***EDUCATION DETAILS***

**2016** PhD UTAS. *Rogue Academy: Conversational art events as a means of institutional critique*

**2013** Graduate Certificate in Research UTAS

**2012** Foundations of University Learning and Teaching, UTAS

**2006** Master of Fine Art (Research)UTAS.

**2002** Bachelor of Fine Arts (Honours) UTAS (Art and Design history/theory and Printmaking)

**1997 –1999** Bachelor of Architecture non-award studies UTAS (History and Theory)

***BIOGRAPHY***

**2018**

* Panel member *Risk, Irreverence and Refrain in the Public Sphere* Public Art Deakin
* Participatory art intervention and action, *Rabbits and Numbats at the MPavillion* curated by Dr Cameron Bishop and Professor David Cross
* Publication: Metro Tunnel Creative Strategy (Deakin Public Art research contribution)
* Symposium: *The Rogue Academy* hosted Deakin Public Art panel – *Pedagogy in Public Art Projects*. Public Pedagogies Institute, Victoria University

Ongoing-

* Sessional Lecturer and Honours supervisor: Deakin University School of Communication and Creative Arts: (areas - research writing, art theory; painting; installation; social and participatory art practice; art and technology, drawing, spatial practice and public art).
* Sessional Lecturer: Visual Art; Faculty of Art & Education **(**Contemporary art and culture). Deakin Burwood, Institute for Koorie Education, Deakin Waurn Ponds, and Faculty of Art & Education.
* Research Assistant:Publication editing, grant writing and research at the Public Art Commission, Deakin University.

Proposed activity­

* Invitation to participate in pedagogy in social art practice based on my PhD research for

 MUMA exhibition *Shapes of Knowledge*, Monash University, curated by Hannah Mathews.

* Panel Convener AAANZ for alternative systems of distribution of knowledge – proposed

Speakers, Drs Lucas Ihlein, Sean Lowry, Jen Rae and PhD candidate Rosemary Forde.

* The Rogue Academy (hosted by Amanda Shone) invited Deakin Public Art panel speakers for the AAANZ conference, Amanda Shone Dr Cameron Bishop, Fiona Hilary, and Dr Anne Wilson.

**2017**

* The Rogue Academy, *Dinner Conversations with Volunteers* **‘**Sounding Histories’exhibitionat the Mission to Seafarers Centennial exhibition -Curator Dr Anne Wilson
* Deakin Public Art, curatorial researcher Metro Tunnel Creative Art Strategy (with Professor David Cross and Dr Cameron Bishop) on a number of public art commission applications. Along with curator and former Director of Situations, Claire Doherty in Bristol research & development of Melbourne Metro Tunnel Creative Strategy to establish the creative framework for art projects over the 10 years of construction and how pedagogy might work to establish unique identifiers over the 9 station precincts [Deakin News](http://www.deakin.edu.au/research/research-news/articles/metro-tunnel-creative-strategy-on-track)
* Editorial research: *Treatment Six Public Artworks at the Western Treatment Plant*. Publisher, Surpllus, Melbourne
* Curatorial researcher and Public Art Consultant: Werribee Multi-jurisdictional Court Facility
* Curatorial researcher and Public Art Consultant: Yarra Ranges Council Ridegwalk Cultural Heritage Study
* Publication: Lee Fiona, *Nearly 50 Useful Things* – *Lucia Usmiani: a conversation.*Catalogue essay Ten Days on the Island 2017

**2016**

* Founded *The Rogue* *Academy,* an experimental art educational agency with artist Amanda Shone
* Conference paper: *Memorandum for Understanding: Schools as a test sites for understanding social and participatory art practice* presented by The Rogue Academy, Public Pedagogies Institute, Victoria University,
* Editor, David Cross monograph *Air Supplied*. Publisher, Punctum NY
* *Belonging Conversations* Boom Gallery, Geelong. The Rogue Academy hosted community participatory response to the William Buckley exhibition *Belonging* curated by Ren Eni
* Publication: Lee, Fiona & Kunda, Maria. *‘Shared horizons – beyond the outermost limits of an art school gallery’*Project Anywhere Publication, School of Art, Media, and Technology Parsons The School for Design in New York, 2016
* *Abstracted Conversations,* Boom Gallery, Geelong. The Rogue Academy hosted a public conversation on abstraction in art.

