

DAVID TOMAS . . .

CV :

EDUCATION

- 1988 Ph.D. (Anthropology), McGill University, Montréal, Quebec.
- 1980 M.Sc. (Histoire des sciences), Institut d'histoire et de sociopolitique des sciences, (Institute of History and of Socio-politics of Science), Université de Montréal,
- 1975 M.F.A., Studio (multi-media), Concordia University, Montréal.
- 1973 Painting Diploma, City and Guilds of London Art School, London, England.

VISITING FELLOWSHIPS

- 2001-2002 Claudia De Hueck Fellowship in Art and Science, National Gallery of Canada, Ottawa.
- 1997 Visiting Research Fellowship, Department of Visual Art, Goldsmiths College, University of London.
- 1994-1995 Andrew W. Mellon & Pew Charitable Trust Fellowship appointment in contemporary arts criticism. California Institute of the Arts, Santa Clarita, California.
- 1987-1989 Research Associate in History of Consciousness, University of California, Santa Cruz.

SEMINARS & ARTIST IN RESIDENCE

- 1991 Ten weeks residency on the Bioapparatus, Banff Centre for the Arts, Banff, Alberta.

SUMMER PROGRAMS

- 1983 NATO Advanced Study Institute, Alcabideche, Portugal.
School of Criticism and Theory, Northwestern University, Evanston, Illinois.
- 1981 International Center for Semiotics and Linguistics, University of Urbino, Italy.

ACADEMIC EMPLOYMENT

- 2011- Professor, École des arts visuels et médiatiques, (School of Visual and Media Arts), Université du Québec à Montréal.
- 1998-2011 Associate Professor, École des arts visuels et médiatiques, (School of Visual and Media Arts), Université du Québec à Montréal. (Tenured June 2000).
- 1992-1999 Assistant Professor, (Associate Professor June 1999). Department of Visual Arts, University of Ottawa. Tenured as of July 1 1999 but resigned on July 1 to take up a new full time teaching position at UQÀM.
- 1994-1995 Andrew W. Mellon & Pew Charitable Trust Fellowship appointment in Contemporary Arts Criticism, California Institute of the Arts.
- 1989-1992 Assistant Professor (half-time), Department of Visual Arts, University of Ottawa.

ART RELATED ACTIVITIES

PROFESSIONAL ACTIVITIES

Founding Editor, PDF (Publication, Document, File), electronic journal. First issue: February 2015 (<http://pub-doc-file.org>)

'Consigned for Auction,' Parts I & II, September 2013-January 2014, Artexpte, Montréal. A 'curated' exhibition that deliberately blurs the boundaries between a solo and group exhibition.

Curator, 'Live rightly, die, die...' Dazibao, March/April, 2012. A 'curated' exhibition that deliberately blurs the boundaries between a solo and group exhibition.

Curator, 'Millet Matrix I, II, III,' 2208 Avenue Marciel, Montreal, December 2-18, 2010- December 2-18, 2013. A three year collaborative exploration of the concept of an artist-based curatorial practice within the context of a university defined research paradigm involving two artists and a writer.

Curator, 'Tim Clark, 'Reading the Limits: Works/Oeuvres 1975-2003'' The Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, October 23 – November 29, 2008.

Co-Editor, Tim Clark. Reading the Limits: Works/Oeuvres 1975-2003. Montréal: The Leonard & Bina Ellen Art Gallery, Concordia University.

Guest editor, Public, 13, 1996, special issue on aspects of 'touch' in contemporary art.

Co-organizer of the international conference 'Art as Theory: Theory and Art,' University of Ottawa, November 1991. Conference proceedings published under the title Theory Rules (University of Toronto Press/YYZ Books, 1996).

Co-organizer and co-curator of the Fax and Photocopy exhibition 'Media, War, and the New World Order,' C.I.A.C., Montréal, March 1991, (traveled to Artcote, Windsor, Ontario, July 1991).

REMOTE, INVISIBLE & RETROSPECTIVE PROJECTS

2015 Invisible Exhibition No 3. Knowledge Vectors: Barry, Byars, Venet—(Arnatt and Latham), June 15-December 15, 2015.

Remote Exhibition No 18b. Lot 470, Sotheby's, New York, May 8-12, 2014.

Remote Exhibition No 18a. Lot 59b, Christie's, New York, May 2-13, 2015.

