

Curriculum Vitae

Name: Clive Robertson, Associate Professor (tenured)

Degrees: Ph.D Concordia, Communication Studies, 2004
MFA University of Reading, England, Fine Art, 1971
Diploma in Art and Design (1st Class Hon) Fine Art, Cardiff College of Art, 1969

Employment History:

2010-11 Acting Head, Department of Art: Fine Art, Art Conservation and Art History, Queen's University
2009 Associate Faculty, Graduate Program in Cultural Studies, Queen's University
Undergrad Chair, Art History, Queen's University
2005 - Associate Professor, Art Department, Queen's University
1999-2005 Assist. Professor, Contemporary Art History, Policy and Performance Studies, Department of Art, Queen's University, Kingston
1998 Adjunct Lecturer, Contemporary Canadian Art History, Queen's University
1996 Adjunct Lecturer, Contemporary Canadian Art History, Art Dept, Queen's University, Kingston
1996 Part-time Lecturer, Audio Production, Diploma Program, Communication Studies, Concordia University
1991-6 (Freelance) Independent media arts curator, Ottawa
1989-91 National Spokesperson, ANNPAC/RACA, Toronto and Ottawa.
1990 Co-National Director, ANNPAC/RACA (Association of National Non-Profit Artist-run Centres), Ottawa.
1987-89 Artistic Director, Galerie SAW Video, Ottawa.
1985-6 Video Production Co-ordinator, Trinity Square Video, Toronto.
1983-5 Publisher and Executive Producer, Voicespondence Artists Records and Tapes, Toronto
1981 Sessional Instructor, Intermedia, Ottawa School of Art.
1980 Adjunct Lecturer, Media Arts, Simon Fraser University, Vancouver.
1973 Adjunct Lecturer, Art History, Mount Royal College, Calgary
1976-83 Publisher and Managing Editor, Centerfold-FUSE magazine, Calgary/Toronto.
1975-78 Artistic Director, Parachute Center for Cultural Affairs, Calgary.
1974-76 Editor and Publisher, Voicespondence Audio Art magazine, Calgary.
1973 Adjunct Lecturer, Art History, Mount Royal College, Calgary
1972-74 Co-director, W.O.R.K.S., Calgary (International Performance and Publishing Collective)
1971-present Professional artist

Academic Honours:

2002 Nominee, Governor-General's Outstanding Achievement in the Visual and Media Arts Award

Scholarly and Professional Activities (7 Years):

Guest academic advisor: Undergrad and MFA students, Department of Transmedia, Syracuse University, NY, 2009
Session Co-Chair, UAAC Conference, York University, 2008
Session Chair, Media Arts Matters symposium, IMAA (Independent Media Arts Alliance) Toronto, 2008
Paper, "See Artists Run," Windsor Book Fair, Art Gallery of Windsor, 2007
Opening Session Chair, Visual Arts Summit, Canadian Museums Association, Ottawa, 2007

Discussant, "Then + Then Again – practices within artist-run culture," NAC, St Catharines, 2007
Paper, "Making a Scene," *Making a Scene* symposium, Power Plant, Toronto, 2007
CARFAC National, Ottawa - Collective Fee Schedule Bargaining Committee, 2006-7
Board Member, ARCCO (Artist Run Centres and Collectives of Ontario) 2005-07
Session Moderator: Keynote: "Poetry and Politics: Amiri Baraka and Lillian Allen," New World Coming – The Sixties and the Shaping of Global Consciousness, Queen's University, 2006
Moderator, "Artists formations" Symposium: Representational Politics / The Politics of Representation, A Space, Toronto, 2006
Symposium Presenter, "Curators in Context," OAAG and ARCCO, York University, Toronto, 2006
Vice-President, FADO (International Performance and Publishing Collective), Toronto, 2001-6
Session Chair, Issues in Contemporary Art – "Context and Meaning IV," Papers in Art History and Conservation, Graduate Visual Culture Association, Queen's University, 2005
International Editorial Board member, *Inter/Le Lieu*, Québec City, 2005-present
Symposium presenter: "Beyond What the Eye Can See," a panel discussion

Queen's University
2000 Member.Vice-Principal's (Academic) Advisory Committtee in the hiring of a
Director for the Agnes Etherington Art Centre

Undergraduate Teaching and Supervision:

- Post -1945 Western Art History
- Canadian Contemporary
- Performance Studies
- 4th Year BFA Seminar
- Time-Based Media – Video
- Introduction to Art History (One Section)

-2004-08 :

- 2008 Centre for Canadian Art, York University, \$2000, for production of archival web site video and audio material
- 2006-07 Self-funded, \$17,000, production of audio, video and photo materials for the archival retrospective, "Then + Then Again – Practices within an artist-run culture 1969-2006"
- 2006 Ontario Arts Council, \$15,000, Touring Exhibition: "Then + Then Again – Practices within an artist-run culture 1969 – 2005."
- 2005 Canada Council for the Arts –

in Canada, Toronto: YYZ Books, 2004.