**2014**

* Associate editor and referee: *The International Journal of Social, Political, and Community Agendas In The Arts* (Vol 7 issue 2)
* Lee, Fiona & Kunda, Maria. Paper presentation (by invitation). *Project Anywhere* Conference, School of Art, Media, and Technology, Parsons, The School for Design in New York, November 2014.
* Publication: *BRiC Library* *Stages* # 0 March 2014. Participatory art project for ‘The Banff Report’ Liverpool Biennial Journal - editor Sally Tallant

**2013**

* Awarded Banff Research in Culture (BRiC) Residency, Canada - facilitated by Liverpool Biennale, University of Alberta and the Banff Centre, Canada. Faculty, curator Sally Tallant, artist Suzanne Lacy and Cultural Studies academic, Professor Imre Szeman
* Art Project: *The Plimsoll Inquiry* Plimsoll Gallery University of Tasmania <http://pibulletin.blogspot.com.au/>
* Group exhibition: *Conversation Activator****,*** (with Dr Maria Kunda), Contemporary Art Tasmania, *Hollow in the Paper* exhibition—Curator Bec Stevens.
* Artist presentation, Banff Research in Culture
* Group exhibition: BRiC Exhibitionfor Resident Artists**(**with Emilie St Hilaire, Eva Castringius, and Xinran Yuan), Banff Art Centre, Canada
* Juror: *Unsolicited Proposal Program.* Apex Art, New York
* Develop and organise Master Class & Symposiumfor *The Plimsoll Inquiry,* UTAS with Professors Ross Gibson and Nikos Papastergiadis

**2012**

* Conference papers x 2: The Australian Council of University Art and Design

Schools (ACUADS) Central Institute of Technology, Curtin University, and Edith Cowan University.

* Publication: Lee, Fiona & Kunda, Maria. ‘The (Neo)Avant Garde and (Their) Kitchen(s): Potluck and Participation*’. International Journal of Social, Political and Community* *Agendas* July 2012.
* Publication: Lee, Fiona & Kunda, Maria. *Collaborative Practice and the Academy* conference paper and publication for The Australian Council of University Art andDesign Schools (ACUADS) Central Institute ofTechnology, Curtin University, and Edith Cowan University 2012
* Publication: Lee, Fiona. *Conflict and Consensus: Art Dialogues in Rogue Academies.* Conference paper and publication for The Australian Council of University Art and Design

Schools (ACUADS)Central Instituteof Technology, Curtin University and Edith CowanUniversity 2012

* Publication: Lee, Fiona & Niven,Liz. *Anything you Say… A Commonplace Book,* Taigh Chearsabhagh Museum & Arts Centre North Uist, Scotland, August 2012.

**2011**

* Australian Post Graduate Award
* Curate and facilitate: *Our Day Will Come,* with Paul O’Neill (UK) for *Iteration-Again* – curatorial director David Cross CAST International Art Program. Five International artists and 300 contributors over a one-month alternative art school. Invited participants include including Dr Anne Fletcher senior curator at the Van Abbemuseum, Amsterdam and Dr Mick Wilson, former head of GradCam in Dublin. <http://www.iterationagain.com/pages/projects/paul-oneill>
* Facilitator and organiser: *Queenstown Conversations,* LARQ Gallery Queenstown with Heather and Ivan Morison
* Casual Lecturer: Summer School, Curatorial and Participatory Practice UTAS
* Group exhibition: *I am Satan,* Hell Gallery, Melbourne
* Publication: *Anything You Say...A Commonplace Book,*Published by Taigh Chearsabhagh Museum & Arts Centre North Uist, Scotland 2012
* *Our Day Will Come (with Paul O’Neill )* Project Zines: *Vol 1 What is a School? Vol 2 What is Usefulness? Vol 3 What is Autonomy? Vol 4 What is Remoteness? 2011*

**2010**

* Group exhibition: *Chora Choruses*, Kings ARI, Melbourne
* Group exhibition: *Invitational*, Level ARI, Brisbane – Curator Simone Hine.
* Residency and mentorship: with Heather & Ivan Morison - Wales, London, and Bristol.
* Residency: at Taigh Chearsabhagh Museum & Arts Centre North Uist, Scotland
* Artist-in-Residence: for the worldwide MacNeil Clan Gathering, Isle of Barra, Scotland
* Artist talk: Taigh Chearsabhagh Museum & Arts Centre North Uist, Scotland
* Artist talk: *Chora Choruses*, Kings ARI, Melbourne

