

## **Catherine BELL: Curriculum Vitae**

### **Education**

- 2010-2011 Graduate Certificate, Teaching in Higher Education, Australian Catholic University (VIC)  
2003-2007 Doctorate of Philosophy, Monash University, Caulfield, Melbourne  
2000-2001 Research Fellowship, Ruskin School of Fine Art, Oxford University, UK  
1996-1997 Masters of Fine Art, RMIT University, Melbourne  
1990-1992 Bachelor of Visual Arts, (Sculpture), Queensland University of Technology, Brisbane  
1987-1989 Bachelor of Arts, (Art History /English Lit.), University of Queensland, Brisbane

### **Solo Exhibitions**

- 2017 *Odor Patris Tui*, Sutton Gallery, Melbourne  
2014 *The Remains of the Day*, Sutton Gallery, Melbourne  
2013 *The Gathering*, The Substation, Melbourne  
2011 *Mum's the Word*, Sutton Gallery, Melbourne  
*Waste not Want not*, in 'Evidence of Absence', Death be Kind, Melbourne  
2007 *Love and Other Bruises*, Monash Faculty Gallery, Melbourne  
*Are you a man or a mouse mat?* Sutton Gallery, Melbourne  
*Felt is the Past Tense of Feel*, Galapagos Art Space, Brooklyn, New York  
2006 *Felt is the Past Tense of Feel*, Linden – Centre for Contemporary Art, Melbourne  
2005 *Rain Cheque*, Sutton Gallery, Melbourne  
2001 *Harvest, Hooked*, Bellas Gallery, Brisbane  
1997 *Head Over Eels*, Bellas Gallery, Brisbane  
1996 *Cesspool & to All the Boys I've Loved Before*, Sutton Gallery, Melbourne  
1995 *With Friends Like These Who Needs Enemas*, Bellas Gallery, Brisbane  
1994 *Coitus Interruptus*, Sutton Gallery, Melbourne  
1993 *Break and Enter*, Bellas Gallery, Brisbane  
1992 *No Frills*, The Royal Institute of Architects, Brisbane

### **Selected Group Exhibitions**

- 2019 *New Woman*, Museum of Brisbane, Queensland  
*Pets are People Too*, Bayside Arts & Culture Centre  
*Deakin Small Sculpture Prize*, Deakin Art Gallery, Melbourne  
2018 *Craftivism: Dissident Objects & Subversive Forms*, Shepparton Art Museum curated exhibition, touring nationally by NETS Victoria.  
*On A Tangent*, Horsham Regional Gallery, Victoria  
*Pairs*, First Draft Gallery, Sydney  
2017 *Sounding Histories*, Mission to Seafarers, Melbourne  
*We Die As We Live*, St Vincent's Private Hospital, East Melbourne  
2016 *Mum*, Stockroom Gallery, Kyneton, Melbourne  
*Ceremonial*, Craft Victoria, Melbourne  
2015 *Performance Presence / Video Time*, Australian Experimental Art Foundation, Adelaide  
*Finitude*, Plimsoll Gallery, University of Tasmania, Hobart  
*Affiliated Text & Selfie Image Narrative Opiate: Self-disclosure and the Graphic Novel*, Cross Art Books, Sydney  
*Stations of the Cross*, McGlade Gallery, Sydney  
*Treatment*, Western Water Treatment Plant, Werribee  
2014 *The f Word*, Gippsland Art Gallery, Sale  
*New Photography From the Footpath*, Monash Gallery of Art, Melbourne  
*Knowing Me Knowing You*, Arts Project Australia, Melbourne  
*Found*, Magdalene Laundries, Abbotsford Convent, Melbourne  
2013 *Artcycle: Environmental Art Award*, Incinerator Gallery, Melbourne  
2012 *Temperament Spectrum: The first twenty-one years 1992-2012*, Sutton Gallery, Melbourne

