies*, ISEA 2020 conference: Why Sentience?, Montreal, CA/ online
- 2019 Experts Committee Member, URBANIA Magazine Special Issue: *Les Extraordinaires 2019*, Montreal, CA
- 2017-19 Programming Committee Member, Studio XX Feminist Media Art + Technology Centre (now Ada X), Montreal, CA
- 2015-17 Programming Committee Member (2015-2017), Hexagram CIAM, Montreal, CA
- 2015 Examining Committee Member, Media Art Histories Emerging Researchers Symposium, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA

LEADERSHIP: TEACHING/ LECTURING, MENTORSHIPS (last ten years only)

- 2025 Special Guest Speaker, *Wet Worlding: Feminist Bio-Art, Speculative Bodies, and DIY Bioprinting*, IAT222 Interactive Arts course (for Dr. Gabriela Aceves-Sepúlveda), School of Interactive Arts & Technology, Simon Fraser University, Surrey, CA
- 2025 *Bodies Under Construction: Feminist Wetware and Biofabrication Methods*, Faculty Panel: Media and Research-Creation with Dr. Kate Hennessy, IAT805 Graduate Research Colloquium series, School of Interactive Art & Technology, Simon Fraser University, Vancouver, CA
- 2025 Instructor, *Embodying the Bioprinter: Wet Worlding with DIY Biofabrication*, BioLab Lisboa, PT
- 2025 Guest Lecturer, *Alchemy in the Lab: TechnoFeminist Witchcraft and Bio-Art Practice*, Art & Science lecture series organized by Professor Laura Beloff and Associate Professor Helena Sederholm, Aalto University Department of Art and Media, Espoo, FI
- 2024 Mentor/ Consultant for artist Heidi Kenyon, PhD candidate, University of Tasmania, AU: for research on magic, ritual, and plant/human relationships, funded by Arts South Australia
- 2024 Guest speaker, Pre-Conference Trainee Lunch, Artistic Research Translation in the Sciences (ARTS) Society, University of Calgary, CA
- 2023 Mentor/ Consultant for artists Giulia Tomasello and Isabel Farina, Rome, IT: [ALMA Toolkit](#), *S+T+ARTS Cross Fertilization Program*, Ars Electronica
- 2022 Mentor/ Consultant for artist Kirstie McCallum, Halifax, CA: *Seaweed as a Biomaterial* project funded by Canada Council for the Arts
- 2022 Instructor, *BioArt Coven: Surveying and creating at the intersection of contemporary witchcraft and biotechnologies* (5-week online course), School of Machines, Making and Make-Believe, Berlin, DE
- 2022 Guest Lecturer, *Bio Platform for MA Fashion* (with Bea Brücker), Royal College of Art, London, UK

