

RICHARD MEYER

Department of Art & Art History
Stanford University
Stanford, CA 94305

3458 16th Street
San Francisco, CA 94114
(323) 791-4447 (cell)

CURRENT APPOINTMENT

Stanford University, Robert and Ruth Halperin Professor in Art History, August 2012 – present.
University of Southern California, Adjunct Professor of Art History, November 2012 – June 2017.

PREVIOUS APPOINTMENTS

University of Southern California, Associate Professor, Art History and Fine Arts;
Affiliated Faculty in American Studies and Ethnicity, May 2002 – May 2012.
Director, The Contemporary Project, May 2007 – May 2012

Courtauld Institute of Art, London

Terra Foundation for American Art Visiting Professor, November – December 2010.

University of Pennsylvania, Department of History of Art,
Katherine Stein Sachs CW'69 and Keith L. Sachs W'67
Visiting Associate Professor, July 2006-August 2007.

Stanford University, Department of Art and Art History, Visiting Associate Professor, January-June 2004.

University of Southern California, Director, Visual Studies Graduate Certificate, July 2008 – July 2011.

Department of Art History, Acting Chair, July-December 2003; Assistant Professor, August 1996-May 2002.

Columbia University, Department of Art History and Archaeology, Visiting Lecturer, Spring 1996.

EDUCATION

University of California at Berkeley, Department of History of Art

Ph.D., December 1996;

Dissertation: "Outlaw Representation: Censorship and Homosexuality in American Art, 1934-1992"

Ph.D. Committee: Anne Wagner (chair), T.J. Clark, Kaja Silverman.

M.A., January 1991;

M.A. Thesis: "The Narrative Progress of William Hogarth's *Industry and Idleness* (1747)"

Thesis Committee: Michael Baxandall (chair), T.J. Clark.

Yale University

B.A., May 1988, magna cum laude, History of Art, distinction in the major

Senior Essay: "Artistic Immunity: The Representation and Repression of AIDS in Contemporary Art"

Advisor: Craig Owens, Second Reader: Celeste Brusati. Awarded the Mark Dietz Memorial Prize for Undergraduate Research in Art History.

AWARDS and HONORS

Art Journal Award for "Artists Sometimes Have Feelings," College Art Association, 2008.

Mellon Award for Excellence in Undergraduate Mentoring, USC, 2006.

Charles C. Eldredge Prize for Outstanding Scholarship in American Art,

Smithsonian American Art Museum, 2003.

Phi Kappi Phi Faculty Recognition Award, 2003.

Finalist, Charles Rufus Morey Book Award, College Art Association, 2003.

Finalist, Lambda Literary Award, "Visual Arts," 2003.

First Annual Passing-the-Torch Award, Center for Lesbian and Gay Studies (CLAGS),

City University of New York, 2000.

Albert S. Raubenheimer Award for outstanding teaching, research, and service to USC, 1999.

FELLOWSHIPS and GRANTS

Ethics Faculty Fellowship, Stanford University, 2013-2014

USC Fund for Innovative Undergraduate Teaching (for curating course), 2009-2010.

Creative Capital/Andy Warhol Foundation Arts Writers' Grant, 2008.

"Advancing Research in the Humanities and Social Sciences," USC grant, 2008.

"Visions and Voices" USC Arts & Humanities Initiative Grant, 2006-2007, 2007-2008.

Clark Fellowship, Sterling and Francine Clark Art Institute, Spring 2007 (declined).

USC Provostial Grant, Visual Studies Research Lab, 2005-06.

Phil Zwickler Memorial Research Grant, Human Sexuality Collection, Cornell University, 2003.

Andrew Mellon Foundation Grant for "Museum Exhibition and Public Memory" (graduate seminar), 1999.

Peter Norton Family Foundation Publication Grant, 1999.

Millard Meiss Publication Grant, College Art Association, 1999.

Getty Research Institute for the History of Art and the Humanities, Postdoctoral Fellowship, 1998.

James H. Zumberge Faculty Research and Innovation Fund Grant, 1997-98 and 2001.

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, 1994-95.

Chester Dale Dissertation Fellowship, Metropolitan Museum of Art, 1993-94.

Jacob K. Javits Fellowship for the Humanities, 1989-93.

PUBLICATIONS

Books

What was Contemporary Art? (Cambridge, MA: MIT Press, 2013). Reviewed in *Frieze*, *Leonardo*, *Burlington*.

Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art (New York: Oxford University Press, 2002; pbk. edition, Boston: Beacon Press, 2004).

Reviewed in *The New York Times*, *International Herald Tribune*, *Artforum*, *Art Newspaper*, *Art History*, *Art Journal*, *Exit Book* (Madrid), *Artium Quaestiones* (Poland), *Sexualities*; cited in "Best Books of 2002," *Artforum*.

Naked Hollywood: Weegee in Los Angeles (New York: Rizzoli, 2011). Reviewed in *Vanity Fair.com*

Co-authored Books

Art and Queer Culture co-authored with Catherine Lord, (London: Phaidon, 2013), Reviewed in *Bookforum*.

Weegee and Naked City, co-authored with Anthony W. Lee (Berkeley: University of California Press, "Defining Moments in American Photography" series, 2008).

Reviewed in *Art Journal*, *European Journal of Communication*, *Choice*, *Journal of Popular Culture*.

Edited Volume

Representing the Passions: Histories, Bodies, Visions, edited by

Richard Meyer (Los Angeles: Getty Research Institute, 2003). Reviewed in *The Art Book*.

Co-edited Journal

Co-edited with David Román, *Art Works, Parts One and Two*, a double issue of *GLQ: A Journal of Lesbian and Gay Studies* (Duke University Press), *GLQ* 12.2 and 12.3 (Winter and Spring 2006).

Essays in Juried Journals

"Big Middle-Class Modernism," *October*, 131 (Winter 2010): 69-115.

"Artists Sometimes Have Feelings," *Art Journal* 67:4 (Winter 2008): 38-55.

"Representing the Passions from Bamberg Cathedral to Bill Viola," *Textual Practice* 22: 1 (March 2008): 123-132; followed by response by Lynda Nead: 133-143.

"Gay Power circa 1970: Visual Strategies for Sexual Revolution,"

GLQ: A Journal of Lesbian and Gay Studies 12:3 (Spring 2006): 441-464.

Essays in Juried Journals (cont.)

- “Slasher Story.” *Art Journal* 64:1 (Spring 2005): 32-41.
- “Mind the Gap: Americanists, Modernists, and the Boundaries of Twentieth-Century Art.” *American Art* 18, 3 (Fall 2004): 2-7.
- “The Jesse Helms Theory of Art.” *October* 104 (Spring 2003): 129-146.
- “Mapplethorpe’s Living Room: Photography and the Furnishing of Desire.” *Art History* 24, no 2 (April 2001). 292-311.
- “Have You Heard the One about the Lesbian Who Goes to the Supreme Court? Holly Hughes and the Case Against Censorship.” *Theatre Journal* 52: 4 (Dec. 2000): 543-552.
- “At Home in Marginal Domains.” *Documents* 18 (Summer 2000): 19-32.
- “Warhol’s Clones.” *Yale Journal of Criticism* 7:1 (Spring 1994): 79-110.

