

STEVE BAKER

Emeritus Professor of Art History

University of Central Lancashire, UK

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CURRICULUM VITAE:

- Books
- Shorter publications since 2000
- Public lectures and conference papers since 1999
- Membership of editorial/advisory boards
- Postgraduate examining and supervision
- Artwork in group exhibitions
- Qualifications

Books

2013 *Artist/Animal* (Minneapolis and London: University of Minnesota Press), in the "Posthumanities" series. ISBN 978-0-8166-8067-2.

2006 *Killing Animals*, co-authored collection by The Animal Studies Group (Urbana and Chicago: University of Illinois Press). ISBN 978-0-252-03050-5.

2001 *Picturing the Beast: Animals, Identity, and Representation*, second edition (Urbana and Chicago: University of Illinois Press). ISBN 0-252-07030-5.

2000 *The Postmodern Animal* (London: Reaktion Books), in the "Essays in Art and Culture" series. ISBN 1-86189-060-5.

1993 *Picturing the Beast: Animals, Identity and Representation* (Manchester: Manchester University Press). ISBN 0-7190-3378-0.

Shorter publications since 2000

2016 "Beyond botched taxidermy," in the exhibition catalogue *Dead Animals, or the Curious Occurrence of Taxidermy in Contemporary Art*, ed. Jo-Ann Conklin (Providence, RI: David Winton Bell Gallery, Brown University), pp. tbc. ISBN 0-933519-43-5.

2015 "Sztuka współczesna i prawa zwierząt," in *Zwierzeta i ich ludzie. Zmierzch antropocentrycznego paradygmatu*, eds A. Barcz and D. Lagodzka (Warszawa: Wydawnictwo Instytutu Badań Literackich PAN), pp. 65-87. ISBN 978-83-64703-27-0. (Polish translation of "Contemporary art and animal rights," from 2011.)

2015 "Five heraldic animals (for Eduardo Kac)," artist pages, in *Being Human: Between Animals and Technology*, ed. R. Broglio and F. Young (London: Taylor & Francis), pp. 175-80. ISBN 978-1-13-880786-0.

2015 "Foreword," in Leonardo Caffo and Valentina Sonzogni, *An Art for the Other: The Animal in Philosophy and Art*, trans. Sarah De Sanctis (New York: Lantern Books). ISBN 978-1-59056-489-9. (Also in the French translation: *Un art pour l'autre: L'animal dans la philosophie et dans l'art* (Paris: L'Harmattan). ISBN 978-2-336-30725-1.