- 2022 Guest Lecturer, *Fibres and Material Practices 2022 Speaker Series: WhiteFeather Hunter, Performative Textiles*, Studio Arts Department, Faculty of Fine Arts, Concordia University, Montreal, CA
- 2022 Workshop Leader: *The Monstrous Witch – A Manifesto* co-led with Grace Brooks and Rachel King, 2022 Monsters Conference, Limina: A Journal of Cultural and Historical Studies, The University of Western Australia, in collaboration with the HRC Centre for the History of Emotions and the Department of Classics at the University of Reading, UK
- 2021 Mentor/ Consultant for artist, Christale Terris, Montreal, CA for *Nomadic Artist Residency 2021: Soil Improvement*, funded by La Serre – Arts Vivants
- 2021 Instructor, *BioArt Coven: Surveying and creating at the intersection of contemporary witchcraft and biotechnologies* (5-week online course), School of Machines, Making and Make-Believe, Berlin, DE
- 2021 Guest Lecturer, *Bio Platform for MA Fashion*, Royal College of Art, London, UK
- 2021 Guest Lecturer, *Visiting Artist Lecture Series* (top student recommendation), Claremont Graduate University, CA, US
- 2019 Casual Lecturer and Tutorial Leader, *Art and Life Manipulation* (for Dr Ionat Zurr), School of Design, Faculty of Arts, Business, Law and Education, The University of Western Australia, Perth, AU
- 2016-19 Founding member, Interim Principal Investigator and Technician, Speculative Life BioLab, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2018 Guest Lecturer, *Witches: Media, Magic and Culture* (for Sandra Huber), Simone de Beauvoir Institute, Faculty of Arts and Sciences, Concordia University, Montreal, CA
- 2018 Instructor, *Bacterial BioPigments Master Class*, Nova Scotia College of Art and Design University (NSCADU), Halifax, CA
- Instructor, *Soil Bioremediation* workshop, Milieux Institute for Arts, Culture and Technology, Concordia University, Montreal
- Instructor, *Invisible Labour: Bacterial BioPigments* workshop, Studio XX Feminist Media Art + Technology Centre, Montreal
- Instructor, *Bacterial BioPigments* workshop, Milieux Institute for Arts, Culture and Technology, Concordia University, Montreal, CA
- 2017 Instructor, *Intro to Electronic Textiles* workshop co-taught with Joanna Berzowska, XS Labs to District3 Centre for Innovation and Entrepreneurship, Concordia University, Montreal, CA
- 2017 Instructor, *Bacterial BioPigments: GMO Play, from DNA to CMYK* (5-week summer atelier); *Do-it-Together Incubator Building* workshop; *Grow Your Own Cellulose* workshop; *Intro to Bioplastic Extrusion 3D Printing* workshop co-taught with Marc Beaulieu; *Altering perceptions: Imaging microscopy* co-taught with Marc Beaulieu; *Luminous and Colourful Microbial Cultures* workshop, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2017 Instructor, *Bioart Fun with Physarum* workshop co-taught with Sarah Choukah and Tristan Matheson, Studio XX, Montreal
- 2016 Visiting Lecturer, *Gestagangur (Guest-flow): Weaving Miniature Architectures for Live Cells*, Department of Design and Architecture, Iceland Academy of the Arts, Reykjavik, IS
- 2016 Guest Lecturer, *Fibre Expanded: Materials and Technology – Hybridity in 20th Century Textile Art* (for Dr Susan Surette), Art History Department, Concordia University, Montreal, CA
- 2016 Instructor, *Altering perceptions: Imaging microscopy* workshop co-taught with Marc Beaulieu, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2016 Instructor, *Laboratory Practical Training in Mammalian Tissue Culture* (delivered to PhD students), Speculative Life BioLab/ Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2015 Part-time Faculty (Print and Dye Methods), *Fibres and Material Practices*, Studio Arts Department, Concordia University, Montreal, CA

*FULL POST-SECONDARY TEACHING REPERTOIRE DATES BACK TO 2001. Teaching portfolio available upon request.

RECOGNITION, CREATIVITY: SELECTED PUBLICATIONS OF ARTWORK, BOOKS/ CATALOGUES/ JOURNALS/ MAGAZINES (last ten years)_____

- 2026 *Beyond the Supernatural: Magic in Contemporary Art* (Amy Hale, author), Tate Publishing, London, UK–forthcoming Spring 2026
- 2026 *Digital presencing and Co-creation* (Jo Milne, author), Rennes 2 University, FR – in progress
- 2025 Camilla Mørk Røstvik, 'The Alchemy of Menstruation', *Historica: Journal of Gender Studies* (University of Goringen), Vol 48, No 3 (2025), 36-39.
- 2025 *Bioart Coven* in GYNEPUNKLAB ZINE, School of Machines, Making and Make-Believe, Berlin, DE