Essays in Scholarly Volumes

- “Identity.” *Critical Terms for Art History*, second edition, Robert S. Nelson and Richard Schiff, eds. (Chicago: University of Chicago, 2003): 345-357.
- “Nature Revers’d: Satire and Homosexual Difference in Hogarth’s London.” *The Other Hogarth: Aesthetics of Difference*, Bernadette Forte and Angela Rosenthal, eds. (Princeton: Princeton University Press, 2001): 162-173.
- “This is to Enrage You: Gran Fury and the Graphics of AIDS Activism.” *But Is It Art? The Spirit of Art as Activism*, Nina Felshin, ed. (Seattle: Bay Press, 1995): 51-83.
- “Robert Mapplethorpe and the Discipline of Photography.” *The Lesbian and Gay Studies Reader*, Henry Abelove, Micehele Aina Barale, and David Halperin, eds. (New York and London: Routledge, 1993): 360-380.
- “Rock Hudson’s Body.” *Inside/Out: Lesbian Theories, Gay Theories*, Diana Fuss, ed. (New York: Routledge, 1991): 258-288.

Essays in Exhibition Catalogues

- “I Spy Weegee,” *Naked Hollywood: Weegee in Los Angeles* (Los Angeles and New York: Museum of Contemporary Art and Rizzoli, 2011).
- “Unphotographable, Or, The Archives of Elliott Hundley,” *Elliott Hundley: The Bacchae* (Columbus Ohio: Wexner Center for the Arts, 2011).
- “Los Angeles Meant Boys’: David Hockney, Bob Mizer, and the Lure of Physique Photography,” *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture* (Los Angeles: Getty Museum, 2011).
- “Warhol’s Jews,” *Warhol’s Jews* (Jewish Museum, Contemporary Jewish Museum, and Yale University Press, 2009).
- “Not Me: Joan Semmel’s Body of Art,” *Solitaire* (Cincinnati: Wexner Center for the Arts, 2008).
- “Hard Targets: Male Bodies, Feminist Art, and the Force of Censorship in the 1970s” *Wack! Art and the Feminist Revolution* (Los Angeles: Museum of Contemporary Art, 2007).
- “Who Needs Civil Liberties?” *Potentially Harmful: The Art of American Censorship* (Atlanta: Georgia State University, forthcoming, 2006).
- “Ongoing: Notes on Contemporary Art and AIDS” in *Bodies of Resistance* (Hartford, CT: Real Art Ways, 2000): 19-24.
- “Boot Camp,” *About Face: Andy Warhol Portraits*, (Hartford, CT: Wadsworth Atheneum): 100-109.
- “Borrowed Voices: Glenn Ligon and the Force of Language,” *Glenn Ligon: Unbecoming* (Philadelphia: Institute of Contemporary Art, 1998): 12-35.

“On the Value of Queer Self-Portraiture,” *Face: An Exhibit of Queer Expression Through Self-Portraiture* (San Francisco: South of Market Cultural Center: 1998): 8-11.

"Paul Cadmus: The Sailor Trilogy," Whitney Museum of American Art, (New York: 1996): 2-10.

"*Double Foolscape*:" Leone & Macdonald," Whitney Museum at Philip Morris, (New York: 1994): 1-9.

"Group Material's *AIDS Timeline*," University Art Museum (Berkeley: 1989): 1-5.

Reprinted Essays

“At Home in Marginal Domains.” *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980* (Los Angeles: One Institute and Archives, 2011): 82-87.

“Bone of Contention,” *Lynda Benglis*, exhibition catalogue, English and bilingual (English/French) editions (Dijon, France: Les presses du réel, 2010).

“Who Needs Civil Liberties?” *The Blackwell Companion to LGBT/Q Studies*, George E. Haggerty and Molly McGarry, eds. (Oxford: Blackwell, 2007).

“La teoría del arte de Jesse Helms.” *Cultura Moderna* (primavera-verano 2004): 71-92.

“Mapplethorpe’s Living Room: Photography and the Furnishing of Desire.” *Other Objects of Desire: Collectors and Collecting Queerly*, Michael Camille and Adrian Rifkin, eds. (Oxford: Blackwell Publishers, 2002).

“Warhol's Clones." *Negotiating Lesbian and Gay Subjects*, Monica Dorenkamp and Richard Henke, eds. (New York and London: Routledge, 1994): 92-122.

“Rock Hudson's Body.” *The Passionate Camera: Photography and Bodies of Desire*, Deborah Bright, ed. (New York and London: Routledge, 1998): 340-360.

Shorter Articles

“Camera Eye: The Art of Joan Semmel,” *Artforum* (September 2013): 390-395.

“Photography is Elastic: Weegee’s Cockeye View of Hollywood,” *American Art* 27:2 (Summer 2013): 33-37.

“Silent Partners: On ‘Intimate Collaborations’,” *Artforum* (April 2013): 117-118.

“Passages: Anita Steckel, 1930-2012,” *Artforum* (Summer 2012): 42-44.

“L.A. Stories: A Roundtable,” (co-moderator and contributor), *Artforum* (October 2011): 240-249, 339-340.

“Miss Lynda: On Lynda Benglis’s *Klaus*, 1975,” *Artforum* (January 2010): 178-181.

“Censorship,” *American Art*, vol 23: no 1 (Spring 2009): 22-24.

“Home Delivery,” *Modern Painters*, April 2008: 56-58.

“Feminism Uncovered,” *Artforum* (Summer 2007): 211-212, 538.

“Light it Up, Or, How Glenn Ligon Got Over,” *Artforum* (May 2006): cover, 240-247.

“Bone of Contention,” *Artforum* (November 2004): 73-74, 249-250.

“The Art Historical Problem of Andy Warhol,” *ArtScene* (Summer 2002): 51-52.

“Teaching Feminism: A Questionnaire,” (with Christina Kiaer), *Documents* (Winter/Spring 2000): 24-29.

“No Golden Age” letter to *New York Times*, December 28, 1997 (Section 2: Arts and Leisure): 28.

Book Reviews (Selected)

“On Race and Plutocracy,” Review of *Only Skin Deep: Changing Visions of the American Self* edited by Coco Fusco and Brian Wallis, *Bookforum*, Dec/Jan 2006: 35.

“October Revolution,” Review of *Art since 1900: Modernism, Antimodernism, Postmodernism* by Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H.D. Buchloh, *Artforum* (September 2005): 57-58, 324.

“Notes on Camp,” Review of *The AIDS Crisis is Ridiculous* by Gregg Bordowitz, *Bookforum* (Feb 2005): 12.

“Two on One.” Review of *Random Order: Robert Rauschenberg and the Neo-Avant Garde* by Branden Joseph and *Robert Rauschenberg: Breaking Boundaries* by Robert Mattison, *Artforum* (Feb 2004): 25-26.

Art Reviews

"Kaucyila Brooke," *Art in America* 85: 10 (November 1997): 135-136.

"Strangers: Philip-Lorca di Corcia," *Flash Art International* 26:172 (October 1993): 64.

