

**RACHEL HAIDU**

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**RESEARCH INTERESTS**

Modern and contemporary art (late 19<sup>th</sup> century through the present); theory (Frankfurt School; structuralist and poststructuralist; psychoanalytic; affect; decolonial; gender and sexuality; race and ethnicity); East and West Europe, post-'45 and post-'89; performance and dance; institutional critique; methodologies of art history; alternative writing practices; histories and theories of photography; visual and cultural studies

**PROFESSIONAL EMPLOYMENT**

**Full time faculty appointments: University of Rochester, Rochester, NY**

- Professor of Art History and Visual and Cultural Studies (2023-)
- Associate Professor (with tenure) of Art History and Visual and Cultural Studies (2009-2023)
- Assistant Professor, Department of Art and Art History (2003–2009)

**Administrative appointments: University of Rochester, Rochester, NY**

- Chair, Department of Art and Art History (2019-2021)
- Co-Chair, Department of Art and Art History (2018-2019)
- Director, Graduate Program in Visual and Cultural Studies (2012-2018)
- Steering Committee member, Susan B. Anthony Institute for Gender, Sexuality, and Women's Studies, 2015-
- Steering Committee member, Graduate Program in Visual and Cultural Studies, 2009-2023, 2024-
- Interim Director, Graduate Program in Visual and Cultural Studies (Fall 2010)

**Whitney Independent Study Program**

- Seminar Leader and Tutor, 2023-4, 2024-5
- Tutor, 2014-5, 2015-16

**Columbia University**

- Adjunct Instructor, "History of Photography" (Summer 2003)

**Rhode Island School of Design**

- Adjunct Instructor, "Methodologies of Art History" (Fall 1999)

**AWARDS AND FELLOWSHIPS**

- Ferrari Presidential Fellowship, University of Rochester (2021-2024)
- American Council of Learned Societies Fellowship (2015-16)
- Sterling and Francine Clark Institute of Art Fellowship (Summer 2012)
- Susan B. Anthony Institute Faculty Research Grant, University of Rochester (2011, 2006)
- Whiting Foundation Doctoral Fellowship (2002-2003)

- Belgian-American Educational Fellowship (2002-2003)
- Dedalus Foundation Doctoral Fellowship (2001-2002)
- Chester Dale Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C. (2000-2001)
- Matisse Fellow in Modern Art at Columbia University (1999-2000)
- Presidential Fellow, Columbia University, New York (1997-1999)
- Endowed Fellow, H.L. Lobsenz Fellowship Fund at Columbia University (1989-1991)

## DEGREES

- Ph.D. (with distinction), Columbia University, New York, October 2003  
Dissertation: “Marcel Broodthaers, 1963-1972, or, The Absence of Work”
- M. Phil, Columbia University, New York, May 1999
- M.A., Columbia University, New York, May 1998  
Thesis: “The Full-Frontal and the Cut: El Lissitzky’s exhibition designs in Hanover and Dresden, 1928-1930.”
- B.A. cum laude, Columbia College, Columbia University, June 1991.

## SELECTED PUBLICATIONS

### Books

under contract: *Touching Paper: Writing Towards Art, Love, and the Weather*, co-edited with Hannah Feldman (Duke University Press)

*Each One Another: The Self in Contemporary Art* (hardcover: University of Chicago Press, July 2023), 232 pp.

*The Absence of Work: Marcel Broodthaers 1964-1976* (hardcover: October Books/MIT Press, September 2010; paperback September 2013), 357 pp.

