

MIREILLE PERRON

Curriculum Vitae

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Summary of Professional History

I have been a practicing artist for more than thirty years. Since 1982, my work has been shown in more than fifty solo and group exhibitions in Canada, the United States and Europe.

I have also been working in art education for more than twenty-five years, at various levels of the system and, at times, concurrently with my own formal education. I have taught art theory, art history and various studio courses (sculpture, ceramics, art fundamentals, time-based intermedia art and alternative art practices). I have been teaching in the Liberal Studies Department —where I became a tenured faculty in 1996, Academic Head 2000/01, Chair 2001/2004 and I have been awarded a sabbatical leave for research 2004-2005.

Since 1985, I have published more than forty essays and reviews in various anthologies, magazines and exhibition catalogues and recently guest edited two anthologies.

I have participated in artist residencies (Braziers residency, Braziers, England, The Free Idea Zone, Santa Cruz, California, The Bemis Foundation, Omaha, Nebraska, Banff Centre, Banff, Alberta) academic conferences as a guest speaker (art history, cultural studies) and lectured many times about my own artwork (Canada, U.S.A. and Europe.)

I have also had the occasion to work as a guest curator.

Employment Summary

- 1996 ongoing Permanent faculty, Alberta College of Art & Design
- 2004 - 2005 Awarded a 10 months Sabbatical Research leave from ACAD
- 2000 - 2004 Chair of Liberal Studies, Alberta College of Art and Design
- 1999 - 2000 Head of Liberal Studies, ACAD
- 1998 - 1999 Program Coordinator, Liberal Studies ACAD
- 1990 - 1996 Sessional Faculty ACAD
- 1995 Université du Québec à Montréal, Master level, Art Theory (Spring Session)
- 1989 - 1993 University of Calgary, Calgary, Alberta (Part-time Sessional)
- 1990 University of Alberta, Art History
Edmonton, Alberta (Part-time Sessional)
- 1985 - 1989 Instructor, Visual Arts Centre, Studio, Montréal, Québec
- 1984 - 1989 Head of the Ceramics Department, Saidye Bronfman School of Fine Arts
Montréal, Québec
- 1985 Instructor for a year-long series of workshops, Stewart Hall, Pointe-Claire, Québec
- 1981 - 1984 Instructor, Ceramics Department, Saidye Bronfman School of Fine Arts, Montréal,
Québec
- 1977 - 1981 Fine Arts instructor, Adult Education, Commission Scolaire Lakeshore-Baldwin-Cartier
Pointe-Claire, Québec
- 1977 - 1978 Fine Arts instructor, Recreation Department ,Ville de Ste-Anne de Bellevue, Québec

Education

- 1985 - 1988 Master of Art (Art History): *Representation in Transit – From Simulacrum to Interactive Simulation* Université de Montréal, Montréal, Québec
- 1979 - 1983 Bachelor of Arts (Art History)
Université de Montréal, Montréal, Québec
- 1978 - 1980 College Diploma (Ceramic Technology)
John Abbott College, Ste-Anne de Bellevue, Québec
- 1975 - 1977 College Diploma (Fine Arts)
Collège du Vieux-Montréal, Montréal, Québec

Exhibitions (Solo)

- 2009 *Prise de Position/Having a viewpoint*, Atelier du Cep,
Villenauxe, France (permanent display.)
- 2007 *The Laboratory of Feminist Pataphysics* ,Feb 24 to March 31, 2007,
The New Gallery, Calgary Alberta
- 2006 In situ project based on Material Culture, *Medalta Census Project 2006*
organized by the Medalta International Artists in Residence, Medicine Hat, Alberta
- 2003 *Le Bestiare: Instincts Grégaires, The Bestiary: Instincts of the Herd*, (including a new
installation specific to Winnipeg) Floating Gallery: Contemporary Photography,
Winnipeg, Manitoba