Interviews

“Very Bad Clowns: An Interview with Aziz + Cucher,” *Aziz + Cucher: Some People* (Ostfildern: Hatje Cantz, 2012).

“Decorating from A to Z: A Conversation between Virgil Marti and Richard Meyer,” *Set Pieces: Curated by Virgil Marti from the Collection of the Philadelphia Museum of Art* (Philadelphia: Institute of Contemporary Art, 2010).

“Paul McCarthy and *WGG (Wild Gone Girls)*,” interview of the artist, *Point of View: An Anthology of the Moving Image*, (DVD, New Museum of Contemporary Art/Bick Productions, 2004).

“Christina Fernandez: An Interview with the Artist,” *Ruin: Christina Fernandez*, exhibition brochure (Los Angeles Center for Photographic Studies, 1999): 5-10.

CURATORIAL

Guest curator, “*Naked Hollywood: Weegee in Los Angeles*” Museum of Contemporary Art (Los Angeles), November 12, 2011 – February 27, 2012. Reviewed: *Los Angeles Times*, *Artforum*.

Co-Curator (with Ariadne Liokatis), “Looking into Andy Warhol’s Photographic Legacy” USC Fisher Museum of Art (Los Angeles), February 25, 2009 – April 18, 2009. Reviewed: *Los Angeles Times*, *artforum.com*.

Guest curator, “Warhol’s Jews: Ten Portraits Reconsidered,” The Jewish Museum (New York), March 16 – August 3, 2008, Contemporary Jewish Museum (San Francisco), October 12, 2008 – February 3, 2009. Reviewed: *The New York Times*, *Artforum*, *San Francisco Chronicle*.

Guest curator, “Collection in Context--Paul Cadmus: The Sailor Trilogy,” Whitney Museum of American Art, New York, June 1 - September 1, 1996. Reviewed: *The New York Times*.

Teaching Exhibitions (undergraduate curatorial courses)

“re:View,” a curatorial intervention in *Four Rooms and a View*,” USC Fisher Museum of Art, Los Angeles, March 27 – April 17, 2010.

“Crimes of Omission,” Institute of Contemporary Art, Philadelphia, April 20 – August 5, 2007.

CONSULTING

U.S. Department of State and American Embassy in Almaty, Kazakhstan, January 2000.

Accompanied first Andy Warhol exhibition in Central Asia, delivered lectures and seminars on Warhol and 20th century American art, conducted studio visits with Kazakh artists, curators, and students.

INVITED LECTURES (Selected)

Yale University, Whitney Humanities Center and Office of the Associate Dean for the Arts, New Haven, CT

“Queering Art History,” May 2013

Joan and Martin Goldfarb Summer Institute in Visual Arts, York University, Toronto, Canada

“Curating Difference: Warhol’s Jews and Naked Hollywood,” May 2013

Art Gallery of Ontario, Toronto, Canada

“What Was Contemporary Art?,” May 2013

Los Angeles County Museum of Art,

“The Mapplethorpe Effect,” November 2012

Yerba Buena Center for the Arts, San Francisco

“Show and Tell: On Nayland Blake’s *Free!Love!Tool!Box!*,” November 2012

Hood Museum of Art, Dartmouth College

Root Lecture in Contemporary Art,

“What was Contemporary Art?,” September 2012.

Washington University, St. Louis, Missouri,

“Quarantined: Alice Austen and the Secret History of American Art,”

Multiple Feminisms Lecture Series, Sam Fox School of Design & Visual Arts, September 2011.

Also delivered at:

Stanford University, Stanford CA, Distinguished Lecture in American Art, April 2011.

Philbrook Museum of Art, Tulsa, Oklahoma,

“Art, Sex, and Censorship,” July 2011 (lecture cosponsored by Oklahomans for Equality)

Cooper Union, New York, Interdisciplinary Seminar Lecture Series, February 2011

“What was Contemporary Art?”

Brooklyn College, Department of Art Lecture Series, February 2011

“Around the World with Andy Warhol”

Also delivered at:

Indiana University Museum of Art, February 2011.

Central St. Martins College of Art & Design, London, December 2010

“Warhol in Kazakhstan”

Also delivered at:

Department of Art History, University of York, UK, November 2010

Institute of Fine Arts, Silberberg Lecture Series, New York University, December 2008

Courtauld Institute of Art, London, November 2010

“Prehistoric Modern: Cave Paintings in the Museum of Modern Art”

Also delivered at:

Terra Foundation, Europe, “Terra Dialogue with invited response by Elisabeth Lebovici,”
Paris, December 2010.

INVITED LECTURES (cont.)

École des Hautes Études en Sciences Sociales, Paris, December 2010

“Submerged: On Sexuality, American Art, and Alice Austen,”

Also delivered at:

Courtauld Institute of Art, London, November 2010, Research Forum Lecture Series.

Artists Space, New York, October 2010

“*AIDS Timeline: Group Material and Late 20th-century America*,”

Group Material’s *Show and Tell: A Day of Lectures and Talks about Group Material*

Museum of Art, Rhode Island School of Design, Providence, October 2010

“Unspoken: Lynda Benglis and the Limits of Art Criticism”

Seattle Museum of Art, August 2010

“A Reason to get up in the Morning” (in conjunction with “Andy Warhol Media Works” exhibition)

Los Angeles County Museum of Art, May 2010

“The Museum of Multiples” (in conjunction with Joseph Beuys “Multiples” exhibition)

Contemporary Jewish Museum, San Francisco, December 2008

“Warhol, Jews, and Money” (in conjunction with “Warhol’s Jews” exhibition)

Northern Illinois University, Dekalb, IL, March 2008

“Art, Sex, and Censorship in America from Paul Cadmus to the Patriot Act”

Also delivered at:

Chicago History Museum, “Out at CHM” lecture series, January 2007.

Solomon R. Guggenheim Museum, New York, November 2007.

“Same Man Looking in Different Directions:

On the Art and Attitude of Richard Prince.”

in conjunction with *Richard Prince: Spiritual America* exhibition

San Francisco Art Institute, San Francisco, CA, April 2007

“Back to the Effeminate Future.”

Swarthmore College, Swarthmore, PA, February 2007

The 40th Annual Benjamin West Lecture in the History of Art

“What Was Contemporary Art?” February 2007

Also delivered at:

University of Delaware, Department of Art History, Newark, DE, April 2007

University of Chicago, Department of Art History, Chicago, IL, May 2006

Southern Methodist University, Dallas, TX, January 2006

Getty Research Institute Works-in-Progress Series, Los Angeles, CA, November 2005

Columbia University, New York, NY, September 2005

Bettman Lecture Series, Department of Art History and Archaeology.

Chicago History Museum, Chicago, IL, January 2007

“Queer Art and Censorship from Paul Cadmus to the Patriot Act.”

San Diego Museum of Art, San Diego, CA, July 2006

“Learning from Low Culture: The Warhol Method.”

Northwestern University, Department of Art History, May 2006

“Hard Targets: Male Bodies, Feminist Art, and the Force of Censorship.”

University of California, Irvine, School of Art, January 2005

“Censorship in America and Contemporary Art Practice.”