- 2024 Featured project, *Prix Ars Electronica & S+T+ARTS PRIZE Catalog 2024*, Ars Electronica Festival for Art, Technology & Society, Linz, AT; *Matter of Flux; Art, Biopolitics, and Networks with Care* (Regine Rapp, ed.), printed book, Art Laboratory Berlin, DE; *CAMINHOS NATURAIS DA ARTIFICIALIZAÇÃO: CUIDAR A MANIPULAÇÃO E ESMIUÇAR HÍPER OBJETOS DA BIO ARTE*, ARTECAPITAL, Lisbon, PT; *REGEN :: to form anew* exhibition catalogue, Western Australian Fibre and Textiles Association, Fremantle, AU
- 2023 *MATTER OF FLUX Artistic Research, WhiteFeather Hunter | Lyndsey Walsh | Shu Lea Cheang and Ewen Chardronnet* exhibition catalogue, Art Laboratory Berlin, DE
- 2022 *Plump and Pliant: The Preservation of Bacterial Cellulose in Textile Bioart* (Courtney Books, author/ collaborator) in *Living Matter: The Preservation of Biological Materials Used in Contemporary Art*, ed. Rachel Rivenc and Kendra Roth. Proceedings from the conference organized by Getty Conservation Institute (GCI), the Museo Universitario Art Contemporaneo (MUAC), and ENCRYM (School of Conservation, Instituto Nacional de Antropología e Historia, Ministry of Culture), Mexico City, MX, June 3–5/19; *Biocultural Transformations: Fermentation as Artistic Medium* (Mariana Pérez Bobadilla, Rodrigo Guzman Serrano, authors). *Leonardo Journal* 2022; 55 (6): 665–675; *Awesome Jobs in STEAM – Canadians at Work* (one of five featured Canadian women, Jennifer Ladipo, author), Pearson Canada, Toronto, CA; *Blood Bodies: WhiteFeather Hunter and the Magic of Menstruation* (Maeve Hanna, interviewer/author), *Bodies Issue*, CreatedHere Magazine, Fredericton, CA (print only)
- 2021 *Experiencias previas de arte con microorganismos* in *De cobre, microbios y arte* (Andrés Marcoleta, André Barbet, Giorgio Boccardo, authors), Ediciones Departamento de Artes Visuales, Facultad de Artes, Universidad de Chile, CL; *Artist Portfolio: WhiteFeather Hunter* (profile text by Anne-Marie Dubois), *Esse art + opinions* magazine, Issue 101, *New Materialism*, Montreal, CA
- 2020 *Culture of Contamination*, *SciArt Magazine*, New York, US; *WhiteFeather Hunter, 'The Witch in the Lab Coat'*, (Régine Dabatty, interviewer), *We Make Money Not Art* (wemakemoneynotart.com), Torino, IT
- 2019 *nodes* (Agustina Isidori, Vjosana Shkurti, producers), Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA; *Project Lab: Salivam* (images of work and text), *filling Station Magazine* (print only), issue 72, Calgary, CA; *Salivam ou comment prendre des risques en recherche* (Marty-Kanatakhatsus Meunier, producer) for ART-SCIENCE : LA FRONTIÈRE EST UN LIEU EN SOI ! colloquium presented by Sporobole centre en art actuel, le Centre Jacques Cartier, Campus de l'Université de Sherbrooke à Longueuil, CA; */// WhiteFeather Hunter /// BétaLab1218: Salivam*, Sporobole centre en art actuel, Sherbrooke, CA; */// WhiteFeather Hunter /// Résidence art-science Interface 2017-2018 : Présentation du projet Salivam*, Sporobole centre en art actuel, Sherbrooke, CA
