

NICHOLAS DAVID MIRZOEFF

Education

University of Warwick	1983-86	Ph.D. (Art History) 1990
Balliol College, Oxford	1980-83	BA Hons. (History) 1983

Ph.D. dissertation: " Pictorial Form and Social Order in France 1638-1752: L'Académie Royale de Peinture et Sculpture" (University of Warwick, 1990)

Teaching Positions

New York University	2009—	Professor, Media, Culture and Communication, affiliate faculty in Performance Studies
New York University	2004—2008	Professor, Art and Art Professions, affiliate faculty in Performance Studies
SUNY Stony Brook	2001—2004	Professor, Art and Comparative Literature
SUNY Stony Brook	1998—2001	Associate Professor, Art and Comparative Literature
University of Wisconsin, Madison	1997—1998	Associate Professor, Art History
University of Wisconsin, Madison	1992-97	Assistant Professor, Art History
University of Texas, Austin	1991-92	Assistant Professor, Art History
University of California, Irvine	Spring 1991	Lecturer, Art History
University of Warwick	Autumn 1984, 1987-8, 1989-90	Lecturer, Art History

Major Administrative Experience (since 2000)

- Co P.I. "Networking Visual Culture," funded by the Scholarly Communications Institute of the Andrew Mellon Foundation, planning and prototype phase 2008-10.
- Director, Visual Culture MA/PhD program, New York University, 2004—present

- Hemispheric Institute of Performance and Politics Steering Group, 2007—present
- Convenor, NYC Visual Culture Working Group 2000—2009
- College Art Association, Board of Directors, 2001-2005
- Co-chair, CAA Visual Culture Caucus, 2000-2006
- Chair, Center for Digital Arts and Culture proposal group, SUNY Stony Brook 2000-2003
- Acting Director, Humanities Institute, SUNY Stony Brook, January-September 2000, & January-May 2001.
- Humanities Institute Advisory Board Member, 1998-2001, 2003-2005
- Undergraduate Director, Art Department, SUNY Stony Brook, Fall 1999, Fall 2000—2002.

Awards and Grants

Scholarly Communications Institute, Andrew Mellon Foundation	Co-PI for Prototype Grant, “The Alliance for Networking Visual Culture” 2009-10.
Scholarly Communications Institute, Andrew Mellon Foundation	Co-PI for Planning Grant, “Networking Visual Culture” 2008.
NYU-Steinhardt Challenge Grant	2006
University of Canterbury, New Zealand	Visiting Canterbury Fellow, Winter 2005
Sterling and Francine Clark Art Institute, Williamstown, MA	Visiting Fellow, Fall 2002
University of Nottingham, UK	Leverhulme Visiting Professor in Visual Culture, Spring 2002
Humanities Research Center, Australian National University, Canberra	Visiting Fellow, Fall 2001
William Andrews Clark Memorial Library, University of California, Los Angeles	Visiting Fellow, August-September 2001
Humanities Institute, SUNY Stony Brook	Postdoctoral Research Fellow (Fall 1996)
John Carter Brown Library, Providence RI	Touro National Heritage Trust Fellowship, April 1996
Graduate School, UW Madison	Research Leaves, Spring 1996, 1996-97.
Huntington Library, Pasadena CA	Visiting Fellow, June 1994
Yale Center for British Art	Visiting Fellow, June 1993

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J. Paul Getty Center

Post-doctoral Fellow in the History of Art
and the Humanities, 1992-93

UCLA Center for 17th and 18th Century
Studies

Post-doctoral Fellow, 1990-91

PUBLICATIONS

Books

The Right to Look: A Counter-History of Visuality (Duke University Press,
forthcoming 2010-11)

An Introduction to Visual Culture, 272pp., 54 illustrations (Routledge, 1999).
Italian translation (Rome: Meltemi, 2002); Spanish translation (Barcelona: Paidós,
2003); Chinese translation (Beijing: JSPPH, 2006); Korean translation (2009).

Chapter One reprinted and translated in Umelec (Czech Republic), 2001.

