



WhiteFeather Hunter | whitefeather.hunter@research.uwa.edu.au

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BIOGRAPHY

WhiteFeather Hunter is a multiple award-winning Canadian artist and scholar, holding an MFA in Fibres and Material Practices from Concordia University. She is currently a PhD candidate in Biological Arts at the University of Western Australia, supported by primary supervisors, Dr. Ionat Zurr (SymbioticA International Centre of Excellence in Biological Art, School of Human Sciences/ UWA School of Design), and Dr. Stuart Hodgetts (Spinal Cord Repair Lab, CELLCentral, UWA School of Human Sciences). Before commencing her PhD, WhiteFeather was founding member and Principal Investigator of the Speculative Life BioLab at the Milieux Institute for Arts, Culture and Technology at Concordia University (Montreal) from 2016-2019. Her biotechnological art practice intersects technofeminism, witchcraft, micro and cellular biology with performance, new media and craft. Recent presentations include at Ars Electronica, Art Laboratory Berlin, University of Applied Arts Vienna, Royal College of Art London, Innovation Centre Iceland, and numerous North American institutions. WhiteFeather's recent doctoral research into developing a novel menstrual serum for tissue engineering experiments was spotlighted by Merck/ Sigma-Aldrich for International Day of Women and Girls in Science 2021 as part of their #nextgreatimpossible campaign.

SELECTED PREVIOUS EDUCATION

Concordia University, Montreal, CA 2012-2016
Master of Fine Arts (MFA) Degree, supported by: Concordia University Merit Scholarship (2014), Faculty of Fine Arts Fellowship (2012-2014), Conference and Exposition Award (2014), Graduate Student Mobility Award (2014), Social Sciences and Humanities Research Council of Canada Master's Scholarship (2013-2015) and Joseph Armand Bombardier Foreign Study Supplement (2014), Hexagram Graduate Student Research Grant (2014), Milieux Institute for Arts, Culture and Technology Student Travel Grant, Quebec Research Fund Star Student Researcher Prize (2016), private patrons: Allison & Clare McCain

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

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

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

SELECTED PROFESSIONAL ARTS AND ADDITIONAL ACADEMIC AWARDS/ AWARDED PROJECTS (last ten years) _____

- 2021-23 Canada Council for the Arts Research and Creation Grant, Explore and Create Program (2022) and Quebec Arts Council (CALQ) Exploration and Research Grant (2021)–\$26,000 CAD total to support a 12+ week research-creation residency/ collaboration (ongoing research), by invitation from Dr. Houman Savoji, Assistant Research Professor in the Department of Pharmacology and Physiology of the University of Montreal/ Researcher at the CHU Sainte-Justine Research Centre/ TransMedTech Principal Investigator in regenerative medicine, organs-on-chips and bioprinting—to explore 3D-bioprinting my own menstrual-derived primary cells
- 2022 UWA Postgraduate Student Association Fieldwork and Research Award; UWA Graduate Research School Travel Award; and Friends of the Museum Travel Bursary to support a 4-week residency at the Museum of Witchcraft and Magic, Cornwall, UK—to research rare books and artifacts related to European medieval overlaps between folk magic and contemporary biomedicine, and create artworks
- 2021 #nextgreatimpossible Featured Research Profile for International Day of Women and Girls in Science, Impossible Series, Sigma-Millipore/ Merck (2021)—for PhD research in development of a novel menstrual serum for tissue culture
- 2019 Honourable Mention and ST+ARTS Prize nomination for collaborative work (*Wastelands* by Dr. Tagny Duff), Ars Electronica, Linz, AT—for novel biomaterials development and constructed art objects using bacterial cellulose
- 2019 Nominee: Techno-creative Leader, Arista Provincial Competition, QC in partnership with BMO (declined the nomination due to age restrictions)
- 2018 Fully funded (by invitation from Sporobole centre en art actuel, in partnership with the University of Sherbrooke Engineering Department, Quebec, CA), 10-month art-science residency in collaboration with Dr. Denis Groleau, Tier 1 Canada Research Chair in Microorganisms and Industrial Processes—to research and develop novel bacterial-derived proteolytic enzymes from my own salivary microbes, and a related body of artworks
- 2018 Fully funded (by invitation from IOTA Institute in partnership with Saint Mary's University, Halifax, CA) six-week art-science residency, hosted by Dr Linda Campbell, Senior Research Fellow, Department of Environmental Science—to investigate soil bioremediation using bacteria and generate related artworks at Nova Scotia legacy gold mine tailings sites, also independently supported by a Quebec Arts Council Visual Arts Travel Grant
- 2017 Canada Council for the Arts Arts Abroad Program Residencies Grant and Quebec Arts Council Visual Arts Travel Grant to support a four-week art-science residency at the Kilpisjärvi Biological Research Station of Helsinki University, Faculty of Biosciences in partnership with the Finnish Bioart Society, FI—to explore indigenous cultural uses of endemic lichen species and related environmental biopolitics
- 2017 Fully funded (by invitation from Dr. Orit Halpern and Chris Salter, Hexagram in partnership with Milieux Institute, Concordia University) 10-day group research residency hosted by Dr. Tahani Nadim, Bureau for Troubles, Museum für Naturkunde Berlin as part of a transmediale Festival presentation, Berlin, DE
- 2016 Canada Council for the Arts International Residency Program Grant, and Travel Grant to Visual Artists, along with a Quebec Arts Council (CALQ) Visual Arts Travel Grant to support a four-week artist residency at the Icelandic Textile Centre, Blönduós, Iceland to interpret genomic data as woven pattern, and produce other related artworks
- 2015 Canada Council for the Arts Travel Grant to Visual Artists and a Quebec Arts Council (CALQ) Visual Arts Travel Grant to support a 4-week residency at the Klondike Institute of Arts and Culture—to explore textile applications of raw hog gut in the creation of artworks/artifacts related to local indigenous mythologies and urban myths
- 2014 Career Development Grant: International Artist-in-Residence, ArtsNB to support a 15-week artist residency at SymbioticA Centre of Excellence in Biological Art—to experiment with developing new protocols for tissue engineering on handwoven textile scaffolds

PEER-REVIEWED PUBLICATIONS: JOURNALS, BOOKS, CONFERENCE PROCEEDINGS, MONOGRAPHS _____

- 2024 *Menstruation as Hyperobject?: Bioartworks Within the Feminist Occult* (Camilla Skovbjerg Paldam, Pernille Leth-Espensen, Daniel Emami Riis, Laura Katrine Skinnebach, eds.), *Passepartout* journal issue #44: *Blod*, Department of Art History Institute of Aesthetics and Communication at Aarhus University, DK – in progress, forthcoming review