- 2018 *This Mess We're In* exhibition catalogue (guest essays by Amelia Jones & Vita Sherin-Jones, Marietta Radomska, Ainslie Gatt), SymbioticA/ University of Western Australia, Perth, AU; *WhiteFeather Hunter - Québécoise Extraordinaire : Science* (Marianne Desautels-Marissal, author), *Les Extraordinaires 2018* (special edition, print only), *URBANIA Magazine*, Montreal, QC; *Material Futures* (guest editor), *Centre for Sustainable Practice in the Arts Quarterly*, Issue 21, US/CA/International/web
- 2017 *DNA Detectives* (featured with Right Hon. Jacinda Ardern, Prime Minister of New Zealand), TVNZ, Auckland, NZ; *Plurality of Being* (Zach Pearl, author), InterAccess Gallery/ Subtle Technologies Festival v20, Toronto, CA/ web; *Vibrant Fibre: WhiteFeather's Biotextiles* (Tara Bursey, author), *Critical Superbeast*, Hamilton, ON, CA/ web; *Function Keys 3: WhiteFeather - Biomateria: Biotextile Craft*, Centre[3] For Print and Media Arts, Hamilton, CA; *The Body Electric/ Corps Électrique Digital Catalogue*, Royal College of Physicians and Surgeons of Canada; *biocare: feminist labs and the ethics of care* (Treva Pullen, author), *Re:Trace 2017 - 7th International Conference for Histories of Media Art, Science and Technology Poster Sessions*, Krems/Göttweig/Vienna, AT; *Material Codes: Ephemeral Traces* (Janis Jefferies and Kelly Thompson, authors), *Textile Journal of Cloth and Culture*, Volume 15, 2017 - Issue 2: *Weaving Codes, Coding Weaves*/ web, Taylor & Francis online; *Intersecting Perspectives*, *SciArt Centre NY*, New York, US; *Influence Mode S. 2*, Episode 006, ICI Television, Montreal, CA/ web; *BioArtist WhiteFeather Hunter* (cover story), *AgelessNB Magazine*, CA (print only); *Jeune chercheuse étoile : WhiteFeather Hunter*, *CURIUM Magazine : Science, Techno, Société*, Quebec, CA; *WhiteFeather: Material/Immaterial - Spotlight*, *Labocine(.com)*; *Algorithmic Pollution: Artists Working with Dataveillance and Societies of Control* (Lisa Moren, author), *SECTION II: Data, Discourse, and Propaganda*, *Media-N Journal of the New Media Caucus* Fall 2017 edition, US/ International
- 2016 *Crafting Biotextiles*, Concordia University, Montreal, CA; *Spotlight on Research: Milieux Institute of Arts, Culture and Technology*, Concordia University, Montreal/ web; *Flesh and Fiber: WhiteFeather Hunter takes bio art to new frontiers*, *Myths + Monsters* issue, *Visual Arts News*, Visual Arts Nova Scotia, CA; *WhiteFeather* (Lula Criado, author/ed.), *CLOT Magazine*, DE/ web; *WhiteFeather Hunter: Biomateria*, *Archée revue d'art en ligne : Arts médiatiques & cyberculture*, CA/ web
- 2015 *Projects: WhiteFeather*, *Alternate Anatomies Lab* (Stelarc), School of Design & Art, Curtin University, Perth, AU/ web

