DAVID TOMAS_Curriculum Vitae

davidtomas. org
http://pub-doc-file.org

Education

1988   Ph.D. (Anthropology), McGill University, Montréal, Quebec.
            Dissertation: An Ethnography of the Eye: Authority, Observation, and
            Photography in the Context of British Anthropology 1839-1900. External
            examiner: George E. Marcus

1980   M.Sc. (Histoire des sciences), Institut d'histoire et de sociopolitique des
            sciences, Université de Montréal.

1975   M.F.A., Studio (multi-media), Concordia University, Montréal.

1973   Painting Diploma, City and Guilds of London Art School, London,
            England.

Academic employment

2011-   Professor, École des arts visuels et médiatiques, (School of Visual and
            Media Arts), Université du Québec à Montréal.

1999-2011   Associate Professor, École des arts visuels et médiatiques, (School of
            Visual and Media Arts), Université du Québec à Montréal. (Tenured June
            2000).

1992-1999   Assistant Professor, (Associate Professor June 1999). Department of
            Visual Arts, University of Ottawa. Tenured as of July 1 1999 but resigned
            on July 1 to take up a new full time teaching position at UQAM.

1994-1995   Andrew W. Mellon & Pew Charitable Trust Fellowship appointment in
            Contemporary Arts Criticism, California Institute of the Arts.

1989-1992   Assistant Professor (half-time), Department of Visual Arts, University of
            Ottawa.

Solo exhibitions and performances

2018   'Lot 94, E6-03, Montreal

2017   'Lot 136,' *n.w.w.n.n.l.n.o.* Brussels

2016   'Lots 15 & 21,' La Mirage, Montreal (accompanied by an online film).

2015   'Study for This is Tomorrow II,' La Mirage, Montréal.

2014   'Study for This is Tomorrow II,' La Mirage, Montréal.

            'Escape Velocity,' performed Lecture with the collaboration of
            Alexandrine Théorêt. Seminar, HAR3220 L'ART ACTUEL / HIVER 2014,
            directed by Sophie Bélair Clément, University of Montreal. April 4, 2014.

2013   'Projections 2006-2010,' Oboro, Montréal.

            'Consigned for Auction,' Artexte, Montréal. September 2013-January
            2014. A 'curated' exhibition that deliberately blurs the boundaries
            between a solo and group exhibition.

2012   'Live rightly, die, die,' Dazibao, Montreal. A 'curated' exhibition that
            deliberately blurs the boundaries between a solo and group exhibition.

2011   'Après A Lecture to an Academy (after Franz Kafka), National Research
            Council of Canada, Ottawa, 1986,' présenté par David Tomas, Sophie
            Bélair Clément et David Jacques. UQAM, Montréal.

2006   'Filmworks + an object of contemplation,' Galerie Joyce Yahouda,
            Montréal.

1998   'The Incubator,' Dazibao, Centre de photographies actuelles, Montréal.

1995   'This is What You Want, This is What You Get,' (performed installation),
            California Institute of the Arts, Santa Clarita, California.

1994   'Chemical Skins,' Gairloch Gallery, Oakville, Ontario. Seven Works on the
            theme of René Magritte's 'Time Transfixed' from 1976-1994. The
            exhibition included the performance Time Transfixed IV.

1992   'Watching it Happen,' video installation, Édifice Belgo, Montréal.
1991   'This is What You Want, This is What You Get,' (performed installation),
            Walter Phillips Gallery, The Banff Center for the Arts, Alberta (performed
            installation commissioned by the Walter Phillips Gallery).

1990   Four large scale Cibachrome photogrpahs, S.L. Simpson Gallery,
            Toronto.

1988   'Utopias,' S.L. Simpson Gallery, Toronto.

1987   'Nuclear Religion,' S.L. Simpson Gallery, Toronto.

1986   'Lecture to an Academy,' Musée des beaux-arts du Canada, Ottawa,
            (performance).

            'Offworlds, '49th Parallel, New York.

1985	'Lecture to an Academy,' Musée Redpath, Université McGill, Montréal, and York University, Toronto, (performance).
	'Through the Eye of the Cyclops,' Yajima/Galerie, Montréal.
1984	'Behind the Eye Lies the Hand of William Henry Fox Talbot,' performed installation, S.L. Simpson Gallery, Toronto.
1983	'Photography: A Word,' performed installation, Yajima/Galerie, Montréal.
	'Skins and Things, Words and Herds,' Forest City Gallery, London, Ontario.
1982	'Experimental Photographic Structure III,' performed installation, Édifice Belgo, Montréal.
1981	'Experimental Photographic Structure II,' Édifice Belgo, Montréal.
1980	'Experimental Photographic Structure,' P.S.1, N.Y.

Remote, invisible & retrospective exhibition projects

2017	Remote Exhibition No 29. Lot 43, Christie's, Amsterdam, April 7-11, 2017.
	Remote Exhibition No 28. Lot 44, Christie's, Amsterdam, April 7-11, 2017.
	Remote Exhibition No 27a. Lot 51, Sotheby's, London, March 4-8, 2017.
	Remote Exhibition No 27b. Lot 187, Philips, London, March 4-8, 2017.
	Remote Exhibition No 27c. Lot 51, Sotheby's, London, March 4-8, 2017.
2016	Remote Exhibition No 26a, Lot 112, Sotheby's, New York, October 1-6, 2016.
	Remote Exhibition No 26b, Lot 116, Sotheby's, London, October 1-7, 2016.
	Remote Exhibition No 25. Lots 23, 24, Sotheby's, London, October 1-7, 2016.
	Remote Exhibition No 24. Lot 26, Christie's, London, September 24-28, 2016.
	Remote Exhibition No 23. Lots 18, 199, Christie's, London, September 24-28, 2016.

Remote Exhibition No 22. Lot 49, Bonhams, London, February 7-11, 2016.

Remote Exhibition No 21. Lot 176, Sotheby's, London, February 6-11, 2016.

Remote Exhibition No 20. Lots 114, 199, Christie's, London, February 6-11, 2016.

2015   Invisible Exhibition No 3. Knowledge Vectors: Barry, Byars, Venet— (Arnatt and Latham), June 15-December 15, 2015.

Remote Exhibition No 19. Lots 134, 161,163, Sotheby's, London, October 10-16, 2015.

Remote Exhibition No 18b. Lot 470, Sotheby's, New York, May 8-12, 2014.

Remote Exhibition No 18a. Lot 59b, Christie's, New York, May 2-13, 2015.

Remote Exhibition No 17. Lot 12c, Christie's, New York, May 2-14, 2015.

Remote Exhibition No 16. Lot 129, Christie's, Amsterdam, April 10-14, 2015.

2014   Remote Exhibition No 15. Lots 31, 509, 510 & 511, Christie's, New York, November 8-12, 2014.

Remote Exhibition No 14. Lots 9 & 31, Christie's, New York, November 8-12, 2014.

Remote Exhibition No 13. Lot 33, Christie's, Online, November 6-18, 2014.

Remote Exhibition No 12. Lots 82, 83 & 84, Christie's, New York, September 18-30, 2014.

Remote Exhibition No 11. Lots 178, 181 & 183, Christie's, Paris, May 30-June 4, 2014.

Remote Exhibition No 10. Lot 10, Sotheby's, New York, May 10-14, 2014.

Remote Exhibition No 9. Lots 23 & 51, Christie's, New York, May 9-13, 2014.

Remote Exhibition No 8. Lot 63, Christie's (NBS), London, February 5-14, 2014.

2013   Remote Exhibition No 7. Lot 145, Christie's (SK), London, September 21-24 2013.

Remote Exhibition No 6. Lots 7 & 44, Christie's (SK), London, September 21-24 2013.

2012 Remote Exhibition No 5. Lots 118 & 119, Christie's, New York, September 15-18, 2012.

Remote Exhibition No 4. Lots 14 & 18A, Christie's (SK), London, September 8-11, 2012.

Remote Exhibition No 3. Lot 239, Sotheby's, London, May 18-22, 2012.

2011 Remote Exhibition No 2. Lots 524, 503, 522, Christie's, New York, October 25-November 9, 2011.

Invisible Exhibition No 2. (Reactivated), One Yves Klein Exhibition Invitation Card, April 28-May 12, 2011.
Invisible Exhibition No 2. One Yves Klein Exhibition Invitation Card, December 12, 2010-January 12, 2011.

2010 Remote Exhibition No 1. Lots 91, 92 & 94, 450 West 15 Street, New York, December 11-17, 2010. Curatorial Project.

Invisible Exhibition No 1 Early Text Works by Robert Barry, November 25-December 18, 2010. Curatorial Project.

A Retrospective Exhibition of Marcel Duchamp Works from the Collection of Robert Shapazian as Presented at the Moment of their Disposal Through the Medium of an Auction. Catalogue.

Group exhibitions

2017 Document XXL, Artexte, Montreal (Curated by Nelson Henricks).

2016-17 Millet Matrix IV, axeNeo7, Gatineau, Nov. 2016-Jan. 2017 (curator/artist project).