- 2002 *Le Bestiare: Instincts Grégaires, The Bestiary: Instincts of the Herd*, Truck: Contemporary Art in Calgary, Calgary, Alberta
- 2000 *Les Belles Ratoureuuses/The Beautiful Pranksters*, Christine Sowiak, curator, Nickle Art Museum, Calgary, Alberta
- 1996 *Index of Intentions ou elle à le vague à l'âme*, The Banff Centre Off Site Location, Calgary, Alberta
- 1994 *How many times...* Annette Hurtig, curator, The Glenbow Museum, Calgary, Alberta
- 1992 Collaboration with Paul Woodrow, *Anecdotal Waters or the Drifting Nomads*, Vera Lemecha curator, The Glenbow Museum, Calgary, Alberta
- 1991 Collaboration with Paul Woodrow, *Anecdotal Waters or Stories of Representation*, Ron Moppett curator, Illingworth Kerr Gallery, Alberta College of Art, Calgary, Alberta
- What's Like a Message*, The Works, Edmonton, Alberta
- 1990 *What's Like a Message*, The Stride Gallery, Calgary, Alberta
- Présages*, Neutral Ground Gallery, Regina, Saskatchewan
- Après la Comtesse de Ségur*, Maison de la culture Frontenac, Montréal, Québec
- 1989 *Présages*, Open Space Gallery, Victoria, British Columbia
- Après la Comtesse de Ségur*, Galerie Axe- Néo 7, Hull, Québec
- Questions Politiques*, Artspace, Peterborough, Ontario
- Présages*, Kingston Artists Association Kingston, Ontario
- 1988 *Questions Politiques*, Galerie Horace, Sherbrooke, Québec
- Après la Comtesse de Ségur*, La Chambre Blanche, Québec City, Québec
- Questions Politiques*, Saw Gallery, Ottawa, Ontario
- 1987 *Questions Politiques*, Galerie Articule, Montréal, Québec
- Reconstructions Fragmentaires*, Centre de céramique Bonsecours, Montréal, Québec
- 1986 *Le théâtre se montrait sans être vu*, Powerhouse Gallery, Montréal, Québec
- 1985 *Recent Work*, The Isaacs Gallery, Toronto, Ontario
- Colonnes Trajanes*, La Chambre Blanche, Québec City, Québec
- 1984 *Espace alloué*, Galerie Interaction, Montréal, Québec
- 1983 *Inclusion féminisante*, Galerie Interaction, Montréal, Québec

Exhibitions & Performances (selected) (Group)

- 2010 *The Laboratory of Feminists Pataphysics presents Ateliers of the Near Future*, Stirde Gallery, April 16 to May 28, 2010
- 2008 September, ArtCity, Invited by Wenesday Lupyrciw (Director ArtCity) and Douglas Scholes for CRUM, Centre de recherche Urbaine de Montreal to contribute to PEU (Petite Enveloppe Urbaine no. 16 titled How to become a genius, a project sponsored by Art City, launched and distributed during the festival.
- 2008 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
- 2006 *Medalta International Artists in Residence Exhibition*, group exhibition at the Medicine Hat Gallery, Summer 2006.
- 2006 *Beyond Words Artists' Books*, University Art Gallery, The University of the South, Sewanee, TN, guest curator Ruth R. Rodgers, I exhibited an Artist book titled *Erreur d'Impression* made in collaboration with poet Fred Wah, for this International exhibition. I donated a copy of the full colour catalogue to ACAD library for more information.