Remote Exhibition No 17. Lot 12c, Christie's, New York, May 2-14, 2015.

Remote Exhibition No 16. Lot 129, Christie's, Amsterdam, April 10-14, 2015.

2014 Remote Exhibition No 15. Lots 31, 509, 510 & 511, Christie's, New York, November 8-12, 2014.

Remote Exhibition No 14. Lots 9 & 31, Christie's, New York, November 8-12, 2014.

Remote Exhibition No 13. Lot 33, Christie's, Online, November 6-18, 2014.

Remote Exhibition No 12. Lots 82, 83 & 84, Christie's, New York, September 18-30, 2014.

Remote Exhibition No 11. Lots 178, 181 & 183, Christie's, Paris, May 30-June 4, 2014.

Remote Exhibition No 10. Lot 10, Sotheby's, New York, May 10-14, 2014.

Remote Exhibition No 9. Lots 23 & 51, Christie's, New York, May 9-13, 2014.

Remote Exhibition No 8. Lot 63, Christie's (NBS), London, February 5-14, 2014.

2013 Remote Exhibition No 7. Lot 145, Christie's (SK), London, September 21-24 2013.

Remote Exhibition No 6. Lots 7 & 44, Christie's (SK), London, September 21-24 2013.

2012 Remote Exhibition No 5. Lots 118 & 119, Christie's, New York, September 15-18, 2012.

Remote Exhibition No 4. Lots 14 & 18A, Christie's (SK), London, September 8-11, 2012.

- Remote Exhibition No 3. Lot 239, Sotheby's, London, May 18-22, 2012.
- 2011 Remote Exhibition No 2. Lots 524, 503, 522, Christie's, New York, October 25-November 9, 2011.
- Invisible Exhibition No 2. (Reactivated), One Yves Klein Exhibition Invitation Card, April 28-May 12, 2011.
- Invisible Exhibition No 2. One Yves Klein Exhibition Invitation Card, December 12, 2010-January 12, 2011.
- 2010 Remote Exhibition No 1. Lots 91, 92 & 94, 450 West 15 Street, New York, December 11-17, 2010. Curatorial Project.
- Invisible Exhibition No 1 Early Text Works by Robert Barry, November 25-December 18, 2010. Curatorial Project.
- A Retrospective Exhibition of Marcel Duchamp Works from the Collection of Robert Shapazian as Presented at the Moment of their Disposal Through the Medium of an Auction. Catalogue

SOLO EXHIBITIONS AND PERFORMANCES

- 2015 'Study for This is Tomorrow II,' La Mirage, Montréal.
- 2014 'Study for This is Tomorrow II,' La Mirage, Montréal.
- 'Escape Velocity,' performed Lecture with the collaboration of Alexandrine Théorêt. Seminar, HAR3220 L'ART ACTUEL / HIVER 2014, directed by Sophie Bélair Clément, University of Montreal. April 4, 2014.
- 2013 'Projections 2006-2010,' Oboro, Montréal.
- 'Consigned for Auction,' Artex, Montréal. September 2013-January 2014. A 'curated' exhibition that deliberately blurs the boundaries between a solo and group exhibition.
- 2012 'Live rightly, die, die,' Dazibao, Montreal. A 'curated' exhibition that deliberately blurs the boundaries between a solo and group exhibition.
- 2011 'Après A Lecture to an Academy (after Franz Kafka), National Research Council of Canada, Ottawa, 1986,' présenté par David Tomas, Sophie Bélair Clément et David Jacques. UQAM, Montréal.
- 2006 'Filmworks + an object of contemplation,' Galerie Joyce Yahouda, Montréal.
- 1998 'The Incubator,' Dazibao, Centre de photographies actuelles, Montréal.
- 1995 'This is What You Want, This is What You Get,' (performed installation), California Institute of the Arts, Santa Clarita, California.
- 1994 'Chemical Skins,' Gairloch Gallery, Oakville, Ontario. Seven Works on the theme of René Magritte's 'Time Transfixed' from 1976-1994. The exhibition included the performance Time Transfixed IV.
- 1992 'Watching it Happen,' video installation, Édifice Belgo, Montréal.
- 1991 'This is What You Want, This is What You Get,' (performed installation), Walter Phillips Gallery, The Banff Center for the Arts, Alberta (performed installation commissioned by the Walter Phillips Gallery).
- 1990 Four large scale Cibachrome photographs, S.L. Simpson Gallery, Toronto.
- 1988 'Utopias,' S.L. Simpson Gallery, Toronto.
- 1987 'Nuclear Religion,' S.L. Simpson Gallery, Toronto.
- 1986 'Lecture to an Academy,' Musée des beaux-arts du Canada, Ottawa, (performance).
- 'Offworlds,' 49th Parallel, New York.
- 1985 'Lecture to an Academy,' Musée Redpath, Université McGill, Montréal, and York University, Toronto, (performance).
- 'Through the Eye of the Cyclops,' Yajima/Galerie, Montréal.