- 2011-12 *Selectively Revealed*, an international touring exhibition presented by Experimenta Media Arts and Asialink, Aram Art Gallery, Seoul, Korea; Jakarta Biennale, National Taiwan Museum of Fine Arts, Taipei, Taiwan; Chulalongkorn University Art Space, Bangkok
- 2011 *What's Yours is Mine*, Linden Centre for Contemporary Arts, Melbourne  
*The Animal Gaze*, Sheffield Institute of Arts Gallery, Sheffield, UK  
*Seminário Internacional Arte e Natureza*, Matilha Cultural, Sao Paulo, Brazil  
*Rest in Silence*, Death Be Kind Gallery
- 2010 *Portrait Exchange*, Arts Project Australia, Melbourne  
*Pulp*, Sutton Gallery, Melbourne  
*Trouble set me free*, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne  
*The Memorial*, Death Be Kind, Melbourne
- 2009 *Tier Perspeciven (Animal Perspectives)*, Georg-Kolbe Museum, Berlin  
*Tier – Werden Mensch – Werden (Becoming Animal – Becoming Human)*, NGBK (Neue Gesellschaft für Bildende Kunst), Berlin  
*BB3: gender-biology-society*, Galleri Verkligheten, Umeå, Sweden  
*Love Bites*, Plimsoll Gallery, Hobart  
*On the Line*, Centre for Contemporary Photography, Melbourne  
*Persuasion Equation*, Linden – Centre for Contemporary Arts, Melbourne  
*Testing Ground*, fortyfivedownstairs Gallery, Melbourne
- 2008–9 *The Animal Gaze*, touring exhibition: Whitechapel Gallery, Unit 2 Gallery and Metropolitan Works, London; Centre of Contemporary Art, Exeter; and Plymouth City Museum and Gallery, Plymouth  
*True crime - murder and misdemeanor in Australian art*, Geelong Gallery, Victoria
- 2008 *The Letter Show*, George Paton Gallery, Union House, The University of Melbourne  
*The Cancer Council Victoria Art Award 2008*, 15 W Gallery, Melbourne; Cube 37 Art Gallery; Frankston Art Centre; Ballarat Fine Art Gallery; and Warrnambool Art Gallery  
*in praise of blandness*, Faculty Gallery Monash Art & Design, Melbourne  
*LOOP 08*, Video Art Festival, Hotel California Ramblas de Barcelona, Spain  
*Womenfolk: songs from the valley below*, (Live performance collaboration with Martha McDonald), *Out of Bounds*, conference, Monash University, Melbourne
- 2007 *Epiphanies*, Victoria Park Gallery, Melbourne  
*an edge meets an edge*, Spectrum Project Space, Edith Cowen University, Perth  
*Felt is the Past Tense of Feel*, Fashion Biennale, Amsterdam, Netherlands
- 2006 *A4 Reunion Show*, West Space, Melbourne  
*Alot of Love Goin' Around*, R.M.I.T. Project Space, Melbourne  
*Army Brats*, Shrine of Remembrance, Melbourne
- 2005 *Special Delivery*, Blindside Gallery, Melbourne  
*Truth Universally Acknowledged*, Australian Centre for Contemporary Art, Melbourne  
*Suck: voices from the interior*, Geelong Gallery, Geelong, Victoria; and Ballarat Fine Art Gallery, Ballarat, Victoria
- 2004 *Suck: voices from the interior*, Old Arts Building, University of Melbourne, Melbourne; and Maroondah Art Gallery, Melbourne  
*Digital and Design Biennale*, Melbourne Museum, Melbourne
- 2003 *Drama is Conflict*, Linden – Centre for Contemporary Art, Melbourne  
*Drawing 2003*, drawings from the Faculty of Art & Design, Monash Gallery, Monash University, Caulfield Campus, Melbourne  
*On View*, Faculty of Art and Design, Monash University, Caulfield Campus, Melbourne
- 2001 *Artist x 3*, The Gallery, Shepherds Market, Mayfair, London, UK  
*The Norrie, Slessor, Bell*, Ruskin School of Drawing and Fine Art, Oxford, UK  
*Ready, Steady, Go*, Ipswich Regional Gallery, Ipswich, Queensland
- 1997 *Then and Now*, Bellas Gallery, Brisbane
- 1996 *Strata*, MFA, Graduate Show, RMIT, Storey Hall, Melbourne  
*Reference Points IV*, Queensland Art Gallery, Brisbane  
*Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide
- 1995 *Logan City Art Prize*, Logan City Art Gallery, Ipswich, Queensland  
*Small Monuments*, Queensland Art Gallery, Brisbane  
*Australia Felix*, Benalla Easter Arts Festival, Benalla, Victoria
- 1994 *Group Women Drawing Show*, Sutton Gallery, Melbourne  
*Windows*, Metro Arts Gallery, Brisbane  
*The 1994 Jacaranda Acquisitive Drawing Award*, Grafton Regional Gallery, N.S.W.