'do it Montréal,' Galerie de l'UQÀM, Université du Québec à Montréal. (Curated [Montreal] by Florence-Agathe Dubé-Moreau, original concept Hans Ulrich Obrist, Christian Boltanski and Bertrand Lavier)

2015	'Sold Out,' Performance of the auction of Lot 1a, Marcel Duchamp, Feuille de vigne femelle, in collaboration with Lynda Gaudreau and Marie Claire Forté, for Lynda Gaudreau's Drama Space Project, La Mirage, Montreal.
	POPPOSITIONS 2015, Brussels. (Curated by Cecile Roche Boutin, Mathilde Sauzet, Nicolas de Ribou)
2014	Biennale de Montreal, Montreal. (Curated by Gregory Burke, Peggy Gale, Lesley Johnstone, Mark Lanctôt)
	'Qu'est-ce qui vous fait croire que je puisse m'occuper de cet endroit?' Galerie des arts visuels, Université Laval, Quebec. (Organised by Sophie Bélair Clément)
2013	'Continental Drift. Konzeptkunst in Kanada: Die 1960er und 70er Jahre,' Badischer Kunstverein,Karlsruhe, Germany. European version of 'Traffic: Conceptual Art in Canada ca. 1965 to 1980.'
	'Millet Matrix III,' 2208 Avenue Marcil, Montreal, December 2-18, 2013 (collaborative curator/artist project).
2012	'Live rightly, die, die,' Dazibao, Montreal. A two-part 'curated' exhibition, on artistic tourism & the exotic in contemporary art, that deliberately blurs the boundaries between a solo and group exhibition.
	'2 Rooms Equal Size, 1 Empty, With Secretary,' Artexte, Montreal. (Curator: Eduardo Ralickas, Organized by Sophie Bélair-Clément)
	'et al.,' Séquence, centre d'art contemporain, Chicoutimi, Québec. (Curators : Sophie Bélair-Clément et Vincent Bonin)
2011	'An exchange with Sol LeWitt,' Mass MoCA, Jan 23-Mar 31, 2011.
	'Millet Matrix II,' 2208 Avenue Marcil, Montreal, December 2-18, 2011 (collaborative curator/artist project).
2010(-2013)	'Traffic: Conceptual Art in Canada ca. 1965 to 1980.' (Travelling exhibition, curators: Grant Arnold, Catherine Crowston, Michèle Thériault with Vincent Bonin, Jayne Wark, et Barbara Fischer). Justina M. Barnicke Gallery, Toronto, Vancouver Art Gallery, Art Gallery of Alberta, Leonard and Bina Ellen Art Gallery, Montréal, and Dalhousie Art Gallery, Halifax.
	'Menlo Park. Trois machines uchroniques,' Galerie des arts visuels, Université Laval, Québec. (Organized by Olivier Asselin, Suzanne Leblanc, David Tomas)
2010	'Millet Matrix I,' 2208 Avenue Marcil, Montreal, December 2-18, 2011 (collaborative curator/artist project).

'Les lendemains d'hier,' Musée d'art Contemporain de Montréal, Montreal. (Curator: Lesley Johnstone)

'Portage' : FIFA (Festival international du film sur l'art), Panorama de la vidéo québécoise et canadienne, programme de courts métrages, Infiltrations 2
Programme no 132 – Sunday, 27 mars, 21 h 00 – Cinémathèque Québécoise. (Curator: Nicole Gingras)

2009	'Perceptions and their Arousal,' Agnes Etherington Art Centre, Kingston, Ontario.
2008	'Fonction/Fiction,' Dazibao, Centre de photographies actuelles, Montréal.
2007	'libre < échange,' Galerie de l'UQÀM, Université du Québec à Montréal.
2005-2006	'Résonance. Le Projet corps électromagnétiques,' Montréal, Oboro, Montréal, avril 2005; ZKM (Karlsruhe, Allemagne) 07/05; Conde Duque Medialab, Madrid, 01/06; V2/TENT, Rotterdam, 03/06; Museum Ludwig, Budapest, 07/06; Maison européenne de la Photographie/Festival @Outsiders, Paris, 09/06. (Curators : Nina Czegledy et Louise Provencher)
2005	L'architecture de Wittgenstein: La Maison de Margaret,' Galerie Monopli, Montréal. (Curator: Céline Poisson)
	'Soft Passages: Marking 25 years of Exhibitions at Oakville Galleries,' Oakville Galleries, Oakville, Ontario.
2004-2006	'Just in My Imagination,' London Regional Art Gallery/University of Western Ontario ArtLab 11/04; Art Gallery of Windsor 04/05; Museum of Contemporary Art, Toronto, 07/05; Dalhousie Art Gallery 10/05; Mendel Art Gallery 01/06; Art Gallery of Algoma 06/06; Illinworth Kerr Gallery 10/06; South Alberta Gallery 12/06. (Curators: David Merritt and Kim Moodie)
2002	'd'aprèsledépeupleur/afterthelostones', Galerie de l'UQÀM, Université du Québec à Montréal. (Curator: Michèle Thériault)
	'Corps + Machine', divers lieux, Montréal. (Performance : Incubator II).
2001	'Phono Photo,' Dazibao, Centre de photographies actuelles, Montréal. (Curator: Raymond Gervais)
	'AM The Record Man: An Exhibition of Audio Projects by Artists,' Art Metropole, Toronto.

2000	'Space Camp 2000,' Dunlop Art Gallery, Regina. (screening of Rum and Coca-Cola) (Curator: Anthony Kiendl).
	'Là où ça est, je dois devenir,' Galerie de l'UQÀM, Université du Québec à Montréal. (Curator: Jean-Émile Verdier)
	'Interfaces et sensorialité,' Centre de Design de L'UQÀM, Montréal. (Curator: Louise Poissant)
	'The Encoded Eye, the Archive, and its Engine House,' VRML book in CD-ROM format, internet and installation formats. Sommet mondial des arts et de la culture, site web elounge et présentation du programme sur CD-ROM, Centre national des Arts, Ottawa.
1999	'The Encoded Eye, the Archive, and its Engine House.' VRML book in CD-ROM and installation formats. Le Mois de la Photo, Forum Internet. Montréal.
1997-1999	'Track Records,' Oakville Galleries, Oakville and Musée canadien de la photographie contemporaine (MCPC), Ottawa, (travelling exhibition, curator: Marnie Fleming).
	'Sites of the Visual,' (with Rodney Graham and Steven Pippin), Art Gallery of Windsor. (Travelling exhibition, curator: Lesley Johnstone).
1996	'International Artists' Writing Reading Room,' Side Street Projects, Santa Monica, California.
1994	'Contested Spaces,' Union Station, Toronto, (commissioned by the Public Access Collective).
1992	'Interferenzen V _ Performance * Intermedia,' Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, (performed installation, curator: Robert Reitbauer).
	'Travelling Theory,' Jordan National Gallery of Fine Arts, Amman, Jordan, and London, Ontario, (curators: Fern Bayer and Jamilie Hassan.).
	'Information, Culture, Technology,' San Francisco State University, California. (Curator:George Legrady.)
	'Vues d'ensemble,' C.I.A.C., Montréal. (Curator: Gaston St-Pierre).
1991	'Media, War, and the 'New World Order,'' C.I.A.C., Montréal. Travelled to Artcite, Windsor, Ontario, (curators : J. Berland, J. Hassan et D. Tomas).
1990	'S. L. Simpson Gallery: 1980-1990,' S. L. Simpson Gallery, Toronto.
	'Du chevalet métronome,' Dazibao, Montréal. (Curator: Marc Hyland).

1987	'Elementa Naturae,' Musée d'art contemporain, Montréal. (Curator: Michiko Yajima).
1986	'Lumières: Perception-Projection,' C.I.A.C., Montréal. (Curator: Claude Gosselin).
	'Some Uncertain Signs,' Public Access Project, Toronto.
	'Songs of Experience,' Musée des beaux-arts du Canada, Ottawa. (Curators : Jessica Bradley et Diana Nemiroff).
	'Luminous Sites,' Western Front/ Video Inn, Vancouver. (Curators : Karen Henry et Daina Augaitis).
1985	'Montréal Art Contemporain,' ELAC, Lyon, France. (Curators: Jean-Louis Maubant and René Blouin).
	'Aurora Borealis,' C.I.A.C., Montréal. (Curators : René Blouin and Norman Thériault).
	'Cover/Doppelganger,' Aorta, Amsterdam, Holland. (Curator: Paul Groot).
1984	Yajima/Galerie, Montréal, (with Benno Friedman and Sherrie Levine).
1983	'Détours, voire ailleurs,' Musée d'art contemporain, Montréal. (Curator: Claude Gosselin).
1981	'Erweiterte Fotographie,' 5 Wiener Internationale Biennale, Vereinigung Bildender Kunstler Wiener Secession, Vienna, Austria (Curators : Peter Weibel and Anna Auer).
1980	'Four Profiles, Four Directions,' McIntosh Gallery, University of Western Ontario.

Film and video/projection works

2015-17	'Lots 160-165,' HD feature length projection (3h 18m sound)
2016	'Lots 114, 115, 199,' HD Projection.
	'Lot 176,' HD Projection.
2015-16	'Lots 160-165' HD feature length projection (3h 18m silent)
2013-16	'Lot 93 & 94,' HD Projection.
	'Lot 94,' HD Projection.

2015-16   'Lots 15 & 21,' HD Feature length projection (84mins).

2015   'Lots 161, 51,' HD Projection.

'lot 51 II,' HD Projection.

'Lot 51 I,' HD Projection.

'No Lot,' HD Projection.

'Withdrawn,' HD Projection.

2009-2010   'Portraits,' HD Projection loop.

'Of Dolls and Automatons.' HD Projection loop.

'Black Maria.' HD Projection loop.

2008-2009   'An Imperfect History of Cinema.' HD Projection loop.

2007-2008   'Stereovision.' HD Projection loop.

2006-2007   'Probe.' HD Projection loop.

'Empire.' HD Projection loop.

2004/2007   'Portage.' HD Projection loop.

2003-2004   'O'Hara's Trip.' DVD projection loop.

2002   'Anthropophagia.' DVD projection loop.

2001   'End of the Line.' DVD projection loop.

1994   'Thresholds of Identity,' video, colour, 4 minutes.

1992   'Rum and Coca Cola,' video, colour, 17 minutes. Presented in 1992 in the form of an installation at the Belgo building, Montréal, and at the Festival of Independant Film & Video, Toronto.

1988   'Diana Nemiroff: speaking from the threshold,' video, colour, 10 minutes, produced in collaboration with Brian Rusted.

1975   'Gamma Rays,' super 8, b & w, 8 minutes. Presented at Optica Gallery, Montréal, in 1978.

1974   '1000 Seconds: five permutations on the theme of the last 200 seconds before 7:30 am, July 1916, the First Battle of the Somme,' super 8, b & w, 21 minutes. Presented at Optica Gallery, 1978.

Collections

Bibliothèque nationale de France; Vancouver Art Gallery; National Gallery of Canada; Canadian Museum of Contemporary Photography; Art Gallery of Ontario; Musée d'art contemporain de Montréal; The Rose Goldsen Archive of New Media Art, Cornell Library, Cornell University; Agnes Etherington Art Centre, Kingston, Ontario; Galerie de l'UQÀM, Université du Québec à Montréal; Oakville Galleries, Oakville, Ontario; Centre international d'art contemporain, Montréal.; Canada Council Art Bank; Private Collections in North America and Europe.