- 1984 'Behind the Eye Lies the Hand of William Henry Fox Talbot,' performed installation, S.L. Simpson Gallery, Toronto.
- 1983 'Photography: A Word,' performed installation, Yajima/Galerie, Montréal.
 'Skins and Things, Words and Herds,' Forest City Gallery, London, Ontario.
- 1982 'Experimental Photographic Structure III,' performed installation, Édifice Belgo, Montréal.
- 1981 'Experimental Photographic Structure II,' Édifice Belgo, Montréal.
- 1980 'Experimental Photographic Structure,' P.S.1, N.Y.

GROUP EXHIBITIONS

- 2015 'Sold Out,' Performance of the auction of Lot 1a, Marcel Duchamp, Feuille de vigne femelle, in collaboration with Lynda Gaudreau and Marie Claire Forté, for Lynda Gaudreau's Drama Space Project, La Mirage, Montreal.
 POPPOSITIONS, Brussels.
- 2014 Biennale de Montreal, Montreal.
 'Qu'est-ce qui vous fait croire que je puisse m'occuper de cet endroit?' Galerie des arts visuels, Université Laval, Quebec. (Organised by Sophie Bélair Clément)
- 2013 'Continental Drift. Konzeptkunst in Kanada: Die 1960er und 70er Jahre,' Badischer Kunstverein, Karlsruhe, Germany. European version of 'Traffic: Conceptual Art in Canada ca. 1965 to 1980.'
- 2012 'Live rightly, die, die,' Dazibao, Montreal. A two-part 'curated' exhibition, on artistic tourism & the exotic in contemporary art, that deliberately blurs the boundaries between a solo and group exhibition.
 '2 Rooms Equal Size, 1 Empty, With Secretary,' Artex, Montreal. (Curator: Eduardo Ralickas, Organized by Sophie Bélair-Clément)
 'et al.,' Séquence, centre d'art contemporain, Chicoutimi, Québec. (Curators : Sophie Bélair-Clément et Vincent Bonin)
- 2011 'An exchange with Sol LeWitt,' Mass MoCA, Jan 23-Mar 31, 2011.
- 2010-2013 'Traffic: Conceptual Art in Canada ca. 1965 to 1980.' (Travelling exhibition, curators: Grant Arnold, Catherine Crowston, Michèle Thériault with Vincent Bonin, Jayne Wark, et Barbara Fischer). Justina M. Barnicke Gallery, Toronto, Vancouver Art Gallery, Art Gallery of Alberta, Leonard and Bina Ellen Art Gallery, Montréal, and Dalhousie Art Gallery, Halifax.
 'Menlo Park. Trois machines uchroniques,' Galerie des arts visuels, Université Laval, Québec. (Organized by Olivier Asselin, Suzanne Leblanc, David Tomas)
- 2010 'Les lendemains d'hier,' Musée d'art Contemporain de Montréal, Montreal. (Curator: Lesley Johnstone)
 'Portage' : FIFA (Festival international du film sur l'art), Panorama de la vidéo québécoise et canadienne, programme de courts métrages, Infiltrations 2
 Programme no 132 – Sunday, 27 mars, 21 h 00 – Cinémathèque québécoise (Curator: Nicole Gingras)
- 2009 'Perceptions and their Arousal,' Agnes Etherington Art Centre, Kingston, Ontario.
- 2008 'Fonction/Fiction,' Dazibao, Centre de photographies actuelles, Montréal.
- 2007 'libre < échange,' Galerie de l'UQAM, Université du Québec à Montréal.
- 2005-2006 'Résonance. Le Projet corps électromagnétiques,' Montréal, Oboro, Montréal, avril 2005; ZKM (Karlsruhe, Allemagne) 07/05; Conde Duque Medialab, Madrid, 01/06; V2/TENT, Rotterdam, 03/06; Museum Ludwig, Budapest, 07/06; Maison européenne de la Photographie/Festival @Outsiders, Paris, 09/06. (Curators : Nina Czegledy et Louise Provencher)
- 2005 L'architecture de Wittgenstein: La Maison de Margaret,' Galerie Monopli, Montréal. (Curator: Céline Poisson)
 'Soft Passages: Marking 25 years of Exhibitions at Oakville Galleries,' Oakville Galleries, Oakville, Ontario.

