

Electronic Thesis and Dissertation Repository

9-14-2017 10:00 AM

Midheaven

Samantha R. Noseworthy, *The University of Western Ontario*

Supervisor: Daniela Snepkova, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Master of Fine Arts degree in Visual Arts

© Samantha R. Noseworthy 2017

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>



Part of the [Fine Arts Commons](#)

Recommended Citation

Noseworthy, Samantha R., "Midheaven" (2017). *Electronic Thesis and Dissertation Repository*. 5154.
<https://ir.lib.uwo.ca/etd/5154>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.

Abstract

This dossier and accompanying exhibition at McIntosh Gallery, both titled *Midheaven*, constitutes my Master of Fine Arts Degree at the University of Western Ontario. Within this dossier I reflect upon what guides my art practice. This includes various historical influences, such as artist and writer Carolee Schneemann, philosopher Manly Palmer Hall, and the astrologer Stephanie Clement. In addition to the inclusion of anecdotes from my own life, within my thesis I analyze various occult concepts and practices, particularly tarot and astrology. I consider these understandings to be a direct window into the thought processes that drive my art practice.

The first section of my thesis is the Comprehensive Artist Statement. Here I explore continuities across visual art, language and the occult in the form of drawings and sculptures. The second portion of my thesis, the Writing Practice Component, consists of transcripts of an interview with Dr. Imants Barušs, professor of psychology and altered states of consciousness at King's College, in London, Ontario. The third and final section of this text includes images of my creative output throughout my Master of Fine Arts degree. Here I have included photographic documentation of my exhibition at the McIntosh Gallery, and my Curriculum Vitae.

Keywords

Drawing, sculpture, tarot, occult, astrology, roses, antiques, light, glass, shadows, reflection, neon, crystals, clairvoyance, Carolee Schneemann, Imants Barušs, Atlantic Canada

Acknowledgements

I would like to thank the University of Western Ontario's Department of Visual Arts for their generous support during the course of my studies. A special thank you to my ever-patient supervisor, Daniela Sneppova.

I am extremely grateful to have been blessed with a loving and supportive family who believes in all that I do, even if they aren't quite sure what that is sometimes. Thank you to my mom for leading by example and always believing in me. My friends have also been vitally important to me as a support system. Thank you to everyone who has helped me along the way.

Table of Contents

Abstract + Keywords i

Acknowledgments ii

Table of Contents iii

Image List iv

Introduction 1-3

Introduction Bibliography 4

Comprehensive Artist Statement 5-14

Comprehensive Artist Statement Bibliography 15-16

Writing Practice Component: A Conversation with Doctor Imants Barušs 17-30

Writing Practice Component: Bibliography 31

Practice Documentation 32-49

Curriculum Vitae 50-51

Image List

- [Image 1]: pg. 32
- [Image 2]: pg. 32
- [Image 3]: pg. 33
- [Image 4]: pg. 34
- [Image 5]: pg. 35
- [Image 6]: pg. 36
- [Image 7]: pg. 37
- [Image 8]: pg. 38
- [Image 9]: pg. 39
- [Image 10]: pg. 40
- [Image 11]: pg. 41
- [Image 12]: pg. 42
- [Image 13]: pg. 43
- [Image 14]: pg. 44
- [Image 15]: pg. 45
- [Image 16]: pg. 46
- [Image 17]: pg. 47
- [Image 18]: pg. 48
- [Image 19]: pg. 49
- [Image 20]: pg. 23

Introduction

I have always been interested in travelling to other realms through my visual art practice. In the first year of my Master of Fine Arts degree in Visual Arts at Western University, I created artwork in reaction to and participation with internet subcultures, machinima video production (specifically Garry's Mod), and memes. This took the form of a new media, appropriation aesthetic. In my machinima videos, *Island of Misfit Toys* (2015) [Image 1] and *VAPORMALL* (2016) [Image 2], I explored the desire to transcend physical boundaries, examining the self as subject through this virtual realm. At the beginning of the second year of the program I created my video and installation work, *Sub Rosa* (2016) [Image 3]. *Sub Rosa* marks a point of transition in which I continued to explore new media techniques and the internet, utilizing the strategy of layering digital surfaces. *Sub Rosa*, originally installed in the Artlab along with live flowers that dried on-site [Image 4], acted as a bizarre social media slideshow with depictions of myself juxtaposed with images of demonic women, as I became more explicitly engaged with the visual language of the occult. For the remainder of my final year, and for my final exhibition and thesis, I focused my energies upon drawing and object making within the context of the occult.

The first section of my thesis is my Comprehensive Artist Statement. The following body of work is a manifestation of understandings, reactions, and ideas that emerged alongside my studies in mysticism, particularly tarot and astrology. In my writing I aim to strike a balance between describing my personal understandings of occult terminology while also allowing for anecdotes and intuitive responses, as both are a direct insight into the work I have produced. My conclusions are subjective and fragile:

two qualities I purposefully evoke in my accompanying body of work through my use of material and installation techniques.

My study of mysticism and tarot throughout the years has included the practice of my own intuitive reflections of the imagery of the cards, reading guides and historical texts, and using the internet. In April of 2017 I participated in a ten day, international artist's residency in Los Angeles, California. Here, at the Golden Dome School, I was instructed by various artists, mystics and academics in the subjects of tarot history and techniques, performance art, and creative writing [Image 5]. My attempts at understanding largely exist in the objects in my exhibition, and unfortunately I am not able to provide complete historical accounts for all the concepts I cover, for which countless textbooks already exist.

The second component of my dossier, my Writing Practice Component, is the transcription of an interview I conducted with Dr. Imants Barušs. I discovered Barušs while researching Electronic Voice Phenomenon on the internet, coming across an article titled "Rorschach Audio and the Electronic Seances of Prof Imants Baruss" in late 2016. This article from the online Supernatural Magazine told of a study conducted by Baruss between 1997 and 1998, where 81 EVP tests were conducted, in an attempt to capture anomalous audio.¹ Though the experiment was a failure, the intent of the project was to consider the potential facilitation of communication between dimensions. The article went on to describe other experiments and papers published by Barušs that fascinated me, including an experiment using random word generating software with a psychic medium present. I was surprised to learn that Barušs is a professor at King's

¹ Joe Banks, "Rorschach Audio and the Electronic Séances of Prof Imants Baruss" August 9, 2012. Supernatural Magazine. <http://supernaturalmagazine.com/articles/roorschach-audio-and-the-electronic-seances-of-prof-imants-baruss>.

College, which at the time was a twenty minute walk from the visual arts building on the Western main campus. I contacted him immediately and he was enthusiastic to meet for an interview. My text consists of the transcription of my with interview with Barušs, conducted over several visits, regarding mysticism, Verena Huber Dyson, and the crossovers between science and creativity, conducted over several visits.

The third and final component of my dossier consists of my Practice Documentation, and my Curriculum Vitae. Together, these various parts comprise my Master of Fine Arts degree.

Introduction Bibliography

Banks, Joe. "Rorschach Audio and the Electronic Séances of Prof Imants Baruss"
August 9, 2012. Supernatural Magazine. Accessed November 1, 2016.

<http://supernaturalmagazine.com/articles/roorschach-audio-and-the-electronic-seances-of-prof-imants-baruss>.

Comprehensive Artist's Statement

Mimicking the surveillance cameras installed in the McIntosh Gallery, the first object encountered in my exhibition, *Midheaven*, is a black obsidian crystal ball. One cannot enter the space without passing the small sphere, which appears to be hovering on the expansive surface of the gallery wall. Confronted by their own reflection, *Untitled* invites the viewer to gaze back [Image 6]. *Midheaven* is the title of both my written thesis and the accompanying exhibition, which ran from August 10th to September 9th, 2017. *Midheaven* explores the idea of artistic choice within the confines of my studies in the occult, and the resulting works question artistic practice within these parameters.

The word occultis derived from the Latin occultus, meaning "hidden, secret, [or] concealed."² Similarly, our modern conception of the term occult is associated with secret knowledge and practices, with the subjects of astrology, tarot, witchcraft, Kabbalah, Hermeticism, magic, the supernatural, and psychic phenomena falling under its wide umbrella.³ A word often synonymous with occult is 'mysticism.' Here I would like to provide two further definitions in order to illustrate the sometimes problematic and contradictory nature of this terminology. The Oxford Dictionary definition of mysticism reads:

² *Latin English Dictionary*, s.v. "Occultus," accessed September 21, 2017, [http://www.latin-dictionary.org/Latin-English-Dictionary-\(AZAD\)/occultus](http://www.latin-dictionary.org/Latin-English-Dictionary-(AZAD)/occultus).