- Alberta Biennial of Contemporary Art*, Edmonton Art Gallery and Walter Philips Gallery, Banff Centre, curated by Catherine Crownston and Anthony Kiendl
- 2005 *Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
- 2004 CIHA2004 - 31st Congress of the Comité International D'Histoire de L'Art, Montreal, attended the Congress as a participant in The Poster Presentation category
- 2004 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
- 2003 "le Sillage d'une pratique dans les vagues ", performance/presentation, Université d'Ottawa, April
- 2003 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
- 2002 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
- 2001 *A Thousand Words Exactly*, The New Gallery, Calgary, Alberta
The Faculty Exhibition, Alberta College of Art, Calgary, Alberta
- 2000 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
- 1999 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
- 1998 *Braziers artists in residence exhibition*, August, 1998, Braziers, England.
The Faculty Exhibition, Alberta College of Art, Calgary, Alberta
- 1997 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
Picturing Time, curated by Denis Gautier, Edmonton Art Gallery, Edmonton, Alberta, version of *Préysages*
- 1996 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
Picturing Time, curated by Denis Gautier, Edmonton Art Gallery, Edmonton, Alberta
Clay Currents, Pyramid Arts Centre, Rochester, New York, version of *Préysages*
- 1995 *The Female Imaginary*, curated by Jane Allen, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario
The Faculty Exhibition, Alberta College of Art, Calgary, Alberta
Je déclare, 371, Alberta College of Art, Calgary Alberta, (an evening of performances)
- 1995 *Art after NAFTA, an international performance cabaret*, Cowell Theater, Fort Mason, San Francisco, California
- 1994 *The Faculty Exhibition*, Nickle Arts Museum, Calgary, Alberta
Bound to be Censored: Gagging on Tories, collaborative poster against government censorship
The Faculty Exhibition, Alberta College of Art, Calgary, Alberta
- 1993 *The Tuning of the World*, curated by Katherine Ylatelo, Nickle Arts Museum, Calgary, Alberta
Nature as Artefact, Edmonton Art Gallery, curated by Kitty Scott, Edmonton, Alberta
Performance with Lorne Falk, *In good hands: ours*, International Women's Day Celebration, The New Gallery, Calgary, Alberta
Collaboration with Amy Gogarty, *AL2O3 2SIO 6H2O, Ceramic Faculty Exhibition*, Gallery 371, Alberta College of Art, Calgary, Alberta
The Faculty Exhibition, Nickle Arts Museum, Calgary, Alberta
The Faculty Exhibition, Alberta College of Art, Calgary, Alberta
- 1992 *The Faculty Exhibition*, Alberta College of Art, Calgary, Alberta
The Faculty Exhibition, Nickle Arts Museum, Calgary, Alberta
- 1991 Collaborative project with Paul Woodrow, Syntax Society and the Calgary Anti Poverty Focus Group, *Fear is a form of political control* (posters in public transit system), Calgary, Alberta
The Faculty Exhibition, The Nickle Arts Museum, Calgary, Alberta

- 1990 Collaboration with Paul Woodrow, *The 3-D image (Anecdotal Waters or the Prism of Fictions)*, The New Gallery, Calgary, Alberta
The Faculty Exhibition, The Nickle Arts Museum, Calgary, Alberta
- 1989 *Matière à réflexion*, Galerie d'art du Vieux Palais, Saint-Jérôme, Québec
Alternative Worksite 1982-88, Lincoln Art Museum, Lincoln, Nebraska (touring exhibition)
Jeunes artistes québécois, Galerie Barbara Silverberg, Montréal, Québec
- 1988 *Troisième Biennale Nationale de Céramique*, Galerie d'art du parc, Trois-Rivières, Québec
Chicago Fire Two, Near Northwest Arts Council, Chicago, Illinois
Exposition des professeurs, Centre des arts visuels, Westmount, Québec
Céramique de terre et de feu, Musée de la civilisation, Québec City, Québec (touring exhibition)
- 1987 *Evènement 6*, Centre de céramique Bonsecours, Montréal, Québec
Où est le fragment, Musée d'art contemporain, Montréal, Québec (touring exhibition)
- 1986 *Chicago International New Art Forms*, Navy Pier, Chicago, Illinois
40 ans, anniversary exhibition, Centredes arts visuels, Montréal, Québec
- 1985-86 *Mostra delle Nazione*, Faenza, Italy & Mâcon and Paris, France
- 1985 Walter Phillips Gallery (participants' exhibition), Banff, Alberta
Galerie Barbara Silverberg, Montréal, Québec
Grand prix des Métiers d'art, Montréal, Québec
- 1984 *Première Biennale Nationale de Céramique*, Galerie d'art du parc, Trois-Rivières, Québec
Galerie du Centre Bonsecours, Montréal, Québec
- 1983 *Action en terre-Interaction*, Galerie Interaction, Montréal, Québec
Galerie du Centre de céramique Bonsecours, Montréal, Québec
Haystack Mountain School, Maine, USA
- 1982 *Galerie Interaction*, exposition des membres, Montréal, Québec
Stewart Hall Art Gallery, Pointe-Claire, Québec
- 1980 John Abbott College Art Gallery, Ste-Anne de Belle Vue, Québec

