

# SARA MATTHEWS, PhD

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## PROFILE

Interdisciplinary researcher, writer and curator working across visual culture, war and militarized landscapes, public memory, and aesthetic approaches to conflict. Current research-creation examines atomic archives, new technologies of war, and how the material and psychic residues of violence are transformed through practices of relationality and survival.

## CURRENT POSITION

2022–present Associate Professor, Department of Communication Studies, Wilfrid Laurier University, Waterloo, Canada.

## EDUCATION

2008 PhD, Language, Culture and Teaching, York University, Canada.

1998 MA, Sociology and Equity Studies in Education, OISE/University of Toronto, Canada.

## SELECTED RESEARCH-CREATION, CURATORIAL AND EXHIBITION PROJECTS

2024–present *Trinity, Returns / Atomic Archives and Oppenheimer Affects* — research-creation collaboration with Mary Kavanagh, Professor of Art, University of Lethbridge, Canada.

2019 Curator, *Variations on Black, Queer, and Otherwise: Works by Abdi Osman*, Art Museum, University of Toronto.

2019 Curator, *how to notice what cannot be seen / að sjá það sem hulið er*, The Herring Museum, Siglufjörður, Iceland.

2019 Solo exhibition, *The Cultural Life of Drones: KW Drone Dialogues*, Grebel Gallery, Waterloo, Canada.

## SELECTED RESIDENCIES

2026 Greywood Arts Residency Program, Killeagh, Ireland.

2019 Herhúsid Artist Residency Program, Siglufjörður, Iceland.

2018, 2016 Listhus Artist Residency Program, Olafsfjörður, Iceland.

## SELECTED PUBLICATIONS AND PRESENTATIONS

2024 (Invited talk) “What the Wind Knows: Art as Early Warning,” *Art, NOW!*, Faculty of Fine Arts, University of Lethbridge, Alberta, Canada.

2024 (Invited talk) “The Things Left Behind: Atomic Archives and Oppenheimer Affects,” York University, Canada.

2023 (Book chapter) “Visualizing Drone Ethnography in the Shadows of Distributive War,” in Cree, A. (Ed.). *Creative Methods in Military Studies*. Rowman & Littlefield, p. 25-40.

2022 (Digital exhibition) *Canadian Cold War Propaganda Posters: Lessons from Bea Alerte and Justin Case*, Wilfrid Laurier University Library.

2022 (Invited talk) “Photographic Archives and an Ethics of Care: Encountering the DEW Line,” Diefenbunker Museum, Ottawa, Canada.

2022 (Invited talk) *Trinity3*: Screening and Discussion with Mary Kavanagh, Museum London, Canada.

2021 (Catalogue essay) “Poetics at the Perimeter of Vision”. *They are lost as soon as they are made*, Karen Zalamea. Vancouver: BC, p. 175-181.

2021 (Scholarly article) “The Trouble with Research-Creation: Failure, Play and Possibility in Aesthetic Encounters,” *International Journal of Qualitative Studies in Education*. <https://doi.org/10.1080/09518398.2021.1888164>

2019 (Exhibition essay) “Watching the Watchers”. *Philip Cheung: Arctic Front*. Circuit Gallery/Prefix ICA.

2018 (Scholarly article) “The Trophies of Their Wars: Affect and Encounter at the Canadian War Museum,” in Watson, S., A.J. Barnes and K. Bunning (Eds). *A Museum Studies Approach to Heritage*. Routledge, p. 329-343.

2017 (Exhibition essay) “Reconstruction as Relation”. *Nadia Myre: A Casual Reconstruction*. Robert Langen Gallery.

2016 (Catalogue essay) “The Sensing Body as Witness/Le corps détecteur comme témoin”. *Witness-Témoin: Nichola Feldman-Kiss*. Ottawa Art Gallery Books, Canada.

2014 (Exhibition essay) “You Can’t Talk about the War Without Talking About the Weather,” *Embedded*, Circuit Gallery / Prefix ICA.

## SELECTED FUNDING

2024–25 Social Sciences and Humanities Research Council (SSHRC) Explore Grant, *Atomic Archives and Oppenheimer Affects*.

2022–24 SSHRC Connection Grant, *Mapping the Cold War: The Spatialization of Preparedness*.

2019–22 SSHRC Partnership Engage Grant, *Animating the Archive: Cold War Civil Defence and Public Pedagogy*.

## EDITORIAL

2021–24 Managing Editor, *TOPIA: Canadian Journal of Cultural Studies*.