Second fully revised edition, 330pp, 105 color illustrations (Routledge,
2009)

Seinfeld: A Critical Reading of the Series, 133pp, 55 color illus. (British Film
Institute, 2007)

Watching Babylon: the War in Iraq and Global Visual Culture (Routledge, 2005),
203pp., 46 illus.

Translated into Italian as Guardare la guerra (Rome: Meltemi, 2004)

Chapter Three, "Empire of Camps," rpr. In Uli Linke and Danielle Taana
Smith (eds.), Cultures of Fear: A Critical Reader (New York: Pluto Press,
2009), pp.313-326.

Silent Poetry: Deafness, Sign and Visual Culture in Modern France, 340 pp., 77
illustrations (Princeton University Press, 1995)

Bodyscape: Art, Modernity and the Ideal Figure, 221 pp., 35 illustrations
(Routledge, 1995). Korean translation, 1998. Chapter Two translated into
Hungarian

Edited Collections

The Visual Culture Reader, 554pp, 52 illustrations (Routledge, 1998)
Includes essay "What Is Visual Culture?" and introductions.
Introductory essay reprinted in Kunst og Kultur (Norway) 2 (2005): 76-84

Second fully revised edition, includes essay "The Subject of Visual Culture," and introductions, 737pp, 60 illustrations (Routledge, 2002).

Diaspora and Visual Culture: Representing Africans and Jews (Routledge, 2000)
Includes essays: "The Multiple Viewpoint: Diasporic Visual Cultures," pp. 1-15 and "Pissarro's Passage: The Sensation of Caribbean Jewishness in Diaspora," pp. 55-74.

Refereed and Journal Articles

"Nomadic Entities: Space, Race and the Levittown Complex," *e-mesférica* 7: 1 (forthcoming, 2010).

"The Sea and the Land: Biopower and Visuality After Katrina," *Culture, Theory and Society*, vol. 50:2 (2009): 289-305.

"What We Saw: Politics in the Mirror of Neda Algha-Soltan," *Social Text* on-line forum on the Iranian election, at <http://www.socialtextjournal.org/periscope/2009/11/what-we-saw-politics-in-the-mirror-of-neda-gha-soltan.php> .

"War is Culture: Global Counterinsurgency, Visuality and the Petraeus Doctrine," *PMLA*, vol. 124 no. 5, special issue "War," edited by Diana Taylor and Srinivas Avaramudan (October 2009): 1737-1746.

"Response to War Questionnaire," *October*, no. 123 (Spring, 2008): 123-125

"On Visuality," *The Journal of Visual Culture* 2006, vol. 5 no 1, 53-79.

"Invisible Empire: Abu Ghraib and Embodied Spectacle," *Visual Arts Research*, vol. 32, no. 2 (Issue 63), 2006: 38-42.

"Disorientalism: Minority and Visuality in Imperial London," *TDR* 51 (Summer 2006), 52-69

"Invisible Empire: Embodied Spectacle and Abu Ghraib," *Radical History Review* 95 (Spring 2006), 21-44

"Invisible Again: Representations of the Genocide in Rwanda," *African Arts* , vol. XXXVIII no. 5 (Autumn 2005), 36-39, 86-91, 96.

"Invisible Empire: The Spectacle at Abu Ghraib," *Takahe* (New Zealand) 56: 33-39.

"Newspapers," *Art Journal* (Summer 2003), 22-24.

"The Empire of Camps," *Afterimage* (Sep/Oct 2002), 13-14. Translated into Polish 2004.

“Ghostwriting: Working Out Visual Culture,” *The Journal of Visual Culture*, vol. 1 no. 2, (2002): 239-54.

“Intervisuality,” *Exploding Aesthetics*, Lier en Boog, Series of Philosophy of Art and Art Theory, vol. 16 (Amsterdam, 2002): 124-133.

“Revolution, Representation, Equality: Gender, Genre and Emulation in the Académie Royale de Peinture et Sculpture, 1785-1793,” *Eighteenth-Century Studies*, Vol. 31 no. 2 (1997-98): 153-74.