### Articles in Peer-Reviewed Journals and Books

- “Shapes, Wholes, History,” *October* 185 (Fall 2023), 99-117.
- “Mourning and Proximity in a Bad Time,” *InVisible Culture* (January 2022): [link](#)
- “Rosas, the storyless, and roles,” *Arts Special Issue: Dance and Abstraction* 9, eds. Elise Archias, Juliet Bellow (2:2020), 44. (19pp.)
- “Rainer-Hayas: Transmission in Real Time,” *Postscript*, ed. Andrea Andersson (Toronto: University of Toronto Press, 2017), 73-85.
- “1998/2017,” *InVisible Culture: An Electronic Journal for Visual Culture*: Special Issue, Nos. 25 & 26 (May 2017): [link](#)
- “Influence/Transmission,” *Time: A Vocabulary for the Present*, eds. Joel Burges and Amy Elias (NY: NYU press, 2016), 323-336
- “Installation Art,” in *Reading Contemporary Performance: Theatricality across Genres*, eds. Gabrielle Cody and Meiling Cheng (NY and London: Routledge, 2015).
- “Women at Home: Yvonne Rainer and Martha Rosler,” *French Theory and American Art*, eds. Anaël Lejeune, Olivier Mignon, Raphaël Pirenne (NY and Brussels: Sternberg Press and *[sic]*, 2013), 326-356.
- “The Time of Instytut Awangardy,” in *Avant-Garde in the Bloc*, ed. Gabriela Switek (Warsaw: Foksal Gallery Foundation, 2010), 204-227.
- “Arrogant Texts: Gerhard Richter/Roland Barthes,” *Gerhard Richter*, ed. Benjamin H. D. Buchloh (Cambridge and London: October Files/MIT Books, 2009), 153-168.
- “Précarité, Autorité, Autonomie,” *Communities of Sense: Rethinking Aesthetics and Politics*, eds. Beth Hinterliter, Vered Maimon, Jaleh Mansoor, Seth McCormick (Durham: Duke University Press, 2009), 215-237.
- “Saute ma ville,” in *(1968): Episodes of Culture in Contest*, eds. Cathy Crane and Nicholas Muellner (Newcastle upon Tyne: Cambridge Scholars Press, 2009), 121-131.

### Essays in Exhibition Catalogues

- “*Bien dans sa peau*,” Huguette Caland’s *Bribes de corps*,” in *Huguette Caland*, exh. cat. (Madrid: Reina Sofia, 2024), np.
- “The Remake: Workers, Times, Wages,” in *Wilhelm Sasnal: Painting as Prop*, exh. cat. (Amsterdam: Stedelijk Museum, 2024), 15-30.
- “Get the Creeps Out of Your Head,” *Louise Fishman: Darkness and Light*, exh. cat. (NY: Karma Gallery, 2022), 19-24.
- “Maria Lassnig,” “Philip Guston,” *Amor Mundi: The Collection of Marguerite Hoffmann* (London: Ridinghouse, 2022), 345-7; 565-66.
- “Stan Douglas,” *Among Others: Blackness at MoMA*, ed. Darby English (New York: Museum of Modern Art, 2019), 188.
- “Nairy Baghramian,” “Maria Hassabi,” *The Documenta 14 Daybook*, exh. cat. (Kassel and Athens, 2017), np.
- “Little Cat” in *Ulrike Müller: the old expressions are with us always and there are always others*, exh. cat. (Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 2017), 23-47
- “Work Set for History,” in *Franz Erhard Walther*, exh. cat. (Beacon, Dia Foundation for the Arts, 2016), 61-73
- “Official Primitive,” in *Andrzej Wróblewski*, exh. cat. (Warsaw and Madrid: Muzeum Sztuki Nowoszesnej w Warszawie, Museo Nacional Centro de Arte Reina Sofia, Fundacja Andrzeja Wróblewskiego, 2015), exh. cat., 69-78.
- “Der Adler from History to Language (and back again),” + *que 20 ans après*, exh. cat., (Berlin, Paris: Sternberg Press, les presses du reel, 2014), 182-185.
- “Three Early Works by James Coleman,” *James Coleman*, exh. cat. (Madrid: Museo Reina Sofia, 2012), 13-34.
- “Images of the World and the Inscription of History,” *Gerhard Richter Panorama*, exh. cat. (London, Paris, Berlin: Tate Modern/Centre Georges Pompidou/Neue Nationalgalerie, 2011), 199-213.
- “I inhabit a cube,” *Sol LeWitt Structures 1965-2006*, exh. cat. (New York: Public Art Fund, 2011), 84-105.
- “La parole des moules,” *Projet pour un livre. Projet pour un film*, ed. Nico Dockx and Helena Sidiropoulos. (Brussels: Palais des Beaux-Arts, 2009), 79-89.
- “Use,” *When Things Cast No Shadow: 5<sup>th</sup> Berlin Biennial for Contemporary Art*, exh. cat. (Berlin: KW Institute for Contemporary Art, 2008), 479-494.
- “Max Becher/Andrea Robbins,” *Vitamin Pb* (London: Phaidon, 2006)
- “Laughter,” *Part Object Part Sculpture*, exh. cat., edited by Helen Molesworth (Columbus, OH: Wexner Center for the Arts, 2005), 130-139.
- “Les Utopies précaires de Thomas Hirschhorn,” *Thomas Hirschhorn: Musée Précaire Albinet* (Paris: Les Laboratoires d’Aubervilliers/Éditions Xavier Barral, 2005), 130-139.

