

Dr Cameron Bishop

Education

2010 – PhD, Deakin University; 2002 – Monash University, Master of Arts 1998 – Monash University, Honours (1st Class); 1997 – Royal Melbourne Institute of Technology, Bachelor of Arts (Fine Art)

Employment

Current – Senior Lecturer and Visual Arts Discipline Director, Photography and Visual Arts, Deakin University; 2013 – 2015 – Head of Discipline and Lecturer, Visual Arts, Deakin University; 2013 - 17 - Examiner, VCA, Monash University and University of Tasmania HDR programmes; 2011 – 13 – Editorial Board, *Junctures: Journal for Thematic Dialogue*; 2011 – 12 – Examiner, Monash University MFA program; 2005 – 2010 – Lecturer and Tutor, 1st and 3rd Year Studio Art (Painting and Drawing), Deakin University

Scholarships, Commissions, Grants and Awards

2016 – Commissioned to write, with David Cross (PAC at Deakin), Melbourne Metro Tunnel Project Creative Strategy; 2016 – Australia Council Project Development Grant; 2016 – Project funding for Treatment 2017 from Melbourne Water and Wyndham City; 2015 – Creative Victoria Project Grant for VACANT Geelong (curator on ongoing project); 2015 – Faculty of Arts and Education Community and Industry Engagement Award; 2014/15 – Public Art Commission – City of Greater Geelong; 2014 – Wyndham City, project funding TREATMENT public art project; 2014 – Finalists' fee, McClelland Gallery Sculpture Survey and Award; 2013 – Exhibition sponsorship, Academy Gallery, University of Tasmania; 2012 – Finalists' fee, McClelland Gallery Sculpture Survey and Award; 2009 & 2010 – Commendation for Excellence in Teaching Awards, Deakin University; 2007-2008 – Australia Council Emerging Artist Grant, Bozo Ink; 2005-2007 – Australian Postgraduate Award; 2003 – Otago Polytechnic Research & Development Committee Grant; 2003 – Creative New Zealand Grant 2001 – Arts Victoria Grant

Selected Publications and Conferences

2017 Journal Article, Bishop, C. & Pangrazio, L. 'Art as Digital Counterpractice', in eds. A & L Kroker, *Ctheory Theorizing 21C Journal*, 2017 - <https://journals.uvic.ca/index.php/ctheory/article/view/17034/7275> ; 2017 - Co-convenor *Iconic Industry Symposium* at National Wool Museum; 2017 – Book Chapter, 'Occupying Conversations: Art, the Academy and Strategy' (local and/or global) in Margaret Kumar et al. (eds) *Positioning Research* print for publication with SAGE; 2016 Book Chapter, 'New Strategies for Old Practices', in P.D.Marshall et al. (eds.), *Contemporary Publics*, Palgrave Macmillan, London, 2016; 2014 – Paper, New Wilderness with Merinda Kelly, 34th INSEA (International Society for Education through Art) World Conference, *The New Wilderness: A Practice-led Model for Arts Based Enquiry*; 2013 – Exhibition essay for Camille Hannah's exhibition, *Fleshhold*, at Nellie Castan Gallery ; 2013 – Exhibition essay, *Projections13*, with Trent Griffiths; 2012 – Catalogue Essay, 'Notes for the Disoriented', under the pseudonym, H. Wales- Green, for Bishop and Reis', *Gallery X Series* catalogue; 2011 – Journal article (peer reviewed): 'Singing in The Wind: Beyond the Peace/War Dichotomy', Susan Ballard and Bridie Lonie (eds.), *Junctures: 14, Peace* (Creative Commons, Uniprint, University of Otago, 2011). 2011 – Journal article (peer reviewed): 'The Staging of Identity in Other/s' Spaces: Heterotopias and Superfictions in Practice', Ann McCulloch, Ron Goodrich, Paul Monaghan and Tony Hood (eds.) in *Double Dialogues, Exterior Worlds: Hidden Stories*, Issue 13: (http://www.doubledialogues.com/issue_thirteen/contents_thirteen.html); 2011 – Catalogue Essay: 'Channel Surfing, Pausing for Attention', for Simon Grennan's exhibition, Green Space, Manningham Gallery 2011 – Catalogue Essay: 'Goat Swinging', for Amanda Shone's exhibition, *Atmospheric Relations*, Inflight Gallery, Hobart 2011; 2010 – Book Chapter (refereed): 'Self Authorship: The Disturbing Identity of the Author' in *Framing my Name: Extending Educational Boundaries*, Margaret Kumar, Supriya Pattanayak and Richard Johnson (eds.) (Common Ground Publishing, Melbourne); 2009 – Conference Paper (refereed): 'The Staging of Identity in Other/s' Spaces', *Double Dialogues, Hidden Stories* (VCA, Melbourne); 2009 – Thesis: *The Staging of Identity in Other/s' Spaces*, PhD Thesis, Deakin University. Exhibitions (Curated, Individual and Collaborative)

