

Cameron Bishop CV

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)
Selected Employment (Current)

Current – Senior Lecturer and Research Coordinator, Art & Performance, Deakin University; founding member of Public Art Commission at Deakin University, 2018; Senior Lecturer and Course Director, Visual Arts & Photography, 2016; Course Director Visual Arts, 2014-'17; current examiner for various higher degree art programs around Australia; Lecturer in Visual Arts, Deakin University, 2006-13; Lecturer in Art History and Theory, Dunedin School of Art, Otago Polytechnic, New Zealand, 2003.

Supervisions

2016, Kaya Barry, PhD – Associate Supervisor
2018, Kieth MacDonald, PhD – Associate Supervisor
2019, Ilona Jetmar, PhD – Principal supervisor
2019 – Two PhDs under examination, Supervisor (principal and associate)

Examinations – Post Grad

Since 2012 I have examined:

6 Master of Contemporary Arts and 2 Master of Fine Arts at University of Tasmania
1 PhD Massey University, New Zealand
3 Master of Fine Arts at Monash University
2 Master of Fine Arts Victorian College of the Arts
1 PhD at University of Wollongong
3 PhDs at RMIT University

Selected Recent Exhibitions, Commissions and Curated Projects

2019 – *Venetian Blind*, co-curated with David Cross (Public Art Commission) for European Cultural Commission in conjunction with the Venice Biennale
2019 – *Wonder Room for One*, Bishop & Reis, public art commission from City of Melbourne (various sites)
2019 – “Metastinction Event”, film for, *Word of Mouth*, Venice, curated by Peter Hill in conjunction with Venice Biennale
2019 – *Six Moments in Kingston*, Co-curator with David Cross (Public Art Commission), Public Art Project in City of Kingston
2018 - Groundplane Opera City, White Night Geelong with Annie Wilson
2018 - Lead artist with Anne Wilson on *Groundplane Opera*, a VACANTGeelong performance for the Mountain to Mouth Festival
2017 – Co-curator with Annie Wilson and artist with Simon Reis in *Sounding Histories*, at Mission to Seafarers, Melbourne
2017 – Curator, *Treatment Flightlines* Public Art project at Western Treatment Plant
2017 – Curator, *VACANTGeelong*, Open Studio & National Wool Museum
2016 – Bishop & Reis, “Zero Monument”, in *Morbis Artis*, RMIT Gallery
2016 – *Lost Objects*, Bishop & Reis, Counihan Gallery
2016 – *Fugue Frames*, Young People and the Digital Symposium, ACMI (Australian Centre for the Moving Image), Bishop and Reis
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

Scholarships, Commissions, Grants and Awards

2019 - Bishop & Reis City of Melbourne Grant for Wonder Room for One (2019); 2018/19 – commissioned by City of Kingston to produce and co-curate public art project Six Moments in Kingston; 2017 - City of Greater Geelong Grant for VACANTGeelong; 2017 - Shortlisted and funded to develop concept for Geelong Performing Arts Centre major Public Art Project; 2016 – Commissioned to write, with PAC, 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); 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

Selected Recent Publications and Conferences

2018 Book Chapter, Bishop, C., 'Art, the Academy, and Strategy', in eds. Kumar, M. & Pattanayak, S., *Positioning Research: Shifting Paradigms, Interdisciplinarity and Indigeneity*, SAGE, London, pp. 55-70; 2017 Journal Article, Bishop, C. & Pangrazio, L. 'Art as Digital Counterpractice', in eds. A & L Kroker, *Ctheory Theorizing 21C* <https://journals.uvic.ca/index.php/ctheory/article/view/17034/7275> ; 2016 Book Chapter, 'New Strategies for Old Practices', in P.D.Marshall et al. (eds.), *Contemporary Publics*, Palgrave Macmillan, London, 2016; 2016 – 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; 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).

Selected Recent Commentaries

2019 – ABC TV, *The Mix*, May 25; RRR Smart Arts Radio interview May 16; ABC Radio interview *Friday Review* May 17; Bay FM Radio interview May 24 – for *Six Moments in Kingston*

2019 – Arts Hub Feature on Public Art Commission and Venetian Blind
2017 – Cameron Bishop, Curator and Zoe Scoglio, artist, in conversation with Books and Arts Radio National presenter, Sarah Kanowski <http://www.abc.net.au/radionational/programs/booksandarts/art-event-at-werribee-treatment-plant/8362498>
2017 – Brooke Boland, Our Collective Waste, in Overland Journal <https://overland.org.au/2017/06/our-collective-waste/> 2014 – McClelland Gallery Sculpture Survey and Award Catalogue, Penny Teale (Curator)
2016 – Sam Leach, 'The Ghosts in the Machine', Review of RMIT Gallery exhibition 'Morbis Artis', in The Article, December 2016 <http://thearticle.com.au/2016/12/the-ghosts-in-the-machines-morbis-artis/>
2013 – Exhibition Review, 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, 2010 & 11 – Interview, Media and Communication Handbook, Deakin University.
2009 – Exhibition Review, Art Monthly, November Issue.
2009 – Anonymous interview representing the artist group, BOB, Spook Magazine, Issue 1. 2008 – The Age, exhibition review, Frances Johnson, February.