### Selected Criticism:

- “What the Stress...,” *Texte zur Kunst* 134 (Summer 2024), 32-47.
- “Palace Coup,” *Artforum* 60:10 (Summer 2022)
- “Maria Eichhorn: Critique, Restitution, Reading,” *Mousse* 78 (January 2022), 50-52
- “Hungry Minds: Rachel Haidu on Leidy Churchman at the Hessel Museum of Art, Bard College, Annandale-on-Hudson,” *Texte zur Kunst* 29:116 (December 2019), 163-167
- “Solo Dancing,” *Collision* 38 (October 2019): [link](#)
- “Amy Sillman,” *Artforum* Vol. 57, No. 4 (December 2018), 205
- “Documenta XIV,” *4columns* (August 2017): [link](#)
- “...My mere self: Rachel Haidu on Kai Althoff at the Museum of Modern Art,” *Texte zur Kunst* 104 (December 2016), 199-203
- “Ulrike Müller,” *4Columns*, October, 2016: [link](#)

- “Not Only the Heart is Not a Metaphor: Rachel Haidu on Robert Gober at the Museum of Modern Art, New York,” *Texte zur Kunst* 97 (March 2015), 217-221
- “Dance/Draw,” Institute of Contemporary Art, Boston, *Artforum* Vol. 50, No. 6 (February 2012), 223
- “Heart of Daftness: Rachel Haidu on Sven Augustijnen’s Spectres,” *Artforum*, Vol. 50, No. 1 (September 2011), 115
- “Luis Camnitzer,” Museo del Barrio, New York, *Artforum*, Vol. 49 (May 2011), 274-275
- “New Realisms: 1957-1962,” Museo Nacional Centro De Arte Reina Sofía, *Artforum*, Vol. 49, Issue 2 (October 2010), 267-8
- “Performance Life,” *Texte zur Kunst* 79 (Fall 2010), 158-164
- “Faux Terrain: Gabriel Orozco at the Museum of Modern Art, New York,” *Texte zur Kunst* 77 (Summer 2010), 158-163
- “Collapses and Canvases: On Steven Parrino at Gagosian, New York,” *Texte zur Kunst* 67 (Winter 2007), 172-173
- “Thin Blue Line: Rachel Haidu on Edward Krasinski’s Studio,” *Artforum* (September 2007)
- “Set Piece: Décor—A Conquest by Marcel Broodthaers,” *Artforum* (Summer 2007)
- “On Daniel Buren’s Eye of the Storm at the Solomon R. Guggenheim Museum, New York,” *Texte zur Kunst* 59: Institutionskritik (September 2005)
- “Les Utopies précaires de Thomas Hirschhorn,” *Le Journal des Laboratoires d’Aubervilliers* 3 (December 2004)
- “Gerhard Richter’s Private/Public Atlas,” *Obieg* (Warsaw, November/December, 2004)
- “On Gerhard Richter: Forty Years of Painting,” *Documents* 21 (January 2003)

#### **Book Reviews:**

- “Striking the Ground: Huey Copeland, *Bound to Appear: Art, Slavery, and the Site of Blackness*, and Christina Sharpe, *Monstrous Intimacies: Making Post-Slavery Subjects*,” in *Oxford Art Journal*, Vol. 37, Issue 2 (Summer 2014), 216-219
- “The Banality of Experience and the Phenomenology of Painting,” Christine Mehring, *Blinky Palermo: Abstraction of an Era* (Yale University Press, 2008), in *Art Journal*, Vol. 69, No. 4 (Winter 2010), 124-126
- “Julia Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam War Era*” caareviews.org (2009)

#### **Printed and online interviews, letters, questionnaires and roundtables**

- “Douglas Crimp,” *November* 9 (2024): On AIDS: [link](#)
- “Mourning and Proximity in a Bad Time,” *InVisible Culture* (January 2022): [link](#)
- “A streamlined whole?” Letter to the editor, *Artforum* (October 2016)
- Roundtable on Marcel Broodthaers, *October* (Winter 2016)
- Response, New Materialisms Questionnaire, *October* 155 (Winter 2015)
- “Not for Circulation? A Conversation with Rachel Haidu,” Silvia Kolbowski: Another Platform for Art (April 21 2014): [link](#)
- Response, Contemporary Art Questionnaire, *October* 130 (Fall 2009), 97-99
- Response, Antiwar Questionnaire, *October* 123 (Winter 2008), 83-85

#### **LECTURES, CONFERENCE PAPERS, EDITORIAL WORK**

##### **Selected Invited Lectures, Papers, Conversations, and Roundtables**

- “Transition Art: Capitalist Porn or Socialist Erotics?” Rewald Seminar, PhD Program in Art History, Graduate Center CUNY (September 2024)
- Book Conversation with Ulrike Müller, Ludwig Forum, Aachen (June 2024)

