

NICHOLAS DAVID MIRZOEFF

Education

University of Warwick	1983-86	Ph.D. (Art History and 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

Middlesex University	2013-2015	Professor of Visual Culture, School of Art and Design
New York University	2009—present	Professor, Media, Culture and Communication, affiliate faculty in Performance Studies, affiliate faculty in Cinema Studies, affiliate faculty in Art History, associate faculty Hemispheric Institute of Performance and Politics.
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,	Spring 1991	Lecturer, Art History

University of Warwick Autumn 1984, 1987-88, Lecturer, Art History
1989-90

Major Administrative Experience (since 2000)

- Convenor: “In Visible Crisis: A Collective Visioning of Militant Research.” An international event held at NYU, February 2013
- Convenor, “Now! Visual Culture” the first conference of the International Association of Visual Culture, NYU, June 2012
- Deputy Director, International Association of Visual Culture, 2011—present
- Advisor, “Open Peer-to-Peer Review” white paper grant project funded by the Andrew Mellon Foundation
- Co P.I. “Networking Visual Culture,” funded by the Scholarly Communications Institute of the Andrew Mellon Foundation, planning and prototype phase 2008-11.
- 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

Society for Cinema and Media Studies	Anne Friedberg Prize for Innovative Scholarship, 2013
Shpilman Institute for Photography	Grant in “Philosophy and Photography,” 2011-12
NEH 2010 Summer Institute: “Broadening the Digital Humanities” at UCHI and USC	Fellow
Scholarly Communications Institute, Andrew Mellon Foundation	Co-PI for Prototype Grant, “The Alliance for Networking Visual Culture” 2009-11.
Scholarly Communications Institute, Andrew Mellon Foundation	Co-PI for Planning Grant, “Networking Visual Culture” 2008.

Mirzoeff/CV

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
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

(*indicates revised edition)

How To See The World (Penguin Books: forthcoming, 2014)

The Right to Look: A Counter-History of Visuality (Duke University Press, 2011),
416pp, 11 color and 78 b/w illustrations.

Winner of the Anne Friedberg Prize for Innovative Scholarship from the
Society for Cinema and Media Studies (2013)

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); Czech translation (2012).

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 (as editor)

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).

*Third edition, 686 pp., 140 illustrations (Routledge, 2012).

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.

"Multiple Viewpoint" essay translated into German as: "Der multiple Sicht. Diaspora und visuelle Kultur." Martina Baleva, Ingeborg Reichle and

Oliver Lerone Schulz (eds.). *Image Match: Visueller Transfer, "Imagescapes" und Intervisualität in globalen Bildkulturen* (Munich: Wilhelm Fink, 2012), 27-44.

Reprinted in Daniela Zyman (ed.), *Tactics of Invisibility: Contemporary Artistic Positions from Turkey* (Köln: Verlag der Buchhandlung Walter Köning, 2010), 151-62.

Refereed and Journal Articles

"Visualizing The Anthropocene," *Public Culture* 26. 2 (forthcoming 2014)

"The Climate Crisis Is a Debt Crisis," *South Atlantic Quarterly* 112: 4 (Fall, 2013): 831-838.

"For Democracy, Strike Debt: Resonances of Abolition in the Occupy Movement," *What Democracy Looks Like/Periscope*. <http://what-democracy-looks-like.com/for-democracy-strike-debt-resonances-of-abolition-in-the-occupy-movement/> (2012)

"Why I Occupy," *Public Culture* vol. 24 no. 3 (Fall 2012): 451-456.

"The Clash of Visualizations: Climate Change and Counterinsurgency" *Social Research* (2011), vol. 78 no. 4, 1185-1212

"The Right to Look," *Critical Inquiry* 37, (Spring 2011): 473-96.

"Inside Out: Photography 2.0," *Foam: International Photography Magazine* no. 29 (Winter 2011/Spring 2012): 43-46.

"What's Next?" *Foam: International Photography Magazine* no. 25 (Winter, 2010): 12-13.

"Visual Culture," in Susan Currell (ed.) *The Year's Work in Critical and Cultural Theory*, vol. 18 (2010): 327-337.

"Nomadic Entities: Space, Race and the Levittown Complex," *e-mesférica* 7: 1 (2010) at <http://hemisphericinstitute.org/hemi/en/e-misferica-71/mirzoeff>.

"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.

Digital Humanities projects

- “Visual Thinking: Notes on Neuroscience,” a project for *Triple Canopy* (<http://canopycanopycanopy.com>) forthcoming
- Occupy 2012: a durational writing project. A piece posted every day in 2012. (<http://nicholasmirzoeff.com/O2012>)
- “‘We Are All Children of Algeria’: Visuality and Countervisuality 1954-2011.’ A multi-media born digital project published by Duke University Press and the Alliance for Networking Visual Culture (<http://scalar.usc.edu/nehvectors/mirzoeff/index>)
- Co-ordinating editor of “The New Everyday” on Media Commons (2010—2012): <http://mediacommons.futureofthebook.org/tne/about>
- “For the Right to Look,” a scholarly blog accompanying *The Right to Look* (<http://nicholasmirzoeff.com/RTL>)

Refereed Chapters in Books of Essays

“The History of the Anonymous and Horizontal Visuality,” in Aruna D’Souza (ed.), *Art History After the Global Turn* (New Haven: Yale University Press/Clark Art Institute, 2014).

“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. Second edition (2010).