“Take Me To The River,” in

"Federal Funding Watch: Multiculturalism's film and video monies," *FUSE* 16,
No. 2 (1992) 8-9.

(1979) 82-84.

& 8 (1977) 2-3.

“Paul Woodrow’s Bureau of Imaginary Exchange,” (interview) *Centerfold* 1,
Nos. 7 & 8 (1977) 6-7.

Papers in Refereed Conference Proceedings

Paper, “Just what is it that makes today's tensions between lived histories and scholarship so

Paper, *The Nation's Capital: Politics, Money, and Value* (with Christine Conley, Sue Ditta, Keith Kelly, Francine Perinét), in *Art as Theory, Theory and Art Conference*, University of Ottawa, 1991.

Paper, *A Critical Perspective on Video Production* (with Dot Tuer, Bill Lee, Richard Fung, b.h.Yael), 20th Anniversary Series, Trinity Square Video, Toronto,

Paper,

History, McGill University, Montréal, 1999.
Panelist,

Panelist, *Artists & Television*, Trinity Square Video, Toronto, 1986.

Panelist, *Songs and Sanctions Against Apartheid* (with Afua Cooper, Norman Otis Richmond, Kirk Lapointe, Lorraine Segato), Black Music Association, A Space, Toronto, 1986.

Panelist, *Art Criticism and Responsibility*, The Ontario College of Art, Toronto, 1986.

Voicespondence Records, Toronto, 1985.

The First Decade, Off Centre Centre Calgary, 1985.
Altered Strategies, A Space, Toronto, 1984.
Audio Arts Festival, Eye Level, Halifax, 1984.
Audio by Artists, Banff Centre, 1983.
Vision in Disbelief, Sydney Biennial, Australia, 1982.
O Kanada, Kunst Akademie, Berlin, 1982.
Live to Air, The Tate Gallery, London, England, 1982.
222 Warehouse, Toronto, 1980.
Steele/Robertson, Canada House, London, England, 1979.
Biographies, Vancouver Art Gallery, 1978.
In Video Traction, St. Lawrence College, Kingston, 1978.
In Video Traction, (solo exhibition), The Alberta College of Art Gallery,
Edmonton, 1977.
Image Bank Postcard Show 2, Western Front, Vancouver, 1977.
In Video, The Art Gallery of Ontario, Toronto, 1977.
Document on Joseph Beuys, New Reform Gallery, Brussels, 1976.
Body Art, Agnes Etherington Arts Centre, Kingston, 1976.
Video Show, Serpentine Gallery, London, England, 1975.
In the Singular, Vehicule, Montréal, 1975.
Up Art, Goethe Institute, Tokyo, 1974.
We. Ourselves. Roughly. Know. Something., University of Calgary Gallery,
Calgary, 1973.
Conceptographic Reading and First World Festival of W.O.R.K.S., ACA
Gallery, Calgary, 1973.
Conceptographic Reading, Virginia Commonwealth University, 1973.

Leeming, Paul Kelley, Jessica Wyman, Laurel Aziz, Jeffrey Brison)
10 museum sites. Curated by Jim Drobnick and Jennifer Fisher),
Agnes Etherington Art Centre, Kingston, 2001.
Warfare versus Welfare: What Can A Man Say? ” (1983-2001)
(Co-ordinated by Susan Lord for OPIRG and Jocelyn Purdie for the
Union Gallery)Union Gallery, Kingston, 2001

The Sculptured Politics of Joseph Beuys, Parachute Center, Calgary, 1975.
W.O.R.K.S. Plays Cricket, Body Art, Agnes Etherington Art Centre, Kingston,
1975

Film soundtracks composed and produced by Clive Robertson:

Music co-ordinator, Frances Leeming, *Genetic Admiration*, 16 mm film 2005

Composed and produced soundtrack for Frances Leeming's *Pavillions in a Theme Park* (co-authored screenplay), 2002.

Composed and produced soundtrack for Frances Leeming and Cathy Quinn's

The Untilled Story, NFB *Five Feminist Minutes*, 16 mm film, 1990.

Composed and produced soundtrack for Frances Leeming's *Orientation Express*, 16 mm film, 1987.