Art Papers Live!, 14th Street Playhouse, Atlanta, GA, November, 2004

“Contemporary Art after the Culture Wars”

INVITED LECTURES (cont.)

Also delivered at Ringling School of Art and Design, Sarasota, FL, October 2004;

U.C. Berkeley, Department of Art History Lecture Series, March 2004.

Eldredge Prize Lecture, Smithsonian Museum of American Art, Washington D.C., November 2003.

San Francisco Museum of Modern Art, San Francisco, CA, May 2004

“Before *Brillo Box*: Andy Warhol’s Art and Advertising in the 1950s.”

Center for Humanities Research, Texas A & M University, College Station, TX, March 2004

“Gay Power Circa 1970: Visual Strategies for Sexual Revolution,”

Also delivered in Burke Lecture Series, Art History Department, Indiana University, March 2004;

Larry Kramer Initiative, Yale University, New Haven, CT, September 2003.

Los Angeles Unified School District Headquarters, Los Angeles, CA, August 2003.

“Teaching Visual Culture,” (keynote address), Conference on Visual Culture.

Department of Art History and Media Studies Program, Pomona College, Pomona, CA, March 2003.

“David Hockney, Andy Warhol, and the Secret of Physique Photography.”

Columbia University, Department of Art History and Archaeology, October 2002

“Cecil Beaton and the Bad Dream of Modernism.”

Baltimore Museum of Art, Baltimore, MD, May 2001.

“Learning from Low Culture: The Warhol Method,” May 2001.

Kasteyev State Art Museum, Almaty, Kazakhstan

“Andy Warhol and the Art of Commerce,” January 2000.

Kazakh State Arts Academy, Almaty, Kazakhstan, January 2000

“American Art before and after Pop” (lecture and seminar).

Los Angeles County Museum of Art, Los Angeles, CA, October 1999

“The Artist as Object: Picasso, Hartley, Krasner.”

Parrish Art Museum, Southampton, NY

“Satisfactions of the Flesh: Marsden Hartley and the Limits of Art History,” May 1999

New York University, Department of Performance Studies, New York, NY, October 1998

“Liberation/Decoration: Robert Mapplethorpe and the Aesthetics of Gay Power,”

Also delivered at U.C. Santa Barbara Art History Lecture Series, Santa Barbara, CA, March 1997.

Los Angeles County Museum of Art, Los Angeles, CA, April 1998

“Bodies in Pieces: Figuration and Fragmentation in Twentieth-Century Art.”

University of Rochester, Rochester, NY, November 1996

The First Annual Craig Owens Memorial Lecture:

“Vanishing Points: Art, AIDS, and the Uses of Censorship,”

Also delivered at Institute of Contemporary Art and the Department of Art History,

University of Pennsylvania, Philadelphia, February 1996.

Whitney Museum of American Art, New York, NY

“Paul Cadmus: Painting New York in the 1930s.” *Public Conversation with Paul Cadmus*, June 1996.

Union College, Dept. of Art History, Schenectady, NY, May 1996

“Feminist Art from *Old Mistresses* to *Bad Girls*.”

Solomon R. Guggenheim Museum, New York, NY, April 1995

“Ross Bleckner and the Abstraction of AIDS.” *Young Collectors Forum*.

Harvard University, Center for Literary and Cultural Studies, April 1993

“Carousing in Queer Postures:

Sailors and Sexual Difference in the Paintings of Paul Cadmus.”

CONFERENCE PAPERS and PANELS (Selected)

Stanford University, Dept. of Art and Art History, April 2013

“IMBY (In My Backyard): Three Berkeley Art Historians at Stanford
(organizer and moderator).

Cantor Center for the Arts, Stanford University, January 2013

“Controlling Culture” (panel in conjunction with exhibition “A War on Modern Art”)

Cantor Center for the Arts, Stanford University, November 2012

“Art/Censorship” (panel in conjunction with exhibition: “When Artists Attack the King: Honoré Daumier
and *La Caricature*, 1830-1835”)

Institut national d’histoire d’art (INHA), Paris, May 2012

“Photography is Elastic: Weegee’s Cockeyed View of Hollywood”
American Art and the Mass Media (Conference)

Carpenter Performing Arts Center, Cal State University, Long Beach, November 2011

“Censorship from the Inside Out,” *Censorship in the Museum* (panel).

Georgia O’Keeffe Museum Research Center, Santa Fe, New Mexico, July 2012

“Prehistoric Modern: Cave Paintings in the Museum of Modern Art”
Challenging 1945: Exploring Continuities in American Art, 1890s to the present

College Art Association, New York, February 2011

“The Erotics of Feminism,” (panel convener/participant), *The Feminist Art Project at CAA*.

College Art Association, New York, February 2011

“Censorship from the Inside Out,” presenter, *Against Acknowledgement: Sexuality and
the Instrumentalization of Knowledge* (CAA Centennial Panel).

Institut National d’Histoire de l’Art, Paris, France, June 2010

“Submerged: On Sexuality and American Art,” *Geographies of Art: Sur le Terrain*
(International Symposium in Celebration of the Terra Summer Residency’s Tenth Anniversary).

Wall Art Museum, Beijing, China, May 2010

“On the Limits of Contemporary Art Criticism”
What Happened to Art Criticism? ---Problems in Chinese and Western Art Criticism
Second Annual China Contemporary Art Forum.

University of Pennsylvania, Philadelphia, April 2010

“Warhol in Kazakhstan,”
The Thaw: Visual Culture and Beyond (held in conjunction with the exhibition
“Laughing Matters: Soviet Propaganda in Khrushchev’s Thaw, 1956-1964.”)

Also delivered at U.C. Irvine, March 2009

keynote address, “Birth/Day: Origins, Temporality, Hybridity,” 15th anniversary of Visual Studies.

Whitney Humanities Center, Yale University, New Haven, CT, April 2010

“The Impact of Feminism and Queer Studies on the Academy,” (panel)
April 2010. Yale WGSS and LGBTS Anniversaries Conference.

Los Angeles Country Museum of Art, November 2009

“The Question of Curatorial Reenactment,” (panel organizer and moderator)
What’s at Stake?: Photography and the Man-Altered Landscape symposium
Panelists: Douglas Crimp, Britt Salvesen, and Philipp Kaiser.

CONFERENCE PAPERS and PANELS (cont.)

ArtPoint Board at 111 Minna, San Francisco, January 2009

“15 Minutes with Andy Warhol”(panel).

Los Angeles County Museum of Art, October 2008

“Talking Hard Targets: Masculinity and Sports in Contemporary Art”(panel moderator).

Andy Warhol: *Outer and Inner Dichotomies*, Wexner Center for the Arts, November 2008

“Money on the Wall,” *Give and Take* (panel).

Harvard University, October 2008

“Warhol in Kazakhstan,” *The Global Reception of Andy Warhol* (panel).

Andy 80? Warhol conference organized by Benjamin Buchloh.

Smithsonian American Art Museum, Washington D.C., September 2008

“Censorship,” *Words Matter! 20th Anniversary of the Eldredge Prize* (conference).

Serpentine Gallery at *Goethe-Institut*, London, July 2008

“Same Man Looking in Different Directions”

Prince Prince (conference in conjunction with *Richard Prince: Continuation*).