³ Fred Gettings, *Dictionary of Occult Hermetic and Alchemical Sigils* (London: Routledge and K. Paul, 1981).

1. Belief that union with or absorption into the Deity or the absolute, or the spiritual apprehension of knowledge inaccessible to the intellect, may be attained through contemplation and self-surrender.⁴

2. Belief characterized by self-delusion or dreamy confusion of thought, especially when based on the assumption of occult qualities or mysterious agencies.⁵

When I began this course of study, I was struck by these seemingly incompatible definitions regarding mysticism and belief. The first contends that mystical knowledge may be obtained through contemplation, and that this process involves union with some external source. The second definition argues that mystical knowledge is a form self-delusion attributed to occult or unknown sources. The irony of the latter definition - which is perhaps more of a skeptical subscript than a true alternative definition - is that it completely restricts the possibility of the former. I provide this example to emphasize the impossibility of studying mysticism and the occult without being open to the possibility of its existence, and to generally highlight the instability which permeates this course of study. As someone interested in symbolism, riddles, and storytelling, the combination of artistic and mystical practices is a compelling one.

My interest in mysticism and the occult is not something particularly new, though it became the main subject matter of my art practice in my last year of study. With a background in digital video and video games, past research areas have included such topics as mythology, internet subcultures, and pop culture appropriation. Throughout my studies, I have maintained a strong interest in symbolism and theories of the subconscious. I suspect that my shift towards a more symbolic and minimalistic study of

⁴ "Oxford Living Dictionaries, s.v. "Mysticism," accessed September 21, 2017, <https://en.oxforddictionaries.com/definition/us/mysticism>.

⁵ Ibid.

objects is the culmination of these existing interests, combined with a desire to return to object making at this moment in time.

My title, *Midheaven*, refers to the tenth house in the Western astrological system. Having developed alongside astronomy, astrology is a complex, ancient spiritual science that studies the movements of the planetary bodies, and considers the bearing this may have upon human life. It has been practiced across many cultures, particularly Mayan civilization, India, China, the Middle East, and both Western and Central Europe. The astrological system I refer to in my thesis - horoscopes, life path, and personality analysis - is most closely aligned with the Western system of astrology.

In her text *The Power of the Midheaven: The Astrology of Self Realization*, author and astrologer Stephanie Clement explains that in Western astrology, the midheaven is the point of eclipse on the meridian - it is that space that occupies the very centre of the heavens.⁶ As the halfway point, it carries the connotation of binaries, or the middle of two distinct halves. In the same sense that every individual has a sun sign, we also have a midheaven designation, among many others with their own various meanings.⁷ The midheaven falls in the position of the tenth house, a house being an area of the sky in which a planet may be currently inhabiting depending on its orbit during one's specific hour or even minute of birth. Planets may change houses in the course of an hour, suggesting the precision required to determine chart positions.

According to my own chart, I am an Aquarius midheaven. Aquarius, ruled by air, is associated with the dismantling of convention. In her chapter regarding the Aquarius midheaven, Clement writes that this planetary disposition allows for a wide range of

⁶ Stephanie Jean. Clement, *The Power of the Midheaven: The Astrology of Self Realization* (St. Paul, MN: Llewellyn Publications, 2001).

⁷ "Virgo Zodiac." <http://www.astrology-zodiac-signs.com/zodiac-signs/virgo/>

expressive potential, along with being the sign of knowing.⁸ The word *midheaven* strikes me as pleasantly evasive in a contemporary context, insinuating a link to Western religious traditions, perhaps, rather than astrology and the occult. I wished to infuse my exhibition with this sense of mystery and duality at the outset, while also referencing my own midway point between university and professional art practice.

Upon entering the gallery space at McIntosh Gallery, the viewer first observes a variety of small-scale works placed throughout. This intimate scale invites the viewer to engage in a closer inspection. After passing the obsidian crystal ball, the viewer is soon confronted with another sculpture that explores surface materiality. *Psychic Ice Pick* [Image 7,8], a long shard of coloured glass, hangs precariously from the ceiling and is perhaps only noticed through the diffused projection of light it casts onto the gallery wall. The theme of visual distortion and reflection is presented through the trace of the physical object; the viewer experiences both the object itself along with its more visually striking byproduct simultaneously. I have purposefully selected the varied reflective or nonreflective surfaces that are found throughout the exhibition. Where certain objects attract attention through small twinkles of light and radiance [Image 9], other objects repel the gaze. Such is the case with *Untitled* [Image 10], a pile of clam, oyster and mussel shells painted carbon black, which, from a distance, merge into a singular form.

Throughout the process of creating this body of work, my research has been comprised of various unique components related to research into the occult. One significant component of my research is my tarot reading practice, which I reflect upon in my drawings, *Baby Blue* [Image 11] and *Untitled* [Image 12, 13]. In creating these works I draw upon imagery from the Rider-Waite Tarot, published by Arthur Waite and Pamela

⁸ Clement, *The Power of Midheaven*, 161.

Coleman Smith in 1910.⁹ While a canonical tarot deck does not exist as such, the Rider-Waite Tarot is considered to be the most studied and well-recognized deck of tarot cards. A deck of tarot cards is made up of 78 cards consisting of five suits that comprise the Major Arcana and the Minor Arcana (the Major and Minor Secrets). Tarot, a system of divination that supposedly is able to answer questions from a querent, has a complicated history that intertwines with the timeline of modern playing cards. In the tarot we observe a marriage of modern playing cards, visual art, cartomancy, and multiple occult crossovers into numerology, alchemy and astrology.

Still, historical context does little to shed light on the alleged inner workings of tarot as a method of divination. In one of his many public lectures, "On the Tarot," Canadian born mystic, philosopher and public lecturer Manly Palmer Hall discusses the uncanny popularity of cards throughout human history and across all cultures and disciplines.¹⁰ Palmer Hall explains that the reader of the cards, the psychic or medium, channels information by entering a state of trance or trance-like detachment that is free from bias and predetermination. In this sense, tarot is a form of meditation. When the mind is able to focus on a question with detachment, the correct information will be received with complete accuracy. This is an absolutely unprovable, of course, and Palmer Hall admits that he does not know why this is the case, only that he believes it to be so.¹¹

I consider *Baby Blue* and *Untitled* [Image 14] to be tools and visual meditations that provide me with additional understanding through the process of their creation. In

⁹ "Rider-Waite Tarot ," Rider-Waite Tarot (1910), <http://www.aeclectic.net/tarot/cards/rider-waite/>.

¹⁰ Manly Palmer Hall, "Manly P. Hall On the Tarot ." January 27, 2014. 2:22:35. <https://www.youtube.com/watch?v=eb9aakzGjcY&t=2016s>.

¹¹ Ibid.

my drawing, *Baby Blue*, pictured is an isolated reimagining of an image which appears in the Seven of Cups [Image 15], one of the most dynamic cards in the Rider-Waite tarot. It was an image with which I felt an instant connection. In the Seven of Cups, the viewer bears witness to the moment where a silhouetted figure stands before seven cups containing a fantastical assortment of pleasure and trickery in the form of a head, outpouring treasure, a miniature castle, a phantom, a dragon, a laurel wreath and a snake. It is the card of visions - some of which are good, some of which are bad, and others which neutral. When I am preparing to select tarot cards, my own head will begin to feel engulfed in a pleasant, tingling sensation for which I can not account. I put my full attention upon the question at hand, blocking out any other thought or sensation, as if in a void. While shuffling, in my mind's eye I will see an orb of light, flash, rainbow or a field of static behind my closed eyes that will guide me to select a card. I have been using this technique since I was a child. These were a few of the themes I contemplated while drawing *Baby Blue* and *Untitled* [Image 15].

An artist who has influenced continually inspired my art practice is Carolee Schneemann. Notable for her work within Feminist performance art and film theory in 1960s New York and beyond, Schneemann's works such as *Meat Joy* (1964), *Interior Scroll* (1975) and *Fuses* (1965) are still challenging for contemporary audiences.¹² Schneemann's unapologetically intuitive approach, along with the evolution of her art practice, has continually inspired me, and has served as a potent reminder of the broad potential of the sources through which art may materialize.