Bibliography

2017   Karine Savard, 'Touch the screen to select your destination,' PDF 4, 105-138.

Nicolas Mavrikakis, 'Le commissaire comme amplificateur du sens,' *Le Devoir*, samedi avril 15 2017. http://www.ledevoir.com/culture/arts-visuels/496336/le-commissairecomme-amplificateur-du-sens (review, group exhibition)

2016   Andreas Broeckmann, *Machine Art in the Twentieth Century*, Cam. Mass: M.I.T. Press, Plate 10, 163-165, 273 n19, 307 n103.

2015   'La Mirage.' *POPPOSITIONS Post-catalogue – Edition 2015*, Brussels. 74-75.

2014   Marc James Léger, 'Consigned for Auction.' *Journal of Curatorial Studies* 3:1, 121-125. http://legermj.typepad.com/blog/2014/05/review-of-david-tomas-consigned-for-auction.html.

Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part II.' *etc*, revue de l'art actuel, Numéro 102, juin-octobre 2014, 89-96.

Marc James Léger, 'NeMe : Neocolonial Parapraxis. An Interview with David Tomas Concerning Live Rightly, Die, Die...'. http://www.neme.org/1740/neocolonial-parapraxis.

2013   Marc James Léger, 'Homo Academicus Curatorius: Millet Matrix as Intercultural Paradigm.' *On Curating*, 19, June 2013,14-22. http://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ve

d=0CCEQFjAB&url=http%3A%2F%2Fwww.on-
curating.org%2Findex.php%2Fissue-19-reader%2Fhomo-academicus-
curatorius-millet-matrix-as-intercultural-
paradigm.html%3Ffile%3Dfiles%2Foc%2Fdateiverwaltung%2Fissue-
19%2FPrint_to_download%2FIssue19_Leger_USLetter.pdf&ei=SKiLVM
mgJs6HsQS1wYHgBQ&usg=AFQjCNF25smsW7Vx8DTyp3ixTxFrIKS_hA
&bvm=bv.81828268,d.cWc

Bernard Schütze, 'Live Rightly, Die, Die….' *CV Photo*, 93, 108. (review, solo exhibition)

2012   Marc James Léger, 'An Abnormal Tourist Itinerary: David Tomas's "Live Rightly, Die, Die. . ."' *Afterimage*, 40-2, 14-17. (rse)

2012   Marc James Léger, David Tomas - Live Rightly, Die, Die... 1/7http://www.youtube.com/watch?v=iTKpXzO6Dic (rse)

Vincent Bonin, 'Language is not Transparent: Translating Conceptual Art in Montréal.' *Traffic: Conceptual Art in Canada 1965-1980*. Vancouver Art Gallery et. al., 48-49. + Vincent Bonin & Grant Arnold, 'Conceptual Art in Canada 1965-1980: An Annotated Chronology.' 141.

Carla Taban,'Transpositions de L'oeuvre de Beckett dans l'art contemporain au Quebec, 2000-2010.' *Samuel Beckett Today/Aujourd'hui*, No. 23, Filiations & Connexions/Filiations & Connecting Lines,' 151-153.

2011   Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part I.' <u>etc</u>, revue de l'art actuel, Numéro 93, juin-sept., 2011, 42-46.

Peeter Linnap, 'Interview, Professor David Tomas.' *SILMAKIRJAD No 4*, Peeter Linnap (ed.). Tartu : Tartu Kõrgem Kunstikool, 138-143, 144-152.

2010   « Le filon du modernism ». *Les Lendemains d'hier*. Montréal, Musée d'art contemporain de Montréal, 20-21, 128-135. (rge)

SILMAKIRJAD 2, Peeter Linnap (ed.). Tartu: Tartu Kõrgem Kunstikool. Translation of 'Pour une pratique négative de la photographie : un entretien avec David Tomas.' Alberto Cambrosio, *Parachute*, No. 37, 4-8; and 'From the Photograph to Postphotographic Practice: Toward a Postoptical Ecology of the Eye.' *SubStance*, No. 55, 59-68.

2008   *Function/Fiction: Utilitarian Images Reconfigured*. Vincent Bonin, France Choinière (eds.). Dazibao, Centre de photographies actuelles, Montréal, 14-17.

2006 René Viau, 'Œuvres filmiques + un objet de contemplation.' *Le Devoir*, février 25-26, 2006. (rse)

   Jean-Pierre Cometti, 'L'architecture de Wittgenstein / La maison de Margaret.' *Para, Para*, 022, IV_V_VI, 2006, 3. (rge)

   Nicholas Gane, 'David Tomas, *Beyond the Image Machine: A History of Visual Technologies* (Continuum, 2004); Graeme Kirkpatrick, *Critical Technology: A Social Theory of Personal Computing* (Ashgate, 2004).' *Thesis Eleven*, 84, 2006, 141–150. Book Review.

2005 Diana Nemiroff , 'Performances for the Camera : Montréal and Toronto in the 1970s and 1980s.' *Point & Shoot : Performance and Photography*. Dazibao, Montréal. 52-54, 56.

   David Merritt and Kim Moodie, 'Drawing as …' *Just in My Imagination*, London: Museum London. 15.

   Kym Pruesse, 'Just My Imagination?' *Just in My Imagination*, London: Museum London. 23.

   Pavel Pavlov, 'A Blinding Flash of Light.' *CV Photo*, 69, 39. Book Review. Jan Baetens, '*A Blinding Flash of Light: Photography Between Disciplines and Media*.' *Leonardo Reviews*, Leonardo on-Line, April 2005. Book Review.

   Michael Gibbs, 'New Technology? *Art Monthly*, 286, May, 40. Book Review.

   Bayla Singer, '*Beyond the Image Machine: A History of Visual Technologies*.' *Culture and Technology*, 46, 424-426. Book Review.

2004 Nicole Gingras, 'Devices.' *Sound in Canadian Art*, Éditions Artexte, Montréal. 53-54.

2003 'Dialogue Thériault/Tomas.' *Spirale*, no 188, janvier-février 2003. 30-31.

2002 Jean-Claude Rochefort, 'Dans l'oeil du cylindre.' *Le Devoir*, 26-27, janvier, 2001. (rge)

   Marc James Leger, 'daprèsledépeupleur/afterthelostones Galerie de l'UQÀM, Montréal, janvier 16 - février 23.' *Para-Para*, 007. 2. (rge)

   Michèle Thériault, 'Punctuated Space.' *aprèsledépeupleur/afterthelostones*. Montreal: Galerie de l'UQAM. 49-52, 73-75.

2001 Michèle Thériault, 'Transduction of Knowledge, Psychasthenia of Media.' *Duction*. Montréal: Éditions Carapace, 2001. 62-111.

Sylvie Parent, 'A look at Web art in Quebec: fifteen works by Quebec artists commented and put into perspective in the short history of the Web.' *Le Magazine électronique du CIAC*, No. 14, oct. 2001.

Raymond Gervais, 'Phono Photo.' *Phono Photo*, 2001. 15-16, 39.

Bernard Lamarche, "Entre le "n" et le "t." *Le Devoir*, 12 -13 mai, 2001. (rge)

2000 *Là où ça est, doit advenir le je*, Montréal: Galerie de l'UQÀM. 36-41.

1998 Bernard Lamarche, 'L'invention d'un regard.' *Le Devoir*, 31 octobre-1er novembre, 1998. (rse)

1997 Sylvain Campeau, 'Sites of the Visual.' *Parachute*, 88, 55-56. (rge)

Lesley Johnstone, 'Sites of the visual.' *Sites of the Visual*, Windsor: Art Gallery of Windsor. 6-11, 38-41.

Marnie Fleming, *Track Records: Trains and Contemporary Photography*, Oakville: Oakville Galleries in Collaboration with the Canadian Museum of Contemporary Photography. 85-87.

1995 Ben Portis, 'David Tomas.' *Parachute*, 78. 56-57. (rse)

1994 Lesley Johnstone, 'Unhinged from Time.' *Chemical Skins*, Oakville: Oakville Galleries. 9-25.

1994 Oliver Girling, 'Living on Video.' *Eye*, Novembre 10. (rse)

1993 *Images: Festival of Independent Film & Video Toronto*. (Film Festival Catalogue) Artist work listed.

1992 *Harbour* 2-1 (Catalogue, travelling exhibition 'Travelling Theory'). 43-44 (artist's project).

*Interferenzen V _ Performance * Intermedia*, Robert Reitbauer ed., Vienna: Museum Moderner Kunst Stiftung Ludwig Wien.

Ica Wahbeh, 'Travelling Theory' — art in the making.' *Jordan Times*, avril 9-10. (rge)

Gaston St-Pierre, 'Ubiquity and Blindness.' *Vues d'ensemb*les, CIAC. 45.

1991 Lesley Johnstone, 'Process and Image: Some Contemporary Photo Sculptures.' *Photo Sculpture*, Montréal: Éditions Artextes. 42-43, ill. 67-68.

Claire Gravel, 'Les artistes et le nouvel ordre mondial.' *Le Devoir*, 30 mars. (rge)

Ann Duncan, 'High-tech War Sparks High-tech Artwork.' *The Gazette*, 23 mars. (rge)

James Gillespie, 'David Tomas.' *Parachute*, No 61. 64-65. (rse)

James Gillespie, 'David Tomas.' *C Magazine*, No 28. 61. (rse)

1990   *S. L. Simpson Gallery: 1980-1990*. Bruce Genville (ed.). Toronto: S. L. Simpson Gallery. 48-49.

1989   John Bentley Mays, 'Multimedia Work Speaks of Cultural Pessimism.' *Globe and Mail*, December 23. (rse)

1988   *Public* No. 1. (Visual documentation)
1987   Gaston St-Pierre, 'Elementa Naturae.' *Parachute*, No. 49. 31-32. (rge)

Olivier Asselin, 'Elementa Naturae.' *Vanguard*, Vol. 16, No. 5. 42-43. (rge *Elementa Naturae*. Michiko Yajima (ed.) Musée d'art contemporain de Montréal. 34-35.