- Book Conversation with Profs. Briony Fer and Jenny Nachtigall, University College London (June 2024)
- Book Conversation with Prof. Irene Small, Labyrinth Books, Princeton, NJ (April 2024)
- “Three Sentences,” *Collective Reception: A Symposium in Honor of Benjamin H. D. Buchloh*, Harvard University, September 23, 2023
- Invited speaker, scholars’ day at the Met Breuer for *Gerhard Richter: Painting After All*. May 2020. Cancelled.
- “Décor: A Conquest. Public Talk with Bart de Baere and Rachel Haidu.” The Garage, Moscow, November 21, 2018.
- “The Shape of the Self.” The Warnock Lecture in Art History. Northwestern University, November 15, 2018.
- “Minimal Mostly: a post-screening conversation with Deborah Ronnen following *The 100 Years Show* (May 14, 2017)
- “An evening with James Coleman.” Conversation between Rachel Haidu and Benjamin H. D. Buchloh, moderated by Stuart Comer, Museum of Modern Art, February 13, 2017
- “A melancholic autocracy: Marcel Broodthaers’s ‘museum fictions,’” Institut für Kunstkritik, Frankfurt Städelschule, December 14, 2016
- Public Conversation with François Piron, Peter Freeman Gallery, April 14, 2016
- “M.B., Belgium, Empire,” invited lecture at “Unraveling M.B.: A two-day conference on Marcel Broodthaers” (Hunter College, CUNY, May 13-14, 2016)
- “Influenza,” College Art Association Annual Conference, February 2015
- “Lives of Complications,” invited lecture in honor of Douglas Crimp, Berlin Arsenal, August, 2014
- “Marcel Broodthaers, Curator,” lecture, closed-door symposium at the Museum of Modern Art, July 2014
- “The Shape of Time: Dawn Kasper, Laurie Weeks, Sadie Benning, Rachel Haidu, R.H. Quaytman,” David Lewis Gallery, May 2014
  - “Displacement,” invited lecture in the Joan Carlisle Irving Lecture series at the University of British Columbia, April 2014
  - “The Knot of Influence,” invited lecture at the Mahindra Humanities Center, Harvard University, November 2013
  - “Transmission/Influence,” Arts of the Present Annual Conference, October 2013
  - “Black is a Color,” invited lecture at The Queen’s College, Oxford University, May 2013
  - “Black is a Color” and “Transmission,” two invited lectures as the Tomás Harris Visiting Professor at University College London, May 2013
  - “James Coleman, Steve McQueen,” Society for Cinema and Media Studies Annual Conference, February 2013
  - “Steve McQueen’s Ethnographic Film,” invited lecture at the symposium on the occasion of Steve McQueen’s retrospective at Art Institute of Chicago, November 2012
  - “In search of character,” invited lecture at “Performing Today,” symposium at the Museum of Modern Art, New York, November 2012
  - “James Coleman’s Theater,” invited lecture given at the Reina Sofia (Madrid) on the occasion of James Coleman’s retrospective, April 2012
  - “Abstraction and Authority—A Case Study,” invited lecture at the symposium *Abstract Painting and Beyond*, University of Pennsylvania, February 2012
  - “Anxiety and Influence,” invited lecture at the School of Art, Architecture and Planning, Cornell University, October 2011
  - “Walther’s First Work Set,” invited lecture at the closed-door symposium on the work of Franz Erhard Walther, Dia Art Foundation, September 2011
  - “Broodthaers/Magritte,” invited lecture, The New Museum, New York, June 2011
  - “The Domestication of the Sign,” Colloque French Theory, Brussels, May 2011