“Photography at the Heart of Darkness: Herbert Lang's Photographs of the Congo (1909-1915),” in African Reflections, special number of the *Elvehjem Museum Bulletin*, ed. Henry J. Drewal (Spring 1996): 27-41.

Reprinted in Tim Barringer and Tom Flynn, Colonialism and the Object: Empire, Material Culture and the Museum (Routledge, 1998), pp. 167-87.

“Seducing Our Eyes: Gender, Jurisprudence and Visuality in Watteau,” *Eighteenth Century Theory and Interpretation*, Vol. 35 no 2 (1994): 135-154.

“Body Talk: Deafness, Sign and Visual Language in the Ancien Régime,” *Eighteenth Century Studies*, Vol. 25 no 4 (Summer 1992): 561-586.

“The Silent Mind: Learning from Deafness,” *History Today*, Vol. 42 (July 1992): 19-25.

Chapters in Books of Essays

“Striking: The Right to Strike/The Striking Image/Striking the Right,” in Jonathan Harris (ed.), Identity Theft: The Cultural Colonization of Contemporary Art (Liverpool: Liverpool University Press+Tate Liverpool, 2008), 197-220.

“Empire der Lager,” in Linda Hentschel (ed.), Bilderpolitik in Zeiten von Krieg und Terror: Medien, Macht und Geschlechterverhältnisse (Berlin: Verlag, 2008), 303-23.

“Von Bildern und Helden: Sichtbarkeit im Kreis der Bilder,” in Lydia Haustein, Bernd M. Scherer and Martin Hager (eds.), Feinbilder: Ideologien und visuelle Strategien der Kulturen (Berlin: Wallstein Verlag, 2007), 135-156.

“That’s All Folks’: Contemporary Art and Popular Culture,” in Amelia Jones (ed.), A Companion to Contemporary Art Since 1945 (Oxford and Malden MA: Blackwell, 2006), 493-511.

“Network Subjects: or, The Ghost is the Message,” in Wendy Hui Kyong Chun (ed.), New Media, Old Media: A History and Theory Reader (New York: Routledge, 2005), 355-346

“The visual culture machine: or, Deterritorializing Mickey Mouse,” foreword to Amanda du Preez and Jeanne van Eeden (eds.), South African Visual Culture (Pretoria, South Africa: Van Schaik, 2005), v-vii.

“Libertad y Cultura Visual: Plantando cara a la globalización,” in José Luis Brea (ed.), Estudios Visuales: La epistemología de la visualidad en la era de la globalización (Madrid: Ediciones Akal, 2005), 161-173.

“Aboriginality: Gesture, Performance and Colonial Encounter,” in Peter Seel (ed.), Migrating Images, (Berlin: Haus der Kulturen der Welt, 2004).

Contributor to Maurice Berger (ed.), Postmodernism: A Virtual Discussion (New York: Distributed Art Publishers, 2003).

“The Empire of Camps,” in Feride Cicekoglu (ed.), 9-11 Istanbul-New York (Istanbul: Homer Kitabevi, 2003), 68-83.

“Teletubbies: Infant Cyborg Desire and the Fear of Global Visual Culture,” in Lisa Parks and Shanti Kumar (eds.), Planet TV (New York: New York University Press, 2002), 439-454.

“Ghostwriting: Working Out Visual Culture,” in Michael Ann Holly and Keith Moxey (eds.), Art History, Aesthetics and Visual Studies (New Haven: Yale University Press, 2002)

“Paper, Picture, Sign: Conversations between the Deaf, the Hard-of-Hearing and others,” in Helen Deutsch and Felicity Nussbaum (eds.), “Defect”: Engendering the Modern Body (Ann Arbor: University of Michigan Press, 2000), pp.75-92.

“Blindness and Art,” in Lennard J. Davis (ed.), The Disability Studies Reader (Routledge, 1997), pp. 182-200.