RECOGNITION, PUBLIC: REVIEWS/ INTERVIEWS/ MEDIA FEATURES (last ten years)

- 2025 [They Call Me Witch Exhibition Opens in London, runs until November 19th](#), CHINA MINUTES, London, UK/online; [SCI ART 2025: The Landmark EU-Canada Symposium of Art, Science and Technology Takes on Kelowna, Ottawa and Montréal](#), Delegation of the European Union to Canada (website), EU; [Η πρωτοπόρος WhiteFeather Hunter αναλύει πρακτικές της βιολογικής τέχνης σε ομιλία στην Κύπρο](#), Philenews, CY; [Artengine is Ottawa's home for art and technology](#), Ottawa Lookout, CA; [TTILabs BioFeral BeachCamp \(BFBC\) 2024 Spring film documentation](#) (interview), Audio Visual Arts team, Ionian University, GR; [Art, science and technology intersect at UBC Okanagan symposium](#), UBC Okanagan News, University of British Columbia, Kelowna, CA; [Celebrating SFU's inspiring postdoctoral fellows](#) (research profile), SFU Community News, Simon Fraser University, Vancouver, CA
- 2024 [MICRODOCS Residencies: WhiteFeather Hunter, Artist and Biosciences Researcher](#), documentary video (Flávio Suldanha, Avner Elkaras, producers), Cultivamos Cultura, PT; [TTILabs BioFeral BeachCamp \(BFBC\) 2024 Spring film documentation](#), AV Arts, Ionian University, GR; [Meet WhiteFeather Hunter](#), CanvasRebel, Los Angeles, US; [Dr. WhiteFeather Hunter on Techno-Feminist Witchcraft](#), Exploration Arcanum podcast and YouTube channel (Jason Nelson, host), San Francisco, US; [Pleasure and BioTech: An Interview about the Sentient Clit](#), Berlin Art Link, DE; ['Sentient Clit: the Pussification of Biotech' by Jiabao Li and Dr. WhiteFeather Hunter: Highlighting the Importance of Pleasure for Empowerment](#), Arts Help, artshelp.com/International; [How a Test Tube Clitoris was Bioengineered by This Artist...](#), Finding Founders on YouTube, [Queer Menstrual Trails – a round-up of recent inspirations](#), What the Snail Knows with Lottie Randomly, Substack/UK; [At The Edge of Beyond: Alchemy, Biopunk & Occult Blood at The Museum of Witchcraft and Magic](#), South West News, UK; [Alchemy, Biopunk, and Occult Blood: A New Lens at The Museum Of Witchcraft and Magic](#), OneArabia, MENA; [Art Spiel Picks : Art and Technology NYC Exhibitions November 2024](#), Art Spiel Contemporary Art and Culture, NYC/ International; [Beyond Gobbledegook: Alchemy, Biopunk And Witchcraft](#), Desperate Living: Cultural Chaos and Forgotten Stories, UK; [7 amazing reasons to visit the Museum of Witchcraft and Magic](#), The Arts Society (National Association of Decorative and Fine Arts Societies), London, UK
- 2023 [Kunst und Wissenschaft: Kreativ und konfrontativ im Labor](#), TAGGESPIEGEL, Berlin, DE; [Insight: Matter of Flux Festival, how to look at critical issues of our contemporary world](#), CLOT, Berlin, DE; [Insight: Matter of Flux, reflecting on nature, matter & health of female & nonbinary bodies](#), CLOT, Berlin, DE; [CLOT Magazine highlights & recommendations: JUNE 2023](#), CLOT, Berlin, DE; [Blut und Begehren: Hexen und Hightech gehen Hand in Hand](#), TAGGESPIEGEL, Berlin, DE; [Phantom Baby: Ausstellung zur möglichen Zukunft des Gebärens](#), TAGGESPIEGEL, Berlin, DE
- 2022 [Collective Wisdom: Co-Creating Media for Equity and Justice](#) in Chapter 4: *Plants, Animals, Gods, and AI: Co-Creating With Nonhuman Systems* (Katerina Cizek, William Urrichio, eds.), MIT Press, US
- 2021 [Missing Witches: Recovering True Histories of Feminist Magic](#) (Risa Dickens, Amy Torok, authors), Penguin Random House Canada/ North Atlantic Books, CA; [Interview with WhiteFeather](#) (by Kit Kuksenok), School of Machines, Making and Make Believe, Berlin, DE; [Eco Rituals](#), Ecotone podcast with Charles Boyd, Bartlett School of Architecture, London, UK; [Covid Conversations, The New Normal?](#), Glasgow School of Art, UK; [in Space Grey: WhiteFeather Hunter](#), Knot Project Space podcast, Ottawa, CA; [Mabon Special: Bioart Coven](#), Missing Witches podcast, Montreal, CA
- 2020 [WhiteFeather Hunter, "The Witch in the Lab Coat: #ArtTuesday](#), Adafruit Blog, NYC, US; [Witches Found: COVID COVEN with WhiteFeather, Krista, Becca and Amélie](#), Missing Witches podcast, Ep. 60, Montreal, CA; [Les nouveaux récits qui mèneront vers la transition écologique \(The new stories that will lead to ecological transition\)](#) science communication illustration by Martin PM, Montreal, CA; [\(Re\)Visiting Our Previous Contributions for Research-Creation \[as Practice\] – A Performative and Polyvocal Writing Project](#) Prepublication Version – Summer 2020 (Cynthia Noury, Louis Claude Paquin, authors), Montreal, CA
- 2019 [Better Living Through Microbes](#), Immerse magazine, MIT Open DocLab, Boston, US; [WhiteFeather Hunter – Lab 5: "Making, Engagement and Reflexivity"](#), UC Davis/ Chaire arts et sciences, École Polytechnique, Paris, FR; [Sorcières et artistes : Quand sorcellerie et magie s'invitent dans la création](#), La Fabrique culturelle, Télé-Québec, Montreal, CA; [Witches Found: WhiteFeather Hunter – Magic is Inherently Anti-Capitalist](#), Missing Witches podcast, Montreal; [Media Co-Creation With Non-Human Systems](#) (Katerina Cizek, William Urrichio, Sarah Wolozin, authors) in [Collective Wisdom: Co-Creating Media within Communities, across Disciplines and with Algorithms](#), Co-Creation Studio, MIT Open DocLab, Boston, US; [Decomposing art: How museum professionals treat living matter](#), heritagebites.org; [Bioart, Feminism, and the Autonomy of Craft](#) by Charissa Terranova, charissaterranova.com; [IMBOLC SPECIAL: Magic and Science – Witches in Labs](#), Missing Witches podcast, Montreal, CA; [DIYbio and empowerment: invisible power at hand](#), A future salvo, Art & Science Research Department, Sporoblogue, Sporobole centre en art actuel, Sherbrooke, CA; [WhiteFeather Hunter](#),

