

## ANDREW BAILEY - CURRICULUM VITAE

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### ACADEMIC APPOINTMENTS

**SSHRC Postdoctoral Fellow**, [Technoculture, Art, and Games Research Lab](#), Concordia University (Design and Computation Arts Department), 2024-2026

- Supervisor: Pippin Barr

**Mitacs Accelerate Postdoctoral Fellow**, [Archive/Counter-Archive](#), York University (Cinema and Media Arts Department), 2022-2024

- Co-Supervisors: Janine Marchessault and Michael Zryd

### **Sessional Instructor**

- OCAD University, Faculty of Arts and Sciences, 2021-2025
- York University, Cinema and Media Arts Department, 2023-2024
- McMaster University, Department of Communication Studies & Media Arts, 2023
- York University, Department of Visual Art and Art History, 2021

### EDUCATION

**PhD**, Art History & Visual Culture, York University, Toronto, 2021

- Dissertation: [“An open field: Informal and anti-formal approaches to videogame art history.”](#)
- Committee: Dan Adler (supervisor), Kurt Thumlert, and Janine Marchessault.

**MA**, Art History, York University, Toronto, 2016

- MRP: “Not enough memory: Examining history and obsolescence in contemporary game art.”
- Supervisors: Dan Adler (primary) and Kurt Thumlert.

**GDip**, Curatorial Studies in Visual Culture, York University, Toronto, 2016

- Field placement supervisor: Jennifer Fisher

**BFA**, Printmaking, OCAD University, Toronto, 2011

- Thesis supervisor: Shannon Gerard

### RESEARCH AND TEACHING AREAS

- **Theoretical:** Game studies, film studies, cinema and media art, media studies, critical archival studies, new media art history, fan studies, platform studies, production studies, game art, art games, independent game development, videogame history, historical videogames, games preservation, media archeology, ecocritical art and media, horror, science-fiction, fantasy, comic history, animation history, zines, and book arts.
- **Practical:** Game design (Unity, Godot, RenPy, Bitsy, Twine, Inkle, RPGMaker, GB Studio, GameMaker, and modding/ROMhacking), pixel art (Aesprite, Playscii, and Tilesetter), 3D modeling (Blender and Crocotile), image editing (Photoshop and GIMP), graphic design (Illustrator, InDesign, and Canva), web design (Jekyll, GitHub Pages, Wordpress, Drupal), video editing (Premiere and DaVinci Resolve), printmaking (screenprinting, risograph, woodcut, linocut), book arts and zine-making.

### CERTIFICATIONS

- Certificate of Knowledge Mobilization, Innovation York MobilizeYU Knowledge Mobilization Program, 2023.
- Certificate of Teaching Art and Design Online, OCAD University's Faculty & Curriculum Development Centre, 2022.

## **GRANTS, FELLOWSHIPS, AND AWARDS**

- SSHRC Connection Grant, "Global Audiovisual Archival Conference: Archival Alliances" (\$50,000), Co-Applicant, 2024.
- SSHRC Postdoctoral Fellowship, "Playful Records: Developing an Archival Pedagogy for Canadian Videogame Art" (\$140,000), 2024-2026.
- SSHRC Exchange KMB Grant, "Digitally Distributing Archive/Counter-Archive's Educational Guides on VUCAVU.com" (\$6650), 2024.
- Mitacs Accelerate Postdoctoral Fellowship (\$90,000), 2022-2024.
- Faculty of Arts and Science Teaching Award (shortlisted), OCAD University, 2022.
- SSHRC Doctoral Fellowship (\$20,000), 2020-2021.
- Cardarelli Family Award in Art History (\$1000), York University, 2018.
- Ontario Graduate Scholarship (Doctoral level; \$45,000), 2017-2020
- Lawrence Heisey Graduate Award in Fine Arts (\$6000), York University, 2017.
- Dorothy Rowe Visual Cultures and Canada Grad Award (\$1250), York University, 2016.
- Ontario Graduate Scholarship (Master's level; \$15,000), 2015-2016.
- York Graduate Fellowship (varying amounts of yearly tuition support and RA/TA contracts), York University, 2014-2021.
- Spark Box Studio, Fall Residency Award (\$1000), 2012.
- Sharon Merkur Memorial Award (\$1500), OCAD University, 2011.
- Printmaking Award (\$1000), OCAD University, 2010.