- “Marcel Broodthaers’s Double Engagement,” College Art Association Annual Conference, February 2011
- “Humiliation: on Włodzimierz Borowski,” invited lecture, Museum of Modern Art, Warsaw, November 2010
- Roundtable contributor, “Marcel Broodthaers Cinéma,” University of Chicago/Arts Society of Chicago, May 2010
- Invited lecture, Interdisciplinary Seminar, Cooper Union School of Art, October 2009.
- “Speech that is not free,” invited lecture at the symposium 1968/2008: The Aesthetics of Engagement at Northwestern University, June 2008
- “Edward Krasinski’s Home Work,” invited lecture at the symposium Avant-garde in the Bloc, Foksal Gallery Foundation, Warsaw, October 2007
- “Thomas Hirschhorn and the Dilemma of Inclusion,” keynote address, Department of Art History Graduate Program, University of Buffalo, April 2006
- “Saute ma ville, stay at home: 1968 and the filmed interior,” (1968): *A Symposium*, Ithaca College, April, 2006
- “Décor/*Décor*s and the ‘ends’ of Institutional Critique,” College Art Association Annual Conference, February 2006
- “Quiet Days at the Musée Précaire Albinet: On Thomas Hirschhorn,” invited lecture at the Columbia University School of Architecture and Design New York, January 2006
- “Cheap Art,” invited lecture at the Part Object Part Sculpture symposium at the Wexner Center for the Arts, Columbus, November 2005
- “Gerhard Richter’s Museum [or Barracks or Administration Building] for 1,000 Pictures,” invited lecture at the Goethe Institute, Krakow, October 2004
- “Marcel Broodthaers: Museum/Fictions,” invited lecture at the Center for Contemporary Art at Ujazdowski Castle, Warsaw, October 2004
- “The imaginary space of the wishful other: Thomas Hirschhorn’s Cardboard Utopias,” 5th Annual Conference of the Utopian Studies Society/Europe, Porto, July 2004
- “Gerhard Richter’s Private/Public Atlas,” invited lecture at the Gerhard Richter/Atlas symposium at the Center for Contemporary Art at Ujazdowski Castle, Warsaw, May 2004

#### **Organizer: panels, exhibitions, and symposia**

- Co-Chair with David Getsy, “Form, Self, and Experience,” *RAP25*, The Sterling and Francine Clark Institute (Summer 2025)
- Principal Investigator, Humanities Project on Photography/Portraiture (with Nigel Maister), including three exhibitions (2024-2026)
- Principal Investigator, Humanities Project on *Political Form* (with Anna Rosensweig), including talks by Juliette Cherbuliez (November 2019), Denise Ferreira da Silva (March 2020), and Bonnie Honig (November 2023)
- Principal Investigator, Central New York Humanities Corridor (Mellon Foundation) working group on *Modernist Geographies*, including work-in-progress with Dr. Jennifer Bajorek, “Refugee Imaginaries” (University of Rochester, February 2020) and Dr. Pedro Rabelo Erber, “Specters of Uneven Development: Brazilian Anthropophagy and its Others” (Syracuse University, December 2018)
- Organizing Chair, “Imaginary and Illusory Peoples of Europe,” *Association for the Arts of the Present* Annual Conference, October 2018
- Organizing Chair, Clark Institute Key Issues Panel, *College Art Association* Annual Conference, February 2015
- Lead organizer, Humanities Project, “Love, D.” December, 2014
- Lead organizer, Humanities Project on Arab and Middle-Eastern Film, 2014

**Editorial and grant committees:**

- Member, Board of Advisors to the Center for the Advanced Study in the Visual Arts, National Gallery of Art (Washington, DC), 2023-2026
- Associate Editor in Visual Arts, Architecture, and Art History, *ASAP* (Arts of the Present) Journal (Johns Hopkins University Press), 2015-present
- Member, Editorial Board, *View: Theories and Practices of Visual Culture* [*Widok. Teorie i praktyki kultury wizualnej*], 2012-2024
- Fellowship reviewer, Dedalus Foundation, 2021-23
- Fellowship reviewer, Andy Warhol/Creative Capital Arts Writers Grant Program, 2021
- Fellowship reviewer, American Council of Learned Societies, 2018, 2019, 2022, 2023
- Fellowship reviewer, Research and Academic Programs, Francine and Sterling Clark Institute, 2015-2017

**Presses, manuscript reviews:**

Duke University Press, University of Chicago Press, University of California Press; University Press of New England; Bloomsbury Publishing

**Universities, external tenure and promotion reviews:**

University at Buffalo; University of Pennsylvania; University of Chicago; University of California, Berkeley; University of California, Riverside; Cornell University; University of Oregon; University of Richmond (UK); University of Tel Aviv; Mount Holyoke College.