Essays, Reviews and Books

To be published 2010, *Pedagogical Allegories*, an essay for [Anthology on Alternative Pedagogy](#) . Ed. Jane Sprague, Palm Press Books, Long Beach, California.

To be published 2010: *Afterword: Tacit Evolution and Calgary Atelier of Jewellery & Metals (CAJM)*, in [Links: A Collective Knowledge](#): This book surveys the work of emerging jewellers and metal artists in Western Canada. It offers an insight into current practice and the future of the metals field in the context of fine craft. The objects shared range from precious jewellery to wearable art, shining a light on the blurring boundaries between art and craft, between functional and non-functional. The work of 16 artists is featured, with thought provoking essays by craft historians and thinkers Dr. Jennifer Salahub and artist/scholar Mireille Perron, as well as a foreword by Charles Lewton-Brain. The works and wide range of practice shown speak to the mutual respect and cohesion of this group of makers, this enterprising community.

To be published 2010 as part of a larger compilation of these artists work. Catalogue essay for Elizabeth Woods and Kevin Leong, *Mouvements Dialectiques* presented au Château de la Motte Tilly, France.

Juillet 2009

"Some day my Prints will come..." catalogue essay for The 2009 ACAD Print Media Portfolio, which comprised a large gathering of prints by students, faculty and invited guests. With the help of Garry Olson, I meet with everyone and reviewed all works.

Anthology: *Medical Tabulae*, a special issue on Art and Medical Representation, RACAR, Revue d'Art Canadian Art Review, guest editors Allister Neher and Mireille Perron. 2008 Canadian Art Magazine, Winter 2008, review of the painting exhibition by Laurel Smith at Herringer Kiss, gallery, Calgary.

Essay: "Making Noise with forgotten punctuation marks, spoiled syllables, clipped sentences, infected paragraphs, and mere mouthing.", Pro-Format, edited by Jessica Wygman for YYZ Books, Toronto. 2008

Anthology: *Utopic Impluses: Research in contemporary ceramics*, Ronsdale Press, Vancouver with co-editors Ruth Chambers (University of Regina) and Amy Gogarty (Emily Carr Institute of Art & Design), 2008

Essay: *The Art of camouflage, A Female Touch, Exploring tactility in the work of Janice Wright Cheney, Barb Hunt and Sarah Maloney*, Craft Perception and Practice vol. 3, Ronsdale Press. Editors: Nisse Gustafson, Amy Gogarty and the late Paula Gustafson. 2007

Also, as shorter version of the above mentioned text has appeared in a brochure for an exhibition by the same artists, Stride Gallery, Spring 2007, Calgary, AB.

There and Gone/ Istnienie Ulotne, Walter May, Laura Vickerson and Peter von Tiesenhausen, Espace /Sculpture, no. 65 Spring 2006

We Ourselves Roughly Know Something: On the Fabrication of Dogma or Homage to our Local History, ACADFA Newsletter, Feb. 2006

"Feminists colporteur(s)es et pataphysiciennes", feature essay, *The Culture of Community*, ed. Vera Lemecha, MAWA (Mentoring Artists for Women's Art), 2004

"That Still Place... that Place Still", review of the exhibition of the same title featuring the work of Bill Macdonnell, Iandon Mackenzie, David McMillan, Eugen Ouchi, *Artichoke Magazine*, Winter 2004

"Une visite au Centre St-Norbert" artist statement, St-Norbert Centre Newsletter, Summer 2003