Interviews

With Mousse: Contemporary Art Magazine no.37 (February-March 2013): 84-87.

With Shared Spaces, a project of the Center for Contemporary Culture, Barcelona: <http://www.publicspace.org/en/post/nicholas-mirzoeff> (December, 2012)

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, Oktagon Jahrbuch für moderne Kunst (Köln: Oktagon, 2000), pp.35-42.

Curatorial and Museum Experience

International Curator, “I Occupy,” Kasa Gallery, Istanbul, November 15-December 15, 2013.

Video interview for Wafaa Bilal, “3rd I Project,” 2011

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).

Mirzoeff/CV

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—2004

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)

- *In Visible Crisis: A Collective Visioning of Militant Research*, New York University (NYU), February 7-8, 2013.
- *Now! Visual Culture*, International Association of Visual Culture annual conference, May 31-June 2, 2012, NYU.
- *Visual Culture 2010*, conference. Keynote: W. J. T. Mitchell (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.
- *Disability 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)

Date/locale

Title of Presentation

2013

Great Books Series, Humanities Institute
University of Cape Town

“Freedom and the Global South: The
Legacies of *Black Reconstruction*”

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Haverford College,
Shades of Occupation: Iraq After 10 Years

“Command Visualization”: The Rise and Fall
of Counterinsurgency

Brown University, *Habits of Living*
Conference

How Change Changed

Humanities Center, University of Illinois
Urbana-Champaign

Technologies of Direct Democracy

2012

Université de Strasbourg

Droits de regard

University of Rochester; Goldsmiths
College, University of London; Center for
Contemporary Culture, Barcelona;
American Studies Association Annual
Meeting, Puerto Rico.

Technologies of Direct Democracy

“Sense of Planet” conference. National
Institute for Experimental Arts, UNSW,
Australia.

Anthropocene Aesthetics

Keynote, Arizona State University
And University of Wisconsin, Madison;
University of Barcelona.

The Right to Look

For Horizontal Visuality

“Another World,” Artspace, Sydney,
Australia

2011

Institut Télécom, Paris

“Après le deluge: l’ouragan Katrina et
changement climatique

“Les ‘visual studies’ et le monde
francophone.” Musée au quai Branly,
Paris.

“Enfin, on se regarde: For the right to look”

2010

Forum on Contemporary Theory
Conference, Chandigarh, India
And Jawaharhal Nehru University, Delhi

“The Right to Look”

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National Centre for Contemporary Art, Delhi	“Modernity and Climate Change”
Violence and Visibility Conference, Humboldt University, Berlin	“The Global Imaginary: Climate Change, Counterinsurgency and Visual Culture”
Visual Culture 2010, University of Westminster, London, keynote lecture	“Global Visualities and the New Everyday”
2020 Event, Trinity Week, Trinity College, Dublin, Ireland	“Image-Worlds: Climate Change, Counterinsurgency, and the Crisis”
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, <i>Asia and Europe in a Global Context</i> , University of Heidelberg	“Modernity and Climate Change”
“Consumption”: University Lecture Series, Denison University OH	“Thinking Globally: Climate Change, Counterinsurgency and the Consumption of Culture”
<i>Citizenship and Human Rights</i> , 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 <i>Mana</i> and Modernity”
2008	
“On Torture and Truth,” Columbia University conference	“Counterinsurgency and Globalization”
Performance and Visuality conference, King Juan Carlos Center, New York University	“ <i>Pan’s Labyrinth</i> : Antifascist Neorealism”
Word and Image lecture series, Syracuse University	“The Right to Look”

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Cityscapes Conference: Humanities Week, “Days of Race: Black Reconstruction and Case Western Reserve University, keynote address 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 address “The death of ‘the death of photography’”

2006

“Trans” Visual Culture conference, University of Wisconsin-Madison, keynote speaker “Visual Rights: A politics for the global contemporary”

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“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”
<i>2005</i>	
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?”
Pratt Institute, New York	“Visual Rights: Minority and Modernity”
<i>2004</i>	
Visual Culture Gathering, Ohio State University, keynote speaker	“Invisible Empire: Globalization and the War in Iraq”
Visual Culture and Globalization conference, University of Southern	“Invisible Empire: Globalization and the War in Iraq”

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California

“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 Nottingham, Spring/Fall 2002

1. The Ghost and the Gaze
2. Strange Attractors: Jewish-Queer 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” conference, Istanbul Bilgi University, Turkey “The Empire of Camps”

2001

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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.”
<i>2000</i>	
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”
<i>1999</i>	
Fashion and Identity, Chicago Cultural Center	“Parisiennes from Bukhara to Kongo: The body and resistance on modernity's borders”
<i>1998</i>	
American Studies Association, New York City	“What Is Visual Culture?”
College Art Association, Toronto	“The Diasporic Mirror: Pissarro and the Caribbean”

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1997

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.

"The Horror of Modernism: Sexuality and
Cultural Geography in colonial Africa"

1996

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

"Colonial Subjection: Caribbean-Jewish
Identity"

1995

"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 and Editorial Boards

Coordinating-editor: "The New Everyday," *Media Commons*
(<http://mediacommons.futureofthebook.org/tne>)

Board Member:

Social Text collective (2011—present)

Cultural Studies 2009—present

Media Commons, 2009—present

Photography and Culture, 2006—present

The Journal of Visual Culture, 2001—present

Art Journal (USA), 2001-2003

“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