**Early publications and projects (1999-2003):**

- Contemporary art critic, *Time Out New York* (2002-2003); varied.
- Selections, *The Whitney Museum of American Art Handbook* (Whitney Museum of American Art, 2002)
- Artist essays, *From Pop Until Now: Selections from the Sonnabend Collection*, ed. Charles Stainback (Tang Teaching Museum at Skidmore College, 2002). 192 pages. Selections reprinted in *Pop* (Guggenheim Las Vegas, 2002); *Private/Corporate II - a dialogue of the Collections of Ileana Sonnabend and DaimlerChrysler* (DaimlerChrysler Museum Berlin, 2003)
- Audio-visual guide, *The American Century, Part II* (Whitney Museum of American Art, 1999)

**TEACHING AND ADVISING****Undergraduate Lectures and Seminars taught at the University of Rochester:**

Introduction to Art and Visual Culture, co-taught with Prof. Christopher Heuer  
 Introduction to Media Studies  
 Introduction to Visual and Cultural Studies  
 Modern Art  
 History of Photography  
 Writing on Art  
 Senior Seminar: Subjectivity in Crisis (seminar)  
 Senior Seminar: Figure, Shape, Self (seminar)  
 Senior Seminar: Art & Catastrophe (seminar)  
 Senior Seminar: The Avant-gardes (seminar)  
 Seminar in Contemporary Art: Labor and Work (seminar)  
 Seminar in Contemporary Art: Participation (seminar)  
 Seminar in Contemporary Art: The Sixties (seminar)  
 Seminar in Contemporary Art: Museums (seminar)  
 Advanced Histories and Theories of Photography (seminar)  
 Photographies Before Art, co-taught with Prof. Tingting Xu (seminar)  
 What Photo Is (seminar)

**Graduate seminars taught at the University of Rochester:**

Trans Aesthetics  
Transition! Art  
Art Schools (co-taught with Amanda (Xiao) Ju  
Subjectivity and Form  
Graduate Colloquium in Visual and Cultural Studies  
Transmission  
Art and the Value of Politics  
Fiction, Lies, and Postwar Art  
New Histories of Postwar Art  
Nation, Post-Nation, Subject  
The Historical Avantgardes  
Authorship  
The Sixties

**MFA evaluation and participation**

Visiting critic, RIT Department of Photography (2024)  
Visiting critic, Frankfurt Städelschule (2016)  
Visiting critic, Cornell School of Art, Architecture and Planning (2011)

**Primary dissertation advisor, Graduate Program in Visual and Cultural Studies,  
University of Rochester:**

- Alexandra Alisauskas, “Deforming the Homo Sovieticus: Artistic Re-imaginings of the Subject in the Late Soviet Period.” Defended December 2013. Learning and Engagement Librarian, University of Calgary.
- Alicia Chester, “The Permanent Cloud and the Passing Storm: A Genealogy of Memory Between Photographic Media and Psychology.” Defended December, 2022. Executive Assistant, Snøhetta.
- Hsin-Yun Cheng “Subjectivity in Displacement: Asian American Art and Its Discontents, 1968- 2017,” co-advise with Anna Rosensweig (QE November 2023)
- Ryan Conrath, “The Body in Between.” Defended, May 2016. Outstanding Dissertation Award. Associate Professor (tenured), Salisbury University.
- Kendall DeBoer, “Florine’s Flowers, or Party Favors...” (Q.E. September 2021) full-time Assistant Curator, MFA Boston. Assistant Curator of Modern and Contemporary Art at the Colby College Museum of Art.
- Lauren DiGiulio, “Writing Vision in the Form of a Sign: Gestures in Postmodern Dance and Poetry.” Defended December 2019. Mellon Fellowship at North Carolina Center for Performing Arts (2019-2021). Creative Producer, Sweat Variant, Ltd. (Owkiu Okpokwasili and Peter Born), New York, NY.
- Bridget Fleming ““Hearing Singular Plural: Collectivist Aesthetics in Artist’s Films.” (QE, October 2023)