## **PUBLICATIONS**

### **Monographs and Dissertations**

- Bailey, A. (2027). *Many mountains: Playing Celeste's archives* (In preparation).
- Bailey, A. (2026). *Playful Records: Counter-Archival Game Art and Videogame Collections*. Amsterdam University Press. (accepted)
- Bailey, A. (2021). *An open field: Informal and anti-formal approaches to videogame art history*. [Doctoral dissertation, York University]. YorkSpace Repository. <http://hdl.handle.net/10315/38769>

### **Peer-Reviewed Journal Articles**

- Dolan, P., and Bailey, A. (2023). "Ghastly graphics: Tool fandom, bad cinema, and the Haunted PS1 game development community." In "Digital Nostalgia in/as Contemporary Creative Practice," a special issue of the *International Journal of Creative Media Research*, guest edited by Bethany Lamont (Bath Spa University) and Beth Wakefield. <https://doi.org/10.33008/IJCMR.2023.10>
- Bailey, A. (2022). "Stealth algorithms: Hito Steyerl's encoding Of Metal Gear into her *Factory Of The Sun*." *The VGA Reader*, Issue 4. The Video Game Art Gallery. <https://doi.org/10.3998/mpub.12471295>
- Bailey, A. (2021). "The museum and the killing jar: How *Animal Crossing*'s insects reveal videogames' object afterlife." *Loading: The Journal of the Canadian Game Studies Association*, Winter 2020, Vol. 13, No. 21. <https://doi.org/10.7202/1075260ar>
- Bailey, A. (2019). "Shifting borders: Walking simulators, artgames, and the categorical compulsion of gaming discourse." *Press Start Journal*, The University of Glasgow. <https://press-start.gla.ac.uk/index.php/press-start/article/view/135>
- Bailey, A. (2019). "Body clusters, counter-play, and game art within Chris Kerich's *Piles*." *Mediascape: Journal of Cinema and Media Studies*, Fall 2018 Issue, University of California. [https://web.archive.org/web/20200201151745/http://www.tft.ucla.edu/mediascape/Fall2018\\_Bod](https://web.archive.org/web/20200201151745/http://www.tft.ucla.edu/mediascape/Fall2018_Bod)

[yClusters.html](#)

- Bailey, A. (2018). "Authority of the worm: Examining parasitism within *INSIDE* and *Upstream Color*." *Metacritic Journal for Comparative Studies and Literature*, Issue, 4.2. <https://doi.org/10.24193/mjcst.2018.6.03>
- Bailey, A. (2018). "Fantastic places and where to find them: Pseudo-indexical realities within video games and game art." *The VGA Reader*, Issue 2. The Video Game Art Gallery. <https://doi.org/10.3998/mpub.12471206>

### Book Chapters

- Bailey, A. (2025). "Edit wands always: Experimentation, modding, and metagaming in *Noita*." In *The Rise of the Roguelite: The Influence of Roguelikes on Contemporary Video Games*, edited by James Cartlidge, Bloomsbury. <https://doi.org/10.1201/9781003415473>
- Bailey, A. (2024). "A devious archive: The affective historicity and paratextual Russian folkloristics of *Black Book*." In *Central and Eastern European Histories and Heritages in Video Games*, edited by Michael Mochoki, Paweł Schreiber, Jakub Majewski, and Yaroslau I. Kot. <https://doi.org/10.4324/9781003461326>
- Bailey, A. (2024). "Half-light histories: Exploring the experimental realism of *Kentucky Route Zero* and *Disco Elysium*." In *Ready Reader One: The Stories We Tell About, With, and Around Videogames*, edited by Megan Condis and Mike Sell, Louisiana State University Press. <https://muse.jhu.edu/book/117804>.
- Bailey, A. (2024). Object gardens. In *PAVED Meant Vol. 5 (2021-2023)*, edited by David LaRiviere. PAVED Arts. <https://www.pavedarts.ca/paved-meant-vol-5-2021-2023/>
- Bailey, A. (2020) "Living narrative worlds: Assemblage and multistability within Ian Cheng's *Emissaries* trilogy," in *Multidisciplinary Perspectives on Narrative Aesthetics in Video Games*, edited by Deniz Eyuçe Sansal, and Deniz Denizel, Peter Lang Group. <https://doi.org/10.3726/b18052>