In her highly affirmative essay, *On Intuition*, Schneemann describes how her art practice is informed by this elusive faculty. "Intuition contains all that you know. It is

¹² Shana MacDonald, "'Carolee Schneemann's Fuses as Erotic Self-Portraiture,'" in *Cineaction*.

everything that has happened to you. Intuition situates immediacy of insight and response to what summons you (...). Because intuition is - always as we define it - a kind of flash: "I got that right away!" Immediacy. Clarity."¹³ Schneemann continues by recounting the process of development for her multimedia installation *Mortal Coils* in 1995, through which meaning is simultaneously created and augmented through a series of decisions that occurred to her, led by what she terms intuitive guides. For example, a chance outing at a picnic and the resulting film photographs during the installation of the work proved to be a key component of the exhibition that would have been impossible for Schneemann to plan, but ultimately contributed to her success. Schneemann draws upon "coincidences, inventive technologies, invisible conjunctions and dreams" to ultimately form *Mortal Coils*, a sculptural and photographic exhibition of friends of the artist that had passed away.¹⁴ Schneemann's occult-leaning description provides the powerful affirmation that intuition is vital to the artistic process, again referencing the idea of accessing hidden knowledge.¹⁵

A text titled *Belief*, published in *PAJ: A Journal of Performance* in 2012, asked a simple question of numerous creatives, including Carolee Schneemann. *PAJ* asked, *what are your strongest beliefs in relation to your work in the world? How do these beliefs inform your work?*¹⁶ Schneemann's response is one with which I strongly identify, for which I have provided in this excerpt below:

¹³ Carolee Schneeman, "On Intuition," in *Technologies of intuition*, by Jennifer Fisher (Toronto: YYZ Books, 2006), 92.

¹⁴ *Ibid*, 97.

¹⁵ *Ibid*, 96.

¹⁶ Carolee Schneemann, "Belief," *PAJ: A Journal of Performance and Art*, 100th ser., 34, no. 1, January 2012, accessed October 2, 2017, <http://muse.jhu.edu.proxy1.lib.uwo.ca/article/463541/pdf>.

Why is “belief ” disheartening? Because subject to reprisal, betrayal, shifting, proprieties. Why didn’t *PAJ* give me “desire”? I have certitude for desire, of desire.

. . . belief . . . ghosts, shadows, cement, asphalt, skyscrapers, spit, bones, blood . . .

I believe in seasonal hallucinations and the possibility of the daily paranormal . . . pantheism . . . witchcraft . . . the spinning moon.

Belief is not conviction. I am convinced of the necessity of my work, of labor, of animal devotions.

Belief “held to be true” . . . “received theology as true and existing.”

I have confidence but not belief. I have conviction, contradiction, uncertainty, vulnerability, the lightning slash of lust.¹⁷

Schneemann’s poetic response to the prompt illustrates her engagement with feminine histories and the problematic nature of claiming occult ‘belief.’ However, rather than indulging in this unproductive stance, Schneemann shifts the dialogue towards empowerment, replacing *belief* with *conviction*, *vulnerability* and *uncertainty*. Schneemann does not require confirmation of the invisible. Her own experiences serve as the ultimate affirmation.

One way in which I have come to interpret invisible conjunctions is to recognize recurring words and images which spontaneously generate in my own life. It a personal practice of mine to take pause when such moments occur. For example, flower symbolism has always held a particular key of meaning for me. I was named Samantha Rose after my nan, Marilyn Rose. Nan is not an Aquarius midheaven, but a true

¹⁷ Ibid., 16.

Aquarian sun sign. I was an only child, and I terrorized Nan's planters by ripping open their flower buds before they were in bloom. She told me I may only remove the dead petals and instructed me to cease with the obsessive flower-handling. Later in life I discovered that the etymology of my first name, Samantha, is unknown, but that it may be derived from the Greek *anth* - *antho*, *anthic*, *anthy*, *antherous* - all floral-meaning suffixes and prefixes.¹⁸ Amanranthine, everlasting beauty; an eternal flower.

Anthomancy, floral divination. Anthomania is an obsession with flowers. Nyctanthous: a flower that only blooms at night.¹⁹ My *Flower for Contemplation* [Image 16], an antique Aerolux neon lightbulb, is my perfect flower for contemplation. It emits a light buzz, radiating delicate pink and green pastels behind a glass encasement. Neon is a liquid gas, is the most inert of the noble gasses. Neon may withstand up to fifteen years of being powered on through a light apparatus, but I do not know the origins of my lightbulb, whether it is deadstock, or if it belonged to a previous owner.²⁰ How long the *Flower for Contemplation* will live, or if it will survive this exhibition, is yet to be seen.

I have selected objects which provide exciting symbolic and interpretive possibilities. The materials used within *Midheaven* recall place and location, and many were sourced from my native Atlantic Canada, which also often serves as an inspiration in my work. These materials are extremely varied; black obsidian, porcelain, peacock ore, Swarovski crystal, two-way mirror shard, cactus quartz, pyrite, an antique shaving mug, dye injected roses, an antique light fixture, razor clam, oyster, and mussel shells; all of my objects were selected with their histories in mind [Image 17, 18]. I hope that this

¹⁸ "Anth." <http://wordinfo.info/units/view/148/page:5/ip:10>

¹⁹ "Anthous." <http://wordinfo.info/units/view/148/page:5/ip:10>

²⁰ Felice Grandinetti, "Neon Behind the Signs," *Nature Chemistry*, 5th ser. (2013): April 23, 2013, doi:10.1038/nchem.1631.

creates intrigue and elicits some internal response from the viewer in an attempt to interpret these juxtapositions. *Midheaven* is not strictly narrated. Rather, my objects exist within the context of my own life - artistic, personal and occult, all at once.

Mirroring *Psychic Icepick* and floating horizontally, the viewer encounters one last piece in my exhibition as their circuit around the octagonal room comes to an end [Image 19]. *Untitled* is an authentic, antique ice saw painted in ultra-black matte paint, floated with fishing wire. I found this object at a farmer's market in Salisbury, New Brunswick. It stood menacingly in a corner and caught my eye. Despite its somewhat threatening appearance, this saw once served a practical purpose, which was to aid in the procurement of ice blocks for cold storage. I like to imagine it was used to cut a hole in the ocean. In the gallery, it hangs at a slight distance from the wall, its teeth casting a distorted, exaggerated shadow. The nearly six-foot long object now seems to possess an otherworldly quality, removed of its former function. At a distance, it is difficult to separate it from its shadow.

Bibliography

"Anth." Accessed July 7, 2017. <http://wordinfo.info/units/view/148/page:5/ip:10>

"Anthous." Accessed July 7, 2017. <http://wordinfo.info/units/view/148/page:5/ip:10>

Aquarius Midheaven Celebrities. Accessed July 14, 2017.
<https://www.astrotheme.com/celebrities/m10/aquarius/1.htm>

Clement, Stephanie Jean. *Power of the Midheaven: The Astrology of Self Realization*. St. Paul, MN, Llewellyn Publications, 2001.

Gettings, Fred. *Dictionary of Occult, Hermetic and Alchemical Sigils*. London: Routledge and K. Paul, 1981.

Grandinetti, Felice. "Neon Behind the Signs." Accessed May 6, 2017. *Nature Chemistry*, 5th ser. (2013). April 23, 2013. doi:10.1038/nchem.1631.

Hall, Manly Palmer. "Manly P. Hall On the Tarot ." January 27, 2014. 2:22:35. Accessed May 5, 2017. <https://www.youtube.com/watch?v=eb9aakzGjcY&t=2016s>.

MacDonald, Shana. 2007. "Carolee Schneemann's Fuses as Erotic Self-Portraiture." *Cineaction*. Accessed June 27, 2017. <https://www.lib.uwo.ca/cgi-bin/ezpauthn.cgi?url=http://search.proquest.com/docview/216883736?accountid=15115>.

"Mysticism." *Oxford Living Dictionaries*. Accessed September 21, 2017.
<https://en.oxforddictionaries.com/definition/us/mysticism>.

"Occult." In *The New Zealand Oxford Dictionary*. Accessed August 1, 2017. Edited by Deverson, Tony, and Graeme Kennedy. : Oxford University Press, 2005.
http://www.oxfordreference.com.proxy1.lib.uwo.ca/view/10.1093/acref/9780195584516.001.0001/m-en_nz-msdict-00001-0037058.

"Occultus." *Latin English Dictionary*. Accessed September 21, 2017. [http://www.latin-dictionary.org/Latin-English-Dictionary-\(AZAD\)/occultus](http://www.latin-dictionary.org/Latin-English-Dictionary-(AZAD)/occultus).

"Rider-Waite Tarot ." Rider-Waite Tarot. Accessed August 17, 2017.
<http://www.aeclectic.net/tarot/cards/rider-waite/>.

Schneemann, Carolee, Erik Ehn, George Quasha, Vicky Shick, Alison Knowles, Ishmael Houston-Jones, Lee Breuer, et al. 2012. belief. *PAJ: A Journal of Performance and Art* 34 (1): 15-33.

