

THERESA SLATER

b. 1980

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EDUCATION

- 2020-2021 *Project Management Certificate*, University of Toronto, Toronto, ON
- 2014-2016 *MA Contemporary Art, Design, and New Media Art Histories*, OCAD U, Toronto, ON.
My MA thesis, *The Sensual Alterity of Digital Objects*, hypothesizes ways in which contemporary theory constructs sensual qualities in digital objects. I disrupt the common epistemological understandings of objects to describe what constitutes a sensual alterity. I explore this sensual exteriority and apply the apparatus of touch to indicate the capacity of digital objects to experience otherness, or sensual alterity.
- 2009-2013 *BA Philosophy, Minor in Applied Ethics*, University of Victoria (UVIC), Victoria, BC
- 2000-2003 *Art, Craft, and Design Graduate Certificate*, Kootenay School of the Arts (KSA), Nelson, BC

GROUP EXHIBITIONS

- 2021 *Painting Survey Exhibition*, Peanuts Gallery, Curated by Sophia Lapres, Vancouver, BC
- 2021 *Contemporary Oracle*, Flirt Zine, Co-published by Bi+ Arts Festival and Queer Toronto Literary Magazine, Toronto, ON.
From the *Nouveau Liquin* collection of nine digital paintings, honing in on a psychedelic aesthetic. I consider this work meta-portraiture. The perception of our face liquifies when we hold the soft gaze of our eyes in a mirror. This exercise uncovers our true-self by demonstrating that our image shape-shifts and is in constant change. These portraits were developed as a meditation on unmasking by applying the process of liquidizing, crystallizing, and edging. The ethereal illustrated consciousness is held still in time on paper, and remains non-material when uploaded into your crypto wallet as an NFT.
- 2020 *Digital Dreams and a Pinch of Dust*, coviDreams, Edited & Curated by Sanja Joseva Dejanovic, Teresa Ascencao, and Mika Lilit Lior, line bridge body publishing, Toronto, ON.
This collection activates curiosities about the function and ontology of digital paintings. Many of the figures are animated with psychic glowing or radiating marks, proceeding confidently from my previous painting series. The Procreate app simulates multi-media painting and illustration techniques. All the work demonstrates an insatiable curiosity at the app's ability to translate mixed media.
- 2020 *Plant Documentary with Distant Worships*, Toronto Outdoor Art Fair, Toronto, ON.
This collection offers portraits of vessels, persons, and picnic benches entangled with their park environments; it combines ecology and portrait. My process is lead by an ineffable curiosity that animates my exploration of tonal range and dis/trans-figuration. The collection celebrates embodiment and volume, and is held together with gesture, speed, and tacit knowledge.
- 2020 *Gay Gardens*, John B. Aird Gallery, Curated by Patrick DeCoste, Toronto, ON

- 2019 *Present Being*, Samara Contemporary, Curated by Rafi Ghanaghounian, Toronto, ON. This group exhibition featured work from my *Chakras for Engineers* collection. I paint cyber nudes to understand our black-boxed living experience of flesh. This series investigates our embodied engagement with technology while demonstrating our capacity for mimesis, confluence, intersectionality, and mutation. I aim to render technological artifacts as conscious and persuasive. Each painting asks the audience to imagine what the tech is proxy for; does the device represent community, task, tool, prosthetic, or property?
- 2019 *Paint*, John B. Aird Gallery, Curated by Christopher Cutts, Toronto, ON
- 2019 *Eulogy for the Coffin Factory*, LakeEffect Projects, Curated by Chris Foster & Daniel Rotsztain, Nuit Blanche, Toronto, ON
- 2018 *Emerging Artist Exhibition*, 2nd Place Award, Ontario Society of Artists (OSA), Etobicoke, ON.
- 2014 *Lux et Voluptas*, Limbic Media and Integrate Arts Festival, Victoria, BC. I was the curator for this new media group exhibition and also featured a collaborative project between myself and Nina Belojevic called *FemBox*. We developed a physical console “black-box” stuffed with IR activated neopixels and wires to create unique shadows. The interactive console used an IR sensor, buttons and two dials (x and y axis) to interact with five individual Processing sketches compiled into one program. It ran and it was a hit.
- 2014 *Futurepast*, Ministry of Casual Living, Victoria, BC
- 2013 *Cascadians*, Madrona Gallery, Victoria, BC
- 2013 *Artlandia*, Rifflandia, Victoria, BC
- 2012 *Second Edition*, Olio Cooperative, Victoria, BC
- 2012 *Meta-Portraiture* (solo), Temple Events, Victoria, BC
- 2012 *Snakes* (solo), Whitebird, Victoria, BC
- 2011 *Descartes Cup* (solo), Ministry of Casual Living, Victoria, BC