- 2024 *The Mooncalf Project* (working title, by invitation, Thor Kerr, ed.), Continuum: Journal of Media & Cultural Studies, *Bodies in Flux* special issue/ Cultural Studies Association of Australasia, AU – in progress, forthcoming review
- 2024 *Palimpsests—Science and medicine underwritten by witchcraft and magic; from the collection of the Museum of Witchcraft and Magic*, Harbour Witch Imprint, Boscastle, UK – in progress, to accompany forthcoming exhibition
- 2023 *Blood Magic in Biotech—a case study* (Paul Johnson, Simon Parry and Adele Senior, eds.), Routledge Companion to Performance and Science, UK – forthcoming
- 2023 *Performing Bureaucratic Theatre in Academic Science Fields, a case study: The Pheromone Trees and Coyote*, Synthesis: An Anglophone Journal of Comparative Literary Studies 15. 2022: Re-Storying the World for Multispecies Survival, National and Kapodistrian University of Athens, GR – under review
- 2023 *COVID-19 and the Embodiment of Disruption: Assemblages of Agency and the Turducken of Chaos* (co-authored with Molly McKinney, RN) in *Viral Culture, Bioart and Society* (invited contributor, Louise Mackenzie, Claire Nettleton, eds.), Biotechné: Interthinking Art, Science and Design series/ Bloomsbury Press, London, UK – in press
- 2023 *Laboratory 'craft' – Tissue Culture, Microbiology and the Production of Biotextiles: Interviews with Anna Dimitriu (UK), Living Colour (NL), The Bactinctorium (CA), plus Amy Congdon (US) in conversation with WhiteFeather Hunter (CA)* in *Textile Futures*, Volume 10 (invited contributor, Janis Jefferies, Lucy Norris, Kinor Jiang, eds.), Bloomsbury Encyclopedia of World Textiles, Bloomsbury Publishing, London, UK – in press
- 2023 *Working Bibliography: Humans as Food for Microbes; Human Microbes as Food* (invited contributor, Evelyn O'Malley and Jamie Morra, eds.), *Archive Issue*, Centre for Sustainable Practices in the Arts (CSPA) Quarterly, US – in press
- 2023 *The Pheromone Trees and Coyote in Geognostics—A Planetary Manual* (invited contributor, Jamie Allen, Mika Hayashi Ebbesen, eds.), Motto Books, Berlin, DE – in press
- 2022 [Mooncalf Unclean Meat](#), Technoetic Arts Journal *Taboo – Transgression – Transcendence* Special Edition, Intellect Books, Bristol, UK
- 2022 [Body Shopping – challenging convention in the donation and use of bodily materials through art practice](#) (Louise Mackenzie, co-author, ed.), Technoetic Arts: A Journal of Speculative Research, Special Issue: *Taboo—Transgression—Transcendence in Art & Science*, Intellect Books, Bristol, UK
- 2021 [The Witch in the Lab Coat—Deviant Pathways in Science](#), *Limina: A Journal of Historical and Cultural Studies*, Vol. 26.2, The University of Western Australia, Perth, AU
- 2021 [M is for Menstruation; W is for Witchcraft](#), *musings 2021: an fff abecedary*, Food, Fermentation and Feminism project, Concordia University, Montreal, CA
- 2019 [Horizontal Exchange, Relations, and Resistance in Bioart and Practice-based Research](#) co-authored with Maya Hey and Emilie St. Hilaire, *Journal International de Bioéthique*, Editions ESKA, Paris, FR
- 2019 *Slimedia: Physarum as medium and cultural mediator* (full chapter) co-authored with Sarah Choukah and Tristan Matheson, in [Slime mould in arts and architecture](#) (Adamatzky, A., ed.), River Publishers, Biomedical Engineering series (DK/NL), Taylor and Francis Group
- 2019 [Culturing Creativity, and a little bit of shit-stirring](#), *musings: stories with food, feminism, fermentation* (Alex Ketchum and Maya Hey, eds.), Food, Fermentation and Feminism project, Concordia University, Montreal, CA
- 2019 [blóm + blóð](#) in *Coastal Media* (Alix Johnson, ed.), *Becoming Environmental: Media, Logistics, and Ecological Change*, Issue 8.1, *Synoptique: An Online Journal of Film and Moving Image Studies*, Mel Hoppenheim School of Cinema, Concordia University, Montreal, CA
- 2019 [The Trouble with Jākālā](#) (p50) *AASA 2019 Decolonizing Animals Abstracts Book*, Australasian Animal Studies Association/ New Zealand Centre for Human-Animal Studies, NZ
- 2018 [blóm + blóð](#) in *Food, Embodiment and Knowledge* issue, *InTensions* e-journal, School of Arts, Media, Performance and Design, York University, Toronto, CA/ web
- 2018 [Biomateria: Biotextile Craft](#) (p37), *Proceedings of the Ammerman Center for Arts & Technology 16th Biennial Symposium: INTERSECTIONS*, Connecticut College, US
- 2017 [blóm + blóð](#) in *Fermenting Feminism* (Lauren Fournier, curator/ editor), in partnership with the Laboratory for Aesthetics and Ecology, Berlin, DE and e-ARTEXTE, CA/web
- 2016 [Biomateria: Biotextile Craft](#) thesis paper, Leonardo Abstracts Service (LABS) (international, juried), US/web

SELECTED EXHIBITIONS/ PERFORMANCES/ SCREENINGS (last ten years, * indicates solo, two or three-person exhibition)