Schneeman, Carolee. "On Intuition." In *Technologies of Intuition*, by Jennifer Fisher, 92-97. Toronto: YYZ Books, 2006.

Semetsky, I. 2011. *Re-symbolization of the Self: Human Development and Tarot Hermeneutic*. 1. Aufl.;1; ed. Rotterdam: SensePublishers.

“Virgo Zodiac.” <http://www.astrology-zodiac-signs.com/zodiac-signs/virgo/>

Writing Practice Component:

A Conversation with Professor Imants Barušs Regarding 'Strange Things,' Artistic Practice, and Kurt Gödel

I am meeting Imants Barušs in his office at Dante Lenardon Hall, on King's College campus in London, Ontario. It is early Friday afternoon, and these are the same office hours kept by Barušs for the past 30 years. Finding his office involves wandering through a labyrinthine set of hallways and steps, up, and then somehow down again. Dante Lenardon Hall is a very old building rife with Christian insignia, wood, and oil paintings of old men. When I finally arrive, Barušs is sitting behind the desk of a nearly vacant room. Two shirts are draped over the heater behind him, and multiple neat stacks of photocopies sit on an otherwise empty bookshelf running the length of the wall. "You just moving in?" I ask, as an icebreaker. "I'm a minimalist," he replies.

Imants Barušs is a compelling figure. Tall, translucent, and in his early sixties, he sports a long grey ponytail. An occasional lecturer for the likes of Mensa and UC Berkeley, Barušs has been teaching at King's College, a Catholic liberal arts university associated with the University of Western Ontario, since 1987. He instructs undergraduate courses in psychology that focus on alternative theories of consciousness and transcendent states, in addition to advising graduate students. He completed his Bachelor of Science at the University of Toronto, his Master of Science in mathematics at the University of Calgary, and finally his PHD in psychology at the University of Regina in 1989 with the dissertation, "The Personal Nature of Notions in Consciousness."²¹

²¹ Biography, <http://baruss.ca/background.htm>.

While I originally discovered Barušs through a Google search regarding electronic voice phenomena, I sought him out for the same reason many others have, which is to discuss my own supernatural experiences for which I have no explanation. A few weeks prior to meeting Barušs I suffered a particularly disturbing sleep paralysis incident. I was cautiously beginning to incorporate such impressions into my art practice. Above all, I was seeking confirmation that I was not experiencing the early symptoms of insanity. In *The Impossible Happens: A Scientist's Personal Discovery of the Extraordinary Nature of Reality*, Barušs differentiates paranormal experiences from symptoms caused by mental illness, including hallucinogenic distortions.²² "Have you ever had unusual experiences happen to you that changed the way you thought about reality?" Barušs writes. "One needs to be careful in that it is easy to be deluded about what we think is real. There are lots of people with poor reality testing who think that impossible things have happened to them when they have not."²³ In addition to being able to provide me with perspectives which may enrich my art practice, I was hopeful that the professor may simply to be able to shed light on some of my personal experiences.

Barušs often acknowledges the problematic nature of what he studies, and the looming shadow of materialism over his research, which is the dominant scientific belief that has derailed Barušs' cause. Materialism is the dominant scientific belief that the physical world dictates internal processes, and that they may be analyzed through empirical means.²⁴ Much of Barušs' research is comprised of attempts to observe phenomena that is in itself contested, often leaving no physical trace. In addition to this,

²² Imants Barušs, [Kindle Edition] *The Impossible Happens: A Scientist's Personal Discovery of the Extraordinary Nature of Reality* (Iff Books, 2013), 3.

²³ Ibid.

²⁴ Andrew Melnyk, "Materialism," *WIREs Cognitive Science* 3, no. 3 (March 14, 2012), accessed August 05, 2017. doi:10.1002/wcs.1174.

these processes are seemingly available or observable to only certain individuals. Having dealt with skepticism his entire career, Barušs is acutely aware of the hesitancy through which scientists and scholars view his scientific research. That which is irrational has traditionally been avoided or deemed pseudoscience in academic circles. A pseudoscience is defined as “beliefs in physical, biological, or psychological phenomena that feature fundamental or core ontological properties of another ontological category,” which is to say that a belief belonging to category which either does not adhere to the same analysis of scientific or academic disciplines, or perhaps does not exist at all.²⁵ Barušs asserts the notion that what is accepted or deemed “science” shifts throughout time, and that these matters are not necessarily agreed upon collectively.

The following text consists of the transcriptions of my interview (conducted over several visits) with Dr. Imants Barušs at King’s College:

NOSEWORTHY: In *The Impossible Happens* you describe your own experiences accessing psychic abilities. What kind of abilities do you have?

BARUŠS: I can often get information about things. I’ll get precognitive dreams. [This is] when you see things in dreams that happen in the future. I can also access that on purpose during the waking state, and also it can just leak out. Information just comes in and informs what I do, what I think. And there’s the flip side as well - sometimes I seem to be able to affect things, in particular, with healing. People ask me to help them if they’re having problems. Sometimes that involves trying to shift things physically. I don’t know how successful that I always

²⁵Emilio Loboto, Jorge Mendoza, Valerie Sims, and Matthew Chin, "Examining the Relationship between Conspiracy Theories, Paranormal Beliefs, and Pseudoscience Acceptance among a University Population." *Applied Cognitive Psychology* 28 (5) (2014), accessed August 08, 2017, http://resolver.scholarsportal.info/resolve/08884080/v28i0005/617_etrbctpaaaup.

am, but I get feedback that it's successful in some cases. For instance, pain disappearing.

NOSEWORTHY: How has the scientific community responded to these accounts?

BARUŠS: In my recent publication, *Transcendent Mind*, we (co-author Julia Mossbridge) really package the information about these kinds of abilities in a context that's scientific and rational, and where the proof is indisputable.²⁶ In effect, the way we summarize it, it's very, very difficult to argue against what we say. Not that people aren't going to do it anyway. So I think there is a real need to acknowledge that these things are happening. Unfortunately there are a lot of true believers in materialism who have an agenda, that they're going to try and chop down anybody who tries to do this. You're up against that kind of reactionary force. I think what's interesting is that *Transcendent Mind* was published by the American Psychological Association. The fact that it was published by the APA and that it was pushed out as an actual view, as something that's being taken seriously. We're taking it seriously in the book. We're making these arguments about these cases - you can't just sluff it off as a couple of weirdos somewhere who don't know anything. It's not just an online e-book, it's plopped right in the middle of the profession. The book takes this all very seriously and comes to the conclusion that the mind is separate from the brain. That's the conclusion we come to in the book based on the evidence.

NOSEWORTHY: The nature of the scientific process, particularly the emphasis on objectivity and due process, seems limiting to me when dealing with the subject matter of transcendence and alternate states of consciousness, for which I consider

²⁶ Imants Barušs and Julia Mossbridge, *Transcendent Mind: Rethinking the Science of Consciousness* (Washington: American Psychological Association, 2017), accessed September 27, 2017.

there to be a significant subjective and visual component. Is art, perhaps, one way in which to communicate these states? What is art able to communicate that science is not able to?

BARUŠS: Yes. I have argued previously that art could be a better form of communication for many abstract ideas than verbal, written, academic papers and books. In the academy we are stuck on this verbal, linear, narrative form of expression, and it is useful and powerful, but we are ignoring other modes of communicating our ideas that could work better in many situations. I think that art could communicate nuances or dimensions of ideas that are difficult if not impossible to convey in words.

NOSEWORTHY: I think the difficulty and strength of art as a medium is its subjective and nuanced nature. What affects me could have no impact on someone else whatsoever.

BARUŠS: Rensselaer Polytechnic Institute was the first university, at least in North America, to accept a PhD dissertation as a multimedia presentation. Also, there was a Russian mathematician who made paintings of many mathematical ideas. I used to have a copy of a book of colour plates of his work, but I must have lent it to someone and never got it back - I no longer lend my books!

I conduct a Google search while Barušs is talking for I am curious as to who the Russian mathematician is.

NOSEWORTHY: Is the mathematician Anatolii Fomenko?

BARUŠS: Yes, Fomenko! I love his artwork.