- 2014** “A poetics of graphic design?,” in *Graphic Design: History in the Writing (1983-2011)*, ed. C. de Smet and S. De Bondt (London: Occasional Papers), second printing, pp. 84-93. ISBN 978-0-9569623-0-0. Reprint of article from *Visible Language*, 28, no. 3 (1994).
- 2014** “Dead, dead, dead, dead, dead,” in *The Routledge Handbook of Human-Animal Studies*, ed. G. Marvin and S. McHugh (London and New York: Routledge), pp. 290-304. ISBN 978-0-415-52140-6.
- 2013** “Dialoghi di estetica: Parola a Steve Baker,” *Artribune*, no. 11 (interview about *Artist/Animal*): <http://www.artribune.com/2013/01/dialoghi-di-estetica-parola-a-steve-baker/> ISSN 2280-8817.
- 2013** “Five heraldic animals (for Eduardo Kac),” artist pages, *Angelaki: Journal of the Theoretical Humanities*, 18, no. 1, special issue: “We have never been human: From techne to animality,” ed. R. Broglio and F. Young, pp. 175-80. ISSN 0969-725X.
- 2012** “Sfuggire al Re dei ratti: immagini strategiche per i diritti animali” (trans. F. Trasatti), *Liberazioni*, no. 8, pp. 17-42, and no. 9, pp. 27-50. ISSN 1825-6465. Two-part Italian translation of the final chapter of *Picturing the Beast* (1993/2001).
- 2012** “Six untitled pieces from the series *Norfolk Roadkill, Mainly*,” artist pages, *Tierstudien*, no. 2: special issue on “Tiere auf Reisen,” ed. J. Ullrich, pp. 97-103. ISSN 2193-8504.
- 2011** Susan McHugh, “Stains, drains and automobiles: A conversation with Steve Baker about *Norfolk Roadkill, Mainly*,” *Art and Research: A Journal of Ideas, Contexts and Methods*, 4, no. 1: special issue on “Art and animality,” ed. R. Broglio, unpaginated. ISSN 1752-6388.
- 2011** “Foreword: What are the relevant questions,” *Antennae: The Journal of Nature in Visual Culture*, no. 19: issue on “Animal wrongs and rights,” pp. 5-6. ISSN 1756-9575.
- 2011** “Contemporary art and animal rights,” in *Considering Animals: Contemporary Studies in Human-Animal Relations*, ed. C. Freeman, E. Leane and Y. Watt (London: Ashgate), pp. 13-28. ISBN 978-1-4094-0013-4.
- 2011** “Immense disorder,” in Sanna Kannisto’s artist monograph *Fieldwork* (New York: Aperture), unpaginated. ISBN 978-1-59711-152-2.
- 2010** “Norfolk roadkill, mainly” (portfolio of images from the photographic series *Norfolk Roadkill, Mainly*), *Antennae: The Journal of Nature in Visual Culture*, no. 14: issue on “The politics of meat,” pp. 40-55 and front cover image. ISSN 1756-9575.
- 2010** “Konstnärens undergång,” trans. Hans Ollson, *Hjärnstorm*, nos 102-103, special issue on “Konst och djur” [“Art and animals”], ed. C. Flodin and U. Flink, pp. 20-31. ISSN 0348-6958. Swedish translation of Chapter 7 of *The Postmodern Animal* (2000).
- 2009** “Autoportrait avec humain: en accompagnant les autres animaux de l’art” (trans. B. Sibona), in *Notre animal intérieur et les théories de la créativité*, ed. B. Sibona (Paris: L’Harmattan), pp. 71-89. ISBN 978-2-296-101118-0. Not previously published in English.
- 2009** “Wie sieht ‘tier-werden’ tatsächlich aus?,” in the exhibition catalogue *Tier-Werden, Mensch-Werden*, ed. F. Weltzien (Berlin: NGBK), pp. 44-62. ISBN 978-3-938515-25-9. German translation of essay from the Pittsburgh exhibition catalogue *Animal Nature* (2005).
- 2009** “Philosophie in der Wildnis? Eduardo Kacs transgene Kunst” (trans. C. Leitner), in *Über die Grenzen des natürlichen Lebens: Inszenierungsformen des Mensch-Tier-Maschine-Verhältnisses in der Iberoromania*, ed. C.F. Laferl and C. Leitner (Wein: LIT-Verlag), pp. 245-55. ISBN 978-3825802899. German translation of article from *New Formations*, no. 49 (2003).
- 2009** “We have always been transgenic: A dialogue” (with Carol Gigliotti), in *Leonardo’s Choice: Genetic Technologies and Animals*, ed. C. Gigliotti (Dordrecht, Heidelberg, London and New York: Springer), pp. 75-89. ISBN 978-90-481-2478-7.