### Forthcoming Journal Articles and Chapters

- Bailey, A. (2026). "Counter-Archival Play: Memory, Resistance, and Worldbuilding in *1000xResist*." In "Videogame Theory," a special issue of *Media Theory*, guest edited by Benjamin Nicoll, Aleena Chia, Braxton Soderman. (In review).
- Bailey, A. (2026). "'This Game Cured My Depression': Celeste Steam Reviews as Platformized Archive of Transformative Play." In "Gaming Fandom," a special issue of *The Journal of Transformative Works and Cultures*, guest edited by Hayley McCullough and Ashley P. Jones. (In review).
- Bailey, A. (2026). "Cosmic Canvases: Indie Horror Game Design and the Artistic Afterlives of Giger and Beksiński." In *Eldritch: New Critical Developments in the Lovecraftian Mythos*, edited by David K. Goodkin, Lang Publishing. (Accepted)
- Bailey, A. (2026). "From Mods to Memories: Teaching Game History and Culture through the Paratextual Archive." In "Teaching Video Games in the Humanities: New Media, New Pedagogies," a special issue of *Open Screens*, guest edited by Iris Kleinecke-Bates and Marta F Suarez. (Accepted).
- Bailey, A. (2026). "Kaizo Ascent: Celeste and Difficult Level Design as Community Practice." In *The Effects of Community on Game Play and Design*. Edited by Kevin Veale and Adam Jerrett. (Accepted)
- Bailey, A. (2026). "Scarlet Rot at the End of the World: Fans Searching for Mycological Authenticity within *Elden Ring*'s Cosmic Horror." In *The Palgrave Handbook of Fungal Horror in Popular Culture*. Edited by Katarina Gregersdotter and Berit Åström. Palgrave Macmillan. (Accepted)
- Bailey, A. (2026). "Factional history: Tracing the cultural coding of *Total War: Warhammer 3*'s "Immortal Empires" map." In *Depictions of Power: Strategy and Management Games*, edited by Simon Dor, Bloomsbury, (In press). [More info.](#)
- Bailey, A. (2025). "The Counter-Archival potential of SpekWork's *Assassin's Creed Art History*." *The VGA Reader*, Issue 6, The Video Game Art Gallery, (Accepted).
- Bailey, A., and Dolan, P. (2025). "Demade by the blood: Bloodborne PSX at a crossroads of horror fandoms." In *Researching Horror Fans and Audiences in the Twenty-First Century*, edited by James Rendell and Kate Egan, Edinburgh University Press, (In press).

## Public Research and Criticism

- Jason Boyd, Jeremy Andriano, Patrick Dolan, Chelsea Russell, and Andrew Bailey. (2025). Episode 5 – *Disco Elysium*. [Audio podcast episode]. In [Unarchived Podcast](#). Playable Stories Archive, Toronto Metropolitan University. (upcoming)
- Giuseppe Femia, Collin Walsh, Alex Fleck, Patrick Dolan, Andrew Bailey. (2022). Episode 52 – Video Game Preservation [Audio podcast episode]. In First Person Podcast, *First Person Scholar*, The University of Waterloo.  
<https://www.firstpersonscholar.com/first-person-podcast-episode-52-video-game-preservation>
- Kacper Szozda, Andrew Bailey, Francis Parr, and Patrick Dolan. (2021). Episode 48 – *Disco Elysium: The Final Cut* [Audio podcast episode]. In First Person Podcast, *First Person Scholar*, The University of Waterloo. <https://www.firstpersonscholar.com/first-person-podcast-episode-48/>
- Bailey, A. (2020). “Critical compilation: *Pathologic*,” *Critical Distance*.  
<https://critical-distance.com/2020/07/01/pathologic/>
- Bailey, A. (2019). “Unforgotten fantasies: Romantic play within the game art of Angela Washko and Nina Freeman,” *First Person Scholar*. The University of Waterloo.  
<http://www.firstpersonscholar.com/unforgotten-fantasies/>
- Bailey, A. (2018). “Hauntological remediation within *P.T.* and *Resident Evil 7: The Beginning Hour*.” *First Person Scholar*. The University of Waterloo.  
<http://www.firstpersonscholar.com/hauntological-remediation/>
- Bailey, A. (2018). “Minimalism and Collage in *Minit*.” *Unwinnable*.  
<https://unwinnable.com/2018/08/06/minimalism-and-collage-in-minit/>
- Bailey, A. (2018). “Mountainous Junkspace.” *Heterotopias*, Issue 005  
<https://www.heterotopiaszine.com/005-2/>

## RESEARCH-CREATION PROJECTS

- *Many Mountains: A Canadian Games Studies Archive for Teaching Celeste* (In development/2024-).
  - This is the research-creation portion of my current SSHRC postdoctoral project where I am using the open-source, Jekyll-based tool CollectionBuilder to craft a digital archive of paratexts related to the Canadian queer indie platformer *Celeste* and its director/writer/co-programmer Maddy Thorson. [More info](#).
- *Mold Ant Hole* (In development/2023-)
  - Side-scrolling card battler created with RPG Maker MV, featuring an exterminator clearing anthropomorphic ants from a witch’s basement. Aesthetics and character design inspired by Michael Deforge’s *Ant Colony*. [More info](#).
- *Oblivion Mode* (In development/2023-)
  - Interactive text adventure inspired by *Fighting Fantasy* books, adapting Laird Barron’s short story “*Oblivion Mode*.” Art created with PLAYSCII and MRMOTEXT tile set; developed using the Ren’Py engine. [More info](#).