Gordon Lebredt, 'David Tomas.' *Parachute*, No. 47. 40-41. (rse)

1986   Marc Glassman, 'Some Uncertain Signs.' *Parachute*, No. 45. 35-36. (rge)

William Wood, 'Skinjobs.' *C Magazine*, No 11, 78-87. (rge)

Elke Town, 'Luminous Sites.' *Vanguard*, Vol. 15, Summer, 12-16. (rge)

Lumières: Perception-Projection. Claude Gosselin (ed.). Centre international d'art contemporain, Montréal. Artist Documentation. 18, 124-125.

Songs of Experience. Jessica Bradley and Diana Nemiroff (eds.). Ottawa: Musée des beaux-arts du Canada. 33-34, 72-73, 150-158

Luminous Sites. Daina Augaitis and Karen Henry (eds.). Vancouver: Western Front/Video Inn. 23-26, 54-55.

1985   *Montréal art contemporain*. Jean-Louis Maubant (eds.). Lyon : Espace lyonnais d'art contemporain (ELAC). 11-12, 57-62.

Aurora Borealis. René Blouin et Normand Thériault, Centre international d'art contemporain, Montréal. 14, 15, 137-139.

Rober Racine, « Écrire une installation ou installer l'écriture. » *Parachute*, No. 39. 28-30.

Cover/Doppelganger. Paul Groot (ed.). Amsterdam: Aorta.

René Blouin, 'Through the Eye of the Cyclops.' *Canadian Art*, summer issue. 20. (rse)

Mark Lewis, 'Behind the Eye.' *Borderlines*, No. 2. 6-7. (rse)

1984   Alberto Cambrosio, 'Pour une pratique négative de la photographie: un entretien avec David Tomas.' *Parachute*, No. 37. 4-8. Translated into Estonian and published in Peeter Linnap (ed.), *SILMAKIRJAD No 2*, Tartu: Tartu Kõrgem Kunstikool, 2010 88-99.

1983   Gilles Daigneault, 'Sculptures post-modernes au M.A.C.' *Le Devoir*, 11 juin. (rge)

Pierre Landry, 'Détours, voire ailleurs.' *Parachute*, No. 32. 48-49. (rge)

Jean Tourangeau, 'Détours, voire ailleurs.' *Vanguard* Vol 12, no 9, 35 (rge)
Goldie Rans, 'David Tomas.' *Vanguard*, Vol.12, No. 5/6. 36-37. (rse)

1981   Martha Fleming, 'Tim Clark and David Tomas.' *Vanguard*, Vol.10, No.3. Reply Vanguard, Vol.10, No.7, 1981. (rge)

Diana Nemiroff, 'Tim Clark and David Tomas.' *Parachute*, No. 23. 36-38. (rge)

Interviews

2014   Marc James Léger, 'NeMe : Neocolonial Parapraxis. An Interview with David Tomas Concerning Live Rightly, Die, Die...'. http://www.neme.org/1740/neocolonial-parapraxis.

Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part II. *ETC MEDIA*, 102, June-October 2014, 89-96.

2012   Entrevue (Marc James Léger), David Tomas - Live Rightly, Die, Die... http://www.youtube.com/watch?v=vYAcJJVeTvA

2011   Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part I. *etc*, revue de l'art actuel, Numéro 93, juin-sept., 2011, 42-46.

Peeter Linnap, Interview, Professor David Tomas. *SILMAKIRJAD No 4*, Tartu: Tartu Kõrgem Kunstikool, 138-143, 144-152. Interview.

2007   Interview, 'L'art et la science,' Vulgaires Scientifiques, programme sur la science et la culture sur les ondes de CHOQ.FM, 13 mars, 2007.

1987   'David Tomas talks to Monika Kin Gagnon,' Audio interview transferred to CD in 2001.

1984-1985   'Pour une pratique négative de la photographie: un entretien avec David Tomas.' Alberto Cambrosio, *Parachute*, No. 37, 4-8. Translated under the title 'Alberto Cambrosio intervjuu David Tomas 'ga' in Peeter Linnap, editor, *SILMAKIRJAD 2*, Tartu: Tartu Kõrgem Kunstikool, 2009, 88-99.

ART RELATED ACTIVITIES

Professional activities

Founding Editor, PDF (Publication, Document, File), electronic journal. First issue: February 2015 (http://pub-doc-file.org).

Guest editor, Public 13, 1996, special issue on aspects of 'touch' in contemporary art.

Co-organizer of the international conference 'Art as Theory: Theory and Art,' University of Ottawa, November 1991. Conference proceedings published under the title Theory Rules (University of Toronto Press/YYZ Books, 1996).

Curatorial projects

Remote, Invisible & Retrospective Exhibition projects (2010-ongoing).
An open-ended set of PDF-based email exhibitions that isolate selected lots from contemporary art auctions and presents them as transient, sharp focus exhibitions to be viewed either online or onsite by email recipients. The project proposes a flexible post-institutional definition of what a contemporary art exhibition might be and how it could function.

Curator/Artist, Millet Matrix IV, axeNeo7, Gatineau, Nov. 2016-Jan. 2017.
A post-institutional exploration of the possibility of presenting an apartment based exhibition in a conventional exhibition space (collaborative project—principal conception & exhibition design: DT).

'Consigned for Auction,' Parts I & II, September 2013-January 2014, Artexte, Montréal.
A 'curated' exhibition that deliberately blurred the boundaries between a solo and group exhibition. 'Consigned for Auction' was a two-part exhibition that mapped the research parameters and visual possibilities for a practice that takes as its point of departure the contemporary art auction and its symbolic and material economy. 'Consigned for

Auction' took the form of a solo artist-curated exhibition that was composed of original works, contemporary and historical auction catalogues. It proposed that the selective recuperation of key artworks from the auction process and their transformation into 'meta-visual documents' could raise important socio-political questions about their new cultural, socio-economic and epistemological statuses and functions.

Curator/Artist, 'Millet Matrix I, II, III,' 2208 Avenue Marcil, Montreal, December 2-18, 2010- December 2-18, 2013 (collaborative project—principal conception & exhibition design: DT).
A three-year collaborative exploration of the concept of an artist-based curatorial practice within the context of a university defined research paradigm involving two artists and a writer. The project has been discussed and archived in the book 'Millet Matrix: Contemporary Art, Collaboration, Curatorial Praxis. Zurich: ONCURATING, 2015.

Curator/Artist, 'Live rightly, die, die…' Dazibao, March/April 2012.
A 'curated' exhibition that deliberately blurred the boundaries between a solo and group exhibition. 'Live rightly, die, die…' was an ambitious attempt (in terms of size and logistics) to produce an experimental exhibition based on a hybrid artist-curator model where the exhibition is an extension of an artist's visual practice. The exhibition was composed of two parts. The first part explored the phenomenon of artistic tourism. The second part explored the nature of the exotic in contemporary art. In each case, e-flux announcements functioned, in an innovative way, as exhibition labels. Live rightly was accompanied by an artist's book/catalogue whose hybrid nature mirrored that of the exhibition itself. The exhibition included original artworks, copies, artefacts and documents.

Curator, 'Tim Clark, 'Reading the Limits: Works/Oeuvres 1975-2003' The Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, October 23 – November 29, 2008.
A retrospective exhibition of the radical work of the Montreal based performance artist Tim Clark. The exhibition proposed an innovative three-part model of the exhibition label that engaged with the problem of reproducing ephemeral performance works in a coherent manner that respected the historical reality of the limited existence of original documentary sources while also acknowledging the historical significance of the retrospective mnemonic register of the artist's contemporary voice.

Co-organizer and co-curator of the Fax and Photocopy exhibition 'Media, War, and the New World Order,' C.I.A.C., Montréal, March 1991, (traveled to Artcite, Windsor, Ontario, July 1991).
'Media, War, and the New World Order' was specifically designed to test a model for a 'rapid intervention' type of artistic exhibition capable of responding to political events in as direct a manner as possible. The exhibition took place before the widespread use of contemporary social media (such as Twitter and Facebook) to comment on ongoing political events, but its model anticipates this type of use.

WRITING ACTIVITIES

Ph.D. dissertation

1987   An Ethnography of the Eye: Authority, Observation, and Photography in the Context of British Anthropology 1839-1900. Dept. of Anthropology, McGill University, Montréal.

Publications

Books (author)

2017-   *New Medium, New Consciousness: Postphotography's Posthuman Mind*. Manuscript in process.

2015   *Vertov, Snow, Farocki: Machine Vision and the Posthuman*. New York: Bloomsbury. Softcover edition. 293 p. *Vertov, Snow, Farocki* traces out the evolutionary trajectory of the 'posthuman' in the context of experimental film and experimental documentary film. It applies an anthropological rite of passage model to the analysis of the material and symbolic structures of Dziga Vertov's *The Man with a Movie Camera*, Michael Snow's *La Région Centrale* and *De La*, and Harun Farocki's *Eye/Machine* trilogy and *Counter-Music*. The book is also implicitly structured as a rite of passage thereby also functioning as a performed, transformative reading process.
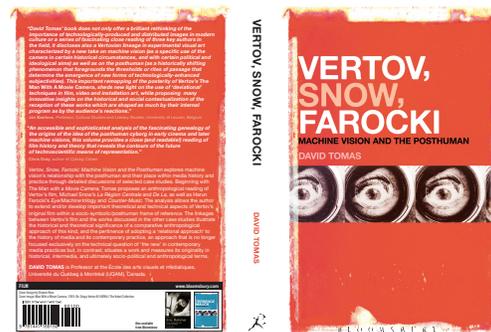
2013   *Vertov, Snow, Farocki: Machine Vision and the Posthuman*. New York: Bloomsbury. Hardcover edition. 293 p.

2012   *Escape Velocity: Alternative Instruction Prototype for Playing the Knowledge Game*. Wedge Publication, Montreal. Np.

              Escape Velocity is a performance activated, PowerPoint based postcard book that explores and disarticulates the disciplinary process

underpinning the professional education of the contemporary artist. The book schematically exposes the logic of that process and presents a counter-model of the artist as a figure who produces 'transcultural' visual propositions in continual movement between the key disciplines of art, anthropology, and the history of science; disciplines which, each in their own way, probe the limits of knowledge, culture and what it means to be human.

Live rightly, die, die … Montreal: Dazibao. 177 p.