“Framed: The Deaf in the Harem,” in Jennifer Terry and Jacqueline Urla (eds.), Deviant Bodies (Indiana University Press, 1995), pp. 49-77

“Signs and Citizens: Sign Language and Visual Sign in the French Revolution,” in John Brewer and Ann Bermingham (eds.), The Consumption of Culture in Early Modern Europe (Routledge, 1995), pp.272-93.

“Manet: The Respectable Rebel,” in Bruce Bernard (ed.), The Impressionist Revolution (New York: Orbis, 1986), p. 21-29.

Catalogue Essays

“On Visuality and Image Wars,” in Shaheen Merali (ed.), Everywhere Is War (and Rumours of War) (Mumbai: Bodhi Art, 2008), n.p.

“Watching Babylon Again,” catalogue for J & K Collective *Babylon Diorama* at the Pergamon Museum, Berlin (Berlin: Pergamon Museum, 2008), n.p.

“Hitting the Wall,” catalogue for Cai Guo-Qiang *Head On* at the Deutsche Guggenheim, Berlin (Frankfurt: Deutsche Bank, 2006), 57-66 (also translated into German as “Mauern und Wölfe”).

“Atlantic Postcards” in catalogue for *Crossing the Atlantic: Uneasy Spaces*, 80 Washington Square East Gallery, New York, 2006, 15-20.

“Agent Orange: Fashion, the Body and the Contemporary,” in Peter Carelli and Lena Wilhelmsson (eds.), *In Fashion: New Swedish Clothing Design* (Helsingborg, Sweden: Redaktorer Editions, 2005), 280-84.

“Anarchy in the Ruins: Dreaming the Experimental University,” in Nato Thompson and Greg Sholette (eds.), *The Interventionists* (Massachusetts Museum of Contemporary Art, 2004).

“The Shadow and the Substance: Photography and Indexicality in American Photography,” in Coco Fusco and Brian Wallis (eds.), *Only Skin Deep: Changing Visions of the American Self*, International Center for Photography, (New York: Abrams, 2003).

“The Haunted House: Visuality and Global Culture,” in *Arquitecturanimation* (Barcelona, 2002), 1-54 (with Spanish translation).

“Inside/Out: Jewishness Imagines Emancipation,” in Susan Tumarkin Goodman (ed.), *The Emergence of Jewish Artists in Nineteenth Century Europe*, (New York: The Jewish Museum, New York City/Merrell, 2001), 41-47.

“Eye Glasses,” catalogue essay for Ken Aptekar, Memorial Art Gallery, Rochester, NY, 2001

Catalogue essay for Elahe Massumi, Iranian Photography, Paris, 2001

“Intersections,” essay for Joseph Grigely: Body Signs, exhibit at W.P.A., Washington DC, Sep-Dec 1993, pp.1-5.

Commissions as editor of series: In·sight: Routledge Visual Culture

- Raiford Guins (ed.), The Object and Visual Culture (2009)
- Vanessa Schwartz and Jeannene Przyblyski (eds.) The Nineteenth-Century Visual Culture Reader, (2004)
- Amelia Jones (ed.), Feminism and Visual Culture (2003), 475pp

Interviews

With Octopus: a visual culture journal vol.3 (2007): 45-68.

With newspapers Clarín (Argentina), November 2008; Il Manifesto, Avenire, and Liberazione (Italy, November 2004). RAI Radio 3 (Italy) November 28, 2004.

Interview in CAA News (July 2003), 1, 4.

Interview in Muerto (Hungary), October 2002, 13-14.

Interview in Radikal, Turkish newspaper, June 13, 2002.

“Wenn das Bild global wild,” Ein E-mail-Interview mit Nicholas Mirzoeff von Tom Holert, in Imagineering: Visuelle Kultur und Politik der Sichtbarkeit, Oktogon Jahrbuch für moderne Kunst (Köln: Oktogon, 2000), pp.35-42.

Curatorial and Museum Experience

Guest Expert, for Jeremy Deller, “It Is What It Is: Conversations About Iraq,” The New Museum of Contemporary Art, New York, February-March, 2009.