- 2024 **Palimpsests—Science and Medicine Underwritten by Witchcraft and Magic* (solo exhibition, by invitation, full 8-month season), Museum of Witchcraft and Magic, Boscastle, UK
- 2023 **Matter of Flux* with Shu Lea Cheang and Lindsay Walsh (by invitation – Regine Rapp and Christian de Lutz, curators), Art Laboratory Berlin, DE
- 2022 **Palimpsest* (works-in-progress), Museum of Witchcraft and Magic, Boscastle, UK
- 2022 **WhiteFeather Hunter, Featured Artist*, Blue Lotus Foundation Project Space, London, UK/ online gallery
- 2022 **Everything you touch You Change* with Renee Carmichael, Art Resilience Economy Research Network, London, UK/ International/ online; *Fine Arts and History of Art Postgraduate Symposium Exhibition*, Cullity Gallery, UWA School of Design, Perth, AU
- 2021 *in Space Grey* (by invitation, Anyse Ducharme, curator), Knot Project Space, Digital Arts Resource Centre, Ottawa, CA/ online
- 2021 *Fine Arts and History of Art Postgraduate Symposium Exhibition*, Cullity Gallery, UWA School of Design, Perth, AU
- 2020 *Culture of Contamination* (Tarah Rhoda, curator), SciArt Initiative/ New York Hall of Science, NY, US – cancelled due to COVID-19
- 2020 *Quand l'art rencontre la science – Les Labos du Renard* (by invitation – screening), Théâtre du Renard/ Maison de la Culture Côte-des-Neiges, Montreal, CA
- 2019 *AT THE MARGINS—Experimental Engagements in Science, Literature and the Arts* (Jesse Colin Jackson and Antoinette LaFarge, curators), Viewpoint Gallery, UC Irvine, California, US
- 2019 *Speed of Light/ Useful Fictions* (David Familian, curator), Galerie HUS, Montmartre, Paris, FR
- 2019 *Black Box Pop-Up Cinema* (by invitation, Louise Mackenzie, curator), Institute of Genetic Medicine at Newcastle University, with the Cultural Negotiation of Science at Northumbria University, Newcastle upon Tyne, UK
- 2019 *Printemps Numérique X McCord After Hours* (by invitation), McCord Museum, Montreal, CA
- 2018 **Salivam* solo exhibition (based on collaborative research with Dr Denis Groleau, Tier 1 Canada Research Chair in Microorganisms and Industrial Processes, Université de Sherbrooke), Sporobole centre en art actuel, Sherbrooke, CA
- 2018 *This Mess We're In* (by invitation, Tarsh Bates, curator), *Unhallowed Arts Festival*, Old Customs House, Fremantle, AU
- 2018 *Taking Care* (Anna Kerekes, curator), *aecampus*, Ars Electronica Festival 2018, POSTCITY, Linz, AT
- 2018 *The Material Turn* (co-curator w/ Kelly Thompson) international group exhibition and exhibition catalogue curatorial essay, FOFA Gallery, Concordia University, Montreal, CA
- 2018 *blóm + blóð* (screening) at *The Social Fabric: Deep Local to Pan Global, The Textile Society of America's 16th Biennial Symposium*, Sheraton Wall Centre, Vancouver, CA
- 2018 **blóm + blóð* (solo video installation, juried) as part of the *19th Dawson City International Short Film Festival*, Klondike Institute of Art and Culture, Odd Gallery, Dawson City, CA
- 2017 *Fermenting Feminism* (travelling exhibition, Lauren Fournier, curator) in partnership with Laboratory for Aesthetics and Ecology: Broken Dimanche Press/ Büro BDP, Berlin, DE; Front/Space, Kansas City, US; and at the Institute for Gender, Sexuality and Feminist Studies of McGill University as part of *Leavening the Conversation: Food, Fermentation and Feminism* inaugural conference, Montreal, CA
- 2017 *Elusive Life: Extinction, Biodiversity, and Datafication* (by invitation, screening with Orit Halpern and Chris Salter), Haus der Kulturen der Welt (HKW), transmediale Festival for Art and Digital Culture Berlin, DE
- 2017 **Cultivars* (by invitation, Zach Pearl, curator) with Elizabeth Picard and Stefan Herda, InterAccess Gallery/ Subtle Technologies Festival v20, Toronto, CA
- 2017 *The Body Electric* (juried), Royal College of Physicians and Surgeons of Canada International Conference on Resident Education (ICRE), Québec City, CA; Associated Medical Services (AMS Healthcare) Phoenix 2017 Invitational Conference, St. James Cathedral Centre, Toronto, CA
- 2017 *Hexagram Member Showcase* (by invitation), Marché international de l'art numérique (MIAN) 2017, UOAM, Montreal, CA
- 2017 *Fashion POP* (juried), POP Montreal, Rialto Theatre, Montreal, CA
- 2016-17 *L'art est vivant* (travelling exhibition, by invitation, Anne-Marie Belley, curator), Centre d'exposition de Val-d'Or, Val-d'Or, CA; Maison des arts de Laval, Laval, CA

- 2016 *Doll's Eyes and Dimetrodon Tears* with Jennifer Montgomery, Robert Mapplethorpe and Hiroshi Sugimoto (by invitation, Linden Baierl, curator), CCS Bard/ Hessel Museum of Art, Annandale-on-Hudson, NY, US
- 2016 *Sýning*, Bilskúrs Gallerí, Icelandic Textile Centre, Blönduós, IS
- 2016 *Engaging the Senses Through Textiles & Materiality Research-Creation – International Visual Literacy Association 48th Annual Conference Exhibition* (Kathleen Vaughan, curator), Musée des beaux arts de Montreal, CA
- 2016 *[CTRL + SELF] Intimacy, Extimacy and Control in the (Age of) Shared Self-Representation – HTMlles Festival Exhibition* (Laura Baigorri, curator), Studio XX, Montreal, CA
- 2016 *Art Hack Day Flash Exhibition* (by invitation), Sight & Sound Festival 2016: *Per Capita*, Eastern Bloc, Montreal, CA
- 2016 *1st Do-it-Yourself Biology Canadian Summit/ Bio Fair* (by invitation), Public Health Agency of Canada, Ottawa, CA
- 2015 **Biomateria + Contagious Matters* with Tristan Matheson, FOFA Gallery, Montreal, CA – also presented as part of *Re-Crete: Theories, Methods and Practices of Research-Creation in the Histories of Media Art, Science and Technology* International Conference on the Histories of Media Art, Science and Technology, Concordia University/ UQAM, CA
- 2015 *Gig Vocaloid*, as part of *X+1* (by invitation, Erin Gee, choreographer), Nuit Blanche, Musée d'art contemporaine (MAC) de Montreal, CA
- 2014 **Material/Immaterial* with Emily Parsons-Lord and Audrey Bester, ART LAAB, Faculty of Architecture, Landscape and Visual Arts, University of Western Australia, Perth, WA, AU
- 2014 *Fantastic Fictions* (juried), Sub Gallery, Concordia University, Montreal, CA
- 2014 *Mouvement 100/ sans manifestes* (by invitation, Helen Simard, choreographer), Festival Quartier Danse, Montreal
- 2013-14 *No Rhyme or Reason* (travelling exhibition, by invitation – Terrance Houle, curator), The Works Art & Design Festival, Edmonton, CA; Espace Audio Vidéo, Galerie Sans Nom, Moncton, CA
- 2013 *Cyber In Securities* (Lisa Moren, curator), Pepco Edison Place Gallery, Washington, DC, US
- 2013 *Artefact/Artefiction* (by invitation – Dawn Owen, curator), MacDonald Stewart Art Centre, Guelph, CA
- 2013 **Parent Folder* solo exhibition, Mouse Print Gallery, Concordia University, Montreal, CA
- 2013 *Oeuvres | Wall Drawings #1099, #394, #103, #123A Sol LeWitt* with Anthony Sansotta, FOFA Gallery, Montreal
- 2013 *Ultramoderne*, Art Mûr, Montreal, CA