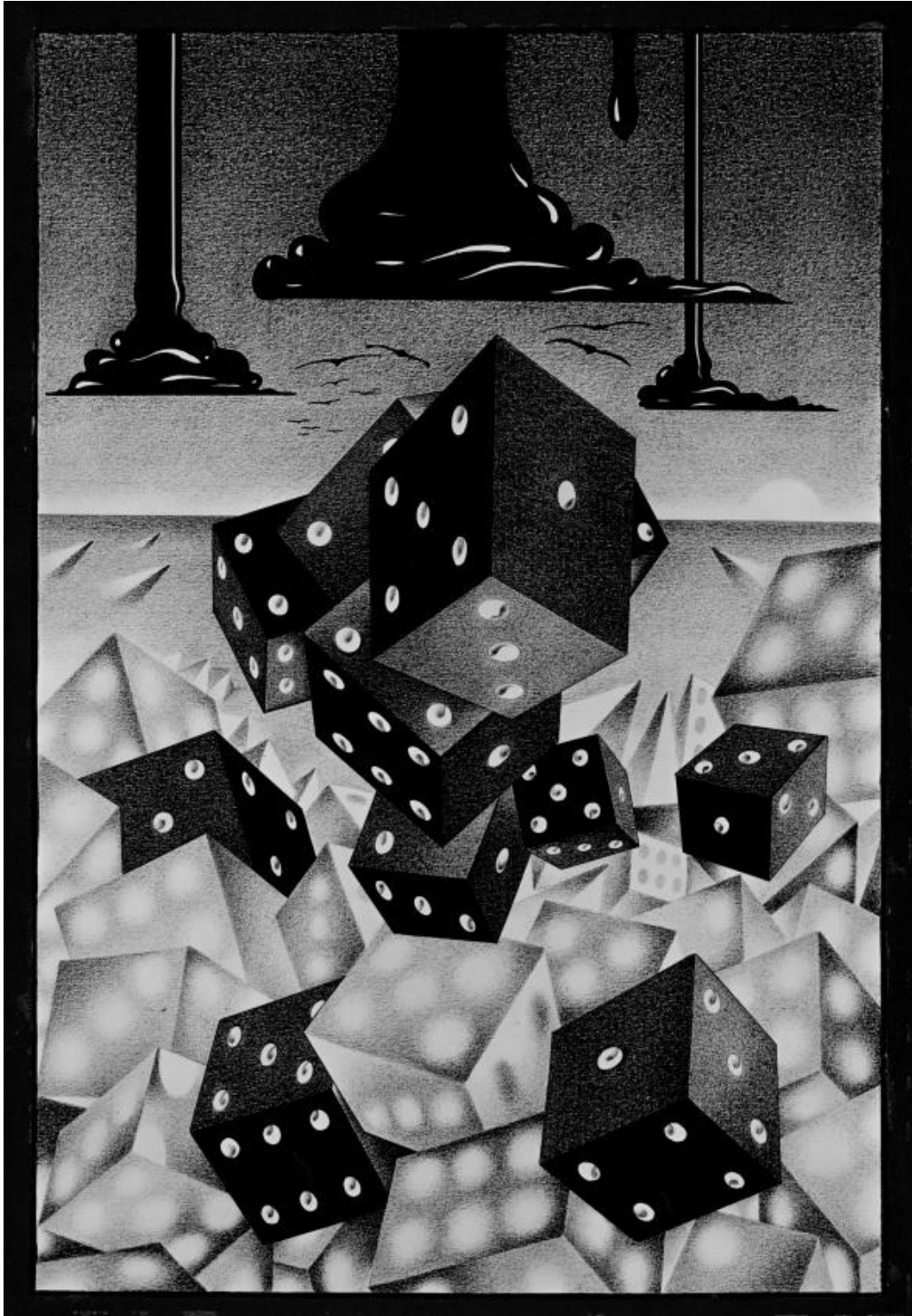
I had not encountered Anatolii Fomenko's work prior to this conversation, nor was I able to procure much biographical or art historical writings in my subsequent research as much of it is not translated into English. Fomenko, born in the Ukraine in 1945, is a mathematician and graphic artist who is currently a professor at Moscow State University. Fomenko is best known for his debunked, pseudoscientific writings titled "The New Chronology," a theory proposed by Fomenko that suggests the dating of ancient chronology is incorrect, making unfounded claims that amount to historical revisionism.²⁷ In Konstantin Sheiko's *Nationalist Imaginings of the Russian Past: Anatolii Fomenko and the Rise of Alternative History in Post-Communist Russia*, Sheiko describes Fomenko's writings as Soviet propaganda, describing the mathematician and artist as an "alternative writer" who "has an unconventional views of the past" and no academic training as a historian.²⁸

In their attempt to visualize mathematical concepts, perhaps Fomenko's illustrations are more intriguing than his writings. At this point in the conversation I pull up an image titled *Statistical Fantasy* [Image 20, below]. This ink and pencil illustration is a snapshot of a dynamic universe where a multitude of dice are either falling or hang in suspension, while a black liquid oozes in the place of clouds.²⁹

²⁷ Anatolii Fomenko, "Mathematical Statistics and Problems of Ancient Chronology. A New Approach," *Acta Applicandae Mathematica* 17, no. 3 (1989): , accessed October 17, 2017, doi:10.1007/BF00047072.

²⁸ Konstantin Sheiko and Stephen Brown, *Nationalist imaginings of the Russian past: Anatolii Fomenko and the rise of alternative history in post-communist Russia* (Stuttgart: Ibidem Press, 2009), 32-33.

²⁹



[Image 20] Anatolii Fomenko's *Statistical Fantasy, N.249*. Ink and pencil on paper. 38 x 49 cm.

NOSEWORTHY: What do you see when you look at this image? To me that painting seems to be saying something about infinity or the desire to represent that, somehow... It's very surreal work.

BARUŠS: to me, the dice suggest probability and the fluid forms, continuity. in mathematics there is a fundamental tension between the continuous and the discrete - continuous [meaning] smooth, without breaks, and discrete [meaning] isolated, [or] in pieces.

NOSEWORTHY: Do you believe it is possible, through meditative exercises or the like, to increase creative or imaginative capacities?

BARUŠS: Yes. I think that meditation and self-development can lead to increased creativity. It would depend on the meditative practices and the commitment that a person makes toward them, but, in general, any increase in access to material internally within oneself will broaden the resources that one has for expression.

It is at this point when another student arrives - Nicola Borowski, a first year undergraduate psychology student at Western. Imants excuses himself, and Nicola removes her hat, mittens, and multiple scarves before settling into one of several chairs. Jovial and chatty despite the cold, she explains to me that she became interested in religion and alternative theories of consciousness following her upbringing in the Pentecostal Church. She tells me how the professor is very popular with his students, and that they all gather in his office when his schedule allows for several hours at a time. Nicola inquires about my art practice, and I describe to her the video I am working on, which explores the morbid topic of phantoms and drowning in a virtual realm. It is during this conversation that Barušs makes his return.

BARUŠS: - there are cases where people have been out for longer than fifteen minutes.

NICOLA: I've heard of people drowning, becoming hypothermic, and then coming back to life.

NOSEWORTHY:Seriously?

BARUŠS: Yes, becoming hypothermic helps (...). It preserves the processes of deterioration. The bacteria and viruses don't start taking over if it's cold. So then the processes of cellular deterioration and so on are-

NICOLA: -they've actually performed surgeries like that where they freeze the person! I think it's for brain surgery, that they've done it - and then warm them back up again, and bring them back after the surgery is finished.

BARUŠS: In 1882, the Society for Psychical Research was founded in England by people like Friedrich Meyers who was a classics scholar at Oxford. They were interested in these questions like, is there life after death? This is what we were talking about regarding the occult and the arts, and how it used to be much more prominent, especially at the end of the eighteen hundreds. There was a fascination with this by intellectuals. This is also the time in which psychology was becoming developed, [particularly] theories of the unconscious. They were very interested in dissociative disorders and in psychic phenomenon, mediumship, life after death. It all blended with ordinary psychology. They didn't draw lines in between any of it - they were very interested in all of it. In fact, by the year nineteen hundred, by some accounts, they already had sufficient scientific objective evidence that there is life after death. In other words, it's not that hard to go through all the arguments, collect all the data and all the rest of it, using the technology and equipment they had at the

time. Now, with resuscitation technology, you have all these people who have had near death experiences. Back then (in the Victorian ages), there were only a few.

After a break in the conversation, Imants turns to Nicola. He has a mischievous look in his eye.

BARUŠS: ..Should I tell a story?

NICOLA: Yes. That goes without saying.

BARUŠS: So what happened was [to do with] my thesis advisor, Verena. She was working on these undecidability problems.