Scholar’s Panel and adviser, “The New Jewish Identity Project,” (commissioned photography show on non-Ashkenazi Jewishness), Jewish Museum, New York City, (2005).

Primary Adviser, “Only Skin Deep: Changing Visions of the American Self,” curated by Brian Wallis and Coco Fusco, International Center for Photography, New York City, 2003.

Scholar’s Panel and adviser, Emergence of Jewish Artists in Nineteenth Century Europe, curated by Susan Goodman, The Jewish Museum, New York City, November 2001.

Curator: “Intersecting Identities: Jewishness at the Crossroads,” University Art Gallery, SUNY Stony Brook, Nov. 9-Dec.16, 2000.

Exhibitions Committee, University Art Gallery, SUNY Stony Brook, 1999—present

Scholar’s Panel, Chaim Soutine, curated by Norman Kleeblatt and Kenneth Silver, The Jewish Museum, New York City.

Exhibitions Committee, Elvehjem Museum, Madison, Wisconsin, 1994-96.

Conference and Event organizing (recent selected)

- *Visual Culture 2012*, conference, (London)
- *The New Everyday*, unconference, NYU (2009). Keynote listener: Arjun Appadurai
- *NYC Visual Culture Working Group* (2001-2009). Presenters including: Andrew Ross, Allen Feldman, Marita Sturken, Dana Polan, Alex Galloway, & Rachel Adams.
- *War, Violence and Global Visual Culture* lecture series, Cooper Union/NYU (2006-7), including W.J.T. Mitchell, Susan Buck-Morss, Michael Taussig, & Eduardo Cadava.
- *Dis/ability and Visual Culture*, College Art Association panel, New York (2005), speakers include Lennard J. Davis and W.J.T. Mitchell
- *What is the Contemporary Now?*, conference at the University of Canterbury, Christ Church, Aotearoa New Zealand (2005)
- *Multiculturalism, Diaspora and Visual Culture*, conference at the University of Nottingham, U.K. Including: Griselda Pollock, May Joseph, Roshini Kempadoo (2002)

Lectures and Scholarly Papers (selected since 1995)

2010

The George Levitine Lecture, Center for Advanced Study in the Visual Arts, Washington DC

“The Right to Look: Visuality and the Abolition of Slavery, 1685-1962”

2009

“Flows of Images and Media,” Cluster of Excellence, *Asia and Europe in a Global Context*, University of Heidelberg

“Modernity and Climate Change”

“Consumption”: University Lecture Series, Denison University OH

“Thinking Globally: Climate Change, Counterinsurgency and the Consumption of Culture”

Citizenship and Human Rights, IX Encuentro of the Hemispheric Institute of Performance and Politics, Bogotá, Colombia

“Nomadic Entities: Space, Race and the House”

“Media and Belief,” American University in Paris and NYU Conference, Paris, keynote lecture

“The Mystical Authority of Visuality: Heroes, *Mana* and Modernity”

2008

- “On Torture and Truth” Columbia University conference “Counterinsurgency and Globalization”
- Performance and Visuality conference, King Juan Carlos Center, New York University “*Pan’s Labyrinth: Antifascist Neorealism*”
- Word and Image lecture series, Syracuse University “The Right to Look”
- Cityscapes Conference: Humanities Week, Case Western Reserve University, keynote address “Days of Race: Black Reconstruction and Democracy in the work of Carl Pope”