SELECTED ACADEMIC CONFERENCES/ SYMPOSIA/ COLLOQUIA/ FESTIVAL PRESENTATIONS AND ARTIST TALKS (last ten years)

- 2022 Digital Research in Humanities and Art Conference (presenter: *BioArt Coven: Surveying and creating at the intersection of contemporary witchcraft and biotechnologies*), Kingston School of Art, London, UK/ online
- 2022 Cultural Studies Association of Australasia (CSAA) Annual Conference: *Bodies in Flux* (presenter: *Mooncalf 'Unclean Meat'*), Edith Cowan University, Perth, AU
- 2022 Seventeenth International Conference on the Arts in Society (presenter: *Bioart Coven; Surveying and Creating at the Intersection of Contemporary Witchcraft and Biotechnologies*), Zaragoza, ES/ online
- 2022 *IN PROGRESS... Colloquium: Research in Art, Science and Humanities* curated by Regine Rapp (invited presenter: *Blood Magic in Biotech*), Art Laboratory Berlin, DE/ online
- 2022 International Colour Association/ Colour Research Society of Canada Conference: *Sensing Colour* (by invitation, work shown as part of conference opening slide show), Toronto, CA/ online
- 2021 Art Association of Australia and New Zealand (AAANZ) 2021 Conference (panel co-convenor: *Feminist Collaborations Across Arts and Bioscience Technologies*), The University of Sydney, AU/ online
- 2021 *Under the Viral Shadow* (invited panelist), Art Laboratory Berlin, DE/ online
- 2021 *Ruderal Ecologies II* (invited speaker), Rensselaer Polytechnic Institute/ The Sanctuary/ NATURE Lab, NY, US/ online
- 2021 Adaptations in the Humanities conference (presenter: *The Witch in the Lab Coat – Deviant Pathways in Science*), *Limina Journal of Historical and Cultural Studies*, University of Western Australia, AU/ online
- 2021 *Mediating the Future of Fashion: E-Textiles and Biotechnology* (invited panelist), MUTEK 2021 x Eastern Bloc, Montreal, CA/ online
- 2021 *The Witch in the Lab Coat* (invited presenter), Culture² Conference, Ryerson University/ online, Toronto, CA/ online

- 2021 16th International Conference on the Arts in Society: *Voices From the Edge – Negotiating the Local in the Global* (presenter – Creative Practice Showcase: *Mooncalf*), The Arts in Society Research Network, University of Western Australia, AU
- 2021 *Ullarþon* (invited lecturer: *Biotechnology at the Intersection of Experimental Textile Practices*), Icelandic Textile Centre/ Innovation Centre Iceland/ online, IS
- 2021 Natural Dyes in Northeast America Symposium (panelist: *Colour Culture: Biomaterial Ecoliteracy*), Toronto Metropolitan (formerly Ryerson) University/ online, Toronto, CA
- 2021 Fine Arts and History of Art (FAHA) Postgraduate Symposium (presenter: *#witchesinlabs*), UWA School of Design, Perth, AU/ online
- 2021 Beakerhead *Digital Discussions* (invited 'Innovator Special Guest'), Calgary, CA/ online – 3 pre-recorded interview segments, used as Alberta Public Schools Science curriculum, Beakerhead Creative Society/ TELUS Spark Science Centre, Calgary, CA
- 2020 Taboo–Transgression–Transcendence in Art & Science Interdisciplinary Conference (presenter: *Mooncalf Menstrual Meat*), University of Applied Arts Vienna/ online, AT
- 2020 Taboo–Transgression–Transcendence in Art & Science Interdisciplinary Conference (invited panelist: *Offering the Body – Biobanks and Bodysshops*), University of Applied Arts Vienna/ online, AT
- 2020 The Universities Art Association of Canada (UAAC) Annual Conference (panelist: *The Double of the Body: Between Arts, Sciences and Museums*), Simon Fraser University/ UBC, Vancouver/ online, CA
- 2019 *Decolonizing Animals* - Australasian Animal Studies Conference 2019, New Zealand Centre for Human-Animal Studies (presenter: *The Trouble With Jākālā*), The Piano Centre for Music and the Arts, Christchurch, NZ
- 2019 Useful Fictions Symposium (graduate fellow: *(LAB)yrinth: Making, Engagement, and Reflexivity*), Drahi X-Novation Centre, École Polytechnique, Institut Polytechnique de Paris, FR
- 2019 *IOTA Institute Bio Art Seminar*: Andrew Pelling, Jennifer Willet, WhiteFeather Hunter, and Aaron Outhwaite (invited panelist), Nova Scotia College of Art and Design University (NSCAD), Halifax, CA/ online
- 2019 *School of Human Sciences Research Proposal Presentation: The Witch in the Lab Coat*, The University of Western Australia, Perth, AU
- 2019 *Institute for Advanced Studies Master Class* (presenter: *The Witch in the Lab Coat*), The University of Western Australia, Perth, AU
- 2019 *Friday Seminar Series: WhiteFeather Hunter, Microbial Agency, Ltd., SymbioticA International Centre of Excellence in Biological Art*, UWA, Perth, AU
- 2018 Quebec Centre for Biodiversity Science Colloquium (invited panelist: *Art-Science panel*), John Molson School of Business, Concordia University, Montreal, CA
- 2018 KIKK Festival, 8th Edition (invited speaker: *Biomateria*, presented by Elektra Montreal, *Species and Beyond*), Namur, Wallonia, BE
- 2018 *Field Notes Lecture*, Finnish Bioart Society / Theatre Academy, University of the Arts, Helsinki, FI
- 2018 *Intersections*, 16th Biennial Symposium for Arts and Technology (presenter: *Biomateria; Biotextile Craft*), Ammerman Center for Arts and Technology at Connecticut College, US–supported by an Ammerman Center Independent Scholar Fellowship
- 2018 *The Social Fabric: Deep Local to Pan Global*, The Textile Society of America's 16th Biennial Symposium (presenter: *Biomateria; Biotextile Craft*), Sheraton Wall Centre, Vancouver, CA–supported by a Textile Society of America Full Conference Fee Waiver Scholarship
- 2018 *WhiteFeather - Art Talk* hosted by IOTA Institute, NSCADU Art Bar + Projects, Halifax, CA
- 2017 *Responsible Conduct in Research-Creation: Bio-art, Literature and Music* (invited panelist, Marianne Cloutier, moderator), Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2017 *Shortlisted Candidate: Full-time Faculty (Fibers)* interview lecture, Maryland Institute College of Art (MICA), Baltimore, US
- 2017 *Shortlisted Candidate: Assistant Professor in Hybrid and Media Practices* interview lecture, Meadows School of the Arts, Southern Methodist University, Dallas, US
- 2017 *Game Weavings* (artist talk with Geneviève Moisan), Technoculture, Art and Games (TAG) Research Centre, Concordia University, Montreal, CA
- 2016 *Bodily Matters: Human Biomatter in Art. Materials / Aesthetics / Ethics* (presenter: *The Witch in the Lab Coat–Coaxing Flesh into Mesh*), University College London Institute of Advanced Studies, London, UK
- 2016 *Glorious Matter, Engaging the Senses: A Panel Presentation by Artist-Researchers in "Textiles & Materiality"*, (panelist), International Visual Literacy Association 48th Annual International Conference, Montreal, CA