- 2004-2006 'Just in My Imagination,' London Regional Art Gallery/University of Western Ontario ArtLab 11/04; Art Gallery of Windsor 04/05; Museum of Contemporary Art, Toronto, 07/05; Dalhousie Art Gallery 10/05; Mendel Art Gallery 01/06; Art Gallery of Algoma 06/06; Illinworth Kerr Gallery 10/06; South Alberta Gallery 12/06. (Curators: David Merritt et Kim Moodie)
- 2002 'd'après le dépeupleur/after the lostones', Galerie de l'UQÀM, Université du Québec à Montréal. (Curator: Michèle Thériault)
- 'Corps + Machine', divers lieux, Montréal. (Performance : Incubator II).
- 2001 'Phono Photo,' Dazibao, Centre de photographies actuelles, Montréal. (Curator: Raymond Gervais)
- 'AM The Record Man: An Exhibition of Audio Projects by Artists,' Art Metropole, Toronto.
- 2000 'Space Camp 2000,' Dunlop Art Gallery, Regina. (screening of Rum and Coca-Cola) (Curator: Anthony Kiendl).
- 'Là où ça est, je dois devenir,' Galerie de l'UQÀM, Université du Québec à Montréal. (Curator: Jean-Émile Verdier)
- 'Interfaces et sensorialité,' Centre de Design de L'UQÀM, Montréal. (Curator: Louise Poissant)
- 'The Encoded Eye, the Archive, and its Engine House,' VRML book in CD-ROM format, internet and installation formats. Sommet mondial des arts et de la culture, site web e_lounge et présentation du programme sur CD-ROM, Centre national des Arts, Ottawa.
- 1999 'The Encoded Eye, the Archive, and its Engine House.' VRML book in CD-ROM and installation formats. Le Mois de la Photo, Forum Internet. Montréal.
- 1997-1999 'Track Records,' Oakville Galleries, Oakville and Musée canadien de la photographie contemporaine (MCPC), Ottawa, (travelling exhibition, curator: Marnie Fleming).
- 'Sites of the Visual,' (with Rodney Graham and Steven Pippin), Art Gallery of Windsor. (Travelling exhibition, curator: Lesley Johnstone).
- 1996 'International Artists' Writing Reading Room,' Side Street Projects, Santa Monica, California.
- 1994 'Contested Spaces,' Union Station, Toronto, (commissioned by the Public Access Collective).
- 1992 'Interferenzen V _ Performance * Intermedia,' Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, (performed installation, curator: Robert Reitbauer).
- 'Travelling Theory,' Jordan National Gallery of Fine Arts, Amman, Jordan, and London, Ontario, (curators: Fern Bayer and Jamilie Hassan.).
- 'Information, Culture, Technology,' San Francisco State University, California. (Curator: George Legrady.)
- 'Vues d'ensemble,' C.I.A.C., Montréal. (Curator: Gaston St-Pierre).
- 1991 'Media, War, and the 'New World Order,' C.I.A.C., Montréal. Travelled to Artcote, Windsor, Ontario, (curators : J. Berland, J. Hassan et D. Tomas).
- 1990 'S. L. Simpson Gallery: 1980-1990,' S. L. Simpson Gallery, Toronto.
- 'Du chevalet métronome,' Dazibao, Montréal. (Curator: Marc Hyland).
- 1987 'Elementa Naturae,' Musée d'art contemporain, Montréal. (Curator: Michiko Yajima).
- 1986 'Lumières: Perception-Projection,' C.I.A.C., Montréal. (Curator: Claude Gosselin).
- 'Some Uncertain Signs,' Public Access Project, Toronto.
- 'Songs of Experience,' Musée des beaux-arts du Canada, Ottawa. (Curators : Jessica Bradley et Diana Nemiroff).
- 'Luminous Sites,' Western Front/ Video Inn, Vancouver. (Curators : Karen Henry et Daina Augaitis).