Live rightly, die, die … was an ambitious attempt (in terms of size and logistics) to produce an experimental exhibition based on a hybrid artist-curator model where the exhibition is considered an extension of an artist's visual practice. The exhibition was composed of two parts. The first part explored the phenomenon of artistic tourism. The second part explored the nature of the exotic in contemporary art. In each case, e-flux announcements functioned, in an innovative way, as exhibition labels. *Live rightly* was accompanied by an artist's book/catalogue whose hybrid nature mirrored that of the exhibition itself. The exhibition included original artworks, copies, artefacts and documents.
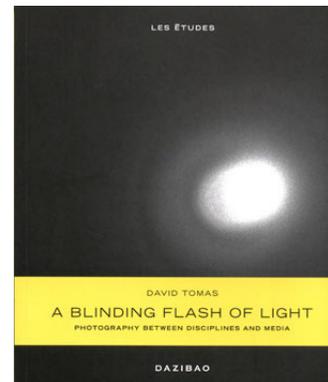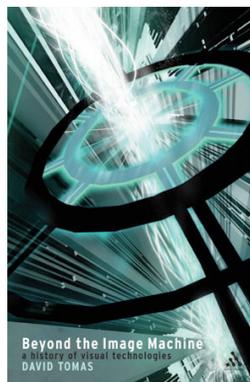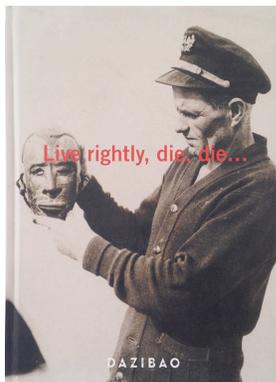
| 2004 | *Beyond the Image Machine: A History of Visual Technologies*. London & New York: Continuum. Simultaneous hard and softcover publication. 231 p. |

Beyond the Image Machine proposes a new sensory-based history of visual technologies that pivots on the generation of contact spaces between humans and imaging machines. The book extends the theory of transcultural space first proposed in *Transcultural Space and Transcultural Beings* and, as in the case of this earlier book, it explores their existence in different sensory forms, at different times, and through their destabilizing cognitive impacts in different techno-cultural contexts. It was also written in silent dialogue with the author's visual practice as it had evolved in the period 1975-2004.

A Blinding Flash of Light: Photography between Disciplines and Media. Editions Dazibao, Montreal. 367 p.

A collection of essays published between 1982 and 2001 on photography. *A Blinding Flash of Light* brings together essays that range from anthropological/semiological analyses of the material and ritual-symbolic dimensions of the basic (analogue) photographic production process to a discussion of the visual/cultural strategies and deep cultural logic implicated in the 'construction' of an interactive Internet based VRML (Virtual Reality Modeling Language) photographically illustrated 'book.' The collection is significant because it was designed and structured in such a way as to trace out cross-references between academic and artistic work, thereby mapping out the intellectual economy of an interdisciplinary practice. It was also the first time that the author's essays had been collected and published in one volume.

1998-2001   *The Encoded Eye, the Archive, and its Engine House*.

This experimental interdisciplinary VRML & hypermedia book project has been published in CD ROM format (ed. 300) and also on-line, by way of an academic review process, by the Center for Digital Discourse and Culture, Virginia Tech., as part of their research ebook series (http://www.cddc.vt.edu/encodedeye/). *The Encoded Eye* explores the transition passage of the traditional book from material to three-dimensional visual object, and it does so in a visual and conceptual manner that exposed the book's deep techno-cultural logic.
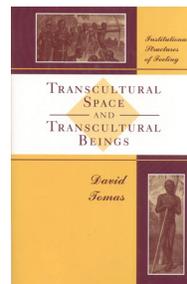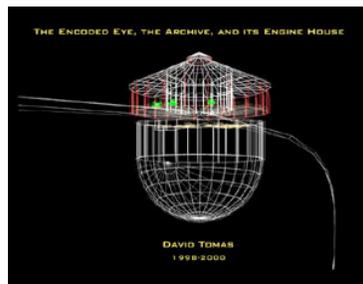
1996   *Transcultural Space & Transcultural Beings*. Westview Press. Hardcover edition. 179 p.

Transcultural Space and Transcultural Beings is a multidisciplinary study of the spatial and sensorial dynamics of first or early contact situations. The book is a wide-ranging analysis of the existence and structure/function of transient forms of transcultural contact spaces based on the analysis of official and unofficial eighteenth and nineteenth century documents that described first contact on the Andaman Islands, in the Bay of Bengal. The book also explores their existence in different sensory forms, at different times, and their destabilizing cognitive impacts in different cultural contexts. It was the first book to be written in

silent dialogue with the author's visual practice.

Books (co-author)

Co-author, *Millet Matrix: Contemporary Art, Collaboration, Curatorial Praxis*. Zurich: ONCURATING, 2015.

Co-author, *Menlo Park: Trois machines uchroniques*. Presses de l'Université Laval (PUL), 2014.

Co-author, *DUCTION*, Éditions Carapace. Montréal, 2001.

Books (editor/co-editor)

Co-editor, *Zapantera Negra*, New York: Common Notions, 2017.

Co-editor, *Tim Clark. Reading the Limits: Works/Oeuvres 1975-2003*. Montreal: The Leonard & Bina Ellen Art Gallery, Concordia University, 2008.

Co-editer, *Theory Rules*. Toronto: University of Toronto Press/YYZ Books, 1996.

Guest editor, *Public*, 13, 1996, special issue on aspects of 'touch' in contemporary art.

Introductions

1996   Introduction to *Theory Rules*. Toronto: University of Toronto Press/YYZ Books. Co-written with Jody Berland and Will Straw.

'Aspects of Touch in Contemporary Art.' *Public*, 13, 10-13. Introduction to a special issue on aspects of 'touch' in contemporary art.

Book chapters

2016   'The Dilemma of Categories and the Over-determination of a Business Practice: N. E. Thing Co. at the National Gallery of Canada, Ottawa, June 4–July 6, 1969.' *Documents on Contemporary Art: Information*, Sarah Cook, ed. London, Boston: Whitechapel Gallery/MIT Press, 62-66. Edited Reprint of article from *Documentary Protocols*. Vincent Bonin (ed.). Montréal: The Leonard & Bina Ellen Art Gallery, Concordia University, 2010. 217-253.

2015   'New Medium, New Consciousness: Post-photography's "Mind" and

Post-human Ecology.' *The Post-Photographic Condition*. Joan Fontcuberta (ed.). Montreal: Mois de la Photo. 130-137.

'The Perfect Biennial, its Logic and Economy.' *Questionner l'avenir: Réflexions sur la réactualisation de la Biennale de Montréal*. Julie Riendeau & Florence-Agathe Dubé-Moreau (eds.) Les éditions d'art Le Sabord, 92-94.

Tricksters, Amateurs, and the Postdisciplinary Mind. A Reading Group and the Case of the Proper Name.' *I See Words, I Hear Voices. A Book by Dora Garcia. Mad Marginal Cahier # 4*. Chantal Pontbriand (ed.). Sternberg Press, 32-45. Trans. 204-218

'What is a New Technology? Machine Drawings, Sentience, Intercultural Contact.' *Photography, Film, Video, and New Media*. Chantal Pontbriand (ed.). JRP / Ringer & Les Presses du Réel, 170-183.

2014 'Dead End, Sophisticated Endgame Strategy, or a Third Way? Institutional Critique's Academic Paradoxes and Their Consequences for the Development of Post-Avant-Garde Practices.' *The Idea of the Avant Garde - And What It Means Today*. Marc James Leger (ed.). University of Manchester Press. 18-23, 24-27.

'Black Maria (2008–2009): The Film that Never Was. (Exposés et propositions pour un film d'animation in titulé Black Maria.). *Menlo Park: Trois machines uchroniques*. Olivier Asselin, Suzanne Leblanc, David Tomas (eds.). Montréal, 80-91, ill. 92-105.

2013 'On Method: Beer Mats and Emails, Sketches and Anecdotes …' *Des Formes d'Égale Résistance*, Luxembourg: Casino Luxembourg – Forum d'art, 2013. 14-31.

2012 'Live rightly, die, die: Anatomy of an Exhibition.' *Live rightly, die, die …* Montreal: Dazibao, 7-26.

'Artist: Identity in Mutation.' *Escape velocity: Alternative Instruction Prototype for Playing the Knowledge Game*. Wedge Publication, Montreal, np.

'From a Relational History of Media to a Network- and Interval-Based Theory of Photographic Communication.' *Thinking Photography – Using Photography*, Jan-Erik Lundström, Liv Stoltz (eds.). Stockholm: Centrum för Fotographi/Centre for Photography. 72-96.

2011 'From a Post-Edison Time Machine to New Media Histories: Speculative Drawings, Uchronic Spaces of Graphic Propositions, and Time Travel.' *L'ère électrique, the electric age*. Olivier Asselin, Silvestra Mariniello, Andrea Oberhuber (eds.). Ottawa: Les Presses de l'Université d'Ottawa, 113-127.

'Anonymous Monuments to the Ordinary Man and Woman: The Strange Case of Berlin's Amplemännchen.' *Art and Contestation in the New Century*, Marc Leger (ed.). London: Intellect Books. 173-190.

'Feedback and Cybernetics: Reimaging the Body in the Age of the Cyborg.' *The New Media and Technocultures Reader*. Martin Lister, Seth Giddings (eds.). London: Routledge. 164-176. Reprint in edited form of the original article published in 1994 & 1995.

2010   'Circuits, fusion, convergence et distorsions du temps et de l'espace : dimensions de violence dans l'histoire des médias, de l'âge de la vapeur à l'ère de la photographie.' *Enjeux interculturels des medias*. Michèle Garneau, Hans-Jürgen Lüsebrink et Walter Moser (eds). Les Presses de l'Université d'Ottawa, 37-61.

'The Dilemma of Categories and the Over-determination of a Business Practice: N. E. Thing Co. at the National Gallery of Canada, Ottawa, June 4–July 6, 1969.' *Documentary Protocols*. Vincent Bonin (ed.). Montréal: The Leonard & Bina Ellen Art Gallery, Concordia University, 2010. 217-253.