- 2016 *Function Keys (3) Conference of New Technology and Digital Culture* (invited presenter: *Biomateria; Biotextile Craft*), Centre [3] For Print and Media Arts, Hamilton, CA
- 2016 *Heaven + Earth + Joe Davis*, (invited panelist) with Joe Davis, Marie-Pier Boucher & Marianne Cloutier (François-Joseph Lapointe, moderator), presented as part of the *Hexagram Distinguished Speaker Series*, Coeur des Sciences, Université du Québec à Montréal (UQAM), CA
- 2016 *Small Packages: Microsignification in Media and Communications Studies* (presenter), Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2016 *Beyond Humanity: Antidisciplinary Approaches to Non-human Livings* (invited presenter) with Nicolas Rasiulis, Daniel Modulevsky & Tristan Matheson (Christine Beaudoin, moderator), University of Ottawa, CA
- 2016 *Biomateria + Contagious Matters* artist talk w/ Tristan Matheson, StudioXX Feminist Media Art + Technology Centre, Montreal, CA
- 2015 *Re-Create: Theories, Methods and Practices of Research-Creation in the Histories of Media Art, Science and Technology International Conference on the Histories of Media Art, Science and Technology* (invited panelist: *Mangling methodologies in biological art and display practices* with Jens Hauser, Andrew Pelling and Tristan Matheson (Tagny Duff, moderator), Concordia University, Montreal, CA
- 2015 *Artists-in-Residence Artist Talk* with Evan Sabourin, Klondike Institute of Art & Culture, Dawson City, CA
- 2015 *BIOArt: Collaborating with Life* (Jennifer Willet, curator) artist talk with Tristan Matheson, presented by Artengine, City of Ottawa and NAC's Ontario Scene, Karsh-Masson Gallery, Ottawa, CA
- 2014 *Aboriginal Curatorial Collective lakwé:iahre [we remember] Colloquium* (invited panelist: *Indigenous Students, Indigenous Perspectives: Studying Art and Art History*), Concordia University, Montreal, CA
- 2014 *Friday Seminar Series: WhiteFeather Hunter, Crafting Biotextiles*, SymbioticA International Centre of Excellence in Biological Art, UWA, Perth, AU
- 2014 *SAIC-Concordia Fibres Graduates Exchange* Pecha Kucha, School of the Art Institute of Chicago, Chicago, US
- 2014 *Hexagram-Concordia Hexagrad Series: WhiteFeather Hunter, The Ossificatorium*, Concordia University, Montreal, CA

SELECTED PROFESSIONAL ACTIVITIES: JURING, REVIEWS, TEACHING/ LECTURES, MENTORSHIPS, COMMITTEES (last ten years) _____

- 2022 Invited Reviewer, *Leonardo Journal*, MIT Press, Boston, US
- 2022 Invited Reviewer, *Feminist Media Studies* (journal), Taylor and Francis online
- 2022 Invited Reviewer: *International Programming Committee–Academic*, ISEA 2023, 28th International Symposium on Electronic Art, University of Brighton, UK
- 2022 Invited Reviewer: *International Programming Committee–Artistic*, ISEA 2023, 28th International Symposium on Electronic Art, University of Brighton, UK
- 2022 Invited Reviewer/Juror with Kim Abeles, *The Earthkeepers Handbook*, ecoartspace, Santa Fe, US
- 2022 Instructor, *BioArt Coven: Surveying and creating at the intersection of contemporary witchcraft and biotechnologies* (5-week online course), School of Machines, Making and Make-Believe, Berlin, DE
- 2022 Guest Lecturer, *Bio Platform for MA Fashion* (with Bea Brücker), Royal College of Art, London, UK
- 2022 Guest Lecturer, *Fibres and Material Practices 2022 Speaker Series: WhiteFeather Hunter, Performative Textiles*, Studio Arts Department, Faculty of Fine Arts, Concordia University, Montreal, CA
- 2022 *The Monstrous Witch – A Manifesto* workshop co-led with Grace Brooks and Rachel King, 2022 Monsters Conference, *Limina: A Journal of Cultural and Historical Studies*, The University of Western Australia, in collaboration with the HRC Centre for the History of Emotions and the Department of Classics at the University of Reading, UK
- 2021- Editorial Committee Member, *Limina: A Journal of Cultural and Historical Studies*, UWA
- 2021 Board of Directors (by invitation), Reviewer, *Culture² Conference and Journal on art, bio-design, citizen science and ancestral knowledge*, Toronto Metropolitan (formerly Ryerson) University, Toronto, CA
- 2021 Peer Review Committee, *Explore and Create Grant Program: Concept to Realization (Visual Arts and Craft)*, Canada Council for the Arts
- 2021 Appointed Session Chair, *Society for Literature, Science, and the Arts (SLSA) 2021 Conference: Energy*, Ann Arbor, US/online
- 2021 Invited Reviewer, *Cool Canadian Women in STEAM* by Jennifer Ladipo, Pearson Canada, Toronto, CA