- 1985 'Montréal Art Contemporain,' ELAC, Lyon, France. (Curators: Jean-Louis Maubant and René Blouin).
- 'Aurora Borealis,' C.I.A.C., Montréal. (Curators : René Blouin and Norman Thériault).
- 'Cover/Doppelganger,' Aorta, Amsterdam, Holland. (Curator: Paul Groot).
- 1984 Yajima/Galerie, Montréal, (with Benno Friedman and Sherrie Levine).
- 1983 'Défours, voire ailleurs,' Musée d'art contemporain, Montréal. (Curator: Claude Gosselin).
- 1981 'Erweiterte Fotografie,' 5 Wiener Internationale Biennale, Vereinigung Bildender Künstler Wiener Secession, Vienna, Austria (Curators : Peter Weibel and Anna Auer).
- 1980 'Four Profiles, Four Directions,' McIntosh Gallery, University of Western Ontario.

FILM AND VIDEO WORKS

- 2009-2010 'Portraits,' HD Projection loop.
- 2009-2010 'Of Dolls and Automatons.' HD Projection loop.
- 2009-2010 'Black Maria.' HD Projection loop.
- 2008-2009 'An Imperfect History of Cinema.' HD Projection loop.
- 2007-2008 'Stereovision.' HD Projection loop.
- 2004/2007 'Portage.' HD Projection loop.
- 2006-2007 'Probe.' HD Projection loop.
- 2006-2007 'Empire.' HD Projection loop.
- 2003-2004 'O'Hara's Trip.' DVD projection loop.
- 2002 'Anthropophagia.' DVD projection loop.
- 2001 'End of the Line.' DVD projection loop.
- 1994 'Thresholds of Identity,' video, colour, 4 minutes.
- 1992 'Rum and Coca Cola,' video, colour, 17 minutes. Presented in 1992 in the form of an installation at the Belgo building, Montréal, and at the Festival of Independent Film & Video, Toronto.
- 1988 'Diana Nemiroff: speaking from the threshold,' video, colour, 10 minutes, produced in collaboration with Brian Rusted.
- 1975 'Gamma Rays,' super 8, b & w, 8 minutes. Presented at Optica Gallery, Montréal, in 1978.
- 1974 '1000 Seconds: five permutations on the theme of the last 200 seconds before 7:30 am, July 1916, the First Battle of the Somme,' super 8, b & w, 21 minutes. Presented at Optica Gallery, 1978.

INTERVIEWS

- 2014 Marc James Léger, 'NeMe : Neocolonial Parapraxis. An Interview with David Tomas Concerning Live Rightly, Die, Die...'. <http://www.neme.org/1740/neocolonial-parapraxis>.
- Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part II. ETC MEDIA, Numéro 102, juin-octobre 2014, pp. 89-96.
- 2012 Entrevue (Marc James Léger), David Tomas - Live Rightly, Die, Die... <http://www.youtube.com/watch?v=vYAcJJVeTvA>

- 2011 Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part I. etc, revue de l'art actuel, Numéro 93, juin-sept., 2011, pp. 42-46.
- Peeter Linnap, Interview, Professor David Tomas. SILMAKIRJAD No 4, Tartu : Tartu Kõrgem Kunstikool, pp 138-143, 144-152. Interview (I)
- 2007 Interview, 'L'art et la science,' Vulgaires Scientifiques, programme sur la science et la culture sur les ondes de CHOO.FM, 13 mars, 2007.
- 1987 'David Tomas talks to Monika Kin Gagnon,' Audio interview transferred to CD in 2001.
- 1984-1985 'Pour une pratique négative de la photographie: un entretien avec David Tomas.' Alberto Cambrosio, Parachute, No. 37, 4-8. Translated under the title 'Alberto Cambrosio intervjuu David Tomas 'ga' in Peeter Linnap, editor, SILMAKIRJAD 2, Tartu : Tartu Kõrgem Kunstikool, 2009, 88-99.