## TEACHING EXPERIENCE

### Sessional Course Instructor

- [VISM 2003, Introduction to Game Studies](#), Faculty of Arts and Science, OCAD University, Toronto, Ontario, 2021-present. In-person and online lectures.
  - A second-year undergraduate lecture (there have been both online and in-person versions) focused on introducing the field of game studies to students.
  - Assessment methods have included reading presentations, reading responses, weekly game analysis journals, weekly key term quizzes, project proposals, annotated bibliographies, final research essays and/or production projects (game prototype, podcast, or video essay), and take-home exams.
- [GS/FILM 5800 - Global Audiovisual Archiving Summer School](#), Cinema and Media Arts Department, York University, Toronto, Ontario, Summer 2024 (co-directed with Janine

Marchessault and Michael Zyrd). Online seminar.

- This Summer Institute graduate course featured a number of curators, artists, archivists, and scholars associated with the Archive/Counter-Archive SSHRC Partnership Grant and the 2nd Global Audiovisual Archiving Conference as guest speakers to talk about their work with archival film and film heritage.
- Participating speakers include: Axelle Demus, Mariane Boucheix-Laporte, Andrew Burke, Skye Callow, David Clark, Antoine Damiens, Paul Gordon, Jillian Groening, Patrick Keilty, Laura Horak, Susan Lord, Cait McKinney, Melissa J. Nelson, Ylenia Olibet, Jennifer Smith, Leslie Supnet, Jennifer VanderBurgh, Haoran Chang, Susan Lord, Mary Elizabeth Luka, Claudia Sicondolfo, and Nadine Valcin.
- [FILM4711 - Issues in Film Historiography: Politics of the Archive](#): Cinema and Media Arts Department, York University, Toronto, Ontario, Fall 2023. In-person seminar.
  - A fourth-year undergraduate in-person seminar focused on the politics of film and media archiving.
  - Assessment methods included reading presentations, graded discussion boards, a project proposal, a Zotero-based annotated bibliography, and a final research production project (zine, online exhibition, podcast, or video essay).
- [MEDIAART 3K03 - Game Studies](#), Communications and Media Arts Department, McMaster University, Hamilton, Ontario, Fall 2023. In-person lecture.
  - A third-year undergraduate in-person lecture focused on introducing the field of game studies to students.
  - Assessment methods included reading presentations, a weekly game analysis journal, a project proposal, an annotated bibliography, and a final research production project (game prototype, podcast, or video essay).
- [VISM 2002, History of New Media Art](#), Faculty of Arts and Science, OCAD University, Toronto, Ontario, Winter 2022. Online lecture.
  - A second-year undergraduate online lecture focused on the history of new media art.
  - Assessment methods have included reading responses, weekly key term quizzes, a project proposal, an annotated bibliography, a research essay (with options for a video essay), and a take-home exam.
- [FA/ARTH 3999, New Media Art: From Duchamp to the Postdigital](#), School of the Arts, Media, Performance & Design, York University, Toronto, Winter 2021. Online seminar.
  - A third-year undergraduate online seminar focused on the history of new media art.
  - Assessment methods have included reading presentations, graded discussion boards, weekly key term quizzes, a project proposal, an annotated bibliography, a research essay (with options for a video essay), and a take-home exam.

## **CONFERENCE PRESENTATIONS**

- “Super “Sonic Saves the World” World: Maddy Thorson’s Kaizo ROM Hacks as Counter-Archival Practice.” To be presented at the Film and Media Studies Association Conference, Queen’s University, Kingston, Canada, 2025. (upcoming)
- ““This Game Cured My Depression:’ Celeste Steam Reviews as Platformized Archive of Transformative Play.” To be presented at the Canadian Game Studies Association Conference, Concordia University, Montreal, Canada, 2025. (upcoming)
- ““This Game Cured My Depression:’ Celeste Steam Reviews as Platformized Archive of Transformative Play.” To be presented at the Canadian Communications Association Conference, George Brown College, Toronto, Canada, 2025. (upcoming)
- “Playful Records: A CollectionBuilder Archive for Canadian Game Studies Education” To be presented at the The Games & Gaming Round Table (GameRT) of the American Library Association (ALA) March Mini-Conference, online, 2025. (upcoming)
- “Celeste 64: Open-Source Demaking as Self-Adaptative Design Practice.” Presented at the International Conference on Games and Narrative, the University of Waterloo, Canada, 2025..