- 2021 Instructor, *BioArt Coven: Surveying and creating at the intersection of contemporary witchcraft and biotechnologies* (5-week online course), School of Machines, Making and Make-Believe, Berlin, DE
- 2021 Guest Lecturer, *Bio Platform for MA Fashion*, Royal College of Art, London, UK
- 2021 Guest Lecturer, *Visiting Artist Lecture Series* (top student recommendation), Claremont Graduate University, CA, US
- 2021 Mentor Artist (by invitation), *Nomadic Artist Residency 2021: Soil Improvement* funded by La Serre – Arts Vivants, Montreal, CA
- 2021 Mentor Artist/ Collaborator (by invitation, Kirstie MacCallum), *Seaweed as Biomaterial* project, funded by Canada Council for the Arts
- 2020 Invited Reviewer, *Journal of Embodied Research (JER)*, Open Library of Humanities, Cambridge, UK
- 2020 Session Chair, *The Ecosophic World: Plants and Microbial Agencies*, ISEA 2020 conference: Why Sentience?, Montreal, CA/ online
- 2019 Casual Lecturer and Tutorial Leader, *Art and Life Manipulation* (for Dr Ionat Zurr), School of Design, Faculty of Arts, Business, Law and Education, The University of Western Australia, Perth, AU
- 2019 Experts Committee Member (by invitation), *URBANIA Magazine Special Issue: Les Extraordinaires 2019*, Montreal, CA
- 2017-19 Programming Committee Member, *Studio XX Feminist Media Art + Technology Centre* (now Ada X), Montreal, CA
- 2016-19 Founding member, Principal Investigator and Technician, *Speculative Life BioLab*, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2018 Guest Lecturer, *Witches: Media, Magic and Culture* (for Sandra Huber), Simone de Beauvoir Institute, Faculty of Arts and Sciences, Concordia University, Montreal, CA
- 2018 Instructor, *Bacterial BioPigments Master Class*, Nova Scotia College of Art and Design University (NSCADU), Halifax, CA
- Instructor, *Soil Bioremediation* workshop, Milieux Institute for Arts, Culture and Technology, Concordia University, Montreal
- Instructor, *Invisible Labour: Bacterial BioPigments* workshop, *Studio XX Feminist Media Art + Technology Centre*, Montreal
- Instructor, *Bacterial BioPigments* workshop, Milieux Institute for Arts, Culture and Technology, Concordia University, Montreal, CA
- 2017 Instructor, *Intro to Electronic Textiles* workshop co-taught with Joanna Berzowska, XS Labs to District3 Centre for Innovation and Entrepreneurship, Concordia University, Montreal, CA
- 2017 Instructor, *Bacterial BioPigments: GMO Play, from DNA to CMYK* (5-week summer atelier); *Do-it-Together Incubator Building* workshop; *Grow Your Own Cellulose* workshop; *Intro to Bioplastic Extrusion 3D Printing* workshop co-taught with Marc Beaulieu; *Altering perceptions: Imaging microscopy* co-taught with Marc Beaulieu; *Luminous and Colourful Microbial Cultures* workshop, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2017 Instructor, *Bioart Fun with Physarum* workshop co-taught with Sarah Choukah and Tristan Matheson, *Studio XX*, Montreal
- 2016 Visiting Lecturer, *Gestagangur (Guest-flow): Weaving Miniature Architectures for Live Cells*, Department of Design and Architecture, Iceland Academy of the Arts, Reykjavik, IS
- 2016 Guest Lecturer, *Fibre Expanded: Materials and Technology – Hybridity in 20th Century Textile Art* (for Dr Susan Surette), Art History Department, Concordia University, Montreal, CA
- 2016 Instructor, *Altering perceptions: Imaging microscopy* workshop co-taught with Marc Beaulieu, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2016 Instructor, *Laboratory Practical Training in Mammalian Tissue Culture* (delivered to PhD students), *Speculative Life BioLab/ Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA*
- 2015 Part-time Faculty (graduate reserve course: Print and Dye Methods), *Fibres and Material Practices*, Studio Arts Department, Concordia University, Montreal, CA
- 2015 Examining Committee Member, *Media Art Histories Emerging Researchers Symposium*, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA
- 2015-17 Programming Committee Member (2015-2017), *Hexagram CIAM*, Montreal, CA
- 2014 Visiting Instructor, *Business and Communications III* (two-week intensive), *Nunavut Arctic College*, Iqaluit, CA; resulting publication: *An Interview with Nunavut Arctic College graduates from the Jewelry and Metalsmithing Program*, *Metal Arts Guild Magazine* (print), CA
- 2014 Guest Lecturer, *Aesthetics Crossover of Art & Science* (for Dr Ionat Zurr), *UWA School of Design*, The University of Western Australia

SELECTED PUBLICATIONS OF ARTWORK (last ten years)