Who Barušs mentions casually is his late advisor, Verena Huber-Dyson (1923-2016), the famed logician and mathematician. Huber-Dyson received her PhD from the University of Zurich in 1947, and taught in various university departments such as the UCLA, The University of Illinois before becoming Professor Emeritus of Philosophy at the University of Calgary. She is known for advancing Kurt Gödel's undecidability theorem (Barušs attempts to explain this below in lay-terminology). In her essay "On the Nature of Mathematical Concepts: How and Why do Mathematicians Jump to Conclusions?" published in 1998, Huber-Dyson writes, "it is so much easier to do mathematics than to philosophize about it."³⁰ Surely the same could be said about art.

NOSEWORTHY: An undecidability problem sounds like a tough problem.

BARUŠS: Ha! It's an incredibly difficult problem. This whole thing was started by Kurt Gödel and the incompleteness theorem - showing that there are statements you can

³⁰ Verena Huber-Dyson. "On the Nature of Mathematical Concepts: How and Why do Mathematicians Jump to Conclusions?" 1998. https://www.edge.org/conversation/verena_huber_dyson-on-the-nature-of-mathematical-concepts-why-and-how-do-mathematicians

make in arithmetic that can be neither proven or disproven from the axioms using first order logic. So, Verena was an expert on that, and in fact, she has a book out on Gödel's theorems that no one's ever read because it would be too difficult for anybody to ever understand. It was s dense. I was her student and I can't understand it (...). It's completely out there. You can look at it as a work of art.

NOSEWORTHY: I have no other choice.

BARUŠS: So, Kurt Gödel started the whole thing. She was with Gödel at the Advanced Institute for Study in Princeton - she knew the top logicians in the world personally (...). The question became, is it undecidable? And running around trying to do these undecidability proofs. The undecidability proofs are extraordinarily difficult because they're extremely mathematically technical, and at the same time conceptually difficult, that magic combination. So, [Huber-Dyson] was trying to show that the theory is undecided. She had spent, like, ten years on that. So I said to her, "well, I can ask Gödel." Who is dead, of course.

NOSEWORTHY: Of course. What did she say?

BARUŠS: She said "sure, why not?" This is what I'm saying. She was right into all this. So we had all these cool discussions of strange things. She was onboard! So, I got home that night, and after dinner I sat down, and I contacted Kurt Gödel. Basically, I had an image of this guy, standing there, in front of a chalk board, these glasses with black rims. Short. Black hair. I asked him, I said, "Is the open theory of groups decidable or undecidable?" And he said, "it's undecidable." Then I said, "how is she going to prove it?" And then he starts showing me stuff about how to define exponentiation in groups. There is a definition of exponentiation in groups, but this is different - I don't remember exactly how it was different now. But it was some

different way of defining exponentiation. Groups are a certain type of mathematical structure. So, I said ok. The next time I saw Verena, I told her I talked to Gödel. I told her what he looked like, and she said yeah, that's what he used to look like. I'm not sure if I had seen a photograph of him or not at that point. I doubt it, because this was before the internet. So, I said, he said it's undecidable, and he said that the way he tried to prove it is that, then I told her this about creating a new definition of exponentiation in groups, along whatever lines. I don't remember what. And instead of her saying "you're insane, you don't make any sense" or something, her reaction was "hmm. You know, that interesting." And then she busied herself, she came up with this definition, she got a paper published in a mathematics journal, with this definition in it. She wasn't able to prove the undecidability, but this is a new thing, this exponentiation definition.

NICCI: Well, that's insane.

BARUŠS: And did Kurt Gödel get any recognition for it?! Did I get any credit for it? No! (laughter). (...) She still got her paper published. She was still able to push [her research] forward using these definitions. Anyway, that's one story. Here's what Verena told me about mathematics. I told her I wasn't going to go on in math and that I was switching to psychology because I was interested in strange things. And she goes - "you're addicted. You can't get away from it." And it's true! Math is extremely addictive. When you start having some proficiency at it - when you have a challenge, and you have the skills that are requisite for meeting that challenge, you go into a state of flow. Mathematicians get addicted to that. You go into the world of mathematics and it's just so amazing. It's so wonderful. Once you realize that there are no rules except for the rules that you make up, and that you can change the rules, you don't want to leave.

But, alas, it was time to leave, for I had been in Barušs' office for upwards of five hours (according to his students this is a common occurrence). Over the course of the next semester, I joined Barušs and his student cohort for regular meetings at King's College. Sometimes Barušs would invite guest speakers to join us. One week, former student and psychic-medium Angie Aristophanes discussed with us how she acquired mediumistic abilities. Another week we welcomed Dr. Akshya Vasudev M.D., a professor of psychiatry with whom Barušs is developing a graduate program at Western, who wished to share his meditation journey and practice with the group. One of the most impactful guest speakers was a psychologist who was involved in a collision and had a near-death and out-of-body experience. These meetings provided a challenging forum and non-hierarchical structure in which to engage with topics such as psychic phenomenon, out of body experiences, channeling faeries, and the benefits of various meditation techniques, to name a select few. The majority of students were former students of Barušs: undergraduates, PHD students, alumna and alumni from across many disciplines. I was the sole artist in the group, save for a few instances where I was joined by Western BFA graduate and artist Taylor Doyle. Students would be present as frequently as guests, and disagreements were frequent and sometimes heated. Barušs continually served as a good-humoured facilitator in these matters, never imposing his beliefs on students or guests. He would simply express his point of view from the experiences which he has known to be true.

I pursued my initial meeting with Imants Barušs for the same reason many other people seem to seek out the aging professor; to seriously discuss mysticism and the paranormal. The way I have related my experiences and discussions with Imants and cohort is not directly expressed through the formal qualities of the objects in my

exhibition in any obvious way, or as a result of one specific thing or another that was said (as the majority of these interactions took the form of discussions). As a philosophically inclined individual with with artistic, spiritual, and existential dilemmas, these interactions have allowed for my greater understanding of these ideas in the context of my art practice.

Writing Practice Component Bibliography

Barušs, Imants. *The Impossible Happens: A Scientist's Personal Discovery of the Extraordinary Nature of Reality*. Iff Books, 2013.

Barušs, Imants, and Julia Mossbridge. *Transcendent Mind: Rethinking the Science of Consciousness*. Washington: American Psychological Association, 2017.

"Biography." Baruss.ca. <http://baruss.ca/background.htm>.

Fomenko, Anatoly. 1989. "Mathematical Statistics and Problems of Ancient Chronology. A New Approach." *Acta Applicandae Mathematica* 17 (3): 231-256. doi:10.1007/BF00047072. Accessed October 17, 2017. http://resolver.scholarsportal.info/resolve/01678019/v17i0003/231_msapoa_cana.

Fomenko, Anatolii. *Statistical Fantasy*. 1987. In [Http://chronologia.org](http://chronologia.org). Accessed October 17, 2017. http://chronologia.org/en/math_impressions/poster138.html.

Lobato, Emilio, Jorge Mendoza, Valerie Sims, and Matthew Chin. 2014. "Examining the Relationship between Conspiracy Theories, Paranormal Beliefs, and Pseudoscience Acceptance among a University Population." Accessed June 14, 2017. *Applied Cognitive Psychology* 28 (5): 617-625. doi:10.1002/acp.3042. http://resolver.scholarsportal.info/resolve/08884080/v28i0005/617_etrbctpa_aaup.

Melnyk, Andrew. "Materialism." *WIREs Cognitive Science* 3, no. 3 (March 14, 2012). Accessed August 05, 2017. doi:10.1002/wcs.1174.

Sheiko, Konstantin, and Stephen Brown. *Nationalist imaginings of the Russian past: Anatolii Fomenko and the Rise of Alternative History in Post-Communist Russia*. 32-33. Stuttgart: Ibidem Press, 2009.

