

Alison J Carr

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EDUCATION

PhD, Fine Art, Sheffield Hallam University (2013)

Thesis: *How Do I Look? Viewing, Embodiment, Showgirls & Art Practice*

Supervisors: Jaspar Joseph-Lester & Feona Attwood

MFA, Photography & Media, California Institute of the Arts (CalArts) (2009)

BA (Hons), Fine Art: Combined & Media Art, Sheffield Hallam University (2001)

Tampere School of Art and Media, Finland (2000)

TEACHING EXPERIENCE

Sheffield Hallam University

Three Year Fixed Term Teaching Researcher 2009-12, Associate Lecturer 2012-

During my PhD, I received a bursary for joining the BA (Hons) Fine Art team. Over the three years I was a Teaching Researcher I undertook a wide range of lecturing roles, as well as attending weekly staff meetings to discuss course administration and research.

Building on my previous teaching experience I delivered **practical skills** workshops in darkroom photography, studio lighting, documenting art work, documenting performance and developing live art workshops, as well as leading studio-based induction projects for new students.

I sharpened my skills in facilitating **critical discussion** through being responsible for my own crit group, with whom I facilitated weekly critiques, mentored students, and gave one to one tutorials and provided pastoral care. I also led art context seminars and reading groups. I was privileged to be able to host three artist talks in the Transmission Lecture series, inviting relevant artists, chairing the talks and ensuring that the talk and discussion addressed the larger themes of the series.

I created and delivered lectures to fit into the first year **art context** overview series. For the Art & The Body elective I delivered lectures drawn from my research, in particular, The Other Body, The Pop Body and The Imperfect Body. I presented my own art work and research as part of the Professional Practice module. I marked art context essays and presentations for Level 4 and 5. I also supervised and marked Level 6 dissertations.

I assessed students' art work as part of the twice a year **assessments**. These take place with the student presenting their work and another member of staff. After some deliberation the staff give immediate oral feedback. I also was involved in marking the degree shows, where the students are not present. This involves writing up feedback, moderating and attending the external moderator's feedback. Across all my experiences as a Teaching Researcher, I had to work closely with the rest of the staff, supporting them and positioning my pedagogical approach as distinct from their existing provision. I became a valued team member through my willingness to pitch in and in turn my colleagues encouraged me to be bold and test out my own approaches.

As an Associate Lecturer I continue to deliver skills workshops, theory lectures and critical seminars for BA (Hons) Fine Art. Through my specialist areas of knowledge

around gender, feminism, popular culture and the body, I have extended the range of my teaching into the Communication Studies subject area, leading seminars and assessing presentations and written work on 'Celebrity Culture' and 'Communicating Sex and Gender' modules.

CalArts 2007-9

I was employed as Teaching Assistant for Ellen Birrell's 'Visual Semiotics' class, David Bunn's 'Site Specific Art' class and I supported Darcy Hemley with her practical medium format camera workshops. I was also a student instructor for the community outreach programme, 'Community Arts Partnership' (CAP), for teenagers from the wider Los Angeles area, who would come onto the campus out of hours for regular photography and darkroom printing workshops. I worked alongside other instructors undertaking all roles from preparing chemicals, equipment, giving demonstrations and advice. The high ratio of instructors to students enabled us to engage on a deeper level with the participants.

Gallery education, community outreach and school workshops 2001-07

I freelanced delivering practical art and photography workshops in a variety of contexts. Galleries I worked with include Museums Sheffield, Clifton Park Museum; Rotherham, National Media Museum; Bradford and Site Gallery; Sheffield. In communities I worked with The Garden Rooms and Sheffield City Council. I took part in schools projects including working with Yorkshire ArtSpace and Creative Partnerships. This work gave me an insight into the shifting sands of funding and agendas of different organisations.