- 2022 [Plump and Pliant: The Preservation of Bacterial Cellulose in Textile Bioart](#) (Courtney Books, author/ research collaborator) in *Living Matter: The Preservation of Biological Materials Used in Contemporary Art*, ed. Rachel Rivenc and Kendra Roth. Proceedings from the conference organized by Getty Conservation Institute (GCI), the Museo Universitario Art Contemporaneo (MUAC), and ENCRYM (School of Conservation, Instituto Nacional de Antropología e Historia, Ministry of Culture), Mexico City, MX, June 3–5/19; [Biocultural Transformations: Fermentation as Artistic Medium](#) (Mariana Pérez Bobadilla, Rodrigo Guzman Serrano, authors). *Leonardo Journal* 2022; 55 (6): 665–675; [Awesome Jobs in STEAM – Canadians at Work](#) (one of five featured Canadian women, Jennifer Ladipo, author), Pearson Canada, Toronto, CA; [Blood Bodies: WhiteFeather Hunter and the Magic of Menstruation](#) (Maevie Hanna, interviewer/author), *Bodies Issue*, CreatedHere Magazine, Fredericton, CA (print only)
- 2021 [Experiencias previas de arte con microorganismos](#) in *De cobre, microbios y arte* (Andrés Marcoleta, André Barbet, Giorgio Boccardo, authors), Ediciones Departamento de Artes Visuales, Facultad de Artes, Universidad de Chile, CL; [Artist Portfolio: WhiteFeather Hunter](#) (profile text by Anne-Marie Dubois), *Esse art + opinions magazine*, Issue 101, *New Materialism*, Montreal, CA
- 2020 [Culture of Contamination](#), *SciArt Magazine*, New York, US; [WhiteFeather Hunter, 'The Witch in the Lab Coat'](#), (Régine Dabatty, interviewer), *We Make Money Not Art* (wemakemoneynotart.com), Torino, IT
- 2019 [nodes](#) (Agustina Isidori, Vjosana Shkurti, producers), Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA; [Project Lab: Salivam](#) (images of work and text), *Filling Station Magazine* (print only), issue 72, Calgary, CA; [Salivam ou comment prendre des risques en recherche](#) (Marty-Kanatakhsus Meunier, producer) for ART-SCIENCE : LA FRONTIÈRE EST UN LIEU EN SOI ! colloquium presented by Sporobole centre en art actuel, le Centre Jacques Cartier, Campus de l'Université de Sherbrooke à Longueuil, CA; [/// WhiteFeather Hunter /// BétaLab 1218: Salivam](#), Sporobole centre en art actuel, Sherbrooke, CA; [/// WhiteFeather Hunter /// Résidence art-science Interface 2017-2018 : Présentation du projet Salivam](#), Sporobole centre en art actuel, Sherbrooke, CA
- 2018 *This Mess We're In* exhibition catalogue (guest essays by Amelia Jones & Vita Sherin-Jones, Marietta Radomska, Ainslie Gatt), SymbioticA/ University of Western Australia, Perth, AU; *WhiteFeather Hunter - Québécoise Extraordinaire : Science* (Marianne Desaultels-Marissal, author), *Les Extraordinaires 2018* (special edition, print only). URBANIA Magazine, Montreal, QC; [Material Futures](#) (guest editor), *Centre for Sustainable Practice in the Arts Quarterly*, Issue 21, US/CA/International/web
- 2017 [DNA Detectives](#) (featured with Right Hon. Jacinda Ardern, Prime Minister of New Zealand), TVNZ, Auckland, NZ; [Plurality of Being](#) (Zach Pearl, author), InterAccess Gallery/ Subtle Technologies Festival v20, Toronto, CA/ web; [Vibrant Fibre: WhiteFeather's Biotextiles](#) (Tara Bursey, author), *Critical Superbeast*, Hamilton, ON, CA/ web; [Function Keys 3: WhiteFeather - Biomateria: Biotextile Craft](#), Centre[3] For Print and Media Arts, Hamilton, CA; [The Body Electric/ Corps Électrique Digital Catalogue](#), Royal College of Physicians and Surgeons of Canada; [biocare: feminist labs and the ethics of care](#) (Treva Pullen, author), *Re:Trace 2017 - 7th International Conference for Histories of Media Art, Science and Technology Poster Sessions*, Krems/Göttweig/Vienna, AT; [Material Codes: Ephemeral Traces](#) (Janis Jefferies and Kelly Thompson, authors), *Textile Journal of Cloth and Culture*, Volume 15, 2017 - Issue 2: *Weaving Codes, Coding Weaves*/ web, Taylor & Francis online; [Intersecting Perspectives](#), *SciArt Centre NY*, New York, US; [Influence Mode](#) S. 2, Episode 006, ICI Television, Montreal, CA/ web; [BioArtist WhiteFeather Hunter](#) (cover story), *AgelessNB Magazine*, CA (print only); [Jeune chercheuse étoile : WhiteFeather Hunter](#), *CURIUM Magazine : Science, Techno, Société*, Quebec, CA; [WhiteFeather: Material/Immaterial - Spotlight](#), Labocine(.com); [Algorithmic Pollution: Artists Working with Dataveillance and Societies of Control](#) (Lisa Moren, author), *SECTION II: Data, Discourse, and Propaganda*, *Media-N Journal of the New Media Caucus* Fall 2017 edition, US/ International
- 2016 [Crafting Biotextiles](#), Concordia University, Montreal, CA; [Spotlight on Research: Milieux Institute of Arts, Culture and Technology](#), Concordia University, Montreal/ web; [Flesh and Fiber: WhiteFeather Hunter takes bio art to new frontiers](#), *Myths + Monsters* issue, *Visual Arts News*, Visual Arts Nova Scotia, CA; [WhiteFeather](#) (Lula Criado, author/ed.), *CLOT Magazine*, UK/ web; [WhiteFeather Hunter: Biomateria](#), *Archée revue d'art en ligne : Arts médiatiques & cyberculture*, CA/ web
- 2015 [Projects: WhiteFeather](#), *Alternate Anatomies Lab*, School of Design & Art, Curtin University, Perth, AU/ web
- 2014 *Open Doors | Portes Ouvertes* open studios book, Studio Arts Dept, Concordia University, Montreal, CA (print only)
- 2013 [Experimental Media 2013 – Cyber In Securities](#) (Lisa Moren, author), *Washington Project for the Arts*, DC, US

SELECTED REVIEWS/ INTERVIEWS/ MEDIA FEATURES (last 10 years)

- 2022 [Collective Wisdom: Co-Creating Media for Equity and Justice](#) in Chapter 4: *Plants, Animals, Gods, and AI: Co-Creating With Nonhuman*