PUBLICATIONS

- 2020 *Toward a Practice of Digital Handicraft*, Critical Digital Making, University of North Carolina – Co-Authored by Theresa Slater and MC Baumstark. Peter Lang Publishing. This book integrates the three fields critical theory, digital art making, and pedagogy, drawing from scholarship and practices of new media, social practice and community-based arts interventions, and arts education pedagogy. Our chapter speculates emergent themes in the practice of the digital-handicraft, a hybridized field of making by considering the sense of touch, and its implications in interdisciplinary art making, new pedagogical models, and alternative modes of organizing and resisting.
- 2015 *Design Fiction*, Creative Techniques Handbook, co-authored by Theresa Slater and Adam Owen. Published by Suzanne Stein OCADU. *Design Fiction* encourages the building of a story and the world around a product, where by practitioners develop insights regarding their products use and form as well as its relation to the world around it.

EMPLOYMENT

- 2018 – Current *Operations and Development Manager*, Pleasure Dome, Toronto, ON
I am responsible for deadline-driven project management for the non-profit experimental media arts organization dedicated to artists who expand, fracture, and scrutinize the traditional cinematic spectacle, including those who use moving image technologies that are digital, interactive, or performative.
- 2017 – 2018 *Programs and Events Coordinator*, College Student Alliance, Toronto, ON
- 2015 – 2017 *Teaching Assistant/Marker*, OCAD University, Toronto, ON
I worked as an art history teaching assistant and aesthetic philosophy and game theory marker at OCAD U for three years. I was responsible for designing and implementing the curriculum, and for assignment evaluations. I utilized inclusive and active learning strategies to facilitate conversation and foster engagement amongst undergraduate students in a tutorial setting.
- 2014 – 2014 *Executive Assistant*, Limbic Media, Victoria, BC

PROFESSIONAL ACTIVITIES

- 2018 – Current *Peer Reviewer*, Common Ground Research Networks, Champaign, IL
I review articles and manuscripts appropriate to my credentials to help determine if they are suitable for publication in *The Arts in Society Journal Collection*.
- 2019 *Conference Speaker*, Art as Communication, Arts in Society, Lisbon, Portugal
- 2017 *Conference Speaker*, Gestures that Matter, Arts in Society, Paris, France
- 2017 *Conference Speaker*, De/Materializing Bodies Symposium, X University, Toronto, ON

SCREENINGS

- 2021 *Touch and Paste*, an international collaborative animation by visual artists Theresa Slater, Ruxandra Mitache, Ioana Musinchevici, and composer Louis Durra.
- VAST.LAB Experimental Festival, US
 - Suspaustas Laikas Experimental Film and Art Festival
 - Screener Short Films, UK
 - Extremely Shorts Film Festival, US
 - Les Mains Gauches Festival, FR
 - ATA - Artists Television Access Gallery/Theatre, US

AWARDS

- 2018 *2nd Place*, Emerging Artist Exhibition, Ontario Society of Artists (OSA), Etobicoke, ON
- 2014 & 2015 *Tuition Scholarship Recipient*, Digital Humanities Summer Institute, UVIC, Victoria, BC