- “Super “Sonic Saves the World” World: Maddy Thorson’s Kaizo ROM Hacks as Counter-Archival Practice” Love and Loss: Nostalgia Symposium and Research Creation Showcase, the NOSTAGAIN Network, Concordia University, Canada, 2025.
- “Playful Records: Videogames as Playable Archives and Public History,” presented at the Film and Media Studies Association Conference, Concordia University, Montreal, Canada, 2024.
- “Playful Records: Videogames as Playable Archives and Public History,” presented at the Canadian Game Studies Association Conference, Concordia University, Montreal, Canada, 2024.
- “Playful Records: Videogames as Playable Archives and Public History,” presented at the Society of Cinema and Media Studies Conference, Boston, USA, 2024.
- “Landscapes of Digital Art: How Platformized Gameplay is Archived at the Mackenzie Art Gallery,” presented at the International Association for Media and History Conference, Université du Québec à Montréal, Canada, 2023.
- “Found Futures - Archive/Counter-Archive,” presented at Archival Assembly #2, Sinema Transtopia/Kino Arsenal, Berlin, Germany, 2023.
- “Demade by the blood: Bloodborne PSX at a crossroads of horror fandoms,” presented at the Canadian Studies Association Conference, Online/Canada, 2023.
- “A Devious Archive: The Affective Historicity and Paratextual Folkloristics of Black Book,” presented at the Film and Media Studies Association Conference at the Congress of the Humanities and Social Sciences, York University, Canada, 2023.
- “A Devious Archive: The Affective Historicity and Paratextual Folkloristics of Black Book,” presented at the International Conference on Games and Narrative, the University of Waterloo, Canada, 2023.
- “A Devious Archive: The Affective Historicity and Paratextual Folkloristics of Black Book,” presented at the International Communications Association Game Preconference, University of Toronto, Canada, 2023.
- “Platformization in the museum: Unity, *Minecraft*, and the MacKenzie Art Gallery,” presented for the Canadian Games Studies Association Conference, Online/Canada, 2022.
- “Artificial environments: Jakob Kudsk Steensen’s immersive and ecocritical digital art,” presented at the 2021 Conference for the Universities Art Association of Canada, Online/Canada, 2021
- “Living worlds and infinite games: The posthuman aesthetics of Ian Cheng’s game art,” presented for the Canadian Games Studies Association Conference, Online/Canada, 2021.
- “Cascading horror: How starvation ludonarratively functions within *Sunless Skies* and *Pathologic 2*,” presented at the International Conference on Games and Narrative, the Games Institute at Guelph University, 2021.
- “Living worlds and infinite games: The posthuman aesthetics of Ian Cheng’s game art,” presented for the Canadian Games Studies Association conference at the Congress of the Humanities and Social Sciences, Western University, London, Canada, 2020. (accepted but canceled due to COVID-19)
- “Orbital experiences: The affective aesthetic Of David O’Reilly’s game art,” presented for the Canadian Games Studies Association at Congress of the Humanities and Social Sciences, University of British Columbia, Vancouver, Canada, 2019.
- “Recurring dreams: appropriation, interpretation and adaptation in *Yume Nikki*’s History,” presented at the Montreal International Game Summit in Montreal, Canada, 2019.
- “Dark dream worlds: Examining occulture and technoculture within *Yume Nikki*,” presented at the Southwest Popular American Culture Association Conference, Albuquerque, USA, 2019.
- “Unity worlding: Examining systems and simulation within the game art of Ian Cheng.” Presented at the 65th Annual Wollensen Memorial Symposium, University of Toronto, Toronto, Canada, 2019..
- “Computational algorithms as tools of control: Hito Steyerl’s *Factory of the Sun*,” presented at the Meeting of the Society for Comparative Literature and the Arts, Johns Hopkins University, Baltimore, USA, 2017
- “Not enough memory: Examining history and obsolescence in contemporary game art,” Presented at the 42nd Annual Meeting of the Social Science History Association Conference.



Montreal, Canada, 2017.