- 1993 *Six Artists from Bellas Gallery*, Umbrella Studios, Townsville, Queensland  
*21600 each 24 hours*, Drawing Show, Canberra Boardroom, Travelodge  
*Political Bedrooms*, Fireworks Gallery, Brisbane  
*Perspecta*, Art Gallery of New South Wales, Sydney  
*Fearless/Furchtlos*, Forum Kunstund Schule, Gutersloh, Germany & Artestudio,  
 Berganso, Italy
- 1992 *Graduate Show*, School of Arts Building, Brisbane  
*Sextet*, University of Western Nepean Campus, Sydney  
*Epoch*, Space Plentitude, Brisbane

### Collections

Australian National Gallery, Canberra  
 Grafton Regional Gallery, Grafton, New South Wales  
 Queensland Art Gallery, Brisbane  
 Monash University, Melbourne  
 St Vincent's Public Hospital, & Private Hospital, Melbourne

### Selected Bibliography

- Aamalia, Jordana 'Mad, Bad Mothers and the Deviant Event: Catherine Bell and Maternal Instinct', *n.paradoxa International Feminist Art Journal*, vol. 22, July 2008, pp.69-75
- Backhouse, Megan 'box office, galleries', *The Age Melbourne Magazine*, Issue 30, April 2007, p.99  
 'Catherine Bell', *The Age Melbourne Magazine*, March 2007, p.99  
 'Art around the Galleries', *The Age, A2 Guide*, December 9, 2006, p.10  
 'Art around the Galleries', *The Age*, November 26, 2005, p.23  
 'Around the Galleries', *The Age A2*, May 7, 2005, p.8
- Baker, Steve 'Almost Posthuman: Catherine Bell's Handling of Squid', in *Artist-Animal*, Minnesota USA, 2013, pp. 119-39, 199, 209, 215
- Barrett, Estelle "Beyond the cooked and the raw: abjection and art as transgression", *Zetesis*, vol. 1, no. 2, 2013, pp. 6-19.  
 'Abjection, melancholia and ambiguity in the works of Catherine Bell', in Aryu, R. & Chare, N. (eds.) *Abject Visions: Powers of Horror in Art & Visual Culture*, Manchester University Press, 2016, pp.130-143
- Betterton, Rosemary *Maternal Bodies in the Visual Arts*, Manchester Press: UK, 2014, pp.14, 116, 133-7
- Brasch, Nicholas *Australian's Young Achievers in the Arts*, Heinemann Library Harcourt Education, 2006
- Brown, Scott J. *1996 Adelaide Biennial of Australia Art*, exhibition catalogue, Adelaide, pp.88-89
- Crawford, Ashley 'Around the Galleries', *The Age A2 Culture and Life*, November 8, 2008, p.11
- Cawthorne, Zelda 'The Truth is out there', *Herald Sun*, August 17, 2005, p.62
- Coates, Rebecca *Truth universally acknowledged*, exhibition catalogue, Australian Centre for Contemporary Art, Melbourne, 2005, p.12
- Cooke, Dewi 'When art imitates life...and death', *The Age*, Thursday May 2, 2013, p.14  
 'Pools of Memory', *The Age*, October 31, 2015, p.40
- Cotter, Julie 'Trouble Set Me Free', *Eyeline*, Issue 72, 2010, p.91
- Freeman-Greene, S. "A fresh perspective" *The Age A2*, May 22, 2010, p.14
- Gertsakis, Elizabeth 'Persuasion Equation', *Art and Australia*, vol. 47, Summer, 2009, p.331
- GlobeEjournal <http://www.arts.Monash.edu.au/visarts/globe/issue6/catbell.html>
- Harvey, Nicola 'The Raw and the Cooked', *un Magazine*, Issue 7, Autumn, 2006, pp.48-51
- Hansen, David 'Sucker for punishment', *Sightlines Critical Guide, The Age*, Dec 1<sup>st</sup> 2006, p.15
- Healy, Guy 'Works of new masters', *The Australian*, December 11<sup>th</sup> 1996, p.25
- Hutchings, Patrick 'Catherine Bell: Domestic Cross Currencies', *Australian Art Collector*, Issue 32, April-June 2005, p.198
- Johnson, Frances 'A head for crime', *Sightlines Galleries, The Age*, November 28, 2008, p.21
- Kissane, Karen 'Drawing out notions of evil', *The Age A2 Culture and Life*, Nov. 8, 2008, pp.17-18
- Martin Chew, Louise 'Exhibitions', *The Australian*, June 20, 1997, p.31
- Marsh, Anne *Performance, ritual, document*, Macmillan: Australia, 2014, pp.189-9, 194  
 'Surveillance Art Genre & Political Action', *Artlink Art & Surveillance* vol. 31 no. 3 2011, pp. 55-58  
 'Performance Art, Ritual and Shamanism' in *Sacred Australia Post-Secular Consideration*, Editor Makarand Paranjape, Melbourne: Clouds of Magellan, 2009, pp. 270-285
- Miles, Melissa 'Catherine Bell: cooking up crimes and maternal misdemeanours', *Eyeline*, Issue 65, Summer, 2007-2008, pp.46-48