COLLECTIONS

Vancouver Art Gallery; National Gallery of Canada; Canadian Museum of Contemporary Photography; Art Gallery of Ontario; Musée d'art contemporain de Montréal; The Rose Goldsen Archive of New Media Art, Cornell Library, Cornell University; Agnes Etherington Art Centre, Kingston, Ontario; Galerie de l'UQÀM, Université du Québec à Montréal; Oakville Galleries, Oakville, Ontario; Centre international d'art contemporain, Montréal.; Canada Council Art Bank; Private Collections in North America and Europe.

BIBLIOGRAPHY

- 2014 Marc James Léger, 'Consigned for Auction' Journal of Curatorial Studies 3:1, pp. 121-125.
<http://legermj.typepad.com/blog/2014/05/review-of-david-tomas-consigned-for-auction.html>. Solo Review (SR)
- Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part II, etc, revue de l'art actuel, Numéro 102, juin-octobre 2014, pp. 89-96. Interview (I)
- Marc James Léger, 'NeMe : Neocolonial Parapraxis. An Interview with David Tomas Concerning Live Rightly, Die, Die...'. <http://www.neme.org/1740/neocolonial-parapraxis.> (I)
- 2013 Marc James Léger, 'Homo Academicus Curatorius: Millet Matrix as Intercultural Paradigm,' On Curating, 19, June 2013, pp. 14-22. Article (A)
http://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CCEQFjAB&url=http%3A%2F%2Fwww.on-curating.org%2Findex.php%2Fissue-19-reader%2Fhomo-academicus-curatorius-millet-matrix-as-intercultural-paradigm.html%3Ffile%3Dfiles%2Foc%2Fdateverwaltung%2Fissue-19%2FPrint_to_download%2Fissue19_Leger_USLetter.pdf&ei=SKiLVMMmgJs6HsQS1wYHgBQ&usq=AFQjCNF25sm sW7Vx8DTyp3ixTxFrIKS_hA&bvm=bv.81828268,d.cWc
- Bernard Schütze, 'Live Rightly, Die, Die...,' CV Photo 93, p. 108. (SR)
- 2012 Marc James Léger, 'An Abnormal Tourist Itinerary: David Tomas's "Live Rightly, Die, Die. . ."' Afterimage, 40-2, pp. 14-17. Essay/R (ER)
- 2012 Marc James Léger, David Tomas - Live Rightly, Die, Die... 1/7<http://www.youtube.com/watch?v=iTKpXzO6Dic> (I)
- Vincent Bonin, 'Language is not Transparent: Translating Conceptual Art in Montréal,' Traffic : Conceptual Art in Canada 1965-1980. Vancouver Art Gallery et. al., pp. 48-49. + Vincent Bonin & Grant Arnold, 'Conceptual Art in Canada 1965-1980 : An Annotated Chronology,' p. 141. Artist/work Mentioned (AM)