- Salivam, Sporobole, Sherbrooke*, Esse arts + opinions magazine, Montreal, CA; *WhiteFeather Hunter: An Artistic Interpretation of Biology*, Atlantic Student Research Journal, University of New Brunswick, Fredericton, CA; *Beauty and the Booch* (Theo Chauvirey, producer), 2019 Virtual Kombucha Conference/ web; *Biomaterials, the future of design?*, The Concordian, Concordia University, Montreal, CA
- 2018 *Sciences*, La Presse+, Montreal, QC; *La salive, cette arme étonnamment puissant* (Saliva, this surprisingly powerful weapon), ICI Radio-Canada; *Letter from Helsinki* (Rob La Frenais, author), Art Monthly, London, UK; *Interactive Design, Playfulness and Smarts Underline Montreal's Maker Faire*, Make: Magazine, San Francisco, US; *Concordia Hosts Montreal Mini Maker Faire*, Montreal City News, CA; *Concordia's Mini Maker Faire: Mushroom métro cars and so much more*, Montreal Gazette, CA; *The Art World's Strangest New Trend—Fermentation*, Artsy.net; *In Town and Out: Boochfest* live interview, CBC Radio One, Ottawa, CA; *11 Concordians get set to exhibit at one of the world's largest art and technology festivals*, Concordia University News, Montreal, CA
- 2017 *At Subtle Technologies 20: Expanding Empathy & Emotional Ecologies* (Lauren Fournier, author), *The Journal of Wild Culture*, The Society for the Preservation of Wild Culture, Toronto, CA; *Warten auf die Transformation; Ausdruckslos Gemüse raspeln: Das Buch „Fermenting feminism“ klopft den Feminismus auf seine Zukunftsfähigkeit hin ab*, TAZ. Die Tageszeitung - Berlin Kultur, Berlin, DE; *Programme de résidence interdisciplinaire INTERFACE : Arts et Science – Vivante rencontre entre une artiste du bio-art et le génie biotechnologique*, Université de Sherbrooke Actualités, Sherbrooke, CA; *'Possible Worlds': This Toronto bioart exhibit challenges and expands our definition of life*, CBC Arts/ web; *Morceaux de nature vrais et simulés*, Le Devoir, Montreal, CA; *What Every Fall Wardrobe Needs: A Skirt Made of Kombucha Starter*, Milieux Institute, Montreal, CA/ web; *Research Centre Stage: WhiteFeather Hunter en vedette dans CURIUM*, Fonds de recherche du Québec – Société et Culture (FRQSC)/ web; *Textiles Close Up – From Ancient to Avant-Garde: Textiles in Montreal*, Textile Society of America blog/ web;
- 2016 *Conditions de confidentialité : L'exposition CRTL + [Je] offre une riposte créative et féministe à la surexposition de soi*, Le Devoir, Montreal, CA; *Interview with WhiteFeather Hunter, HTMLles Festival*, XX Files Radio, CKUT 90.3FM, Montreal, CA; *Textiles & Materiality at the Montreal Museum of Fine Arts*, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal (web/ blog), CA; *A Meeting Ground Without Borders*, Concordia University Magazine, Montreal, CA; *Research Centre Stage: Étudiante-chercheure étoile Mars 2016*, Fonds de recherche du Québec – Société et Culture/ web; *Milieux Institute: Concordia University's cutting-edge hub where research intersects and inspires*, Montreal Gazette, CA; *How can performance, interactivity and immersion generate new forms of relation?*, Concordia University, Montreal, CA/ web; *The Palais des congrès de Montréal and Fonds de recherche du Québec join forces to support emerging researchers*, Palais des congrès de Montréal, CA/ web; *Gala Reconnaissance 2016*, Palais des congrès de Montréal, CA/ web
- 2015 *Des machines et des hommes: Le congrès Re-Create s'intéresse aux liens entre art et technologie*, Le Devoir, Montreal, CA; *Colloque Re-Create : à l'école de la création*, La Presse, Montreal, CA; *Les arts médiatiques dans tous leurs états*, Actualités UQAM/ web, Montreal, CA; *Art this week*, CultMTL, Montreal, CA

CONNECTIVITY: SELECTED PROFESSIONAL MEMBERSHIPS (last ten years)

FEMeeting (2024-present); *ecoartspace*, Santa Fe, US (2021-present); *Art Research Ecology (ARE) Network*, International/ London, UK (2021-present); *Copyright Visual Arts*, Ottawa, CA (2019-present); *Bioart Coven*, International – founder (2018-present); *CARFAC* (Canadian Artists Representation) (2001-present); *West Australian Fibre & Textile Association* (2023-24); *Textiles and Materiality Research Cluster*, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA – founding member (2015-18); *Eastern Bloc New Media + Interdisciplinary Art*, Montreal, CA (2014-18); *SciArt Centre NY*, US (2017); *Textile Society of America*, US (2017); *Centre for Sensory Studies*, Concordia University, Montreal, CA (2015-16).