Invited Lectures and Keynote Addresses

- Through a Glass Darkly: Suffering, the Sacred, and the Sublime Conference Trinity Western University. *A Rage of Love*, co presenter with Lynn Szabo May 2007
- Verge Conference Trinity Western University, Beauty, Terror and the Transcendent, 2006
- Surrey Art Gallery Invited Speaker, *Art, Embodiment and Materiality*, 2005
- Kwantlen University College *Embodiment, Material and the Post-Ironic Search for Meaning*, 2004
- The Schoenel Invited Lecturer Seattle Pacific University, *Art and Transcendence*, 2003
- Keynote Address Wesleyan Institute, Sydney, Australia, *Beauty and Affliction: Reflections on Art, the Incarnation and Embodiment*, 2003
- The Nash Memorial Lecture, *Imaging the Sacred: The Fruitful Alliance Between Gospel and Art, or Outsider Art in an Age of Irony*, Campion College at the University of Regina., the 24th lecture, 2002
- Gordon College Invited Lecturer, Welham, MA, *Listening and the Way of Unknowing*, 2002

Conferences

1991  CIVA Conference Minneapolis,
1997  CIVA Conference Montreal, critiques, panel
1999  CIVA Conference Mequon Wisconsin, board member,
2001  CIVA Conference, Dallas, Texas, workshop organizer
2003  CIVA Conference Gordon College, Boston, speaker ‘*Tales from the Trenches*’
2003  Word and Image Conference, Sydney Australia, keynote address, workshop leader, Premier of Lament visual/audio collaboration with David Squires
2005  CIVA Conference Azusa Pacific,
2006  (Be)Longing: Art and Identity in an Age of Anxiety, speaker, panelist, installation of (im)Balance
2011  CIVA Conference Biola University

Awards (partial list)

2011  SFU President’s PhD Research Stipend (PRS) Award
2009  SFU Graduate Fellowship
2005  SSHRC TWU Internal Award,
2002  Distinguished Alumnus Award, Professional Accomplishments, University of Regina

FACULTY OF EDUCATION

THESIS EXAMINATION

Erica Grimm-Vance

FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

Thursday, April 19, 2012
SFU Burnaby, Halpern Centre
Room 114 at 10:00 AM

EXAMINING COMMITTEE

Chair: Dr. Celeste Snowber
Senior Supervisor: Dr. Stuart Richmond
Member: Dr. Lynn Fels
Internal/External: Dr. Heesoon Bai
External Examiner: Dr. Karen Meyer
University of British Columbia
The Aesthetics of Attentiveness: Coming to the Heart of Pedagogy in an Art Educator’s Studio Through Performative Inquiry

ABSTRACT

The Aesthetics of Attentiveness: Coming to the Heart of Pedagogy in an Art Educator’s Studio Through Performative Inquiry is the conceptualization and articulation of art-making and aesthetics as a form of understanding born out of mindful attention; an apophatic epistemological small humble gesture. Artists create in the contested interstitial spaces between embodied awareness, sense perception, imagination and reason; enthusiasm, dream, and disaster; affect, intuition, and intellect; wordless, timeless, experiences of unknowing and those ‘known’ through our embodied existence. Through performative inquiry I conceptualize the Aesthetics of Attentiveness as an active practice and articulate the importance of the stop, the necessity of paying attention, the fecundity of self-emptying, the risk of liminal flow, and the surprise of surfacing into wide-awakeness. I articulate the three stages of creative liminality: a recognition that to come to the act of making requires three stages of embodied engagement, the rituals of self-emptying; the liminal space of creation; and the reflective act of seeing again what we have come to understand through creating.

This dissertation is a conceptual poetic performative inquiry into art-making practices and aesthetics conducted in my studio. Fueled by my art-making, research and teaching practices, I understand art as enacted by an embodied maker, made manifest through the material experiential realm and as received through another body, creating a web of culturally mediated affective, sensory and intellectual encounters. Art expresses and comes to insight in materialized experiential rather than propositional language; art enacts meaning and negotiates insight by plunging into the oceanic unknown, trusting the apophatic abyss, the liminal silent gap.

The Aesthetics of Attentiveness understands art as a practice of self-emptying paying attention; active receptivity and opening oneself to awareness that stops hasty conceptualization, incomplete categorization, premature conclusions: the habits of thought that blind us. Embodied self-emptying attention is at the heart of the relationship between aesthetics and ethics, releases energy to fuel the making, and is celebrated as key to being wide awake.

Selected Publications and Reviews (partial list)

2009 “Reflections from an ‘Ocean Dweller’: Art as Mimesis, Form, Sign and Philosophical Inquire” in Crossing the Academy, (ed.) Downey and Porter, Pickwick Publications
2007 Western Living (Vancouver B.C.) 01/04/2007 page 13
2007 Stop Me Times Literary Supplement January 26 p. 9 (Cloud of Unknowing)
2007 Rock and Sling Literary Journal Featured Artist (Cover and 10 plates)
2005 A Broken Beauty, ed. Theodore L. Prescott, forward by Bruce Herman, Eerdmans,
2005 The Next Generation: Contemporary Expressions of Faith, MOBIA, NY
2005 Civa Silver, Eerdmans

Academic Record

Doctor of Philosophy – Arts Education, Simon Fraser University

Dissertation – The Aesthetics of Attentiveness: Coming to the Heart of Pedagogy in an Art Educator’s Studio Through Performative Inquiry

Bachelor of Fine Arts (Great Distinction) – University of Regina

Solo Exhibitions (partial list)

2007 Being, Text and Time, Bellevue Gallery, Vancouver, BC
2006 (im)Balance, multimedia installation, collaboration with Steven Stasson (video) David Squires, Jeff Warren (soundscape), Trinity Western University (Be)Longing: Art and Identity in an Age of Anxiety (screening/installation)
2005 Metaxu, Assiniboia Gallery, Regina, SK
2004 The Body Knows, Kwantlen University College Gallery, Vancouver, BC
2003 Lament invited collaboration with composer David Squires, mezzo-soprano Sarah Fryer in memory of those killed in the Bali bombing, presented in Sydney Australia
2002 Mapping the Body, Gordon College Gallery, Boston, MA
2001 Ascending Arc, Assiniboia Gallery, Regina, SK
2001 Depth Maps, Gallery Telpaz, Ottawa, ON

Selected Group Juried Exhibitions (partial list)

2011 Matter and Spirit Exhibition Essay
2005 The Next Generation: Contemporary Expressions of Faith, MOBIA, New York City
2005 RAG 25 Years 25 Artists, Richmond Art Gallery, Richmond B.C.
2005 Embracing the Gift, CIVA Silver Juried Show, Azusa Pacific University, Azusa, CA
2004-2006 Bread upon the Waters, 3 yr. traveling print and drawing exhibition, jurors Katherine Brimberry and Tim High