College Art Association, Annual Meeting, Dallas, TX, February 2008

“Artists Sometimes Have Feelings,”

Why and How we Work With Living Artists (panel).

Congress of the International Committee of the History of Art (CIHA), Melbourne, January 2008

“What was Contemporary Art?” *Contemporary Art History and Contemporaneity* (panel).

National Gallery of Art, Washington D.C., April 2007

“White Flag in the Window: Jasper Johns, Matson Jones, and the Culture of Display”

Jasper Johns: The First Decade.

Also delivered at the Getty Center, Los Angeles, CA, *Craft at the Limits*, June 2007.

Museum of Modern Art, New York, January 2007

“Back to the Effeminate Future,”

The Feminist Future: Theory and Practice in the Visual Arts.

Getty Museum, Los Angeles, CA, June 2006

Movement and the Visual Arts, panel moderator.

Shanghai University and China Southeast University, Shanghai, China, May 2006

“Contemporary Art, Censorship, and the USA PATRIOT Act,” (keynote address)

Art and Art History in the Perspective of Globalization: An International Symposium.

Hammer Museum, Los Angeles, CA, May 2006

“Decorating with Dreier and Duchamp”

Incorporated, Inc.: A Museum of Modern Art Before the Museum of Modern Art (panel).

University of Southern California, Los Angeles, CA, April 2006

“Hard Targets: Male Bodies, Feminist Art, and the Force of Censorship”

Art/Sex/Work: A Dialogue on Feminist Art and Sexual Politics in the 1970s.

Getty Villa, Malibu, CA, April 2006

“The Body in Antiquity and Modern Imagination” (panel co-chair, with Peter Holliday)

Past Perfected: Antiquity and its Reinventions

A Conference Organized by the National Committee for the History of Art.

College Art Association, annual meeting, Boston, MA, February 2006

“Left Unsaid,” *Implementing Diversity in Art History Pedagogy* (Diversity Practices panel).

“Anonymously Yours,” *Another Names Project: Naming Homophobia* (Queer Caucus panel).

Scenes Beyond the Picture, session respondent.

CONFERENCE PAPERS and PANELS (cont.)

- University of Southern California, Los Angeles, CA, October 2005
 “In the Archives of Race,” *The Visual Culture of Race* (panel).
- Brown University, Providence, RI, April 2005
 “Coco’s Curatorial Enterprise: *Only Skin Deep* and the Archives of Race,” *Retro-Coco* (panel),
 Performance Studies International conference.
- St. Mary’s College of Maryland, St. Mary’s City, MD, March 2005
Representations of Sex(uality): Pornography, Obscenity, Deviance (conference)
 Keynote Address, “Gay Power Circa 1970: Visual Strategies for Sexual Revolution.”
- Vera List Center for Art and Politics, New School for Social Research, February 2005
 “Art, Censorship, and the Patriot Act,” *Log Cabin*, panel discussion.
- College Art Association, annual meeting, Atlanta, GA, February 2005
 “Visual Strategies for Sexual Revolution,” *Artists and the Left: A Long Term View*.
- University of California, Los Angeles, December 2004
 “Treat a Complete Stranger as a Friend,” *Make Art/Stop AIDS* (conference).
- American Studies Association, annual conference, Atlanta, GA, November 2004
 “Contemporary Artists, Ethnicity, and the Location of Censorship.”
- City University of New York, NY, November 2004
 “Riding History: Jared French’s *Cavalrymen Crossing a River*.”
Intersexions: Queer Visual Culture at the Crossroads.
- University of London, Institute of English Studies, School of Advanced Study, London, Oct. 2004
 “Visual Emotion.” *Languages of Emotion, A Multidisciplinary Colloquium*.
- Getty Research Institute, Los Angeles, CA, October 2004
 Panel Moderator, “Collaboration and Participation.”
Structures and Systems: An Intercontinental Art World.
- One Institute and Archives, Los Angeles, CA, October 2004
 Panel Participant, “Queer Studies/American Studies.”
Q FAC: Faculty Symposium on New Queer Scholarship.
- Stanford University, Stanford, CA, April 2004
 Paper: “Sexuality, Realism, and the Embarrassment of American Art,”
Mind the Gap: On the Modernist Divide in American Art/History.
- Association of Art Historians, annual meeting, Nottingham, UK, March 2004
 Panel Co-Chair (with Gavin Butt) and Respondent: “Queering the Archive.”
- College Art Association, Annual Meeting, Seattle, WA, February 2004
 Panel Co-Chair (with Christina Kiaer): “Other Objects, Other Artists:
 Alternative Approaches to 20th Century Art.”
 Panel Participant: “The American(ist) Agenda,” Association of Historians of American Art.
- Courtauld Institute of Art/The National Gallery, London, UK, October 2003
 Paper: “Representing the Passions from Bamberg Cathedral to Bill Viola,” *Bill Viola Conference*.
- International Federation for Theatre Research, Jaipur, India, January 2003
 Panel Chair: “Cosmopolitanism and Shifting Attitudes.”
 Paper: “Contemporary Artists, Ethnicity, and the Location of Censorship.”

CONFERENCE PAPERS and PANELS (cont.)

Brooklyn Museum of Art, Brooklyn, NY, November 2002

Panel Participant: Judy Chicago's *The Dinner Party*.

Association of Art Historians, annual conference, Liverpool, UK, April 2002

Paper: "Cecil Beaton and the Bad Dream of Modernism."

Detroit Institute of Arts and Wayne State University, Detroit, MI, November 2001

Paper: "Hockney, Warhol, and the Secret of Physique Photography,"

Fever and Ferment: Art of the 60s and 70s (symposium).

College Art Association, annual meeting, New York, NY

Paper: "Beyond Recovery: American Art and the Historical Past," February 2000.

University of California, Berkeley

"In Defense of Iconography," (keynote),

Berkeley Symposium: Interdisciplinary Approaches to Visual Representation, March 1999.

College Art Association, annual meeting, Los Angeles, CA, February 1999

Panel Co-chair (with David Joselit), "Identity and the Limits of Representation."

College Art Association, annual meeting, Boston, MA, February 1996

"Race and Revision in Paul Cadmus's Gilding the Acrobats."

RESPONSES and PUBLIC CONVERSATIONS

Institute of Contemporary Art, University of Pennsylvania

Public Conversation with Judith Tannenbaum on *Glenn Ligon: Unbecoming*, May 2013

USC Art History Graduate Student Symposium, "Expanding the Visual Field"

Public Conversation with Jeffrey Deitch, October 2010

UCLA Fowler Museum, Los Angeles, CA

Public Conversation with Douglas Crimp for "Make Art/Stop AIDS" exhibition, March 2008

College Art Association, annual meeting, Boston, MA, February 2006

Scenes Beyond the Picture, session respondent.

San Francisco Museum of Modern Art, San Francisco, CA

"Hidden Histories." *Public Conversation with Glenn Ligon*, July 1996.

TELEVISION APPEARANCES

"Daily Xtra!: Gay and Lesbian News" (Toronto cable television)

Discussion of *Art and Queer Culture* in context of censorship debates.