## **GUEST LECTURES & INVITED TALKS**

- “Object Gardens curator talk.” Presented alongside my *Object Gardens* exhibition on the night of the opening reception at PAVED Arts, Saskatoon, Canada, 2023.
- “Devious Archives: Examining the Paratextual Histories of Independent Horror Videogames.” Presented as part of Archive/Counter-Archive’s ongoing “Working Papers” series, York University, Toronto, Canada, 2023.
- “An open field: Deformalizing the art history of videogames.” Presented to Anna Hudson’s “Research and Professional Practices” graduate seminar, York University, Toronto, Canada, 2021.
- “Artworlds and gamescapes: Navigating the increasingly liminal paths of videogames and contemporary art.” Presented to Kurt Thumlert’s “Digital Games and Learning” graduate seminar, York University, Toronto, Canada, 2019.
- 2019 “Dark dream worlds: Examining occulture and technoculture within *Yume Nikki*.” Presented to Anna Hudson’s “Research and Professional Practices” graduate seminar, York University, Toronto, Canada, 2019.
- “Confronting the exhibitionary order: Global contemporary art & the Venice Biennale,” presented to Monique Johnson’s “Introduction to Art History” undergraduate lecture, York University, Toronto, Canada, 2019.

## **CURATION**

- *Object Gardens*. PAVED Arts. Saskatoon, Saskatchewan, 2023.
  - Curator of a group exhibition of media installation art focused on the topics of ecocriticism and digital worldbuilding.
  - Participating artists include Peter Burr, Anna Eyler, and Nicolas Lapointe, and Jakob Kudsk Steensen. [More info.](#)
- *Betrayal of the Proper Medium*. XPACE Cultural Centre. Toronto, Ontario, 2013.
  - Curator and participating artist in a group exhibition of media installation art and digital prints focused on playfully reflecting on medium specificity and digital culture. Participating artists include Andrew Bailey, Michael Wirth Broff, Patrick Krzyzanowski, Reid Jenkins, and Pat Navarro. [More info.](#)
- *The Connection Machine*. OCAD Student Gallery. Toronto, Ontario, 2012.
  - Curator of and participating artist in a group exhibition focused on examining digital aesthetics through an art historical lens informed by Dadaism and psychedelia.
  - Participating artists include Andrew Bailey, Patrick Kyle, Ola Kolodziej, Brianna Lowe, Lauren Pelc-McArthur, Peter Rahul, and Ella Selbie.

## **SELECT EXHIBITIONS OF PERSONAL ARTWORK**

- *Beware of the Beast*, Narwhal Contemporary, Toronto, Ontario, 2014. Curated by [Kristin Weckworth](#) and [Steve Cober](#).
  - A group exhibition at a commercial gallery of drawings, paintings, prints, and sculptures focused on board games, character role-play, and imaginary fields of play.
  - Participating artists include Nicholas Aoki, Nicholas DiGenova, Amy Lockhart, Jamiyla Lowe, Noel Middleton, and Andrew Remington-Bailey. [More info](#)
- *Mind Games*, [Atelier Presse Papier](#). Trois-Rivières, Québec, 2013.
  - A solo exhibition of silkscreen prints related to my undergraduate thesis and ongoing exploration of historical comic book aesthetics, CMYK halftones methods, and experimental approaches to text and image.
- *Maximal Earnest Fantasy*, [Centre3](#). Hamilton, Ontario, 2013.
  - A solo exhibition where I showed a series of digital prints that reimagined Max Ernst’s

collage work that I had created during a corresponding artist residency that I had undertaken in Centre3's digital print studios.