- Carla Taban, 'Transpositions de L'oeuvre de Beckett dans l'art contemporain au Quebec, 2000-2010,' Samuel Beckett Today/Aujourd'hui, No. 23, Filiations & Connexions/Filiations & Connecting Lines,' pp. 151-153. Artist/work Discussed (AD)
- 2011 Marc James Léger, 'An Interview with David Tomas Concerning his Recent Collaboration with Rosika Desnoyers, Part I, etc, revue de l'art actuel, Numéro 93, juin-sept., 2011, pp. 42-46. (I)
- Peeter Linnap, Interview, Professor David Tomas. SILMAKIRJAD No 4, Peeter Linnap ed., Tartu : Tartu Kõrgem Kunstikool, pp 138-143, 144-152. (I)
- 2010 « Le filon du modernism ». Les Lendemain d'hier. Montréal, Musée d'art contemporain de Montréal, pp14-29, 20-21. (AD)
- SILMAKIRJAD 2, Peeter Linnap ed., Tartu : Tartu Kõrgem Kunstikool. Translation of 'Pour une pratique négative de la photographie: un entretien avec David Tomas.' Alberto Cambrosio, Parachute, No. 37, 4-8; and 'From the Photograph to Postphotographic Practice: Toward a Postoptical Ecology of the Eye.' SubStance, No. 55, 59-68. (I+A)
- 2008 Function/Fiction: Utilitarian Images Reconfigured. Eds. Vincent Bonin, France Choinière, Dazibao, Centre de photographies actuelles, Montréal, pp. 14-17. (AD)
- 2006 René Viau, 'Œuvres filmiques + un objet de contemplation,' Le Devoir, février 25-26, 2006. SR
- Jean-Pierre Cometti, 'L'architecture de Wittgenstein / La maison de Margaret,' Para, Para, 022, IV_V_VI, 2006, p.3. Group Review (GR)
- Nicholas Gane, 'David Tomas, Beyond the Image Machine: A History of Visual Technologies (Continuum, 2004); Graeme Kirkpatrick, Critical Technology: A Social Theory of Personal Computing (Ashgate, 2004),' Thesis Eleven, 84, 2006, pp. 141-150. Book Review (BR)
- 2005 Diana Nemiroff, 'Performances for the Camera : Montréal and Toronto in the 1970s and 1980s.' Point & Shoot : Performance and Photography. Dazibao, Montréal. AD
- David Merritt et Kim Moodie, ' Drawing as ...' Just in My Imagination, London: Museum London. Pp.11-19, 15. AD
- Kym Pruesse, 'Just My Imagination?' in Just in My Imagination, London: Museum London. Pp 21-25, 23. AD
- Pavel Pavlov, 'A Blinding Flash of Light,' CV Photo, 69, p. 39. BR
- Jan Baetens, 'A Blinding Flash of Light: Photography Between Disciplines and Media,' Leonardo Reviews, Leonardo on-Line, April 2005. BR
- Michael Gibbs, 'New Technology?', Art Monthly, 286, May, p. 40. BR
- Bayla Singer, 'Beyond the Image Machine: A History of Visual Technologies,' Culture and Technology, 46, pp. 424-426. BR
- 2004 Nicole Gingras, 'Devices.' Sound in Canadian Art, Éditions Artex, Montréal. Pp. 53-54. AM
- 2003 'Dialogue Thériault/Tomas.' Spirale, no 188, janvier-février 2003.
- 2002 Jean-Claude Rochefort, 'Dans l'oeil du cylindre.' Le Devoir, 26-27, janvier, 2001. SR
- Marc James Leger, 'daprèsledépeupleur/afterthelostones Galerie de l'UQÀM, Montréal, janvier 16 - février 23,' Para-Para, 007. GR
- Michèle Thériault, 'Punctuated Space,' aprèsledépeupleur/afterthelostones. AD
- 2001 Michèle Thériault, 'Transduction of Knowledge, Psychasthenia of Media.' In Duction, Montréal : Éditions Carapace, 2001. AD
- Sylvie Parent, 'A look at Web art in Quebec: fifteen works by Quebec artists commented and put into perspective in the short history of the Web', Le Magazine électronique du CIAC, No. 14, oct. 2001. AM
- Raymond Gervais, 'Phono Photo.' Phono Photo, 2001. AM