- 2009** “‘Tangible and real and vivid and meaningful’: Lucy Kimbell’s *not-knowing* about rats,” in *Animal Encounters*, ed. T. Tyler and M. Rossini (Leiden and Boston: Brill), in the series ‘Human-Animal Studies’, pp. 197-218. ISBN 978-90-04-16867-1. ISSN 1573-4226.
- 2009** “‘They’re there, and that’s how we’re seeing it’: Olly and Suzi in the Antarctic,” in *Ecosee: Image, Rhetoric, Nature*, ed. S.I. Dobrin and S. Morey (Albany, New York: SUNY Press), pp. 153-67. ISBN 978-1-4384-2584-9.
- 2008** “Something’s gone wrong again,” *Antennae: The Journal of Nature in Visual Culture*, no. 7: issue on “Botched taxidermy,” pp. 4-9. ISSN 1756-9575.
- 2007** “What is the postmodern animal?,” in *The Animals Reader: The Essential Classic and Contemporary Writings*, ed. L. Kalof and A. Fitzgerald (Oxford and New York: Berg), pp. 278-88. ISBN 978-1845204693 / 978-1845204709. Reprint of chapter 1 of *The Postmodern Animal* (2000).
- 2007** “Snæbjörnsdóttir/Wilson in conversation with Steve Baker and Ross Birrell,” *Art and Research: A Journal of Ideas, Contexts and Methods*, 1, no. 2, unpaginated. ISSN 1752-6388.
- 2007** Edwina Ashton and Steve Baker, “The salon of becoming-animal,” *TDR: The Journal of Performance Studies*, 51, no. 1: special issue: “Animals and performance,” ed. U. Chaudhuri, pp. 169-75. ISSN 1054-2043. Discussion of the Ashton/Baker installation in the exhibition *Animal Nature* (Pittsburgh, 2005).
- 2006** “Is it real or is it Disney? Unravelling the animal system,” in *Animals and Society: Critical Concepts in the Social Sciences*, ed. R. Wilkie and D. Inglis (London and New York: Routledge, 5 volumes), volume 1: “Representing the animal.” ISBN 978-0-415-37184-1. Reprint of chapter 5 of *Picturing the Beast* (1993/2001).
- 2006** “‘You kill things to look at them’: Animal death in contemporary art,” in The Animal Studies Group’s co-authored book *Killing Animals* (Urbana and Chicago: University of Illinois Press), pp. 69-98. ISBN 0-252-03050-8 / 0-252-07290-1.
- 2006** “The artist’s undoing” (reprinted in French, Dutch and English from *The Postmodern Animal*, 2000), in the exhibition catalogue *ZOO~* (Brussels: La Centrale électrique: European Centre for Contemporary Art), pp. 139-50. ISBN 90-77033-07-6.
- 2006** “What can dead bodies do?,” essay in Snæbjörnsdóttir/Wilson’s artist monograph *nanoq: flat out and bluesome: A Cultural Life of Polar Bears* (London: Black Dog Publishing), pp. 148-55. ISBN 1-904772-39-0.
- 2006** “Beings without bodies” (review essay on photographer James Mollison), *Parallax*, 38, special issue: “Animal beings,” ed. T. Tyler, pp. 144-46. ISSN 1353-4645.
- 2006** “We have always been transgenic” (with Carol Cigliotti), *AI and Society: The Journal of Human-Centred Systems*, 20, no. 1, special issue: “Genetic technologies and animals,” ed. C. Cigliotti, pp. 35-48. ISSN 0951-5666.
- 2005** “Becoming-animal, becoming visible,” in the exhibition catalogue *Animal Nature* (Pittsburgh: Regina Gouger Miller Gallery, Carnegie Mellon University), ed. J. Strayer, pp. 16-31. ISBN 0-9772053-0-4.
- 2005** “Animals,” *Haunch of Venison Newsletter*, no. 3, unpaginated. (In conjunction with the exhibition *Animals*, Haunch of Venison, London, June-September 2004.)
- 2004** “Mammals,” in *Patterned Ground: Entanglements of Nature and Culture*, ed. S. Harrison, S. Pile and N. Thrift (London: Reaktion Books), pp. 262-64. ISBN 1-86189-181-4.
- 2004** “Impostors,” essay in Catherine Chalmers’ artist monograph, *American Cockroach* (New York: Aperture), pp. 37-41. ISBN 1-931788-39-1.
- 2004** “Kac and Derrida: Philosophy in the wild?,” in *The Aesthetics of Care?: The Artistic, Social and Scientific Implications of the Use of Biological/Medical Technologies for Artistic Purposes*,