Women with a Past, feature essay, *Artichoke Magazine*, Winter 2003

"Le plaisir de mal tourner les choses/The pleasure of unruliness: Interdisciplinarity, transversal epistemologies and a few selected chimeras/artworks", feature essay, in collaboration with Amy Gogarty, in *Creative Confusion/Penser L'indiscipline: interdisciplinary practices in Canadian Art*, ed. Marie-Josée Lafortune & Lynn Hugues, Montréal: Optica, un Centre D'art Contemporain, 2002

"Kim Huynh's Recent Works", in *Of Words Of Skin*, catalogue of an exhibition of Kim Huynh held at the New Gallery, 2000 and Access Centre Art Gallery, 2001.

"Mother Knows Best", review of Sandra vida's installation "Kitchen Freedom", *Border Crossings* no.74, Spring 2000

"Where are you Wonderful?", review of Mathew Kabatoff performative media arts event, *The New Gallery Newsletter*, January, 2000.

"Einstein's Brain Project/Le cerveau d'Einstein", review of Alan Dunning and Paul Woodrow's project, *Parachute* 95, 1999

"Index of Intents ou elle a le vague à l'âme", collaboration with Amy Gogarty, *Inversions : The Female Grotesque*, ed. Vera Lemecha, MAWA (Mentoring Artists for Women's Art), 1998. Also a brochure, a textual transcreation of the exhibition *Index of Intents ou elle a le vague à l'âme*, Banff Centre Off Site Location, Calgary, 1996

" En guise d'Eulogie —Joyce Wieland 1931-1998, *Inversions: The Female Grotesque*, ed. Vera Lemecha, MAWA.,1998

"Common Treads:local Strategies for "Inappropriated Artists", *Material Matters: The Art and Culture of Contemporary Textiles*, ed. Ingrid Bachmann & Ruth Sheuing, YYZ Books ,1998

" ...Swan, and Plenty: Mimicry as an Exercise in Spatial Disturbance", exhibition essay for the exhibition ...*Swan and Plenty*, an installation of paintings by Amy Gogarty, Truck gallery, Calgary, 1997

"Anecdotal Waters or the drifting Nomads", artist book project in collaboration with Paul Woodrow, writings by Amy Gogarty, Janice Williamson and Fred Wah, 1996

"Une entente Laborieuse", *Textiles sismographes*, publication du Conseil des Arts Textiles, 1995

"The Conversion of Père Version", co-authored with Lorne Falk, *The Cyborg Handbook* edited by Chris Hables Gray, Routledge, New York, 1995

"Site, Time, Viewer, Movement", co-authored with Amy Gogarty, Katherine Ross and Ildiko Repasi, *NCECA Journal*, 1994

"Ruth Scheuing- (Re) Tracing Treads," *Fiber Arts* , Fall 1993

"Closed Circuit Dreaming," *Video Networks* 16: 3, June/July 1992

co-authored with Paul Woodrow, *Anecdotal Waters or Stories of Representation* , Calgary: Illingworth Kerr Gallery, 1991 , (book of short stories)

"Desires, Pleasures and Fried Brains," *Virtual Seminar on the Bioapparatus* (Banff: The Banff Centre, 1991)

"On Artificial Intelligence and Sexual Difference," *Virtual Seminar on the Bioapparatus* (Banff: The Banff Centre, 1991)

co-authored with Paul Woodrow, "Fear is a form of political control," *Text* 6, Calgary, Alberta, 1991.

"A Western View: Power, Language and Women," *Artists Television Workshops* ,Banff: Walter Phillips Gallery, 1991

"Legitimation," *C Magazine* 29 , Toronto, Spring 1991.