- Moore, Ross 'Grief as Methodology', *Sightlines Critical Guide, The Age*, December 7, 2007, p.15  
'This little piggy', *Antennae: The Journal of Nature in Visual Culture*, Issue 12, Spring, 2010, pp. 69-77: [www.antennae.org.uk/](http://www.antennae.org.uk/)
- Morrell, Tim 'Hook, Line, Sinker', *Eyeline*, Issue 48, Spring, 2002, pp.14-17
- Needham, Clare 'Selectively Revealed' exhibition cat., Asialink & Experimenta, Melbourne, 2011, pp. 6, 10-11
- Nelson, Robert 'Uneasy portrayal of a nanny state', *The Age*, December 2011, p.19  
'The ghoulish art of witchcraft', *The Age*, June 23, 2010, p.18  
'So now it's Master Curator', *The Age*, August 26, 2009, p.20  
'The Spirit of Secular Art: A history of the sacramental roots of contemporary artistic values', October 2007: [www.epress.monash.edu/ssa](http://www.epress.monash.edu/ssa)  
'Persian mats for a mouse who protests but hasn't got a prayer', *The Age*, April 25, 2007, p.19  
'Black is back and grief tastes like ink', *The Age*, November 29, 2006, p.22  
'Shifts of pride and perspective', *The Age*, September 21, 2005, p.18  
'Feral fetishes to the fore', *The Age A2*, May 21, 2003, p. 11
- Petelin, George 'Brisbane Art', *Courier Mail*, 1995  
'Art in Brisbane', *The Australian*, August 20, 1993, p.8
- Rainbird, Sarah (ed.) *Harmonic Tremors: Aesthetic Interventions in the Public Sphere*, Gasworks Arts Park: Victoria, 2009, pp. 27, 94, 95
- Rainforth, Dylan 'On the Line', *Eyeline*, Issue 69, 2009, pp. 80-81
- Renault, Andrew "In conversation with Catherine Bell", 50 LUX Issue #6, May 2014  
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- Richardson, S. *Swallowing Sepia: The Skin, the Stomach and the Squid in Catherine Bell's "Felt is the Past Tense of Feel"*, HARTS & MIND: The Journal of Humanities and Arts Vol.2, No.1 (Autumn 2014)  
[https://docs.wixstatic.com/ugd/4b5f1a\\_e87a1d54b37c40e69b87c2332178708b.pdf](https://docs.wixstatic.com/ugd/4b5f1a_e87a1d54b37c40e69b87c2332178708b.pdf)
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- Smith, Sue 'Low budget art dominates display', *Courier Mail*, June 1, 1996, p.15
- Sierra-Hughes, Marie 'Fresh Perspectives', *Herald Sun*, November 16, 1994  
'Young at Heart: Mad, bad, funny and sharp', *Courier Mail*, December 7, 1994  
*Art and Australia*, vol. 31, No. 3. Autumn, 1994, p. 383.  
*Photofile*, Number 41, March 1994, p. 2.  
'Australia Felix', exhibition catalogue, *Benalla Easter Festival*, 1994, p.10
- Stephens, Andrew 'Finding faith in our secular rituals', *The Age A3 Guide*, August 16, 2008, p.14  
'The art of trauma', *The Age, A3 Guide*, January 12, 2008, pp.17-18
- Sullivan, Lisa *True Crime: Murder and Misdemeanor in Australian Art*, catalogue essay, Geelong Gallery, Victoria, 2008
- Vivian, Helen (ed.) *When you think about art: The Ewing and George Patton Galleries 1974 – 2008*, Macmillan Art Publishing, Melbourne, 2008
- Ward, Peter 'On-the-edge Biennial for an age of anxiety', *Australian*, March 5, 1996  
*State of the Art*, Issue 15, Feb-May 1996, p.27