- 2nd edition, ed. O. Catts (Nedlands, Western Australia: SymbioticA), pp. 82-86. ISBN 1-74052-080-7.
- 2003** "Philosophy in the wild? Kac and Derrida on animals and responsibility," *New Formations*, 49, special issue: "Complex figures," ed. P. Tew and W. Wheeler, pp. 91-98. ISSN 0950-2378 / ISBN 0-85315-974-2.
- 2003** "Philosophy in the wild?," in *The Eighth Day: The Transgenic Art of Eduardo Kac*, ed. S. Britton and D. Collins (Tempe: Institute for Studies in the Arts, Arizona State University), pp. 27-38. ISBN 0-9724291-0-7.
- 2003** "Sloughing the human," in *Zoontologies: The Question of the Animal*, ed. C. Wolfe (Minneapolis: University of Minnesota Press), pp. 147-64. ISBN 0-8166-4105-6 / 0-8166-4106-4.
- 2003** "Something's gone wrong again: Art, animals, ethics and botched form," *Animality*, exhibition catalogue, Blue Oyster Art Gallery and Project Space, Dunedin, New Zealand.
- 2003** "Between the cages," in *The Human Zoo*, exhibition catalogue, ed. L. Whetstone (Newcastle upon Tyne: Hatton Gallery, University of Newcastle), pp. 4-6 and 24. ISBN 0-7017-0157-9.
- 2003** Two short untitled essays in the artist monograph *Olly and Suzi: Arctic Desert Ocean Jungle* (New York: Abrams), pp. 4 and 238. ISBN 0-8109-4266-6.
- 2002** "What does becoming-animal look like?," in *Representing Animals*, ed. N. Rothfels (Bloomington: Indiana University Press), in the series "Theories of Contemporary Culture," pp. 67-98. ISBN 0253-34154-X / 0-253-21551-X.
- 2002** "Tigre, tigre," in *Lyne Lapointe: La Tache Aveugle*, exhibition catalogue, ed. G. Godmer (Montréal: Musée d'art contemporain de Montréal), pp. 12-21, 71-78. ISBN 2-551-21506-4.
- 2002** "People profiles: Steve Baker," *International Society of Anthrozoology (ISAZ) Newsletter*, no. 23, p. 9.
- 2001** "What does becoming-animal look like?," in *Woof Woof: Becoming Animal*, ed. G. Watson and B. Veszely (London: Austrian Cultural Forum), pp. 5-9. ISBN 0-9520274-3-7.
- 2001** "Guest editor's introduction: Animals, representation, and reality," *Society and Animals: Journal of Human-Animal Studies*, 9, no. 3, special issue: "The representation of animals," ed. S. Baker, pp. 189-201. ISSN 1063-1119 / 1568-5306.
- 2001** Gregory Williams, "Where the wild things are: An interview with Steve Baker," *Cabinet*, no. 4, special issue: "Animals," pp. 90-94. ISSN 1531-1430.
- 2001** "Animal rights and wrongs," *Tate: The Art Magazine*, no. 26, pp. 40-47. ISSN 1351-3737.
- 2000** "Sloughing the human," *Performance Research*, 5, no. 2, special issue: "On animals," ed. A. Read, pp. 70-81. ISSN 1352-8165 / ISBN 0-415-24103-0.
- 2000** "The refusal of sentimentality in postmodern animal art," in *Hounds in Leash: The Dog in 18th and 19th Century Sculpture*, exhibition catalogue, ed. J. Wood and S. Feeke (Leeds: Henry Moore Institute), pp. 62-71. ISBN 1-9000-81474.

For details of earlier publications (1979-99)
contact Steve Baker: sbaker1@uclan.ac.uk

Public lectures and conference papers since 1999

- 2016** Plenary paper: "Beyond botched taxidermy," *Taxidermy, Art, and the Animal Question: A Symposium*, David Winton Bell Gallery, Brown University, Providence, RI, February.
- 2015** Keynote: "The contemporary animal," *Visualising the Animal*, University of Cumbria, June.

2015 Closing plenary paper: “The contemporary animal,” for the Mobile Academy Berlin conference *Portraying Animals: On the Role of Animals in Pictorial Representations*, National Gallery, Prague, May (supported by the Goethe-Institute).

2015 Public lecture: “The contemporary animal,” CASS Fine Art, London Metropolitan University, April.

2014 “Improbable evidence,” for the panel “‘A shape and a fleeting harmony’: Speaking of animal form,” *Reading Animals: An International English Studies Conference*, School of English, University of Sheffield, July.