"La métaphore biologique ou le texte engendré," *Noir d'Encre* 2, Québec, Qc.,1991

co-authored with Lorne Falk, "A Puddle In the Ocean," *Texts* 5, Calgary, Alberta, Spring/Summer 1991

"Images That Blink," *Text* 4 , Calgary, Alberta,1990

"Anecdotal Profile," *Contact Magazine* , Calgary, Alberta,1990

"Quand Méduse Sourit" (When Medusa Smiles)," *Parallelogramme* 14: 4 , Toronto, Spring 1989

"Wenn Medusa lächelt" *European Media Art Festival* ,Osnabrück: European Media Art Festival, 1990

"La matière grise," *Laurent Pilon* ,Montréal: Galerie Christiane Chassay, 1989

"Cleave," *ETC* , Montréal, Hiver 1988-89

co-authored with Lorne Falk, "Conversation Bovine/Cow Talk," *Radovan Kraguly* (Paris: Le Musée Moderne du Ville de Paris, 1988).

"Pour les fous et les sages," *ETC Magazine* (mars 1988).

“A propos de la conférence sur la nouvelle critique ou l'insinuation comme stratégie”, *Parachute* 46 (1987).

“Tables architectoniques,” *Jacques Lavigne* (Montréal: Galerie Barbara Silverberg, 1987).

“Un dialogue de sourds,” *Contact Magazine* (1987).

“Céramique à la Chambre Blanche,” *Bulletin de la Chambre Blanche* 16 (1986).

“A trop regarder couler l'eau, j'ai eu soif,” *Suzanne Gauthier* (Oakville: Oakville Art Centre, 1986).

“Sculpture-Céramique pourquoi-pas?” *Vie des Arts* 30: 122 (mars 1986).

“Le Y des femmes de la rue dorchester, exemple d'ornementation citationnelle,” *Vie des Arts* 31: 124 (septembre 1986).

“Chicago Fire,” *Chicago Fire* (Montréal: La Galerie du Centre de Céramique Bonsecours, 1986).

“Tables ouvertes” (exhibition text on the work of Jacques Lavigne, Galerie du Centre de Céramique Bonsecours, Montréal, Québec, 1986).

“Paul Mathieu, Bronzes et Céramiques,” *Vanguard* (1985).

“La représentation humaine, 6 céramistes Montréalais” (exhibition text, Galerie Interaction, Montréal, Québec, 1985).

Lectures and Other Activities

(please also Google Mireille Perron for additional information not listed)

Note: All activities are lectures unless otherwise noted—but do not include lectures about my own visual art work which is an ongoing practice that follows more or less the exhibitions list and the lecture list. (When artists exhibit or give academic papers, it is a very common practice to ask them to lecture about their own practice too. The list would therefore be quite redundant)

Invited Reader for *The Journal of Eastern Townships Studies* (JETS) / *Revue d'études des Cantons-de-l'Est* (RÉCE). Guest editor: Barry Edington, special thematic issue on the History of Medicine in Eastern Townships, to be published 2010.

- 2009 University Art Association of Canada, (UAAC) November 2009, University of Alberta, Edmonton, Co-Chair with Dr. Allister Neher as session titled “The History of Art and the History of Science”
- 2008 University Art Association of Canada, (UAAC) November 2008, York University, Toronto. “Radical crafting Practices” presentation on the panel organized by Susan Douglas, U of Guelph.
- 2007 Jury Member Canada Council for the Arts, Production Visual Arts
- 2006 UAAC, November 2006, NSCAD University, Halifax. “Point-of Being” presentation on the panel organized by Jennifer Fisher and Monika Kin Gagnon on Sensoriality.
- June 3rd, 2006 sponsored by The Banff center and Mountain Standard Time. Presenter on panel: Political Art: Persuasion or Alienation, The School of Panamerican Unrest, a project by Pablo Helguera, Also see: <http://www.panamericanismo.org/>
- Fall programmation 2006. Vera Lemecha, the director of Mentoring Artists for Women Art (MAWA) located in Winnipeg asked me to organized a workshop titled *Critical Engagement*, Jury Member, University of Calgary MFA program.