- *The Reading Nook*. Narwhal Contemporary. Toronto, Ontario, 2012. Curated by [Alicia Nauta](#) and [Kristin Weckworth](#).
  - A group exhibition at a commercial gallery of zines, prints, drawings, and textile art.
  - Participating artists include Alex Heilbron, Alexandra Mackenzie, Alicia Nauta, Andrew Bailey, Andrew Zukerman, Anna May Henry, Anthony Gerace, Cameron Lee, Chris Kuzma, Daniel Luedtke, Diana VanderMuelen, Ella Selbie, Errol Richardson, Eunice Luk, Ginette Lapalme, Hanna Hur, Inés Estrada, Jeannie Phan, Jeff Garcia, Jesjit Gill, Jessalyn Aaland, Jesse Harris, Jimmy Limit, Lala Albert, Laura McCoy, Mark Connery, Matt King, Melissa Fisher, Melissa Luk, Michael Comeau, Patrick Kyle, Paul Morgan, Peter Hurley, Peter Kalynuik, Phil Woollam, Pierre Richardson, Randy Gagne, Robert Dayton, Shannon Gerard, Rebecca Fin Simonetti, Selena Wong, Seripop, and Tomas Del Balso. [More info.](#)
- *Creative Type*. [Cooper Cole Gallery](#). Toronto, Ontario, 2012. Curated by Carla Poirier, Jacqueline Lane, and Blair Johnsrude.
  - The fourth iteration of an annual large-scale group exhibition of experimental typography by Canadian artists and designers. [More info.](#)
- *The Unicorn: A Gathering of Magic*, Narwhal Contemporary, Toronto, Ontario, 2010. Curated by [Kristin Weckworth](#) and [Steve Cober](#).
  - A commercial group exhibition of prints, textiles, art, drawings, collage, and paintings, loosely themed around the concept of magic.
  - Participating artists include: Attila Adorjany, Sonja Ahlers, Stephen Appleby-Barr, Andrew Bailey, Joe Becker, Gemma Correll, Rory Dean, Matthew Feyld, Theo Gallaro, Heather Goodchild, Adrienne Kammerer, Chris Kuzma, Patrick Kyle, Drue Langois, Ginette Lapalme, Kristin Ledgett, Tessar Lo, Jamilya Lowe, Megan McKenzie, Sarah McNeil, Noel Middleton, Jennifer Muskopf, Alicia Nauta, Noferin, Lauchie Reid, Tania Sanhueza, Kira Shaimanova, Jennie Suddick, Gary Taxali, Jacob Whibley, We Kill You and Selena Wong. [More info.](#)
- *The Illuminated Husk*, [XPACE Cultural Centre](#), Toronto, Ontario, 2010. Curated by [Jennie Suddick](#).
  - A solo window installation/exhibition featuring a human-sized doll that I created using screen-printed textiles with dense colourful patterns printed on them. [More info.](#)
- *Mass Hypnosis*, [OCAD Graduate Gallery](#), Toronto, Ontario, 2010. Curated by [Philippe Blanchard](#).
  - An immersive installation exhibition featured screen-printed wallpaper printed in pure red, green, and blue ink that reacted to pulsing RGB light in the gallery space, creating a psychedelic animated effect.
  - Participating artists include: Andrew Bailey, Michael Comeau, Morgan Criger, Jeff Garcia, Jesjit Gill, Jacob Horwood, Reid Jenkins, Matt King, Alexandra Mackenzie, Alicia Nauta, and Andrew Zukerman.
- *The Maker*, [LE Gallery](#), Toronto, Ontario, 2010. Curated by Wil Kucey.
  - A commercial exhibition of local Toronto printmakers and drawing artists.
  - Participating artists include: Jamilya Lowe, Daryl Vocat, Dave Trautrimas, Julia Prime, Shannon Gerard, Andrew Bailey, Ian McMurrich, Victor Romao, Katie Pretti, Romas Astrauskas, Eric Mathew, Tessar Lo, Nicholas DI Genova and Luke Painter.

## **ARTIST RESIDENCIES**

- Artist in Residence Program, [Atelier Presse Papier](#). Trois-Rivières, Québec. 2013
  - A weeklong residency that corresponded with a solo exhibition of my undergraduate thesis silkscreen prints and an artist talk where I discussed my experimental approach to CMYK printing.
- Nikolic Studio Scholarship. [Centre3](#). Hamilton, Ontario, 2013
  - A summer-long residency where I utilized Centre3's digital print studio to produce a new series which was later shown in a solo exhibition at the end of the residency.
- Spark Box Printmaking Studio Residency, [Spark Box Studio](#), Prince Edward County, 2012



- A weeklong residency where I was able to utilize Spark Box's screenprinting facilities to produce a new silkscreen print edition.

## **ACADEMIC SERVICE / OTHER RELEVANT EXPERIENCE**

### **Research Associate**

[Archive/Counter-Archive](#), York University, Toronto, Canada (2024-2025)

- Initiating and overseeing the production of a digital archive of Archive/Counter-Archive's website and other assorted born-digital artifacts to be donated to the Archives of Ontario at the end of the project's SSHRC Partnership grant funding in 2025.