- Systems (Katerina Cizek, William Urrichio, eds.), MIT Press, US; [BioArt and Magical Practice: Questions at the Edge, Special Guest WhiteFeather Hunter](#), Biotemple Earth podcast, Maui, US/ online
- 2021 [Missing Witches; Recovering True Histories of Feminist Magic](#) (Risa Dickens, Amy Torok, authors), Penguin Random House Canada/ North Atlantic Books, CA; [Interview with WhiteFeather](#) (by Kit Kuksenok), School of Machines, Making and Make Believe, Berlin, DE; [Eco Rituals](#), Ecotone podcast with Charles Boyd, Bartlett School of Architecture, London, UK; [Covid Conversations, The New Normal?](#), Glasgow School of Art, UK; [in Space Grey: WhiteFeather Hunter](#), Knot Project Space podcast, Ottawa, CA; [Mabon Special: Bioart Coven](#), Missing Witches podcast, Montreal, CA
- 2020 [Witches Found: COVID COVEN with WhiteFeather, Krista, Becca and Amélie](#), Missing Witches podcast, Ep. 60, Montreal, CA; [Les nouveaux récits qui mèneront vers la transition écologique](#) (The new stories that will lead to ecological transition) science communication illustration by Martin PM, Montreal, CA; [\(Re\)Visiting Our Previous Contributions for Research-Creation \[as Practice\] – A Performative and Polyvocal Writing Project](#) Prepublication Version – Summer 2020 (Cynthia Noury, Louis Claude Paquin, authors), Montreal, CA
- 2019 [Better Living Through Microbes](#), Immerse magazine, MIT Open DocLab, Boston, US; [WhiteFeather Hunter – Lab 5: “Making, Engagement and Reflexivity”](#), UC Davis/ Chaire arts et sciences, École Polytechnique, Paris, FR; [Sorcières et artistes : Quand sorcellerie et magie s’invitent dans la création](#), La Fabrique culturelle, Télé-Québec, Montreal, CA; [Witches Found: WhiteFeather Hunter – Magic is Inherently Anti-Capitalist](#), Missing Witches podcast, Montreal; [Media Co-Creation With Non-Human Systems](#) (Katerina Cizek, William Urrichio, Sarah Wolozin, authors) in *Collective Wisdom: Co-Creating Media within Communities, across Disciplines and with Algorithms*, Co-Creation Studio, MIT Open DocLab, Boston, US; [Decomposing art: How museum professionals treat living matter](#), heritagebites.org; [Bioart, Feminism, and the Autonomy of Craft](#) by Charissa Terranova, charissaterranova.com; [IMBOLC SPECIAL: Magic and Science – Witches in Labs](#), Missing Witches podcast, Montreal, CA; [DIYbio and empowerment: invisible power at hand](#), A future salvo, Art & Science Research Department, Sporoblogue, Sporobole centre en art actuel, Sherbrooke, CA; [WhiteFeather Hunter, Salivam, Sporobole, Sherbrooke](#), Esse arts + opinions magazine, Montreal, CA; [WhiteFeather Hunter: An Artistic Interpretation of Biology](#), Atlantic Student Research Journal, University of New Brunswick, Fredericton, CA; [Beauty and the Booch](#) (Theo Chauvirey, producer), 2019 Virtual Kombucha Conference/ web; [Biomaterials, the future of design?](#), The Concordian, Concordia University, Montreal, CA
- 2018 [Sciences](#), La Presse+, Montreal, QC; [La salive, cette arme étonnamment puissant](#) (Saliva, this surprisingly powerful weapon), ICI Radio-Canada; [Letter from Helsinki](#) (Rob La Frenais, author), Art Monthly, London, UK; [Interactive Design, Playfulness and Smarts Underline Montreal’s Maker Faire](#), Make: Magazine, San Francisco, US; [Concordia Hosts Montreal Mini Maker Faire](#), Montreal City News, CA; [Concordia’s Mini Maker Faire: Mushroom métro cars and so much more](#), Montreal Gazette, CA; [The Art World’s Strangest New Trend – Fermentation](#), Artsy.net; [In Town and Out: Boochfest live interview](#), CBC Radio One, Ottawa, CA; [11 Concordians get set to exhibit at one of the world’s largest art and technology festivals](#), Concordia University News, Montreal, CA
- 2017 [At Subtle Technologies 20: Expanding Empathy & Emotional Ecologies](#) (Lauren Fournier, author), *The Journal of Wild Culture*, The Society for the Preservation of Wild Culture, International/ web; [Warten auf die Transformation: Ausdruckslos Gemüse raspeln: Das Buch „Fermenting feminism“ klopft den Feminismus auf seine Zukunftsfähigkeit hin ab](#), TAZ. Die Tageszeitung - Berlin Kultur, Berlin, DE; [Programme de résidence interdisciplinaire INTERFACE : Arts et Science – Vivante rencontre entre une artiste du bio-art et le génie biotechnologique](#), Université de Sherbrooke Actualités, Sherbrooke, CA; [‘Possible Worlds’: This Toronto bioart exhibit challenges and expands our definition of life](#), CBC Arts/ web; [Morceaux de nature vrais et simulés](#), Le Devoir, Montreal, CA; [What Every Fall Wardrobe Needs: A Skirt Made of Kombucha Starter](#), Milieux Institute, Montreal, CA/ web; [Research Centre Stage: WhiteFeather Hunter en vedette dans CURIUM](#), Fonds de recherche du Québec – Société et Culture (FROSC)/ web; [Textiles Close Up – From Ancient to Avant-Garde: Textiles in Montreal](#), Textile Society of America blog/ web;
- 2016 [Conditions de confidentialité : L’exposition CRTL + \[Je\] offre une riposte créative et féministe à la surexposition de soi](#), Le Devoir, Montreal, CA; [Interview with WhiteFeather Hunter, HTMLles Festival](#), XX Files Radio, CKUT 90.3FM, Montreal, CA; [Textiles & Materiality at the Montreal Museum of Fine Arts](#), Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal (web/ blog), CA; [A Meeting Ground Without Borders](#), Concordia University Magazine, Montreal, CA; [Research Centre Stage: Étudiante-chercheure étoile Mars 2016](#), Fonds de recherche du Québec – Société et Culture/ web; [Milieux Institute: Concordia University’s cutting-edge hub where research intersects and inspires](#), Montreal Gazette, CA; [How can performance, interactivity and immersion generate new forms of relation?](#), Concordia University, Montreal, CA/ web; [The Palais des congrès de Montréal and Fonds de recherche du Québec join forces](#)

- [to support emerging researchers](#), Palais des congrès de Montréal, CA/ web; [Gala Reconnaissance 2016](#), Palais des congrès de Montréal, CA/ web
- 2015 [Des machines et des hommes: Le congrès Re-Create s'intéresse aux liens entre art et technologie](#), Le Devoir, Montreal, CA; [Colloque Re-Create : à l'école de la création](#), La Presse, Montreal, CA; [Les arts médiatiques dans tous leurs états](#), Actualités UOAM/ web, Montreal, CA; [Art this week](#), CultMTL, Montreal, CA; [He Went For A Drive In The Woods, But Never Expected To Find This Creep Fest](#), viralnova.com; [krazywolf.com](#); [He was Driving And Noticed Something Shocking On The Way. It's Really Terrifying](#), wittyfeed.com/ IN; [Skinwalker/Deer Woman Effigy](#), imgur.com
- 2014 [Artist to grow sculptures out of bone matter](#), HereNB Magazine (print), CA; [Arts funding: It takes a crowd](#), Daily Gleaner, Fredericton, CA; [Bizarre Statues Created From Your Nightmares](#), baklol.com
- 2013 [Fall gallery shows: 'Cyber In Securities', 'Silver Clouds', 'This is Labour' - 'The Washington Project for the Arts'](#), Washington Post, US; [Festival preview: Calgary artist curates Big Tent at the Works](#), Edmonton Journal, CA; [Photos: The Works Art & Design Festival on in downtown Edmonton](#), Edmonton Sun, CA; [White Rabbit's five alive](#), The Coast, Halifax, CA; [Mind over matter at MSAC](#), The Ontarian, University of Guelph, CA

SELECTED PROFESSIONAL MEMBERSHIPS (last 10 years)

ecoartspace, Santa Fe, US (2021-present); *Art Resilience Economy Research Network (ARE)*, International/ London, UK (2021-present); *Bioart Coven*, International – founder (2020-present); *Copyright Visual Arts*, Ottawa, CA (2019-present); *CARFAC* (Canadian Artists Representation) National, Ottawa, CA (2015-present); *Textiles and Materiality Research Cluster*, Milieux Institute for Arts, Culture and Technology at Concordia University, Montreal, CA – founding member (2015-18); *Eastern Bloc New Media + Interdisciplinary Art*, Montreal, CA (2014-18); *SciArt Centre* NY, US (2017); *Textile Society of America*, US – artist member (2017); *Centre for Sensory Studies*, Concordia University, Montreal, CA (2015-16)