2014 Public lecture: Annual Zephyr lecture, Department of English, University of New England, Biddeford, Maine, April.

2014 Public lecture: “The redescription of the world,” for the symposium *Sensibilities: Artists and Living Systems, Animals and Plants* (Volmer Fries Distinguished Lecture), EMPAC Theater, Troy, New York, April.

2014 Closing plenary address: “How do we speak about art about animals?,” *Animals and their People: The Fall of the Anthropocentric Paradigm?*, Institute of Literary Research of the Polish Academy of Science, Warsaw, March.

2013 “Is the idea of posthumanism of any use to artists?,” invited paper for the symposium *Posthumanism and the Viewing Subject*, Dept of History of Art, UCL, London, December.

2013 Public lecture: “How artists look at animals,” at the British Animal Studies Network meeting on “Looking,” University of Strathclyde, Glasgow, April.

2013 Public lecture: “Working with artists and animals,” Curve Auditorium, The Forum, Norwich, March.

2012 Plenary paper: “Messing up posthumanism for art and for animals,” *Cosmopolitan Animals*, Institute of English Studies, University of London, October.

2012 Plenary paper: “Dead, dead, dead, dead, dead,” *Activating Stilled Lives: The Aesthetics and Politics of Specimens on Display*, UCL, London, May.

2011 Keynote address: “Art in a post-animal era?,” *Animals and Aesthetics*, University of the Arts, Berlin, October.

2011 Keynote address: “Animal as medium,” *The Animal Gaze Returned*, London Metropolitan University, October.

2011 Keynote address: “Space, place and representation in contemporary British animal art,” *Representing Animals in Britain*, Rennes 2 University, Rennes, France, October.

2011 Plenary address: “Dislocations in contemporary animal art,” *Unruly Creatures: The Art and Politics of the Animal*, Natural History Museum, London, June.

2010 Public lecture: “The importance of uncertainty in contemporary animal art,” Zacheta National Gallery of Art, Warsaw, February, in conjunction with the exhibition *All Creatures Great and Small*.

2009 “Contemporary art and animal rights,” *Minding Animals: International Academic and Community Conference on Animals and Society*, University of Newcastle, NSW, Australia, July.

2009 “Taking detours, trusting objects: Thoughts on contemporary art practice,” invited paper for *The Stephen Bann Effect*, research symposium in honour of Stephen Bann, Dept of History of Art, University of Bristol, June.

2009 “Art, difficulty, trust,” invited paper for the *Open Forum: Animals in Art*, Cornerhouse, Manchester, February, in conjunction with the exhibition *Interspecies*, January-March.

2008 Keynote address: “Self-portrait with human, or: What might Derrida’s ‘being-huddled-together’ look like?,” *The Animal Gaze: Contemporary Art and Animal Studies*, London Metropolitan University, November, in conjunction with the exhibition *The Animal Gaze*.

2008 “Art’s animal futures,” invited paper for the “Animal futures” meeting of the AHRC-funded British Animal Studies Network, Birkbeck College, London, October.

2008 “‘Self-portrait with human’: Alongside art’s other animals,” invited paper for *Notre Animal intérieur et les Théories de la Créativité*, Aberystwyth University, September.

2008 Keynote address: “Squid ink and ghost sheep: Shaping the Antipodean animal in contemporary art,” *Antipodean Animal*, annual conference of the International Studies Group, Menzies Centre for Australian Studies, King’s College, London, July.

2007 Keynote address: “Circling the animal with art and with writing,” *Animals and Society II: Considering Animals*, University of Tasmania, Hobart, July.

2007 Plenary address: “Circling the animal with art and with writing,” *Visualizing Animals* symposium, Pennsylvania State University, April.

2007 Public lecture: “Monsters and taxidermic aberrations: Animals’ lives in artists’ hands,” School of Art, Washington University in St Louis, February.

2006 “Do artists see animals as signs?,” for the panel “A perfused universe: The complex life of signs in a more-than-human world,” *Close Encounters: 4th European Biannual Conference of the SLSA*, Amsterdam School for Cultural Analysis, University of Amsterdam, June.