2009   'From the Photograph to Postphotographic Practice: Toward a Postoptical Ecology of the Eye.' *SubStance*, No. 55, 1988, 59-68. Translated under the title 'Fotografilisest pildist postfotografilise praktikani: silma postoptilise ökologia pole' in *SILMAKIRJAD 2*. Peeter Linnap, (ed.). Tartu : Tartu Kõrgem Kunstikool, 2009, 100-111.

'Pour une pratique négative de la photographie: un entretien avec David Tomas.'Alberto Cambrosio, *Parachute*, No. 37, 1984/1985, 4-8. Translated under the title 'Alberto Cambrosio intervjuu David Tomas 'ga' in *SILMAKIRJAD 2*. Peeter Linnap, (ed.). Tartu: Tartu Kõrgem Kunstikool, 2009, 88-99.

2008   'Limits in Art.' *Tim Clark. Reading the Limits: Works/Oeuvres 1975-2003*. David Tomas and Michèle Thériault (eds.). Montréal: The Leonard & Bina Ellen Art Gallery, Concordia University, 2008. 9-31.

'Epilogue: Complexity and the Contemporary Limits of Art.' *Tim Clark. Reading the Limits: Works/Oeuvres 1975-2003*. David Tomas and Michèle Thériault (eds.). Montréal: The Leonard & Bina Ellen Art Gallery, Concordia University, 2008. 173-178.

'Futures of the Eye: Vertov/Farocki on Machine Vision.' Harun Farocki, *One Image Doesn't Take the Place Of the Previous One*. Michèle Thériault (ed.). Montréal: The Leonard & Bina Ellen Art Gallery, Concordia University, 2008. 161-179.

2007   'Notes on the Relationship Between an Automatic Narrative and its Mechanical Logic: Dziga Vertov's The Man with a Movie Camera and Michael Snow's De La (1969-1972).' *NFN*, Éditions de L'École des arts visuels et médiatiques de l'UQÀM.

'The Technophilic Body: On Technicity in William Gibson's Cyborg Culture.' *Cybercultures Reader*. David Bell and Barbara Kennedy (eds.). London, Routledge. Second edition.

2008   'The Threshold of an Interface: Ilya Kabakov's Looking up. Reading the Words (1997).' *The Tasking of Identity*. Olivier Asselin, Johanne Lamoureux, Christine Ross (eds.). Montreal: McGill Queens University Press. 180-197.

2003   'The Enigma of an Improbable Exchange: Yves Gaucher and conceptual Art.' *Yves Gaucher*. Montréal, Musée d'art contemporain de Montréal. 71-77/217-223.

'Vers un nouveau laboratoire des sens et modèle de l'interface human-machine.' *Interfaces et Sensorialité*. Louise Poissant (ed.). Sainte Etienne, C.I.E.R.E.C/Publications de l'Université de Sainte Etienne, Travaux 111, Collection 'Arts,' et Sainte-Foy, Les Presses de l'Université du Québec, Collection Esthétique. 151-174. Revised and published as Chapter 7 in *Beyond the Image Machine: A History of Visual Technologies*. London: Continuum, 2004. 161-195.

2002   'On the Imagination's Horizon Line: Uchronic Histories, Protocybernetic Contact and Charles Babbage's Calculating Engines.' *From Energy to Information: Representation in Science, Art, and Literature*, Bruce Clarke and Linda Henderson (eds.). Stanford: Stanford University Press. 217-234.

2000   'The Technophilic Body: On Technicity in William Gibson's Cyborg Culture.' *Cybercultures Reader*, David Bell & Barbara Kennedy (eds.). London: Routledge. Reprinted from New Formations, No. 8., 1989, 113-129.

1999   'The Incubator.' *Deviant Practices*, Collection: Essays, France Choinière (ed.). Montréal: Dazibao. 45-63. Republished as Chapter 3 in *Beyond the Image Machine: A History of Visual Technologies*. London: Continuum, 2004. 61-83.

'Notes Toward an Underground Practice.' *So to Speak*. Jean-Pierre Gilbert et. al. (eds.). Montréal: Artextes Editions. 27-32.

1996   'From the Photograph to Postphotographic Practice.' *Electronic Culture: Technology and Visual Representation*. Timothy Druckery (ed.). New York: Aperture. Reprint with minor revisions from *SubStance*, No.55, 1988. 145-153.

'An Identity in Crisis: The Artist and New Technologies.' *Theory Rules*. J. Berland, W. Straw, D. Tomas (eds.). Toronto: University of Toronto Press/YYZ Books, 195-222. Revised and expanded version of 'The Bioapparatus: Reflections Beyond the Interface of Theory and Practice.' *Bioapparatus*, Catherine Richards et al. (eds). Banff: Banff Center for the Arts. 117-120.

1995 'Feedback and Cybernetics: Reimaging the Body in the Age of Cybernetics.' *Cyberspace/Cyberbodies/Cyberpunk: Cultures of Technological Embodiment*. Mike Featherstone & Roger Burrows (eds.). London: Sage, 21-43. Book publication of the special *Body & Society* issue on Cyberspace/Cyberbodies/Cyberpunk.

'L'art, l'assimilation psychasthénique et l'automate cybernétique.' *Esthétiques des arts médiatiques* Tome 2. Louise Poissant (ed.). Les Presses de l'Université du Québec, Collection Esthétique, 365-382. French translation of 'Art, Psychasthenic Assimilation, and the Cybernetic Automaton.'

'Art, Psychasthenic Assimilation, and the Cybernetic Automaton.' *The Cyborg Handbook*. Chris Hables Gray (ed.). New York & London: Routledge, 255-266. French translation published in *Esthétiques des arts médiatiques* Tome 2, Louise Poissant (ed.), Les Presses de l'Université du Québec, 1995.

1994 'Cybernetics and Feedback: Reimaging the Body in the Age of the Cyborg.' *Technology and Culture*. Jacqueline Murray (ed.). Working papers in the Humanities 2, Windsor: Humanities Research Group/University of Windsor, 53-103. Revised version published in *Body & Society*, 1-3/4, 1995 (special issue on Cyberspace/Cyberbodies/Cyberpunk).

'Manufacturing Vision: Kino-Eye, The Man with a Movie Camera, and the Perceptual Reconstruction of Social Identity.' *Visualizing Theory*. Lucien Taylor (ed.). New York: Routledge. Reprint from *Visual Anthropology Review* 8-2, 1992, 27-38.

1991 'Tools of the Trade: The Production of Ethnographic Observations on the Andaman Islands, 1857-1922. *Colonial Situations: Essays on the Contextualization of Ethnographic Knowledge* (HOA 7). George Stocking (ed.). Madison: University of Wisconsin Press, 75-108.

'Old Rituals for New Space: Rites de Passage and William Gibson's Cultural Model of Cyberspace.' *Cyberspace: First Steps*. Michael Benedikt (ed.). Cambridge (Mass.): MIT Press, 31-47.

1990   'Photography and Semiotics.' *The Semiotic Web* 1989, Thomas A. Sebeok & J. Umiker-Sebeok (eds.). Berlin: Mouton de Gruyter, 663 - 688. (Review article.)

Articles

2018   'From Intuition to Epistemology: Raymond Gervais's *Carignan: circuit—les ponts*,' PDF 5, 6-27.

'From Material Culture to an Anthropology of Resistance in The Twenty-First Century: A Brief Outline. PDF 5, 45.

'The Sentience of Movement, Necrophilia, and the Unhistorical,' PDF 5, 92-103.

2017   'On Squatting Exhibitions,' PDF 4, 40.

'Manufacturing Vision: Kino-Eye, The Man with a Movie Camera, and the Perceptual Reconstruction of Social Identity.' Reprinted in *Ex-Centric Visions: Exploring Culture and Gender Through Film*, Christian Hammons (ed.). San Diego: Cognella.

2016   'What is a Meta-economic Artwork? Part I : The Case of the Art Auction as Context for the Production of a Visual Artefact,' PDF 3 pp. 6-43.

'Notes toward a history of the contemporary art auction catalogue,' PDF 3, 45-49.

2015   'The Storage Unit as Exhibition Space: La Mirage's Function and Role in Montreal,' 'La Mirage.' *POPPOSITIONS Post-catalogue – Edition 2015*, Brussels. 10-15.

'The Storage Unit as Exhibition Space: La Mirage's Function and Role in Montreal,' *PDF # 1*, Montreal. 5-17.

2010   'To buy a work at auction and to display it in one's home.' *The Shadowfiles*. Amsterdam: De Apple, November 2010. 62-63.

'Animating the Document, Performing the Spectator: Tim Clark, Reading the Limits, 2008.' *Ciel Variable*, no 86. September 2010. 8-16.

'Programming and Reprogramming Artworks: A Case of Painting and Practicing Conceptual and Media Art by Other Means.' *Revue Intermédialités*, no 13, Programmer Programming. Suzanne Leblanc (ed.). 89-113.

2006   'Notes Toward a Metropolis for the Twilight of a Mind,' *Public* 32, Special issue: Urban Interventions, 2006. 94-107.

2005   'Harold Cohen, Expanding the Field: The Artist as Artificial or Alien Intelligence?' *Parachute* 119, 47-67.

2003   'From Cyborg to Posthuman Space: On the Total Eclipse of an Idea.' *Parachute* 112, 81-91.

2001   'A Relational History of Technology and the Design of a Three Dimensional Book: "The Encoded Eye, the Archive, and its Engine House."' *Leonardo Electronic Almanac* Vol 9, no 7. (http://addendum.mit.edu/ejournals/LEA/ARTICLES/LA_TOMAS/tomas.html)

2000   'Smart Bomb.' *Public*, Lexicon: 20th Century AD, no. 20, p 63-64. Reprint of a passage from 'Polytechnical Observation: An Artistic and Popular Response to Political Events in the Age of The Smart Bomb.' *Public* 6, 141-154.

1998   'Sensations & Dickheads.' *Parachute*, 89, 28-34.

1997   'Virtual Reality and the Politics of Place.' *The Difference Engine*, 4, online journal. Reprint with minor revisions from *History and Anthropology*, 9-2/3, 327-357.

        'Memoirs of a Trainspotter.' Catalogue essay for *Track Records: Trains and Contemporary Photography*, Oakville: Oakville Galleries in Collaboration with the Canadian Museum of Contemporary Oakville: Oakville Galleries. 32-39.