SELECTED EXHIBITIONS, PERFORMANCES & SCREENINGS

- 2015 *S1/One Thorsby Street*, S1 Artspace, Sheffield
Terra Incognita, Hawley Studios, Sheffield University
Live!art Bodslash Lemoncrit Partytime, Artsadmin Toynbee Studio, London
What is the point? Threadneedle Space, Mall Galleries, London
#9 Freedom, Verbal Theatre, The Riverside, Sheffield
- 2014 *WROUGHT One-to-One Performance Festival*, Sheffield, (commission)
Three Act Structure, *S1 Members Show*, S1 Artspace, Sheffield, (commission)
London Life, L A Noble, London
Library Interventions, Leeds College of Art Library, Leeds
- 2013 *The Art Party*, Crescent Arts, Scarborough
Past/Present, Kinsey Institute Gallery, Indiana
- 2012 *Tegel Flights of Fancy*, Kino Babylon, Berlin, with Kerstin Honeit
Three Person Show DLA Piper, St Paul's Place, Sheffield
- 2011 *Showtime*, LoBe Gallery, Berlin & SIA Gallery, Sheffield, with Kerstin Honeit
- 2009 *Greater LA MFA Exhibition (GLAMFA)*, California State University Long Beach
MFA Conversations Part II, I-5 Gallery, Brewery Arts Complex, Los Angeles
Why Theory: MFA Graduation Exhibition, Spring Arts Tower, Los Angeles
- 2007 *Déjà Vu*, three person show, Bloc Projects, Sheffield (commission)
- 2006 *Just for Fun*, Sheffield, (commission)

CURATORIAL PROJECTS

- 2014 *You Me You Me You Me*, S1 Artspace, Sheffield
Hollywood Forever, SIA Gallery, Sheffield

SELECTED AWARDS & HONOURS

- 2014 Grants for the Arts, ACE
2011 LoBe London Berlin Art Kunst, Residency, Berlin, Germany
2010 Terra Summer Residency, Giverny, France
2008, 09 Dean's Award, CalArts
2008-9 CalArts Graduate Scholarship
2008 American Association of University Women, International Fellowship

CONFERENCES & PRESENTATIONS

Selected Papers Presented

- 'Looking for a Good Time' *Vocabularies of Active Female Desire*, Middlesex Uni, March 2015
'The Disguise of Glamour' *Marginalised Mainstream conference*, Institute of English Studies, Senate House University of London, November 2014
Responder at *Coming of Clean*, Corpus Christi College, Oxford, March 2014
'Glamour: The embodied surfaces of the showgirl', *Dressed Bodies, A Symposium* Interdisciplinary Centre of the Social Sciences, University of Sheffield, July 2013
'Dancing On-Line', *Console-ing Passions*, De Montfort University, June 2013
'How Do I Look?' *Looking Back: 'Post-Feminist' Histories, 'Post-Feminist' Stories*, Institute of Advanced Studies, Warwick University, September 2012
'Tits, Teeth & Talent: The Showgirl's Body and What She Can Do With It,' *Seminar on Bodies*, Birkbeck University, Onscenity Network, June 2012
'The Showgirlian Method,' *How Do We Look?* MOCA, Los Angeles, April 2011
'The Voice of the Showgirl,' *Who Do We Think We Are?: Representing the Human*, Drama & Theatre Department, Royal Holloway, University of London, March 2011
'My Friend The Showgirl,' *Transmission: Hospitality*, Sheffield Hallam University, July 2010
'Assembling My Critical Tools and Trying Them Out,' *Creating Friction*, Interdisciplinary Creative Practice Conference, Newcastle University, April 2010

Symposia Organised

How Do We Look? Sheffield Hallam University funded symposium at MOCA, Los Angeles

PUBLICATIONS

- The Stripper, De/Constructing Key Figures, *The Routledge Companion to Media, Sex and Sexuality*, eds. F. Attwood, R. D. Egan, B. McNair, C. Smith, Routledge, 2016
Chris Kraus Interview, *Honey on a Razor Wire*, ed. Lizzie Borden, Feral Press, 2016
Melancholia and Born to Die, *Nonsensical Journal*, December 2015
Moves That Bear Repeating, *X-tra Art Quarterly*, Summer 2015
Topless Dancing entry, *Cultural Encyclopedia of the Breast*, AltaMira Press, 2014