2006 “Monsters and taxidermic aberrations: Animals’ lives in artists’ hands,” invited lecture for the series *The Lives of Animals*, Forum for European Philosophy, London School of Economics, June.

2006 Opening plenary address: “Circling the animal with art and with writing,” *Animal Humanities*, University of Texas at Austin, April.

2005 “Art before ethics, or: Something’s gone wrong again,” for the symposium *Predicaments in Visual Culture II: Theorizing Creativity*, Watershed Media Centre, Bristol, February.

2004 “What can dead bodies do?: Taxidermy in contemporary art,” for the conference *White Out*, Spike Island, Bristol, March, in conjunction with the Snæbjörnsdóttir/Wilson exhibition *nanoq: flat out and bluesome*, February-May.

2003 “Contemporary animal imagery: Ethics versus aesthetics?,” research seminar for the Animal Welfare & Human-Animal Interactions Group, Dept of Clinical Veterinary Medicine, University of Cambridge, December.

2002 “Kac and Derrida: Philosophy in the wild?,” for *The Aesthetics of Care?: 1st International SymbioticA Symposium*, Perth Institute of Contemporary Art, Perth, Western Australia, August (in collaboration with the Biennale of Electronic Arts Perth).

2002 Public lecture: “L’animal postmoderne / The postmodern Animal,” Musée d’art contemporain de Montréal, May, to launch the museum’s exhibition *Lyne Lapointe: La Tache Aveugle*.

2001 “Art after ethics?: The place of the living animal in contemporary art,” research seminar for The Cabinet of Natural History, Dept of History and Philosophy of Science, University of Cambridge, November.

2001 Public lecture: “The animal in contemporary art,” Natural History Museum, London, October, to coincide with the exhibitions *Predators* and *Olly & Suzi Untamed*.

2000 “Sloughing the human,” *Millennial Animals*, Dept of English Literature, University of Sheffield, July.

2000 Public lecture: “The postmodern animal,” New Museum of Contemporary Art, New York, June.

2000 Closing plenary address: “What does becoming-animal look like?,” *Representing Animals*, Center for 21st Century Studies, University of Wisconsin-Milwaukee, Milwaukee, April.

1999 “The postmodern animal, or: fear of pets,” *Animals in History and Culture: 6th Annual Humanities Conference*, Bath Spa University College, July.

1999 “The postmodern animal,” *Images and Values: 25th Annual Conference of the Association of Art Historians*, University of Southampton, April.

Membership of editorial/advisory boards, etc.

- Advisory board, TRACE Innovation Initiative, University of Florida.
- Advisory council, National Museum of Animals & Society, Los Angeles.
- Advisory board, “Animalibus: Of Animals and Cultures” book series, Penn State University Press.
- Editorial board, “Animal Publics” book series, Sydney University Press.
- Scientific committee, “Um-animalità” book series, Mimesis Edizioni.
- Board of editors, *Society and Animals: Journal of Human-Animal Studies*. ISSN 1063-1119 / 1568-5306.
- Senior editorial board, *Antennae: The Journal of Nature in Visual Culture*. ISSN 1756-9575.
- Advisory board, *Animal Studies Journal* (Australia). ISSN 2201-3008.
- Scientific committee, *Animal Studies* (Italy). ISSN 2281-2288.
- External advisory board, Centre for Human Animal Studies, Edge Hill University, UK.
- Research associate, *AEGLS* Research Group (Arts, Ecology, Globalization & the Interpretation of Science), School of Art, RMIT University, Melbourne, Australia.

Postgraduate supervision and examining

PhD completions:

2009 Vince Briffa, UCLan (practice-based)

2008 Amy Rome, UCLan (practice-based)

2005 Tom Tyler, University of Leeds – as External Supervisor

2002 Heather Paris, UCLan

2001 Jayne Ovens, UCLan

External examining:

2015 Austin McQuinn, PhD, University of Roehampton

2005 Anya Lewin, practice-based PhD, Dartington College of Arts

2004 Matthew Chrewlew, MA by Research, University of Western Australia

Artwork in group exhibitions

2015 Northampton: *Matter. Place. An Other.*, Gallery202, 21 September – 30 November, curated by Gallery 202.

2015 Cley, Norfolk: *Cley 15: Marvellous in Ordinary*, 14th-century church of St Margaret of Antioch, 2 July – 2 August, curated by Meryl Doney.