"Life and Times Tonight," KCET television (PBS affiliate, Los Angeles),

Discussion of Robert Mapplethorpe exhibition and first amendment rights, May 25, 2000.

"A Roundtable on Robert Mapplethorpe," Adelphia Communications (cable access

television), taped May 26, 2000 and broadcast the following week.

RADIO INTERVIEWS

"The California Report," Interview on art and vandalism, KQED (San Francisco), March 26, 2004.

"Forum with Michael Krasny," Roundtable on "Reversing Vandalism," KQED, February 17, 2004.

"Artwatch," 30 minute live interview on arts censorship in America, KPFZ (Berkeley, CA), April 27, 2002.

CONSULTING

U.S. Department of State and American Embassy in Almaty, Kazakhstan, January 2000.

Accompanied first Warhol exhibition in Central Asia, delivered lectures and seminars on contemporary American art, conducted studio and gallery visits with Kazakh artists, curators, and students.

ACADEMIC SERVICE**Stanford**

Search Committee, Emerging Practices in Design, 2012-2013

Dissertation Fellowship Selection Committee, Stanford Humanities Center, Spring 2013

Gallery Committee, 2012-present

Faculty Chair, Stanford in Washington (Arts), 2012-present

USC (University-wide)

Director, Visual Studies Graduate Certificate, 2008-2011

Director, The Contemporary Project, 2007-2012

Provost's Advisory Committee, Search for Dean, Roski School of Fine Arts, 2009-2010.

Provost's Committee on Interdisciplinary Hiring, 2008-11.

Selection Committee, Provostial Ph.D. Fellowships, 2008-2010.

Advisory Committee, International Museum Institute, 2009-2011.

Evaluator, Advancing Scholarship in the Humanities and Social Sciences, Fall 2007, Fall 2008, Fall 2009.

Founding Director, Visual Studies Graduate Certificate, 2005-2006.

Chair, Steering Committee, Literary, Visual, and Material Culture Initiative, 2003-2006.

Roski School of Fine Arts, Third-Year Review Committee for Prof. Charlie White, 2005-06.

College Graduate Programs Advisory Committee, 2005-2006.

Mentor, Mellon-Mays Undergraduate Fellowship Program, 2005-2006.

Faculty Council, College of Letters, Arts, and Sciences, 2000-2002.

Fisher Gallery Advisory Committee, 1997-2001.

Mentor, Mellon-Mays Undergraduate Fellowship Program, 2005-2006.

Public Art Committee, School of Fine Arts, 2004-06.

Steering Committee, Center for Feminist Research, 2001-2003.

Faculty Council, College of Letters, Arts, and Sciences, 2000-2002.

Fisher Gallery Advisory Committee, 1997-2001.

Presenter, "Navigating Tenure," Orientation Program for New Faculty, USC College, September 2002.

Presenter, USC Outreach Program for Students at Los Angeles Community College, 2001, 2002.

Faculty interviewer for President's Undergraduate Fellowship, USC, 1996-97.

USC Planning Committee on Cultural Studies, 1996-97.

Grade Appeals Panel, College of Letters, Arts, and Sciences, 1996-97.

USC Department of Art History

Search Committee, Modern and Contemporary Art, 2010-2011.

Graduate 2nd Year Review Committee, 2010-2011.

Chair, Personnel Committee, Art History, 2009-2010.

Search Committee, Mellon Postdoctoral Fellowship, Art History, 2008-2009

Graduate Recruitment Officer, 2007-08, 2009-2010.

Ph.D. Admissions and Recruitment Committee (Chair), 2005-2006.

Faculty Merit Review Committee, 2008-09, 2004-2005.

Undergraduate Curriculum Committee, 2004-2005.

Graduate Studies and Review Committee, 2004-2005.

Acting Department Chair, July – December, 2003.

Chair, 3rd year review committee for Prof. Lillian Lan-Ying Tseng, 2002-2003.

Joint Art History/Classics/Religion Search Committee, Fall 2003.

Dean's Consultative Committee for Selection of Art History Department Chair, 2002-2003.

Joint Art History/Classics Search Committee, Fall 2002.
 Faculty adviser, “Expanding the Visual Field,” Graduate Student Symposium, 1997-2002.
 Search committee, Korean Art, 2001-2002.
 Ph.D. Admissions Committee, 2001-2002.
 Search Committee, African-American Art and Visual Culture, 2000-2001.
 Search Committee, Chinese art and Intellectual History, 1999-2000.
 Search committee, 19th century European Art, USC, 1998-1999.
 Faculty chair, USC Art History Lecture Series, 1996-98.
 Faculty chair and founding organizer, "Expanding the Visual Field," first annual Art History Graduate Student Symposium, 1996-97.
 Search committee, 17th and 18th century European Art 1997-1998
 Co-creator (with Prof. Eunice Howe), Visual Culture Minor, 1996.
 Advisor, Visual Culture Minor, 1997-2000, 2002-2004.
 Search Committee, Mellon Postdoctoral Fellowship, Chinese Art, USC, 1996-97.
 Organizer, Department of Art History Lecture Series, USC, 1996-1998.
 Ph.D. Admissions Committee, 1996-1998.

University of Pennsylvania

Organizer, Sachs Forum in Contemporary Art, 2006-07.
 Undergraduate Evaluation Board, Department of History of Art, 2006-07.
 Moderator, “Original Judson Minimalist: Lucinda Childs in Conversation with Marcia B. Siegel,”
 Institute of Contemporary Art, September 2006.

National

Selection Committee, American Council of Learned Societies/Henry Luce Foundation Dissertation Fellowship in America Art, 2012-2013

Co-Director, Yale Initiative for the Study of Material and Visual Cultures of Religion, 2008-2011
 (Initiative Director, Sally Promey, funded by the Henry Luce Foundation).

Program Committee (Liaison to Site Resources Committee), American Studies Association, Annual Meeting, “*América Aquí: Transhemispheric Visions and Community Connections*,” Philadelphia, PA, October 11-14, 2007.

National (cont.)

Juror, Third Annual Patricia and Philip Frost Essay Award,
 Smithsonian American Art Museum, 2006-07.

J. Paul Getty Center

Pacific Standard Time Advisory Committee, Getty Research Institute, 2009-2011.
 Residential Scholars Selection Committee, Getty Research Institute, 2003.
 Presenter, Getty Grant Program’s Multicultural Internship Workshop, Summer 2002.
 Organizer, Getty Works-in-Progress Series, Getty Research Institute, 1997-2001.

College Art Association

Member, 2012 Los Angeles CAA Centennial Committee, 2010-2012.
 Member, Women’s Caucus for Art, 2009-2012.
 Member, Diversity Practices Committee, 2005 – 2007.
 Member, Distinguished Lifetime Achievement Award for Writing on Art Committee,
 2003-2006 (resigned 2004).
 Mentor, Professional Development Roundtable, College Art Association Annual Meeting, 2003.

Conference Organizing

Organizing Committee

“The Ends of American Art,” Stanford, 2012-present

Co-organizer (with Kaja Silverman)

“Being There: Anne Wagner in the Berkeley Years”

U.C. Berkeley, April 10-11, 2010.