### Curated Exhibitions

- 2019 *Fem-affinity*, Arts Project Australia, Melbourne. Touring nationally by NETs Victoria
- 2011 *What's yours is Mine*, Linden – Centre for Contemporary Arts, Melbourne
- 2010 *Trouble set me free*, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne
- 2007 *Epiphanies*, Victoria Park Gallery, Melbourne
- 2006 *Army Brats*, Shrine of Remembrance, Melbourne
- 2005 *The Raw and the Cooked*, Blindside Gallery, Melbourne

### Residencies, Awards, Grants and Achievements

- 2018 Australian Council Visual Arts Board Grant  
Residency at the Centre of Sub-structured Loss: Applied Grief and Bereavement Research, RAW Labs, Royal Albert Wharf, London, UK
- 2017 City of Melbourne Presentation Grant  
*Doing Feminism/Sharing the World* – Norma Redpath Residency, University of Melbourne
- 2016-17 St Vincent's Hospital Caritas Christi Hospice, Artist in Residence Program
- 2016 Australian Award for University Teaching

- 2015 Council of Australian University Librarians (CAUL) & Australian Society of Authors (ASA) Fellowship – Research Daphne Mayo Archive, University of Queensland Fryer Library
- 2013 Creative Partnership Australia Award – Good Practice Recognition: “Flower Tower” Community Engagement Project, St Vincent’s Hospital  
ACU Citation for Outstanding Contribution to Student Learning
- 2012-13 St Vincent’s Hospital Caritas Christi Hospice, Artist in Residence Program  
ACU Good Practice in Assessment Prize  
Early Career Researcher Award, Australian Catholic University
- 2011 Faculty Excellence in Teaching Award, Australian Catholic University, Melbourne
- 2010 Australian Catholic University Research Grant (Present conference paper in Toronto)  
Australia Council Visual Arts Board, Greene Street, New York Studio
- 2009 Australian Catholic University International Travel Grant (Presenting conference paper at NGBK Symposium, Berlin)
- 2008 Mollie Holman Doctoral Medal, Monash University  
Victorian Cancer Council Art Award – Outstanding Visual Arts Entry  
City of Melbourne, Arts Grant, Group Exhibition – *Paradise Lost*
- 2007 Deans Award for Excellence in Teaching  
Monash Travel Grant
- 2006 Arts Victoria, Creation Grant, Group Exhibition – *Army Brats*  
Monash Publications Grant
- 2005 Monash Publications Grant  
City of Melbourne, Arts Grant
- 2003-06 Australian Postgraduate Award Scholarship
- 2000-01 Recognised Studentship, Ruskin School of Fine Art, Oxford
- 1996-97 Professional Development Grant, Arts Queensland
- 1996 Studio 18, Residential Studio, 200 Gertrude Street, Melbourne
- 1994 Melville Haysom Residency, Queensland Art Gallery  
Melville Haysom Scholarship, Queensland Art Gallery

### Conferences Presentations

2018 “Death Relics and Reflections: facilitating socially-engaged mark and object making with palliative care staff in hospice settings.” Death & Culture II Conference, 6 – 7 September 2018, Department of Sociology, University of York, UK.

2018 “Creativity in Health Care Settings: Artist in Residency as Community Engagement at Caritas Christi Hospice, Melbourne, Australia.” Facing Death Creatively: Art & Art Therapy in the Age of Austerity Symposium, Friday November 9<sup>th</sup> 2018, St Christopher’s Hospice, London

2013 “Add water when dry: Resurrecting bouquets as corporeal relics, melancholic rituals and community engagement at Caritas Christi Hospice.” 1st Global Conference: Time, Space and the Body 11-13 February Sydney, Australia organised by Inter-Disciplinary.Net (Panel Topic: Bodily and Temporal Aesthetics)

2012 “Flower Power: Creative Art in Health Care Settings- Artist in Residency as community engagement at St Vincent’s Hospital Caritas Christi Hospice, Kew, VIC”. The Art of Good Health and Wellbeing International Arts and Health Conference: 26-29 November 2012, Notre Dame University Freemantle Western Australia. (Panel Topic: Primary and Acute Care)

2010 “Cooking up Crimes and Maternal Misdemeanours: from food ritual to transgressive performances”. The Hunger Artist: Food and the Arts Conference, 19-21 August, 2010, University of Toronto, Canada