- Berin Golonu, “Depictions of Nature as Modernization: Late Ottoman and Early Republican art in Turkey.” Defended, April 2017. Assistant Professor, University at Buffalo (tenure track); Getty Scholar in Residence, 2022-23.
- Jiangtao Gu, “Shashin in the Age of Empire.” Defended May 2020. SSRC Dissertation Development Fellowship recipient. Outstanding Dissertation Award. Assistant Professor (tenure track), Hobart and William Smith Colleges.
- Xiao Ju, “More than Oneself: Realism, Subjectivity, and Gender in Contemporary Chinese Art” (Q.E. June 2020) Fellow, Metropolitan Museum of Art (NYC) and Metropolitan Center for Far Eastern Studies (Kyoto, Japan), 2022-23. Postdoctoral researcher, Freie Universität Berlin, 2023-. Lecturer, University College London, 2024-.
- Elif Karakaya, “Cartographers of a Lost Empire: Place and Memory in Post-Ottoman Visual Culture”(Q.E. December 2022), Predoctoral Fellow at Centre d’études turques, ottomanes, balkaniques et centrasiatiques, Paris, 2023-4.
- Sohl Lee, “Images of Reality/Ideals of Democracy: South Korean Contemporary Art, 1980-2010.” Defended June 2016. SSRC and Korea Foundation Fellowships recipient; Associate Professor (tenured), SUNY Stony Brook, Department of Art History.
- Godfre Leung, “Blank Paintings and White Walls: The Aesthetic Experience of Institutional Space in Postwar Art, 1954-1984.” Defended June, 2011. Assistant Professor, St. Cloud State University; Curator, Centre A: The Vancouver International Centre for Contemporary Art. Independent curator and critic, Vancouver and Calgary.
- Kelly Long, “Houses in the Sky: Art and Dwelling from Postmodernism to the Present” (terminal QE May 2015) Senior Curatorial Assistant, Whitney Museum of American Art
- Lucy Mulrone (co-advisor with Douglas Crimp), “Going Public: Andy Warhol and the Process of Publishing.” Defended May, 2013. Outstanding Dissertation Award, 2013. Associate Director of Collections, Research and Education, Beinecke Rare Book and Manuscript Library, Yale University.
- Peter Murphy, “Queer Figurations.” Defended July 2022. Fellow, Busch-Reisinger Museum, Harvard University, 2022-25.
- Derya Ozkan, “The Misuse Value of Space in Istanbul,” Defended July 2008. Postdoctoral Fellow, University of Munich, 2008-11; Assistant Professor of Cinema and Media Studies, Izmir University (chair, 2017-2020), 2016-.
- Alisa Prince, “Exit Point: Tracing Black Vernacular Photography From and Beyond the Domestic Archive.” Defended July 2022. Metropolitan Museum of Art Fellow; CASVA Chester Dale and ACLS/Henry Luce Fellow, 2021-22. Inaugural Boston University Postdoctoral Fellow, 2022-24.
- Tracy Stuber, “In the Landscape of My Photography: Four Artists with Cameras, 1973-1988,” Defended April 2021. Researcher, The Getty Institute; NEH Postdoctoral Fellow at Harvard University.

(I have not listed current students who have not yet taken their Qualifying Exams.)

**Secondary advisor or reader, Graduate Program in Visual and Cultural Studies, University of Rochester, unless otherwise noted:**

- Tara Najd Ahmadi, “The Revenge of the Incomplete: Art and Film during the 1979 Revolution in Iran.” Defended, August 2019. Faculty member at Kunsthochschule Wien.
- Aviva Dove-Viebahn, “Looking for Pleasure: Spectatorship, Art and Desire in a Televisual Age.” Defended April 2010. Associate Professor, Arizona State University.
- Amy Fenstermaker (UR Department of English), “Bridging the Gap between (white) Metafiction and (black) Self-Reflexivity.” Defended July 2008. Continuing Lecturer, University of California/Merced.
- Mara Gladstone, “Sensing the Museum: Contests of Experience in Contemporary Art.” Defended May 2011. Associate Curator, Palm Springs Museum.
- Amanda Graham, “The Myth of Movement: Lucinda Childs and Trisha Brown Dancing on the New York City Grid, 1970-1980.” Defended May 2015. Associate Director of Engagement, Carolina Performing Arts.
- Dinah Holtzman, “Portrait of the Postmodern Artist as Hysteric.” Defended August 2011. Lecturer, American Studies, Indiana University.
- Jessica Horton, “Indigeneity Abroad: Narrative, Memory and Location in Twentieth and Twenty-first Century Native Art.” Defended May 2013. Previous recipient of fellowships from CASVA, the Georgia O’Keeffe Foundation, the Terra Foundation, the Smithsonian and the Getty. Professor (tenured) at University of Delaware.
- Daniel Hutchins (Department of English), “Hallucinatory Empires: Troping Knowledge in the Early Atlantic World.” Defended September 2013. Associate Professor (tenured) at Texas Tech University.
- Marc Leger, “Subjectivity and Social Space in Critical Public Art.” Defended April 2006.
- Julian Nykolak, “Unstretched: The Portability of Painting in the Seventies.” Defended August 2017. Whitney ISP Fellow; Chateaubriand Fellow. Assistant Professor (tenure track) at California State University.
- Shota Ogawa, “Invention and Persistence: Writing a Zainichi Korean Film History.” Defended May 2014. Associate Professor (tenured) at Nagoya University, Japan.
- Victoria Pass, “Re-Fashioning Surrealism: Surrealism, Fashion, and Shopping Culture.” Defended May 2011. Faculty, Maryland College Institute of Art.
- Leah Pires, “Finesse: Louise Lawler’s Pictures” (Columbia University: external committee member; Whitney ISP tutee). April 2019 Postdoctoral Fellow at the Pembroke Center at Brown University. Teaching Fellow, University of Chicago. Assistant Professor (tenure-track), History Department, Villanova University.
- Bo Zheng, “Creating Publicness in Chinese Contemporary Art.” Defended August 2012. Associate Professor at the School for Creative Media, Hong Kong.