Co-organizer (with Michael Leja and Gwendolyn Dubois Shaw),

“Usable Pasts: American Art from the Armory Show to *Art of this Century*,”

University of Pennsylvania and Philadelphia Museum of Art, March 23-24, 2007.

Co-organizer (with Michael Lobel), “The Short History of Contemporary Art,”

Clark Art Institute Colloquium, Williamstown, MA, June 23-24, 2006.

Organizer, “Mind the Gap: On the Modernist Divide in American Art/History,”

Stanford University, April 16-17, 2004.

Organizing Committee, “Intersexions: Queer Art at the Global Crossroads,”

CUNY Graduate Center, New York, November 12-14, 2004.

PROFESSIONAL AFFILIATIONS

College Art Association (CAA), Association of Historians of American Art (Affiliated Society of CAA),

Queer Caucus for Art (Affiliated Society of CAA), American Studies Association (ASA),

International Association of Art Critics (AICA).

EDITORIAL BOARDS

American Art (2004-2008); *Images: A Journal of Jewish Visual Culture* (2006-present);

Documents: A Journal of Art, Culture, and Criticism (2000-2003);

Studies in Gender and Sexuality (contributing editor, 2002-2005).

MANUSCRIPT and GRANT REVIEW

Presses: Blackwell Press, Columbia University Press, Duke University Press, Getty Research Institute,

Manchester University Press, MIT Press, Museum of Modern Art, Rutgers University Press,

University of California Press, University of Chicago Press. University of Minnesota Press.

Journals: *American Art*, *The Art Bulletin*, *Art Journal*, *Gender and History*, *GLQ:*

A Journal of Lesbian and Gay Studies, *Theatre Journal*.

Grants: Creative Capital/Andy Warhol Foundation Arts Writers Grant Program; J. Paul Getty Grant Program;

Getty Research Institute Residential Scholarship; American Academy in Berlin;

CAL Arts/Herb Alpert Award in the Arts.

TENURE and PROMOTION REVIEWS

Barnard College; Bryn Mawr College; Columbia University, School of the Arts;

Harvard University; Indiana University; Northwestern University;

Rice University; University of California, Irvine;

University of California, Los Angeles; University of Chicago; University of Michigan;

University of Minnesota; University of Pennsylvania; University of Toledo;

Wayne State University; Yale University.

COURSES

Graduate Seminars

What’s *not* American about American Art? (Spring 2013, Stanford, Spring 2011, USC)

Methods and Debates in Art History: The Writer’s Voice (Winter 2013, Stanford).

Contemporary Art in the World: A Global Itinerary (Spring 2012, Co-taught with Saloni Mathur at LACMA)

Informed: Art, Sex, War, and Gender Politics in American Culture since 1950 (Fall 2010, Courtauld Institute).

What is Contemporary Art? (Spring 2009, USC)

Visual Studies: Methods and Debates (Fall 2008, USC)

Feminism/Globalism: Contemporary Art after Identity Politics (Summer 2007, USC)

Feminist and Queer Art History since 1971 (Spring 2007, U Penn.; Spring 2004 Stanford; Fall 2003, USC)

Marketing the Modern: The Visual Cultures of Avant-Garde and Kitsch
(co-taught with Nancy Troy, Spring 2006, USC).

Twentieth-Century Art in Public and Private (Fall 2004, USC).

Writing the Visual: The Problem of Description (Summer 2003, USC).

Visual Culture and Its Discontents (Fall 2002, USC).

Writing the History of Art (co-taught with Nancy Troy, Summer 2000, Summer 2001,
Summer 2002, Getty Research Institute).

Secrets of Modern Art (Fall 2001, USC).

Contemporary Art and Identity Politics (Fall 2000, USC).

Andrew W. Mellon Foundation Seminar: Museum Exhibition and Public Memory
(Fall 1999, USC and the Huntington Library).

Histories and Theories of Collecting and Display (Spring 1998, USC).

Sexuality and Visual Culture (Fall 1997, USC).

Theorizing the Body in 20th-Century Art (Fall 1996, USC).

Advanced Undergraduate Courses

California Dreaming: Visual Culture in California, 1849-present (Winter 2013, Stanford).

Art and Curatorial Practice, 1940-1980: Lessons from Pacific Standard Time
(Spring 2012, co-taught with Selma Holo)

Issues in Contemporary Art and the Art of Curating (Fall 2009 and Spring 2010, USC;
Fall 2006 and Spring 2007, U of Pennsylvania).

History of Photography (Fall 2006, U of Pennsylvania).

What is Contemporary Art? (Fall 2005, USC).

Myths, Arts, Realities: Visual Culture in California, 1849-present (Spring 2005, USC).

Race, Gender, and Sexuality in Contemporary Art (Fall 2004, Fall 2000, Fall 1996, USC).

Art and Politics in America, 1900-1945 (Spring 2004, Stanford University).

Modernity and Difference: Critical Approaches to Modern Art (Fall 2002, USC).

Photography and the Politics of Representation (Spring 2002, USC).

L.A. Now: Contemporary Art in Los Angeles (Spring 2002, USC College Showcase Course).

Modern Art III: Art Since 1940 (Fall 2001, USC).

Critical Approaches to Photography: Photography and Gender (Spring 1999, USC).

Twentieth-Century Art from 1930 to the Present (Spring 1997, USC).

American Art since 1945 (Summer 1996, UC Berkeley).

American and European Art since 1960 (Fall 1996, Columbia University).

General Education Courses

Culture Wars: Art and Social Conflict in the United States, 1900-present
(Spring 2011, Fall 2009, Spring 2006, 2005, 2004, USC).

Representing Modern Art: Art/Film/Photography (Fall 2002, USC).

Social History of Photography in America from the Civil War to Vietnam (Fall 1997, USC).

ADVISING

Dissertations

Completed (principal advisor)

Solomon, Virginia, "Modeling Queer Methods: *General Idea's* Art and Politics, 1969-1994," Department of Art History, USC. (Ph.D. 2013)

Kerrigan, Katherine, "'All Art Is Eventually Political': Artistic and Curatorial Interventions in American Art, 1970-1977," Department of Art History, USC. (Ph.D. 2013)

Ming, Leta, "Curating as Performance: Tom Marioni and the Museum of Conceptual Art, 1968-1979," Department of Art History, USC. (Ph.D. 2012)

Hollenberg, Sarah, "Art On Television, 1967-1974," Department of Art History, USC. (Ph.D. 2012)

Goldman, Jason, "Open Secrets: Publicity, Privacy, and Histories of American Art, 1958-69," Department of Art History, USC (Ph.D. 2011).

Hill, Jason, "Artist as Reporter: The *PM* News Picture, 1940-1948," Department of Art History, USC (Ph.D., 2011).

Middleman, Rachel, "*A New Eros: Erotic Art by Women Artists in New York, 1963-1973*," Department of Art History, USC, (Ph.D. 2010).

Miller, Jennifer, "In the Flesh: Burlesque Theater in American Art and Visual Culture, 1900-1945," Department of Art History, USC, (Ph.D. 2010).