2007

- Modern Language Association conference, Chicago, roundtable: “War” “War is Culture: Counterinsurgency and Globalization”
- And* Cosmopolitanism and Globalization: 20th Anniversary Conference, Humanities Institute, Stony Brook University
- Performance Studies International 13, New York City Chair for panel “The Event of the Image”
- Art Beyond Sight: Multimodal Approaches to Learning, Creativity and Communication Metropolitan Museum, New York “Visual Culture and Dis/ability”
- Narcissus and Eros: Image and Text, Deutsche Haus, NYU “Water, Visuality, Slavery: From Saint-Domingue to Katrina”
- “Corpolíticas: Body Politics en las Américas: Formations of Race, Class and Gender,” Hemispheric Institute, Buenos Aires, Argentina “I Noticed That...” Closing Plenary presentation
- “Towards a New Visualization of Secrecy,” conference, organized by the Jan van Eyck Academy and the Stedelijk Museum, Amsterdam concluding address “Open Secrets: The Police and Visual Culture”
- “Surrendering to the Image,” FS-I Photography Symposium, Bergen National Academy of the Arts, Norway, keynote “The death of ‘the death of photography’”

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address

2006

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| “Trans” Visual Culture conference,
University of Wisconsin-Madison, keynote
speaker | “Visual Rights: A politics for the global
contemporary” |
| “Art History in An Age of Visual Culture”
conference, New York University, opening
address | “Borders Are U.S.” |
| Deutsche Guggenheim, Berlin | “Striking: The Right to Strike/Striking the
Right” |
| Performance Studies International #12,
London | “The Right to Look” |
| University of Denver, invited speaker | “Before and After Jewishness: Frédéric
Brenner and Jewish Diaspora” |
| House of World Cultures, Berlin.
“Image Wars” conference | “On Visuality and Image Wars: The Graphic
and the Hero |
| Teacher’s College, Columbia University.
Keynote Speaker, SICS Conference,
“Threat [a]n[d] Youth” | “Visual Culture and the Crisis” |

2005

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| Cooper Union, New York | “The Sideways Look: Minority and Visual
Rights” |
| Massachusetts Museum of Contemporary
Art | “The Event of Violence: Cai Quo Giang” |
| Visual Culture Seminar, Bryn Mawr College | “What is the Contemporary Now? The
Place of the ‘South’?” |
| Distinguished Visiting Scholar, University of
Kentucky, Lexington | “What is the Contemporary Now? The
Place of the ‘South’?” |
| Keynote speaker, “What is the
Contemporary Now?” conference,
Christchurch, New Zealand | “What is the Contemporary Now?” |

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Pratt Institute, New York

“Visual Rights: Minority and Modernity”

2004

Visual Culture Gathering, Ohio State University, keynote speaker

“Invisible Empire: Globalization and the War in Iraq”

Visual Culture and Globalization conference, University of Southern California

“Invisible Empire: Globalization and the War in Iraq”

“Object and Visual Culture” conference, Penn State University, keynote speaker

“Visual Culture Objects”

ARCO Madrid: Visual Studies Conference, keynote speaker

“Watching the War in Babylon”

University of Potsdam/Berlin Free University conference: “Visual Cultures and Globalization,” keynote speaker

“Watching the War in Babylon, Long Island”

2003

Modern Language Association meeting, San Diego

“War in Babylon”

House of World Cultures, Berlin

“Aboriginality: Gesture, Encounter and Visual Culture

Zacheta Gallery, University of Warsaw and Goethe Institute, Krakow, Poland

“The Empire of Camps”

College Art Association Meeting

“Visual Culture and Its Discontents”

2002

Columbia University Graduate Colloquium

“Enlightening Signs: The Performance of Gesture in the South Pacific”

Sterling and Francine Clark Art Institute, Williamstown, MA

“Strange Attractors: Jewish-Queer Affinities in the Age of Oscar Wilde”

Leverhulme Lecture Series: Institute for Research in Visual Culture University of

1. The Ghost and the Gaze
2. Strange Attractors: Jewish-Queer

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Nottingham, Spring/Fall 2002

Affinities in the Age of Oscar Wilde

3. Ghetto Moderns
4. The Empire of Camps

And lecture tour of Sweden, April 2002:
Umeå, Linköping, and Stockholm

Keynote speaker, "9-11 as Visual Spectacle" "The Empire of Camps"
conference, Istanbul Bilgi University, Turkey

2001

University of Western Sydney, Sydney

"Visual Culture After 9/11"

Humanities Research Center, Australian
National University, Canberra

"Enlightening Signs: Gesture and
Performance in Colonial Culture"

Keynote speaker, Visual Cultures
conference, de Balie Arts Center,
Amsterdam

"Intervisuality: Working Out Visual Culture

Keynote speaker, The Glasshouse
Conference, La Sapienza University, Rome

"FLAGging Desire: Visualizing the Global
Economy"

Invited Speaker, University of Rochester

"Intervisuality: Working Out Visual
Culture."