- Bernard Lamarche, "Entre le "n" et le "t." Le Devoir, 12 -13 mai, 2001. GR
- 2000 Jean-Emile Verdier, 'Béhel : dialogue d'accompagnement,' Là où ça est, doit advenir le je, Montréal : Galerie de l'UQÀM. AM
- 1998 Bernard Lamarche, 'L'invention d'un regard.' Le Devoir, 31 octobre-1er novembre, 1998. GR
- 1997 Lesley Johnstone, 'Sites of the visual.' Sites of the Visual, Windsor: Art Gallery of Windsor. AD
- 1995 Ben Portis, 'David Tomas.' Parachute No. 78. SR
- 1994 Chemical Skins, Oakville: Oakville Galleries. (Essays by Lesley Johnstone and David Tomas)
- 1994 Oliver Girling, 'Living on Video.' Eye, novembre 10. SR
- 1993 Images: Festival of Independent Film & Video Toronto. (Film Festival Catalogue) Artist work listed (AL)
- 1992 Harbour 2-1 (Catalogue, travelling exhibition 'Travelling Theory'). AM
- Interferenzen V _ Performance * Intermedia, Robert Reitbauer ed., Vienna: Museum Moderner Kunst Stiftung Ludwig Wien. AL
- 'Travelling Theory'—art in the making.' Ica Wahbeh, Jordan Times, avril 9-10. GR
- 1991 Lesley Johnstone, 'Process and Image: Some Contemporary Photo Sculptures.' Photo Sculpture, Montréal: Éditions Artexes. AM
- 'Les artistes et le nouvel ordre mondial.' Claire Gravel, Le Devoir, 30 mars. GR
- 'High-tech War Sparks High-tech Artwork.' Ann Duncan, The Gazette, 23 mars. GR
- 'David Tomas.' James Gillespie, Parachute, No 61. SR
- 'David Tomas.' James Gillespie, C Magazine, No 28. SR
- 1990 S. L. Simpson Gallery: 1980-1990. Ed. Bruce Genville, Toronto: S. L. Simpson Gallery. AM
- 1989 'Multimedia Work Speaks of Cultural Pessimism.' John Bentley Mays, Globe and Mail, décembre 23. SR
- 1988 Public No. 1. (Visual documentation)
- 1987 'Elementa Naturae.' Gaston St-Pierre, Parachute, No. 49. GR
- 'Elementa Naturae.' Olivier Asselin, Vanguard, Vol. 16, No. 5. GR
- Elementa Naturae_ Michiko Yajima (ed.) Musée d'art contemporain de Montréal. AM
- 'David Tomas.' Gordon Lebrecht, Parachute, No. 47. SR
- 1986 'Some Uncertain Signs.' Marc Glassman, Parachute, No. 45. GR
- 'Skinjobs.' William Wood, C Magazine, Fall Issue. SR
- 'Luminous Sites.' Elke Town, Vanguard, Vol. 15. GR
- Lumières: Perception-Projection. Claude Gosselin ed., Centre international d'art contemporain, Montréal. Artist Documentation AD
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WRITING ACTIVITIES

PUBLICATIONS

BOOKS (AUTHOR)

- 2015 Vertov, Snow, Farocki: Machine Vision and the Posthuman. New York: Bloomsbury. Softcover edition.
- 2013 Vertov, Snow, Farocki: Machine Vision and the Posthuman. New York: Bloomsbury. Hardcover edition.
- 2012 Escape Velocity: Alternative Instruction Prototype for Playing the Knowledge Game. Wedge Publication, Montreal.
- Live rightly, die, die... Montreal: Dazibao.
- 2004 Beyond the Image Machine: A History of Visual Technologies. London & New York: Continuum. A series of essays exploring deviant approaches to the history of new media. Hardcover and Softcover edition.
- A Blinding Flash of Light: Photography between Disciplines and Media. Editions Dazibao, Montreal. A collection of essays published between 1982 and 2001 on photography. The book is divided into 6 sections, each with introductory and concluding remarks concerning the essays collected in that section.
- 2001 Author (with Michèle Thériault): Duction. Éditions Carapace. Montréal.
- Duction is at once a work of reflection on the translational forces at play in contemporary art, a record of the encounters between a curator, an artist, and their collaborators, an artist's book and an exhibition in book form of a contemporary mode of production.
- 1998-2001 The Encoded Eye, the Archive, and its Engine House. This experimental interdisciplinary VRML & hypermedia book project has been published in CD ROM format (ed. 300) and also on-line, by way of an academic review process, by the Center for Digital Discourse and Culture, Virginia Tech., as part of their research ebook series (<http://www.cddc.vt.edu/encodedeye/>).
- 1996 Transcultural Space & Transcultural Beings. Westview Press. Hardcover edition. The book begins by examining the spatial and sensorial dynamics of first or early contact situations with a special focus on the Andaman Islands in the Bay of Bengal. A theoretical framework is proposed through which such situations might be understood. The approach is developed to take account of transcultural sounds, transcultural beings, and the question of the relationship between transcultural space and traumatic photographic images of first contact in Papua New Guinea. The book concludes with an examination of cross-cultural hybridity in light of the nature and sensorial dynamics of transcultural space, given its ability to transform known cultural beings into special types of non- or in-between-beings.

BOOKS (CO-AUTHOR)

Co-author, *Millet Matrix: Contemporary Art, Collaboration, Curatorial Praxis*. Zurich: ONCURATING, 2015.

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INTRODUCTIONS

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PH.D. DISSERTATION

1987 *An Ethnography of the Eye: Authority, Observation, and Photography in the Context of British Anthropology 1839-1900*. Dept. of Anthropology, McGill University, Montréal.



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