Verena Huber-Dyson. "On the Nature of Mathematical Concepts: How and Why do Mathematicians Jump to Conclusions?" 1998. Accessed May 1, 2017. https://www.edge.org/conversation/verena_huber_dyson-on-the-nature-of-mathematical-concepts-why-and-how-do-mathematicians

Practice Documentation



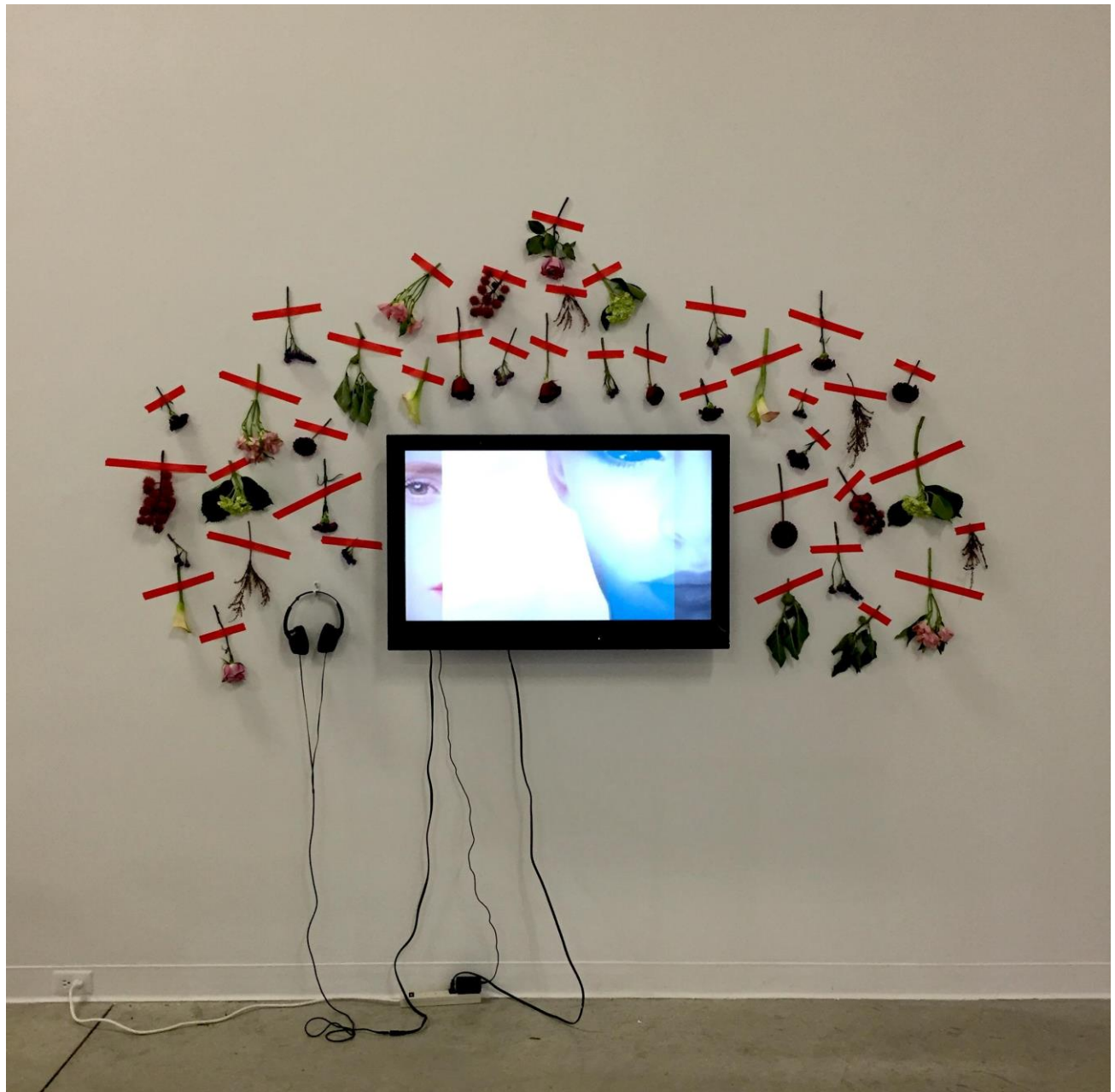
[Image 1] *Island of Misfit Toys* (screenshot)
Digital video loop [12:57], 2016
<https://vimeo.com/148124466>



[Image 2] *VAPOR MALL* (screenshot)
Digital video loop [4:42], 2016
<https://vimeo.com/173708944>



[Image 3] *Sub Rosa* (screenshot)
Digital video loop [5:29], September 2016
<https://vimeo.com/185940629>



[Image 4] *Sub Rosa* (installation view)
digital video loop [5:29] on flatscreen, various flowers (roses, carnation, lilies, dahlias, castor
bean, hydrangea, and the devil's weed), 2016.

<https://vimeo.com/185940629>



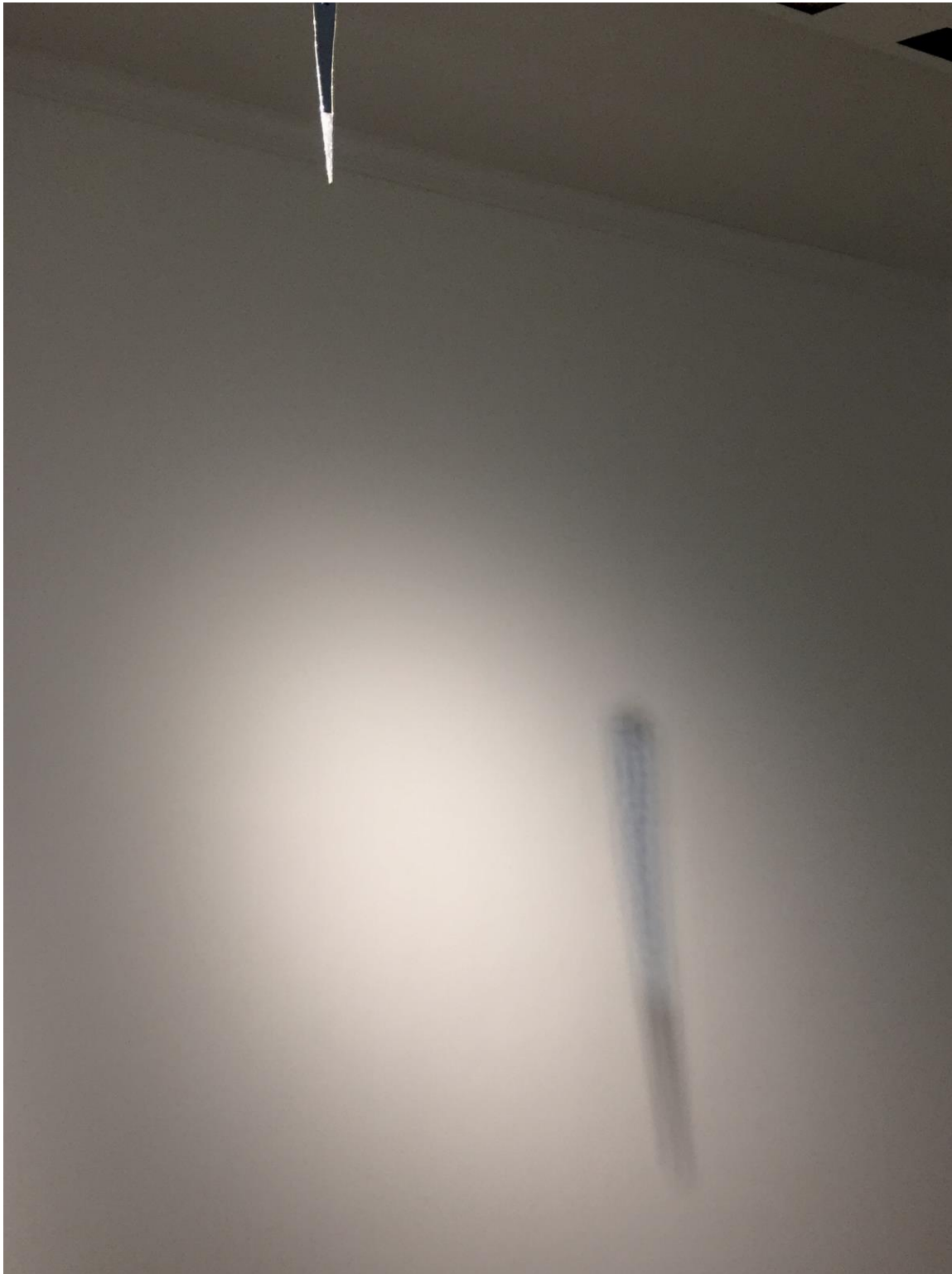
[Image 5] *Performance as Temperance*
Performance at the Golden Dome Residency,
35mm documentation by Emilia Diane Turner, California
2017



[Image 6] *Untitled*
Black Obsidian Crystal Ball
2017



[Image 7] *Psychic Ice Pick*
Blue beveled glass, solder (tin/lead)
2017



[Image 8] *Psychic Ice Pick*
Blue beveled glass, solder (tin/lead)
2017



[Image 9] *Glass Menagerie*
Ceramic, porcelain, peacock ore, Swarovski crystal, two-way mirror shard, solder metal (tin/lead), cactus quartz, pyrite, and other unknown minerals on clear pine board
2017