- 2005 Zig Zag, Radio Canada Television, Artist profile by Julie Plourde of my work, broadcast ed several times and archived at http://www.radiocanada.ca/regions/manitoba/Tele/Chroniques/index_1231_12_04.shtml.
Beyond Borders East A craft marketing Conference Fredericton, NB, March 18-20 2005. Presenter on panel Writing and Publishing Craft
UAAC Annual Congress, University of Victoria, Organized and chaired a panel titled: Art and medical Representation. Also Board member UAAC.
- 2004 CIHA 2004, 31st Congress of the Comité International D'Histoire de L'art, Montreal, attended the Congress and was a participant in The Poster presentation category
Board member, UAAC, University Art association of Canada. Prairie representative.
Supervisory Skills workshop SAIT (2 days January 17 and 24)
- 2003 University Art association of Canada, Board member, Prairie rep..Also Chair of panel "Images in Ruins: Representation of disaster", November, Kingston, Queens University.
Artist in residence, St-Norbert Centre, one week in July 2003, St- Norbert, Manitoba (just outside)Winnipeg.
"Le Sillage d'une pratique dans les vagues ou Mapping a practice: Situating Interdisciplinarity, performance/presentation, Université d'Ottawa, April
Mountain Standard Time 2, moderator of the panel " Engendered Species" on women performances. April 12, 2003, artists: Anita Ponton, Rozalinda Borcila, Liss Platt and Joanne Bristol.
- 2002 Outside examiner , MFA thesis, University of Regina. Also gave an Artist talk. October.
Member of Canada Council Jury for emerging artists grants, Ottawa, Canada.
Board member, Prairie Representative, UAAC, University Art association of Canada
UAAC, University Art association of Canada, Main organizer of the annual conference held in Calgary. I chaired the organizing committee which co-hosted the annual Conference and its activities at both the ACAD and UofC. I also presented a paper on a panel on Art and Medicine titled *Social Graces and Others fables: A female anatomy*.
- 2001 UAAC, University Art association of Canada, annual conference, Montreal. Chaired a panel on Material Culture and Visual Culture and presented a paper at the panel on Performing the Self.
FACT, Feminism and Cultural Text, invited speaker , curated by Helen Buss, September 14, University of Calgary, Canada
Locating Feminism, a MAWA(Mentoring Artists for Women Art), Symposium, invited speaker, curated by Vera Lemecha,Oct. 6-7, Winnipeg, Manitoba, Canada
- 2000 UAAC, University Art association of Canada, annual conference, Winnipeg. Two presentations: one of material Culture and "continually craft based practices" and one on feminist theories and historical women.
Uncommon Senses, an interdisciplinary Conference on the Senses in Art and Culture Concordia University, Montréal, Canada
Juror/curator of the University of Lethbridge Annual Juried Student Exhibition, Trianon Gallery, Lethbridge
- 1999 Jury Member, University of Calgary MFA program.
- 1998 (Presentation/Performance) *Women and Texts* , University of Leeds, Leeds, England
Member of Canada Council Jury for emerging artists grants, Ottawa, Canada.
- 1996 *Women and Other Faces of Science*, Women Research Unit, University of Saskatchewan, Saskatoon, Saskatchewan
Messing with the New Art History, Symposium, Montréal, Québec
- 1995 *Textiles Sismographes*,Symposium, Conseil des arts textiles du Québec, Montréal, Québec
The Female Imaginary, Feminist Practice in the Visual Arts,Symposium, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario

- Art Association of Canadian University, Conference, NSCAD, Halifax, N.S.
 (Performance) *Rhetorics of disembodiment and immersion or why I like my body*,
 Cyberconf 4, The Banff centre for the Arts, Banff, Alberta
 Facilitator, *Bound to be Tongue-Tied: Gagging on Gender*, forum and performances on
 Gender Theory initiated by The New Gallery, Calgary, Alberta
 MFA, jury member in Ceramics, University of Regina, Regina, Saskatchewan
 NCECA (National Conference on Education in Ceramics Arts), New Orleans/Orleans,
 Louisiana. 1993
 Participation in a 3 days colloque on Feminism and Pedagogy, Saskatoon, Saskatchewan
 Radio and television interviews about feminism, Radio Canada (French), Calgary, Alberta.
 (Performance) collaboration with Lorne Falk, *In good hands: ours*, events
 International Women's Day, in the streets and at The New Gallery, Calgary, Alberta.
- 1992 member of Canada Council Jury for artists' B grants, Ottawa, Canada.
 3 days of performance events about education in collaboration with Allan Kaprow,
 Suzanne Lacy, Bill Spurlock and Paul Woodrow facilitator Vera Gartley., *Now Here*, Alberta
 College of Art, Calgary, Alberta,
- 1991 - 92 Member of the Programming Committee, The New Gallery, Calgary, Alberta
- Ongoing Member of Truck, The New Gallery, Stride Gallery, Calgary, Alberta,
- 1990 Universities Art Association of Canada, Montréal, Québec. presenter
 Inter-university Centre for Postgraduate Studies, Dubrovnik, Croatia, Yugoslavia presenter
- 1989 Université de Montréal, Montréal, Québec, presenter
- 1988 "Signé Lanaudière," symposium organized by le Musée d'art de Joliette, Québec
- 1987 Annual congress of L'ACFAS (association canadienne-française de l'aide à l'ascience),
 Ottawa, Ontario
- 1986 La Chambre Blanche, Québec, Québec
 IMPACT 86 symposium, Cégep de Limoilou
- 1982 - 86 Member Galerie Interaction, Montréal, Coordinateur (1986)

Grants, Awards & Residencies

- 2009 Awarded Artist residency (June) CAMAC, Centre d'Art Marnay sur Seine Art Centre
- 2008 ACAD Marion Fund for Excellence in Research and Teaching for *Medical Tabulae*
 (see above publicatino)
- 2007 Artist in residence Can Serrat, near Barcelona, Spain May 13 to 31st.
- 2006 *Medalta International Artists in Residence Program* from May 29 to June 23,
 Medicine Hat, Alberta.
- 2004 - 05 Sabbatical Research leave ACAD (Vienna, Austria, London, UK)
- 2003 Residency St-Norbert Centre, Manitoba (one week)
- 1998 Invited artist (residency), Braziers Workshop, Oxfordshire, England (3 weeks residency)
- 1994 Invited artist (residency), *The Free Idea Zone residency*,
 Santa Cruz & San Francisco, California
- 1990 Canada Council Project grant
- 1989 Canada Council "B" grant
- 1988 Four month residency, The Bemis Foundation (Alternative Worksite) Omaha, Nebraska
 Canada Council Project grant

- 1987 Michèle Leman Award, le Centre de céramique Bonsecours, Montréal, Québec
Short-term grant, Ministère des Affaires culturelles du Québec
Canada Council project grant
F.C.A.R grant (Fonds canadien d'aide à la recherche)
- 1987 - 89 Organizer of Art Education visits, Institut Shaar Hashomayin, Montréal, Québec
- 1986 Canada Council project grant
- 1985 Project grant, Ministère des Affaires Culturelles du Québec
- 1984 - 85 Eight month residency, The Banff Centre, Banff, Alberta
- 1984 Award, Première Biennale Nationale de Céramique
- 1983 Two month residency, Haystack Mountain School of Arts & Crafts, Maine, USA
Bursary, the Friends of Art, Université of Montréal
- 1980 Project grant, Ministère des Affaires Culturelles du Québec

Bibliography (selected)

- Mireille Perron* by Linda Carrerio, Resonant Dialogues, 25 Years of the second story Art Society in Calgary, Truck Gallery, 2009
- La Prise de Position de Mireille Perron*, by Christian Malley, Liberation Champagne, 8 juillet, 2009.
<http://www.liberation-champagne.fr/index.php/cms/13/article/325022/>
- Art is Science made Clear*, by Barbara Sibbald, CMAJ • April 14, 2009; 180 (8).
<http://www.cmaj.ca/cgi/content/full/180/8/846>
- Canadian Art, a review by Dick Averbs of my exhibition *The Laboratory of Feminist Pataphysics*, Feb 24 to March 31, 2007, The New Gallery, Calgary Alberta
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