        'Drawings and Parasitic Imaging Systems.' Catalogue essay *for Sites of the Visual*, Windsor: Art Gallery of Windsor. 26-29.

1996   'What is a New Technology? Machine Drawings, Sentience, Intercultural Contact.' *Parachute*, No. 84, 46-51. Special issue on new technologies. Republished in *Photography, Film, Video, and New Media*. Chantal Pontbriand (ed.). JRP / Ringer & Les Presses du Réel, 170-183.

        'Virtual Reality and the Politics of Place.' *History and Anthropology*, 9-2/3, 327-357. Special issue on 'Travel.'

        'Echoes of Touch and the Temptations of Scientific Representations.' *Public*, 13, 103-117. Special issue on aspects of 'Touch' in contemporary art. Revised and published as Chapter 2 in *Beyond the Image Machine: A History of Visual Technologies*. London: Continuum, 2004.

1995   'Feedback and Cybernetics: Reimaging the Body in the Age of Cybernetics.' *Body & Society*, 1-3/4, 21-43. Special issue on Cyberspace/Cyberbodies/Cyberpunk: Cultures of technological Embodiment. Revised reprint from *Technology and Culture*. Jacqueline Murray (ed.). Working papers in the Humanities 2, Windsor: Humanities Research Group/University of Windsor. 53-103.

'Eccentric Objects.' In *Hoarders, Packrats, Connoisseurs: Collecting Edmonton, A Passion Show*. Edmonton: Edmonton Art Gallery. 17-22.

1994   'Thresholds of Identity.' Catalogue essay in David Tomas, *Chemical Skins*, Oakville: Oakville Galleries. 26-45. 'Thresholds of Identity' was awarded the 1995 Inco Contemporary Curatorial Writing Award by the Ontario Association of Art Galleries.

'Time Transfixed.' Descriptive Essay. *Chemical Skins*, Oakville: Oakville Galleries. 49-59.

'The Chrysler Effect and the Museum's Terminal Paradox.' *Parachute*, No. 75, 51-54, 1994.

1993   'Transcultural Space.' *Visual Anthropology Review* 9-2, 60-78.

'Mimesis and the Death of Difference in the Graphic Arts.' *SubStance* No. 70, 41-52.

'Tim Clark's Deipnosophistae: An Aesthetics of Vice?' *Parachute* No. 71, 24-27.

1992   'From Gesture to Activity: Dislocating the Anthropological Scriptorium.' *Cultural Studies* 6-1, 1-26.

'Manufacturing Vision: Kino-Eye, The Man with a Movie Camera, and the Perceptual Reconstruction of Social Identity.' *Visual Anthropology Review* 8-2, 27-38. Reprinted in Visualizing Theory. Lucien Taylor (ed.). New York: Routledge, 1994.

'Polytechnical Observation: An Artistic and Popular Response to Political Events in the Age of the Smart Bomb.' *Public* No. 6, 141-154. Theme issue: Violence. Sections reprinted under the title 'Smart Bomb' in *Public* No. 20, 63-64. Theme issue: Lexicon: 20th Century A.D.

1990   'Collapsing Walls or Puffing, Smoking Sea-monsters? Ambient Sonic Spaces, Aural Cultures, Marginal Histories.' *Public*, No. 4/5, 125-139. Theme issue: Sound.

1989   'The Technophilic Body: On Technicity in William Gibson's Cyborg Culture.' *New Formations*, No. 8., 113-129. Theme issue: 'Techno-

ecologies.' Reprinted in *Cybercultures Reader*. David Bell & Barbara Kennedy (eds.). London: Routledge.

'The Look of Postcolonialism: The Automobile as Display Technology.' *Provincial Essays*, No. 8, 55-64. Theme issue: 'Shifting Fields: Images of Colonialism and the Look of the Postcolonial.'

1988   'From the Photograph to Postphotographic Practice: Toward a Postoptical Ecology of the Eye.' *SubStance*, No. 55, 59-68. Reprinted in *Electronic Culture: Technology and Visual Representation*. Timothy Druckery (ed.). New York: Aperture, 1996
'Toward an Anthropology of Sight: Ritual Performance and the Photographic Process.' *Semiotica*, Vol. 68, No. 3/4, 245-270.

1986   'The Photographer.' *SubStance*, No. 50, 93-100.

1983   'A Mechanism for Meaning: A Ritual and the Photographic Process.' *Semiotica*, Vol.46, No. 1, 1-39.

1982   'The Ritual of Photography.' *Semiotica*, Vol.40, No. 1/2, 1-25.

Workshops, round tables, published interventions, position papers, responses etc.

2006   Atelier + soirée de rencontre : Méandres/Meanderings: David Tomas @ DAIMON, Gatineau, Québec, Janvier 11-13, 2006. Workshop: Drawing Machines and Transdisciplinary Knowledge (Machines à dessiner et savoir transdisciplinaire).

2003   'Une pratique entre les disciplines : risques et enjeux.' *LA MÉMOIRE--LE VIRUS—LE RISQUE : Actes des table rondes du 10ᵉ anniversaire de la Galerie B-312*, Montréal, Galerie B-312, 41-47.

1991   'The Bioapparatus: Reflections Beyond the Interface of Theory and Practice.' *Bioapparatus*, Catherine Richards et al. (eds), Banff: Banff Center for the Arts, 117-120. Reprinted in an extended and revised form under the title 'An Identity in Crisis: The Artist and New Technologies' in *Theory Rules*, Berland, W. Straw, D. Tomas (eds.), Toronto: University of Toronto Press/YYZ Books.

Response to the Session on Subjectivities held as part of the Virtual Seminar on the Bioapparatus , Banff Center for the Arts, Banff, Alberta. *Bioapparatus*, 60-62.

'Technicity and the Future of Their Bodies.' *Bioapparatus*, 30.

Guest lectures, conferences, and symposia

2010   'A Minor but Strategic Document: 45° 30' N – 73° 36' W + Inventory and its place in the history of conceptual art.' Conference, 'Traffic: Conceptualism in Canada,' University of Toronto, November 26-28, 2010.

        Keynote : 'The practice of a marginal history: Postphotography Beyond and Between the Photographic Image.' Photography Now, Tomorrow, Moderna museet, Stockholm, March 27, 2010.
http://www.plattformfotografi.se/content/david-tomas-0

2007   'Circuits, Fusion, Convergence, and Twists of Space and Time: Dimensions of Violence in Media History from the Age of the Steamship to the Era of the Photography.' Images and Fear: Repressed images as tools for analyzing culture.' Tartu University, Estonia, June 2007.

        'Augmented Reality, Conceptual Art and the Body's Invisible Matrix: Robert Barry's Electromagnetic and Invisible Works.' Conference, Augmented Reality Explorations in Contemporary Art and Popular Culture, McGill University, Montreal, May, 2007.

        'The Interval and its Morphography.' Panel: The Moving Photograph in a Digital World. Society for Photographic Education, 44th National Conference, 'Look Out: Photography and the Worlds of Contemporary Art,' March 15-18, 2007, Miami, Florida

2006   'Anonymous Monuments to Ordinary Man and Woman: The Strange Case of Berlin's Ampelmännchen.' Colloque International, Ville-Art-Technologie, Auditorium de la Grande Bibliothèque, Montréal, 22-23 September, 2006.

        'Conceptual Art and the Body's Invisible Matrix: Robert Barry's Electromagnetic and Invisible Works.' V2_Institute for the Unstable Media, Rotterdam, May 2006.

2005   'The Chronotopic Instrument: A Model and Metaphor for a Post-Edison Time Machine.' Électricité : déploiements d'un paradigme / Electricity. Unfolding a Paradigm, La nouvelle sphère intermédiatique 7 / The New Intermediatic Sphere 7, Grande bibliothèque de Montréal, November 2005.

        A Question of Context and Models: The University as a Meta-medium for Media Historical.' Refresh! First International Conference on the Histories of Media, Art, Science and Technology, Banff New Media Institute, September 2005.

'Metropolis for the Twilight of a Mind.' Urban Interventions: A Symposium on Art & the City, in conjunction with Images Festival, Drake Hotel, Toronto, April 2005.

'Art Through a Movement Between Disciplines: The Origins and Cultural Logic of a Drawing Laboratory for Post-Possible Events.' Presented in the Séminaire du Centre de recherche sur l'intermédialité : Problématique de l'intermédialité, PLU 6042, Université de Montréal, February 2005.

'Media Histories: Incubators for Possible Futures.' Rethinking Media History, Transmediale 5, Berlin, February 2005.

2004   'Media History in Parallax: The Logic and Cultural Consequences of Transcultural Events from the Age of the Steamship to the Era of the Internet.' La Nouvelle sphère intermédiatique VI, Enjeux interculturels des médias. Violences, discontinuités, altérités, Goethe-Institut, Montréal, October 14-16, 2004.

'Digital Trails in the Present: A Laboratory for Post-Possible Events.' Session on Virtual Sites, 31st Congress of the Comité internationale d'histoire de l'art, Montréal, Quebec, August 22-26.

'Constructing a laboratory for post-possible events.' Symposium, 'Art, Automata and Us.' Agnes Etherington Art Centre, Queen's University, Ontario, February 6-7.

2001   'The Book as Digital Chronotope: "The Encoded Eye, the Archive, and its Engine House."' Conference on Translation and Mediation. Center for British and Comparative Cultural Studies, Warwick University, England, July 2001.

'Mental Systems, Technicity, and the Identity of Images in the Age of Cybernetics.' La Nouvelle Sphère Inter-médiatique III: Pratiques Médiatiques de la manipulation Identitaire. Centre de recherche sur l'intermédialité (Research Centre for Intermediality) (CRI), Montréal, March, 2001. Revised paper published as Chapter 6 *in Beyond the Image Machine: A History of Visual Technologies*. London: Continuum, 2004.

2000   'The Encoded Eye, the Archive, and its Engine House.' Open, Roundhouse/British Library, England, November 2000.

'The Encoded Eye, the Archive, and its Engine House.' Interweaving Contemporary Art and Material Culture Studies, Art for Archaeology's Sake: Style and Material Culture Across the Disciplines, Chacmool 2000, Calgary, Alberta, November 2000.

'The Encoded Eye, the Archive, and its Engine House.' Living Architectures: Designing for Immersion and Interaction. Banff New Media Institute Summit, Banff, Alberta, September 2000.