### **Knowledge Mobilization Officer**

[Archive/Counter-Archive](#), York University, Toronto, Canada (2022-2024)

- Co-writing multiple successful external (SSHRC, Canada Council for the Arts, etc.) and internal (York University) grant and funding applications related to A/CA's projects and programming.
- Project coordination for Archive/Counter-Archive's conferences, talks, screenings, exhibitions, and publications. Select highlights include:
  - [The Global Audiovisual Archiving Conference](#) at the TIFF Bell Lightbox in 2024.
  - [The Indigenous Archives Gathering](#) conference at the TIFF Bell Lightbox in 2022.
  - [Biophilia: Artist and Archive](#) exhibition of site-specific installations across York University campus as a part of Nuit Blanche Toronto 2022.
  - [Margaret Perry: A Life in Film](#) exhibit at the Archives of Ontario as a part of the 2023 Congress of the Social Sciences and Humanities.
  - [Worth More Standing](#) screening and expanded cinema performance by Lindsey McIntyre and Peter Bussigel as part of the 2023 FMSAC Conference and LIFT's Analogue Resilience: Film Labs Gathering.
  - [A/CA Educational Guides on VUCAVU.com](#). The ongoing guide series features essays, teaching guides, and short film catalogues that correspond to A/CA's major Case Study projects.
- Curating a series of digital archiving workshops led by various Canadian archival practitioners. Speakers have included:
  - [Allison Elliot](#) discussing her memory lab work with the Feminist Institute (NYC).
  - [Jeremy Heil, Jennifer Kennedy, Cheryl L'Hirondelle, and Susan Lord](#) discussing an ongoing Indigenous game art restoration//preservation project at Queen's University.
  - Concordia librarians [Hélène Brousseau and Sarah Lake](#) for a workshop on web archiving for artists and artist-run centres.
  - Artist and game developer [Pippin Barr](#) (Concordia) to talk about his work with using GitHub as an archival platform for research-creation.
  - Artists and filmmakers [Nada El-Omari and Jean-Pierre Marchant](#) for a workshop on digitizing personal archives of immigrant family home videos
- Designing and art directing event posters, digital assets, websites, short films, and video interviews related to Archive/Counter-Archives events and projects.

### **Editorial Board Member**

[Arts & Science Review](#), OCAD University, Canada (2022)

- Coordinating a call for submissions of exceptional student creative writing from OCAD faculty members from the Faculty of Arts and Science.
- Collaborating with other editorial board members to adjudicate the submitted work.
- Working one-on-one with the selected students in the editing and polishing of their work.

### **Vice Editor**

[Press Start Journal](#), University of Glasgow, Scotland (remote position), (2021-2022)

- Managing the publication schedule for a peer-reviewed, open-access, online game studies journal.
- Assessing, editing, and copyediting submitted essay drafts.
- Coordinating online with authors, reviewers, and other editors for a biannual issue-based publication schedule.

### **Section Head of Essays**

[First Person Scholar](#), University of Waterloo, Canada (remote position), (2021-2022)

- Managing the publication schedule for the essays section of a middle-state online game studies journal.
- Assessing, editing, and copyediting submitted essay drafts.
- Coordinating with authors and other editors for a triannual issue-based publication schedule.

### **Digital Art Festival Coordinator**

[Vector Festival](#), InterAccess, Toronto, Canada (2018)

- Graphic design, writing, and copyediting for online and print promotional material.
- Coordination of exhibitions, performances, screenings, and lectures.
- Digitizing and archiving previous festival and exhibition material.
- Designing an interactive website to house an online exhibition of internet and game art.

### **Video Art Programming**

[Vtape](#), Toronto, Canada (2015)

- Research, organization, and promotion for upcoming programming.
- Digitizing and archiving a selection of exhibition texts and publications.
- Helping to coordinate a call for submissions and a residency program for emerging curators.

### **Teaching Assistant**

York University, [Department of Visual Art and Art History](#), Toronto, ON (2014-2020)

- Leading in-person and virtual tutorials for a variety of undergraduate art history courses.
- Coordinating with the supervising instructors and other teaching assistants to ensure that all grading and course content was consistent with university policies/guidelines.

### **Gallery Assistant**

Magic Pony / Narwhal Contemporary, Toronto, ON (2010-2014)

- Coordinating framing, documentation, shipment, and storage of artwork.
- Assisting with exhibition production, design, installation, and tear-down.
- Graphic/web design and print coordination for a variety of promotional and publication projects

### **Printmaking Instructor**

[Art Gallery of Ontario](#), Toronto, ON (2012-2013)

- Teaching a variety of students the fundamental elements of screen-printing.
- Developing a budget and equipment inventory for current and future workshops.

### **Studio Assistant**

[Nicholas Di Genova](#), Toronto, ON (2010-2011)

- Highly accurate painting and colour matching using animation cel paint.
- Analog and digital image research that contributed to a library of source material for the artist's drawing and painting practice.
- Writing and editing assistance with grant applications.