2000

Archaeology of Multi-Media Conference
(invited speaker), Brown University

"Desire in Camera: First Exposures from
de Sade to the Webcam"

Global Humanities Conference (invited
speaker), Dartmouth College

"Post-Post: The Visual Turn in the
Humanities"

Vera List Center, New School University,
New York (invited speaker)

"Strange Attractors, Strange Perspectives:
African—Jewish—Queer diasporas
1900/2000"

Global and Multicultural Critiques of
Whiteness Conference, Dartmouth College
(Invited speaker)

"Strange Attractors: African-Jewish-Queer
diasporas in the age of imperialism."

Crossroads International Cultural Studies
Conference, Birmingham, England

"Remembering Rwanda: Photography and
Performance After Genocide

College Art Association, New York

"Intervisuality: The Practice of Visual
Culture in the era of global capital"

1999

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Fashion and Identity, Chicago Cultural Center 1998	“Parisiennes from Bukhara to Kongo: The body and resistance on modernity's borders”
American Studies Association, New York City	“What Is Visual Culture?”
College Art Association, Toronto 1997	“The Diasporic Mirror: Pissarro and the Caribbean”
Jewish Museum, New York City	The Saul and Gladys Gwartzman Lecture: “Pissarro’s Passage: The Jewishness of Camille Pissarro”
Gallaudet University, invited speaker	"A Deaf Variety of Modernism"
Wellesley College, "Recovering Benin," national conference. 1996	"The Horror of Modernism: Sexuality and Cultural Geography in colonial Africa"
Humanities Institute, SUNY Stony Brook	"On the passage of a Jewish artist through a rather dangerous moment in time"
Clark Library, UCLA, conference "Deformity, Monstrosity and Gender"	"Conversations With The Deaf"
Chair, "Diaspora and Modern Visual Culture," College Art Association, Boston	
Chair, "Gender, Hybridity and Identity in the Caribbean, 1660-1850, American Society for Eighteenth Century Studies (ASECS), National Meeting, Austin TX 1995	"Colonial Subjection: Caribbean-Jewish Identity"
"Prophets and Losses: Jewish Experience and Visual Culture," conference at Southern Methodist University: invited speaker	"Pissarro's Passage: Color, Identity and Jewishness at the fin-de-siècle"
Association of Art Historians, Great Britain	"Photography at the Heart of Darkness"

Editorial Boards

Photography and Culture, 2006—present
The Journal of Visual Culture, 2001—present
Art Journal (USA), 2001-2003
Situation Analysis, 2002—present
“Interfaces,” book series for University of New England Press, 2003—present
British Film Institute Television Classics series, 2004-2006

Publications Referee

Cambridge University Press, 1999
Stanford University Press, 2008
MIT Press, 1999, 2000, 2003, 2008, 2009
Minnesota University Press, 1999, 2002, 2006, 2009
Oxford University Press, 1998, 2000
Eighteenth-Century Studies, 1996, 1997
Routledge, 1994—present
The Art Bulletin, 1994, 2000
University of Chicago Press, 1994, 2001, 2002, 2003, 2005
University of North Carolina Press, 2002
New York University Press, 2002, 2003
Journal of Visual Culture, 2001—present
Art History, 2003

Grant proposal reviewer:

J. Paul Getty Postdoctoral Grant Program, 1996—present
Guggenheim Foundation, 2003
ACLS, 2006

Professional Organizations

Arts Council of the African Studies Association
Society for Cinema and Media Studies
Modern Languages Association
College Art Association