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## UNIVERSITY OF ROCHESTER

### Selected Events: leadership, participation, and organization

- Discussant, Masha Gessen, “Marginalized Communities in Contemporary America,” Humanities Center Lecture Series (October, 2019)
- Curatorial team, Isaac Julien/Sondra Perry, Hartnett Gallery (Winter 2019)
- Discussant, W.J.T. Mitchell (Distinguished Visitor in the Humanities, 2018)
- Panel discussant and host, Meleko Mokgosi (Memorial Art Gallery solo exhibition, 2017)
- Roundtable discussant, presentation of Tino Sehgal’s *This Situation* (Hartnett Gallery, February 2015)
- Discussant and host, William Kentridge (Distinguished Visitor in the Humanities, 2013)
- Colloquium convener, Kwame Anthony Appiah (Distinguished Visitor in the Humanities, 2012)
- Initiator and lead organizer, Diversity Forum, University of Rochester (November 2007)
- Co-curator, Ho Che Anderson, at the Rochester Contemporary Gallery (March 2006)
- Planning committee member, African Diaspora Visual Culture Program (October 2004-May 2006)

I have participated frequently (as a speaker, host, discussant, etc.) in the biannual Visual and Cultural Studies Graduate Student Symposia, the biannual Susan B. Anthony Graduate Conference, and many other campus events, including Teach-Ins at the University of Rochester Humanities Center. I have also not listed my own work-in-progress lectures at the Humanities Center, the Susan B. Anthony Institute, and the Department of Art and Art History.

### Service on University Committees, Searches, and Secondary Affiliations:

- Chair, Search Committee for the Director of the Susan B. Anthony Institute of Gender, Sexuality, and Women’s Studies (2023-4)
- Elected Member, University Committee on Tenure and Privileges (2020-23)
- Affiliate, Frederick Douglass Institute for African and African-American Studies, 2005-present
- Member, Academic Council, Skalny Center of Eastern and Central European Studies, 2004-present
- Member, University Committee on Salary Equity (2018-2019)
- Affiliate, Susan B. Anthony Institute for Gender and Women’s Studies, 2005-2014
- Member, Academic Administration Committee, College of Arts and Sciences, University of Rochester, 2010-2013
- Member, Board of Academic Honesty, College of Arts and Sciences, University of Rochester, 2010-2013
- Faculty advisor, Art and Art History Undergraduate Council), Spring 2008-2010.
- Interviewer, University of Rochester Renaissance Fellows Scholarships, 2006-2011
- Nominated faculty representative, College Diversity Roundtable, Office of Student Minority Affairs, University of Rochester, October 2004-2009
- Advisor, Admissions committee, Graduate Program in Visual and Cultural Studies, 2004-2007
- Junior Faculty Development Group, Member, 2003-2006

**Departmental Service:**

- Committee member, University of Rochester Department of Art and Art History Search for an Assistant Professor of History of Art of South Asia, 2024-5
- Committee member, University of Rochester Department of Art and Art History Search for an Assistant Professor of History of Art of the Hemispheric Americas, 2023-4
- Committee member, University of Rochester Department of Art and Art History Search for an Assistant Professor of Asian or Southeast Asian Art, 2022-3
- Committee member, University of Rochester Department of Art and Art History Search for an Associate Professor of Atlantic World/Early Modern Art, Spring 2018
- Committee member, University of Rochester Department of Art and Art History Search for an Assistant Professor of the History of Photography, Spring 2015
- Committee member, University of Rochester Department of Art and Art History Search for an Assistant Professor of Urbanism and Digital Media, Spring 2014
- Committee member, University of Rochester Search for an Assistant Professor of Photography, 2012
- Art History Curriculum Committee, 2004-present
- Art on Campus, 2008-2010
- African Diaspora Visual Culture Committee, 2004-2006
- Digital Resources Committee, 2004-2006
- Hartnett Committee, 2003-2004, 2018-2022
- Art New York Committee, 2003-2004

**Memberships:**

AICA (Association of International Critics of Art)  
ASAP (Association for the Arts of the Present)  
SCMS (Society for Film and Media Studies)  
CAA (College Art Association)  
AAUP (American Association of University Professors)

**Languages spoken:**

French: fluent (speaking, reading and writing)  
German, Spanish: reading knowledge