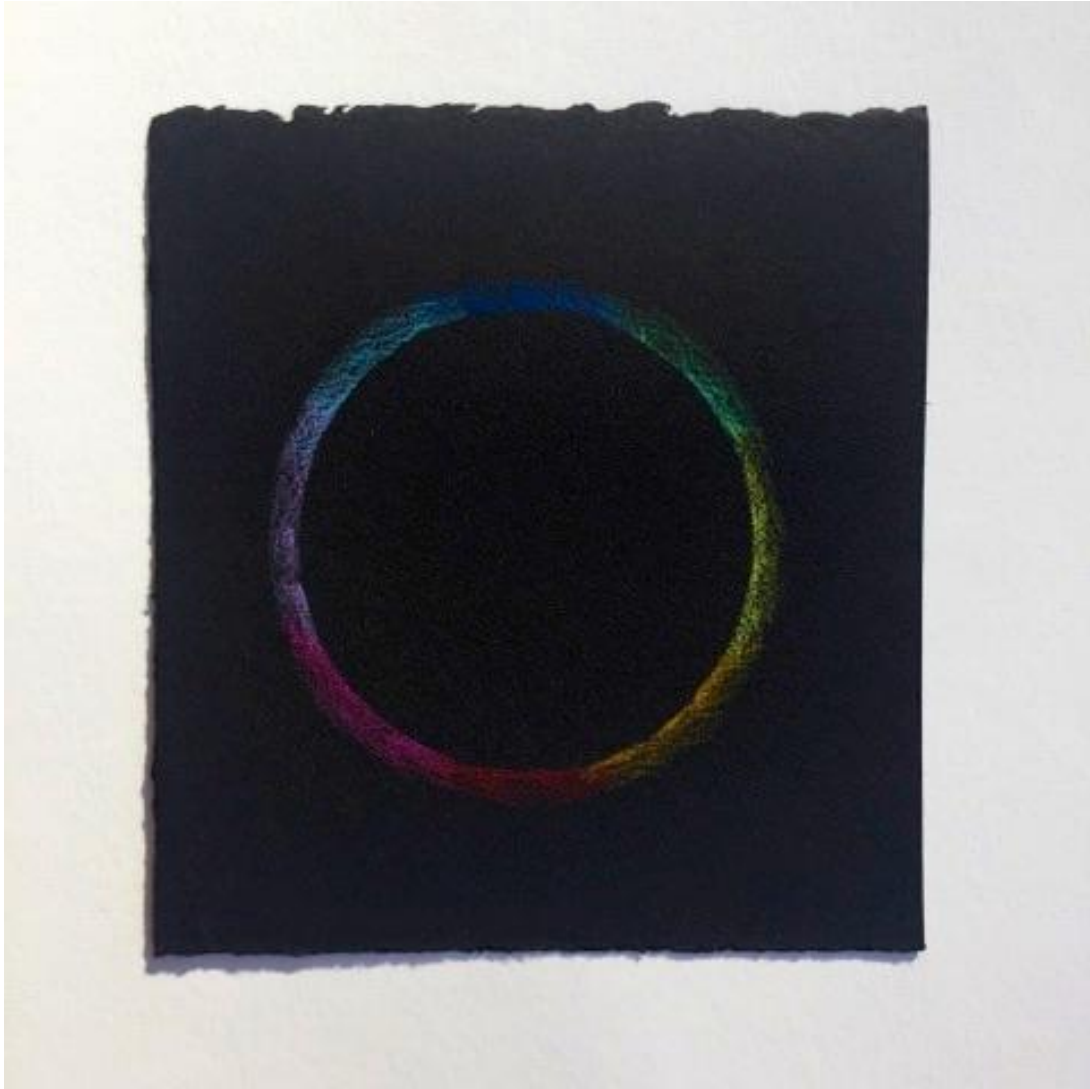
[Image 10] *Untitled*
Sand dollars, razor clam shell, oyster shell, snail shell, clam shell, and mussel shells painted
with carbon black
2017



[Image 11] *Baby Blue*
Ink and pencil crayon on Arches white
2017



[Image 12] *Untitled (the face of the sun)*
Pencil crayon on Arches natural white and black
2017



[Image 13] *Untitled (eclipse)*
Pencil crayon on Arches natural white and black
2017



[Image 14] *Baby Blue* and *Untitled* (installation view)
2017



[Image 15] "The Seven of Cups." The Rider-Waite Tarot, Arthur Edward Waite and Pamela Colman Smith. Accessed August 20, 2017. Learntarot.com. <http://www.learntarot.com/c7.htm>



[Image 16] *Flower for Contemplation*
Aerolux neon light bulb, antique light fixture
2017



[Image 17] *Untitled*
Antique shaving mug, glass shards, liquid rainbow crystal
2017



[Image 18] *Untitled*
Dye-injected rose petals
2017



[Image 19] *Untitled*
Antique ice saw painted in Black 2.0
2017

Samantha Noseworthy / Curriculum Vitae

EDUCATION

- 2015-17 Master's of Fine Arts, Western University, London, ON *candidate
**Supervised by Daniela Sneppova*
- 2011-15 HBA Visual Studies (High Distinction), Daniels Faculty, University of Toronto

SCHOLARSHIPS & AWARDS

- 2015-17 Ontario Graduate Research Scholarship, Western University, London, ON
- 2015 Advanced Studies Scholarship, Sheila Hugh Mackay Foundation, NB
- 2015 Chair's Entrance Scholarship, Western University, London, ON

RESIDENCIES

- 2017 The Hierophant, The Golden Dome School, Los Angeles, CA

ART FAIRS

- 2017 Plus Art Fair, The Cotton Factory, Hamilton, ON
- 2016 In/Future, Toronto, ON
**Curated by Scott McGovern for Ed Video*
- 2016 Art-Athina, Athens, Greece
**Curated by Scott McGovern for Ed Video*

SELECTED EXHIBITIONS

Solo Exhibitions

- 2017 Midheaven (MFA Thesis Exhibition), McIntosh Gallery, London, ON
- 2016 You Play Like a Girl, MacIntosh Gallery, London, ON (Online)
**Curated by Keely McCavitt*
- 2016 V A P O R M A L L, Good Sport, London, ON
- 2016 Tropical Depression, Concourse Gallery, UWO, London, ON
**Curated by Susan Edelstein*

Group Exhibitions / Screenings

- 2017 DXSocial: Trypotech Presented by Fujifilm, Design Exchange, Toronto

- *Curated by Sophie Quick*
- 2016 I Know What You Did Last Summer, Artlab, UWO, London, ON
- 2016 Basement Revolutionaries, Vector Festival, InterAccess, Toronto
- *Curated by Clint Enns*
- 2016 Closed System (MFA Show), Artlab, UWO, London, ON
- 2015 Visual Studies Thesis Exhibition, North Borden, University of Toronto
- 2015 Shelley Peterson Undergraduate Exhibition, UTAC, University of Toronto
- 2015 In Parallel: Cross Campus, Gallery 1265, University of Toronto
- *Curated by Tiffany Schofield and Daniel Hunt*
- 2014 Hello Darkness: New Toronto Works XXI, Pleasure Dome, Toronto
- *Curated by Iris Fraser and Nahed Mansour*
- 2014 Inside the Construction, North Borden, University of Toronto
- 2014 Trinity College Art Show, Seeley Hall, University of Toronto
- 2014 Dream House, EEL Gallery, University of Toronto
- 2014 Recycled Cinema Film Festival, Edmonton, AB
- 2009 Acadie Underground 13e Année, Galerie Sans Nom, Moncton, NB
- 2007 Trick 17 Stop Motion Film Festival, Vancouver, BC

PUBLICATIONS

- 2015 Shift v.2, University of Toronto, Daniels Faculty
- 2015 Hart House Review (Winter), University of Toronto, Victoria College
- 2014 Shift v.1, University of Toronto, Daniels Faculty

WORK EXPERIENCE

- 2015-17 Graduate Teaching Assistant, University of Western Ontario, London, ON
Supervised by Tricia Johnson and David Merritt
- 2014-15 Online Archive Assistant, Pleasure Dome, Toronto, ON
Supervised by Tom Taylor

ARTICLES / INTERVIEWS

Catching the Vapour (Interview), London Fuse, London, ON:
<http://londonfuse.ca/blog/13190>

Samantha Noseworthy: Press Release, Sheila Hugh Mackay Foundation, Fredericton, NB:
<http://sheilahughmackay.ca/shmf/2015/03/29/samantha-noseworthy/>

Drawing in Canada, Delectant, Toronto, ON: <http://delectant.com/drawing-canada-assessment-survey-state-fine-art-inspired-oakville-galleries-line-bravura-thoughtful-summer-long-exhibition>