**2009**

* Employment: Australia Council, Exhibitions Staff, 53rd Venice Biennale.
* Grant:Australia Council Skills and Development Grant for two residencies in the UK
* Arts Tasmania Individuals Grant
* Nominated Qantas Contemporary Art Award
* Initiate and co-develop: Six\_a ARI –Critical Feedback program
* Curated: *The Arresting Image* co-curated by Fiona Lee and Pat Brassington, Plimsoll Gallery, UTAS.
* 2003-2009: National Exhibition Touring Support (NETS) Touring Officer – CAST
* Initiate and develop: Locate/Situate paper for CAST international Art Program
* Catalogue essay: Lee, Fiona. *Structural Breakdown,* catalogue essay for Bec Stevens - CAST 3 into 1 Exhibition, Salamanca Arts Centre, 2009
* INFlight ART Board member and publishing committee(-2011)

**2008**

* Solo exhibition: *12 Criterion,* Criterion Gallery, Hobart.
* CAST Member International Art Program Committee (-2009)
* Group Exhibition: *ANU School of Art, Domain 2008 Public Art Project*, Canberra – Curator Catherine Laudenback
* Group Exhibition: *Onaroll*, Plimsoll Gallery, UTAS – Curator John Vella
* Group Exhibition: *Sweet Observations of an Interior World*, Devonport Regional Gallery – Curator Jane Stewart
* Six\_a Inc. Associate member (-2011), and member of critical feedback panel

**2007**

* UTAS Rosamond McCulloch Studio Residency, Cité Internationale des Arts, Paris.
* Developed and conduct: CAST's Curatorial Workshop and Forum, with Philip Watkins
* Group Exhibition: *l'exposition collective des oeuvres des residents. Cité Internationale des Arts, Paris*
* Group Exhibition: *Nourish, CAST – Curator Zara Stanhope*
* Group Exhibition: *Port Arthur Project, for Ten Days on the Island – Curator Noel Frankham*
* Arts Tasmania Grant for new work.

**2006**

* UTAS, Marie Edwards Travelling Scholarship.
* Solo exhibition: *Decorama at Inflight,* in conjunction with the Decorama store, Inflight Art, Hobart.
* Art Forum Co-ordinator UTAS
* National Association for the Visual Arts, Visual and Craft Artists’ Grant.

**2005**

* Curator, (Keeper of the Collections) University of Tasmania Art Collection
* Curatorial committee member (-2009), Plimsoll Gallery University of Tasmania, School of Art

***CATALOGUE ESSAYS REVIEWS AND ARTICLES***

* ‘The Plimsoll Inquiry’ *Artlink* Vol 34, No 1 2014, review by Eliza Burke
* ‘Public art and its audience’ *RealTime* issue #106 Dec-Jan 2011 p. 43, by Lucy Hawthorn
* Sally Rees – *Immaterially Communal/Communally Immaterial*, 2010
* Colin Langridge – In between the missing bits lie, 2010
* ‘Some Text Missing’ Artlink Vol 29, No 4, p. 88 2009 by Sean Kelly
* ‘Whose Art Counts?', Art Monthly Australia, Number 224, October 2009, pp. 5-8 by Melissa Miles
* David Broker – Domain ANU Public Art Project 2008
* Greg Leong – *Decorama at INFLIGHT,* 2006
* Philip Watkins – *Emblematic Density,* 2006
* Celia Lendis – *Viva Decorama at Inflight!* 2006

***PROJECT FUNDING***

**2013**

* (with UTAS) Arts Tasmanian Project Grant for *The Plimsoll Inquiry*
* UTAS Visiting Scholars Award for *The Plimsoll Inquiry* (for two national scholars)

**2011**

* (with CAST)Culture Ireland Visual Arts Grant for *Our Day Will Come* (for five Irish visiting artist/scholars)
* UTAS Visiting Scholars Award *Our Day Will Come* Project (two international Scholars)

**2008**

* CASTExhibition Development Fund

**2007**

* CAST Exhibition Development Fund award to curate *The Arresting Image,* with Pat Brassington, Plimsoll Gallery, UTAS

***Other educational courses***

2017 MOOC Socially Engaged Art in China, City University of Hong Kong

2016 Certificate IV Small Business Management, Netgain Victoria.

2015 Australian National University Canberra MOOC ‘How to survive your PhD’

2015 Duke University Durham USA MOOC ‘The Art of the MOOC’

***Other Qualifications***

Certificate for Accountably Persons Training

Current Drivers Licence

Current Australian Passport
Working with Children