Selected Exhibitions: Solo, Collaborative and Curated

2017 – Curator and Artist (with Bishop and Reis) in *Sounding Histories* at the Mission to Seafarers, Melbourne; 2017 – Curator, #VacantGeelong, *Open Studio* and *Iconic Industry* at the National Wool Museum; 2017 – Curator, *Treatment: Flightlines*, Public Art project at Western Treatment Plant ; 2017 – Curator, *VACANTGeelong*, Open Studio & National Wool Museum; 2016 – *Morbis Artis*, Bishop & Reis, RMIT Gallery 2016 – *Lost Objects*, Bishop & Reis, Counihan Gallery; 2016 – *Leisureland*, Seventh Gallery; 2015 – Curator, *Treated*, Wyndham City Art Gallery, Werribee; 2015 – Coordinator and Associate Curator *Treatment Public Art Project*, Western Treatment Plant, Werribee. 2015 – *Ruin and Viewin': Transpanorama, View of Geelong*

Public Art Project, City of Greater Geelong, Bishop and Reis; 2014 – McClelland Gallery Sculpture Survey and Award – Finalist with Bozo Ink 2013 – *Heteromania*, The Academy Gallery, UTAS, Launceston, Tasmania 2013 – Curator and Coordinator, *Projections 13* event, a collaboration with Courthouse Arts, Geelong, Deakin University and the World Congress on Communication and Creative Arts; 2013 – Co-ordinated Geelong Fringe Festival New Wilderness workshop program and exhibition; 2012 – The Max Bell Gallery (Gallery X Series), Bishop & Reis (Simon), Geelong Regional Gallery, Geelong; 2012 – Bunker-de-Bunk 2012, with Bozo Ink, The McClelland Gallery Sculpture Survey and Award (finalist), Langwarrin. 2011 – History Paintings, Red Gallery, Melbourne. 2011 – Gallery X2, Bishop & Reis, Seventh Gallery, Melbourne; 2010/11 – X is not the same as X, Bishop & Reis, West Wing Gallery (West Space), Melbourne; 2010 – Bad Impressions, Red Gallery, Melbourne. 2009 – Glacial Matters, with Bozo Ink, 6a Gallery, Hobart. 2009 – Other Spaces, Phoenix Gallery, Deakin University, Melbourne; 2009 – Dumb Luck, Dead Duck, 6a Gallery, Project Space, Hobart. 2008 – The Room That Was, West Space, Melbourne.

Selected Commentaries – Print, Radio and Television

2017 – Brooke Boland, *Our Collective Waste*, in Overland Journal <https://overland.org.au/2017/06/our-collective-waste/> ; 2017 – Abby Dinham, *After the Factory*, SBS World News at the Vacant Geelong Open Studio <http://www.sbs.com.au/news/article/2017/05/25/after-factory-fords-long-serving-macedonian-workers-honoured-geelong-art-project> ; 2015 – *Treatment*, ABC News, Melbourne and Sydney; 2015 – Dewi Cooke, *Art Stirs the Pools of Memory at Werribee's Western Treatment Plant*, The Age and Sydney Morning Herald; 2014 – McClelland Gallery Sculpture Survey and Award Catalogue, Penny Teale (Curator); 2013 – Exhibition Review for McClelland Gallery, *World Sculpture News*, Summer, 2013; 2013 – 'If you go down to the Woods Today', Melbourne Review, John Neylon, April edition 2013 – Exhibition Interview, Geelong Advertiser, *Projections13*; 2012 – Catalogue Essay, *Being Appropriated, The Observer Observed*, by Simon Grennan for Geelong Gallery exhibition, The Max Bell Gallery; 2012 – *McClelland Gallery Outdoor Sculpture Exhibition and Award*, Catalogue Essay, Penny Teale; 2011 – Crawl, Bishop & Reis, short review, www.crawl.net.au; 2009 – Anonymous interview representing the artist group, BOB, Spook Magazine, Issue 1. ; 2008 – The Age, exhibition review, Frances Johnson, February.