'The Encoded Eye, the Archive, and its Engine House.' Rhétorique des Nouvelles Écritures, UQÀM, Montréal, April 2000.

'The History of the Future of New Technologies.' Art and New Technologies: The Real, the Virtual, the Auratic, Montréal Museum of Fine Arts, Montréal, April 2000.

'The Sensory Envelope of Information Events Generated Between Archaic and New Imaging Technologies.' Panel on Digital Aesthetics, Uncommon Senses, Concordia University, April 2000. Revised paper published as Chapter 5 in *Beyond the Image Machine: A History of Visual Technologies*. London: Continuum, 2004.

1999   'De l'image liminaire et du statut du document photographique: quand le dessin rencontre la photographie à l'ère de la réalité virtuelle.' Le souci du document, Le Mois de la Photo à Montréal, UQÀM, September 1999.

'The Cybernetics of Consciousness and its Imaginary Geographies.' Art Ex Machina: Art and the Computer, Carleton university Art Gallery, Carleton University, Ottawa, March 1999.

1997   'The Autobiography of an Eye.' Graduate Research Seminar lecture in the series 'redéfinition du corps en art contemporain. A redefinition of the body in contemporary art.' Department of Art History. McGill University, November 1997.

'On the Imagination's Horizon Line: Mechanical Drawing and Babbage's Calculating Engines.' Panel: Representing Information. Conference: From Energy to Information: Representation in Science, Art, and Literature. The University of Texas at Austin, April, 1997. Revised paper published under the title 'On the Imagination's Horizon Line: Uchronic Histories, Protocybernetic Contact and Charles Babbage's Calculating Engines,' in *From Energy to Information: Representation in Science, Art, and Literature*, Bruce Clarke and Linda Henderson eds., Stanford: Stanford University Press, and as Chapter 4 in *Beyond the Image Machine: A History of Visual Technologies*. London: Continuum, 2004.

1996   'Parasites in the Feedback Loop: Imaging Technologies and Representational Practices for Imaginary Places.' Panel: Anthropology and the Continuing Salience of Experimental Ethnography. American Anthropological Association, San Francisco, November 1996.

'Touch at a Threshold of Vision: An Art in Suspended Animation.' Panel: Beyond Vision: Aesthetics and the Other Senses. UAAC/AAUC, McGill University, November 1996. Revised paper published as Chapter 1 in *Beyond the Image Machine: A History of Visual Technologies*. London: Continuum, 2004.

1995   'Traumatic Photographs, Boundary Phenomena, Transcultural Space.'
            Mellon Seminar presentation, California Institute of the Arts, Santa
            Clarita, California, March 1995.

1994   'Sound and Intercultural Contact Spaces.' Mellon Seminar presentation,
            California Institute of the Arts, Santa Clarita, California, November 1994.

            'Eccentric Objects.' International conference on 'Hoarders, Packrats,
            Connoisseurs: The Art of Collecting.' Edmonton Art Gallery, Edmonton,
            Alberta, October 1994. Paper published in the proceedings of the
            conference in 1995.

1993   'Cybernetics and Feedback: Reimaging the Body in the Age of the
            Cyborg.' Distinguished Speakers Series, Humanities Research Group,
            University of Windsor, Windsor, Ontario, November 1993. Revised paper
            published in *Technology and Culture*, Jacqueline Murray (ed.), Working
            Papers in the Humanities, Windsor: Humanities Research
            Group/University of Windsor, 1994, 53-103; in *Body & Society*, 1-3/4, in
            1995, and in *Cyberspace/Cyberbodies/Cyberpunk* in 1996.

            'Towards an Art of the Cyborg.' Panel on 'The Body and Technology,'
            Universities Art Association Conference, University of Windsor,
            November 1993. Revised paper published under the title 'Art,
            Psychasthenic Assimilation, and the Cybernetic Automaton' in *The
            Cyborg Handbook*, Chris Gray et al. (eds.), New York: Routledge in 1995.

            'Hardware Body/Software Body: Reimaging the Human Body in the Age
            of the Cyborg.' International Conference on 'Body Images, Language &
            Physical Boundaries.' University of Amsterdam, Amsterdam, July 1993.

            'Virtual Reality and Technocide: Modernity's Final Frontier?' Department
            of Anthropology, York University, Toronto, February, 1993. Revised
            paper published under the title 'Virtual Reality and the Politics of Place' in
            History and Anthropology in 1995.

1992   'The Digital Body in the Age of Virtual Reality.' Ontario College of Art,
            Toronto, November, 1992.

            'The Digital Body in the Age of Virtual Reality.' C.I.A.C. Montréal, October
            1992.

1991   'On Transcultural Space: Identity, Non-Identity, and Hybrid Identity in
            Intercultural First Contact Situations.' Panel: Tribal Identities in National
            Contexts. American Anthropological Association. Chicago, November
            1991. Revised paper published under the title 'Transcultural Space' in
            Visual Anthropology Review 9-2, 1993, 60-78.

1990   'Phantom Circuit for the Other: Chinatown in Jacob A. Riis's How the Other Half Lives.' Visual Arts Department, University of California, San Diego, May 1991.

1990   'Phantom Circuit for the Other: Captions and Textual Colonization in Jacob A. Riis's How the Other Half Lives.' Department of Photography, Concordia University, Montréal, Québec, October 1990.

'Toward a Postethnographic Film: The Example of Vertov's The Man with the Movie Camera.' Joint Conference on 'Film as Ethnography,' Organized by the Center for Visual Anthropology, University of Southern California, and the Granada Center for Visual Anthropology, University of Manchester, for the 2nd Royal Anthropological Institute Film Festival, University of Manchester, Manchester, September 1990. Revised paper published under the title 'Manufacturing Vision: Kino-Eye, The Man with a Movie Camera, and the Perceptual Reconstruction of Social Identity' in *Visual Anthropology Review* 8-2, 1992, 27-38, and reprinted in *Visualizing Theory*, Lucien Taylor (ed.) New York: Routledge, 1994. The article was further revised and was published as Chapter 1 in *Vertov, Snow, Farock: Machine Vision and the Posthumani* in 2013.

'On the Art of the Post-ethnographic Look.' School for the Contemporary Arts, Simon Fraser University, Burnaby, British Columbia, September 1990. Revised paper published under the title 'From Gesture to Activity: Dislocating the Anthropological Scriptorium.' *Cultural Studies* 6-1, 1992, 1-26.

'On the Art of the Post-ethnographic Look.' Cultural Studies Program, Trent University, Peterborough, Ontario, March 1990.

'On the Art of the Post-ethnographic Look.' Centre de recherche en évaluation sociale des technologies (CREST), Université du Québec à Montréal, March 1990.

1989   'The Politics of Display: Curators, Corporate Sponsorship and Indian Identity.' Cultural Studies Center/Group for the Study of Colonial Discourse, University of California, Santa Cruz, May 1989.

1988   'From the Representation of Captives to the Captives of Representation: Ethnography on the Andaman Islands 1858-1908.' Colonial Discourse Lecture Series, History of Consciousness Program, University of California, Santa Cruz, March 1988.

1987   'On the Mechanization of the Ethnographic Eye: Anthropology and Photography 1850-1890.' Anthropology Seminar Series, Department of Anthropology, McGill University, Montréal, January 1987.

1986   'From the Photograph to Postphotographic Practice: Towards a Postoptical Ecology of the Eye.' Guest lecture, seminar on the inscription

of culture directed by Lee Drummond, Department of Anthropology, McGill University, December 1986. Revised paper published under the same title in *SubStance*, No 55, 1988, 59-68, and reprinted in *Electronic Culture: Technology and Visual Representation*. Timothy Druckery (ed.) New York: Aperture, 1996.

1985 'Towards an Ethnography of the Eye: The Text-Caption and the Photograph.' Guest lecture, seminar given by Michel Pierssens, Université du Québec à Montréal, Montréal, February 1985.

1984 'Elements for an Anthropology of Sight: The Text and Caption in Photography.' Anthropology Seminar Series, Department of Anthropology, McGill University, November 1984.

'The Eye/The Camera: Autoreference and Symbolic Transformation in Vertov's, The Man with a Movie Camera.' Colloquium 'Semiotics of the Cinema: The State of the Art,' Fifth International Summer Institute for Semiotic and Structural Studies, Victoria College, University of Toronto, June 1984.

1983 'The Eye/The Camera: Reflexions within Photography?' School for Criticism and Theory, Northwestern University, Evanston, Illinois, July 1983.

'Role in Process: Ritual Performance and the Photographic Process.' Colloquium 'The Concept of Performance,' Fourth International Summer Institute for Semiotic and Structural Studies, Bloomington Campus, Indiana University, June 1983. Revised paper published under the title 'Toward an Anthropology of Sight: Ritual Performance and the Photographic Process' in *Semiotica* 68-3/4, 1988, 245-270.

'Photography as Sociocultural Process: An Anthropological Point of View.' Department of Photography, Concordia University, Montréal, March 1983.

'The Liminoid Laboratory: The Cultural Framing of Performance Art.' Series on Performance and Culture, The Circle for Social and Humanistic Studies, University of Western Ontario, February 1983.

1982 'Entropy, Photography, and the Signature of Presence.' Visiting Artists Program, Department of Visual Arts, University of Western Ontario, January 1982.

1981 'The Ritual of Photography.' The Fourth International Conference on Culture and Communication, Temple University, Philadelphia, April 1981. Revised paper published under the same title in *Semiotica* 40-1/2, 1982, 1-25.

1979	'The SX 70 (1972): A Machine for the Critical Examination of Context.' Optica Gallery, Montréal, February 1979.

'Structure and Style in the History of Physics: C.T.R. Wilson's Cloud Chamber.' The Joint Atlantic Seminar in the History of the Physical Sciences, University of Pennsylvania, Philadelphia, April 1979. |
| 1978 | 'Structuralism and the Structure of Instruments.' Department of History of Science, National Museum of American History, Smithsonian Institution, Washington, D.C., September 1978.

'The Wilson Cloud Chamber 1910-1925: From Qualitative to Quantitative Measurement.' The Joint Atlantic Seminar in the History of the Physical Sciences, Rensselaer Polytechnic Institute, Troy, New York, April 1978. |