2009 “The Edible Complex: Cooking up crimes and maternal misdemeanours”. International Symposium Creative Practice/Creative Research: Materiality, Process, Performativity, York St John University, U.K. April, 15-17 (Panel Topic: Unruly Objects: Materiality / Process / Performativity)

2009 “Performing Animality: Swimming with Eels and Squid Ink Erasure”. Tier-Werden, Mensch-Werden: Symposium, 9-10 May NGBK Neue Gesellschaft für Bildende Kunst, Berlin (Panel Topic: Animalische Identitäten)

2008 "Spit Spot: Crimes against maternity, nannies in the Motherland and other pig tales". Annual Conference of the International Studies Group, King's College London, Menzies Centre for Australian Studies, 7-8 July (Panel Topic: Antipodean Animal)

2008 "Disturbing the Peace or Peaceful Disturbances?: Stealth interventions in the public sphere". AAANZ Conference, Queensland College of Art, Griffith University, Brisbane, 4-6 December (Panel Topic: Private Agendas / Public Spaces)

2007 "Purging the Criminal Compulsion: A Ritualisation of Deviant Female Acts". 95th Annual CAA Conference, New York, 14-17 February (Panel Topic: Evil by Design: Subverting Female Stereotypes) Performing Animality: Swimming with Eels and Squid Ink Erasure, Animals & Society II, Considering Animals, University of Tasmania, Hobart, 3-6 July (Panel Topic: Animals in Contemporary Art)

## **Publications**

Catherine Bell, Chapter 18: "Bringing Daphne Back: Archival Research As Artistic Collaboration", *Feminism and Museums: Intervention, Disruption and Change*, Edinburgh, UK: Museums Etc Ltd, 2017

Catherine Bell, *We Die As We Live*, Exhibition Catalogue, Victoria: City of Melbourne, 2017  
[https://issuu.com/cebell/docs/catherine\\_bell\\_\\_\\_we\\_die\\_as\\_we\\_live](https://issuu.com/cebell/docs/catherine_bell___we_die_as_we_live)

Catherine Bell, "Artist as Undertaker: Flower Tower and Community Art at Caritas Christi Hospice, Melbourne", *ANZJAT: Australian and New Zealand Journal of Arts Therapy*, Vol. 10, No.1, 2015 pp 43-55  
<http://chasr.acu.edu.au/wp-content/uploads/sites/9/2016/11/Catherine-Bell-Artist-as-Undertaker.pdf>

Catherine Bell, *The Remains of the Day*, Melbourne, Victoria: Sutton Gallery, 2014  
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Catherine Bell, *Street Strollers of New York*. Melbourne, Victoria: Monash Gallery of Art, 2014.  
[https://issuu.com/mgaphotography/docs/bell\\_cat\\_web\\_issuu](https://issuu.com/mgaphotography/docs/bell_cat_web_issuu)

Catherine Bell, "Add water when dry: Resurrecting bouquets as corporeal relics, melancholic rituals and community engagement at Caritas Christi Hospice" in *Exploring Bodies in Time and Space*, Inter-Disciplinary Press: Oxford, United Kingdom, 2014, pp 227-235

Catherine Bell, "Cathy Staughton: A walk on the wild side", *Cathy Staughton's Wondrous Imaginarium*, The Leonard Joel Series of Art Catalogues, ed. C. Daye, Melbourne: Arts Project Australia, 2013, pp 8-11

Catherine Bell, "Cooking up Crimes and Maternal Misdemeanours: from food ritual to transgressive performances", *The Hunger Artist: Food and the Arts Issue 15*, Winter 2011 in *Double Dialogues*, School of Communication & Creative Arts, Deakin University: Melbourne, 2011  
[http://www.doubledialogues.com/issue\\_fifteen/bell.html](http://www.doubledialogues.com/issue_fifteen/bell.html)

Catherine Bell, "Performing Animality: Swimming with eels and squid ink erasure", *Animal Identities: The animal in perspective*, Online conference paper publication:  
<http://becoming-animal-becoming-human.animal-studies.org/html/conference.html>

Catherine Bell, "Dad's Army" catalogue essay, *Army Brats*, Monash University: Melbourne, 2006 pp 11-15

Catherine Bell, *Australian & New Zealand Journal of Art: Masculinities*, Vol. 6, No.1, March 2006, Book Review, p 38

**Catherine Bell is represented by Sutton Gallery, Melbourne, AUSTRALIA**