2015 Newark, New Jersey: *What Does Art Add?: Figuring the More-than-Human World*, City Without Walls (cWOW), 10 April – 29 May, curated by Janell O’Rourke and Kathryn Eddy.

2014-15 Dortmund, Germany: *Arche Noah: Über Tier und Mensch in der Kunst*, Museum Ostwall im Dortmunder U, 14 November 2014 – 12 April 2015, curated by Katja Knicker and Kurt Wettengl. Catalogue: ISBN 978-3-925998-56-0.

2014 Orońsko, Poland: *Ecce Animalia*, Museum of Contemporary Sculpture, 8 March – 15 June, curated by Dorota Łagodzka and Leszek Golec. Catalogue: ISBN 978-83-85901-99-0.

2014 Norwich: *Norfolk Contemporary Art 2014*, The Forum, 3-15 March, curated by NCAS.

2013 Norwich: *Anti-Angels: The Medieval Other*, Hungate Medieval Art, 28 September – 3 November, curated by Bea Leal.

2013 Sheffield: *The Animal Gaze Returned*, Sheffield Institute of the Arts Gallery, 2 August – 2 September, curated by Chloe Brown, Robert McKay and Rosemarie McGoldrick.

2013 Cley, Norfolk: *Cley 13: The Flight of the Spoonbill*, 14th-century church of St Margaret of Antioch, 4 July – 4 August, curated by Ian Starsmore.

2013 Dunbar, East Lothian: *Forever and Ever* (four-person show with Kenny Hunter, Robin Arseneault and Andrea Roe), Town House Museum and Gallery, 18 May – 20 June, curated by Andrea Roe.

2012 London: Screening at the *Cosmopolitan Animals* conference, Institute of English Studies, University of London, 26-27 October.

2012 Norwich: *Norfolk Contemporary Art 2012*, The Forum, 17-26 July, curated by NCAS.

2012 Melbourne: *Us and Them: Umwelten*, Project Space, Melbourne, 11 May – 7 June, curated by Catherine Clover and Jen Rae.

2011 London: *The Animal Gaze Returned*, Cass Gallery, London Metropolitan University, 24 October – 11 November, curated by Rosemarie McGoldrick.

2011 Salthouse, Norfolk: *Salthouse 11: Ad limina*, 15th-century church of St Nicholas, 6 July – 7 August, curated by Laura Williams.

2010 New Orleans: *Standing Heat*, The Front, 13 November – 5 December, curated by Lee Deigaard and Holly Hughes.

2010 Norwich: *Norfolk Contemporary Art 2010*, The Forum, 1-21 July, curated by Derek Morris and Ian Collins.

2005 Pittsburgh (with Edwina Ashton): *Animal Nature*, Regina Gouger Miller Gallery, Carnegie Mellon University, 25 August – 2 October, curated by Lane Hall, Lisa Moline and Jenny Strayer. Catalogue: ISBN 0-9972053-0-4.

1985-86 Touring exhibition: *Cleveland (UK) 7th International Drawing Biennale*, selected by Waldemar Januszczak, Frits Keers and Deanna Petherbridge, Cleveland, Aberystwyth, Glasgow and Birmingham, November 1985 – June 1986.

1984 Liverpool: *Small Works*, Bluecoat Gallery, November-December, curated by Bryan Biggs.

1983 Liverpool: *New Work: Nine Artists on Merseyside*, Bluecoat Gallery, June-July, curated by Bryan Biggs.

Qualifications

1988 PhD, History and Theory of Art, University of Kent at Canterbury. Thesis: *The Body in Graphic Design: Towards a Semiological Theory of Visual Identity*. Supervisor: Prof. Stephen Bann; external examiner: Prof. Norman Bryson.

1977 BA Hons, History of Art and Architecture, University of East Anglia.