Snider, Stefanie "Envisioning Bodily Difference: Refiguring Fat and Lesbian Subjects in Contemporary Art and Visual Culture, 1968-2009," Department of Art History, USC, (Ph.D. 2010).

Klein, Jeannette, "Excavating the Goddess: Feminist Performance and Video in Southern California" Department of Art History, USC, (Ph.D. 1999).

Completed (co-advisor with Prof. Nancy Troy)

Uradomo, Stacey, "Legacies: Family Memories and *Sansei* Identity in the Work of Roger Shimomura, Tomie Arai and Lynne Yamamoto" Department of Art History, USC, Ph.D. 2004.

Dissertations in progress (principal advisor)

Higa, Karin, "Little Tokyo, Los Angeles: Art, Orientalism, and Cosmopolitan Culture in Los Angeles, 1919-1942," Department of Art History, USC.

Dissertation Committees (second reader/outside field advisor)

Matic, Ljubisa, "The Emergence of Infractility in Live Performing Arts," Department of Theater and Performance Studies, Stanford University, Ph.D. 2013 (outside reader).

Linkof, Ryan, "Exposed: Celebrity and Photojournalism in the Making of the British Tabloids, 1904-1938" Department of History, USC (Ph.D. 2011).

Leblanc, Aleca, "Tropical Modernisms: Art and Architecture in 1950s Rio de Janeiro," Department of Art History, USC (Ph.D. 2011).

Folland, Thomas, "Robert Rauschenberg's Queer Modernism: Decoration, Theatricality, and Camp in the Combines, 1954-1959" Department of Art History, UCLA (Ph.D. 2010)

Milkova, Liliana, “Neither-Nor: Sots Art and the Uses of Photography in Soviet Underground Art, 1970-1985,” Department of History of Art, University of Pennsylvania, Ph.D. 2008.

Dissertation Committees (second reader/outside field advisor)

Zalman, Sandra, “Surrealism as Vernacular Vanguard,” Department of Art History, USC, Ph.D. 2008 (second reader).

O’Leary, Thomas, “Tokyo Visions: Place and Memory in Contemporary Japanese Photography” Department of Art History, USC, 2009 (second reader).

Zox-Weaver, Annalisa, “Seeing Through Evil: Modernist Women, Fascism, and Identification,” Department of English, USC, Ph.D. 2007 (outside advisor).

Chapman, Christopher, “Adolescent Masculinity: Representation and Transcendence,” Department of Art History, Australian National University, 2007 (outside advisor).

Ontiveros, Mario, “Rethorizing Activism: The Aesthetics of Social Responsibility” Department of Art History, UCLA, Ph.D., 2005 (outside reader).

Cahan, Susan, “Inventing the Multicultural Museum: A Critical Study of *Harlem on My Mind*” Department of Art History, City University of New York, Ph.D. 2003 (dissertation committee).

Monroe, Elizabeth, “*Synagoga* as Christian Discourse 1007-1215” Department of Art History, USC, PH.D. 2003 (dissertation committee).

Warren, Sarah, “Mikhail Larionov’s Futurist Primitivism: The Russian Avant-Garde’s Path to Modernity” Department of Art History, USC, Ph.D. 2002 (dissertation committee).

Latimer, Tirza True, “Looking Like a Lesbian: Portraiture and Sexual Politics in 1920s and 30s Paris” Department of Art and Art History, Stanford University, Ph.D. 2002 (dissertation committee).

Carrithers, Joseph, “On the Margins of Memory: Narrating the Past in Contemporary Multicultural Literature” Department of English, USC, Ph.D. 2002 (dissertation committee).

Meecker, Martin, “Come Out West: The Gay and Lesbian Migration to San Francisco, 1940–1960” Department of History, USC, Ph.D. 2001 (dissertation committee).

Nichols, Mathew Guy, “Decoration as Deviance: Andy Warhol in the 1950s” Department of Art History, Rutgers University, Ph.D. 2001 (dissertation committee).

ACE exam

Kyle Stephan, Art and Art History, Stanford University, May 2013

Master’s Theses

Maria Webster, “Critical Fictions and the Writing of Feminist Art History” Department of Art History, USC, 2004 (principal advisor).

Suhjung Hur, “Strike A Pose: Refashioning Identity in Nikki S. Lee’s Photographic Projects” Department of Art History, USC, 2001 (principal advisor).

Walter Meyer, “The Masquerade of Protest Art in *Old Glory*” Department of Art History, USC, 2000 (principal advisor).

Marlena Donohue, “Anonymity and Disembodiment in the Photography of Manuel Alvarez Bravo” Department of Art History, USC, 2000 (principal advisor).

Julie Joyce, “Perpetual Misunderstanding: Paul Thek in the Nineties” Department of Art History, USC, 1998 (principal advisor).

Sarah Stifler, “Double, Double, Boil, and Trouble: The Trouble with Kate Millet” Department of Art History, USC, 1999 (principal advisor).

Lucy Sandvik, “Things Seen and Unseen: The Stereoscope and the Ambivalence of Modern Vision”
Department of Art History, USC, 1998 (principal advisor).

Colette Dartnall, “Invisibility and Black Identity in the Work of Carrie Mae Weems
and Lorna Simpson” Department of Art History, USC, 1997 (principal advisor).

Master’s Theses (cont.)

Anna Dylan, “Constructions of Americanism: Three Case Studies”
Department of Art History, USC, 1997 (second reader).

Leah Pisano "What's so L.A. about Ed Ruscha?"
Department of Art History, USC, 1998 (principal advisor).

Angie Kim, “Transmission’s Threads: Orlan’s Performance Art”
Department of Art History, USC, 1998 (principal advisor).

Andrea Zaharia-Roth, Department of Art History, USC, 1997 (guidance committee).

Undergraduate Honors Theses

Stavros Niarchos, “Visual Art’s Paradoxical Opportunity,” USC, 2007 (principal advisor).

Marcelo Sousa, “American Artists Against War from Vietnam to Iraq,”
Department of Art History, USC, 2007 (principal advisor).

Kim Kramer, “The Slippery Slope: Performance Art and the National Endowment for the Arts”
Department of Art History, USC, 2001 (principal advisor).

Marcelle Polednik, “Resurfacing: Critical Discourse and the Photography of Jan Saudek”
Department of Art History, USC, 1999 (principal advisor).

COURSES

Graduate Seminars

What’s *not* American about American Art? (Spring 2013, Stanford, Spring 2011, USC)

Methods and Debates in Art History: The Writer’s Voice (Winter 2013, Stanford)

Contemporary Art in the World: A Global Itinerary (Spring 2012, Co-taught with Saloni Mathur at LACMA)

Informed: Art, Sex, War, and Gender Politics in American Culture since 1950 (Fall 2010, Courtauld Institute).

What is Contemporary Art? (Spring 2009, USC)

Visual Studies: Methods and Debates (Fall 2008, USC)

Feminism/Globalism: Contemporary Art after Identity Politics (Summer 2007, USC)

Feminist and Queer Art History since 1971 (Spring 2007, U Penn.; Spring 2004 Stanford; Fall 2003, USC)

Marketing the Modern: The Visual Cultures of Avant-Garde and Kitsch
(co-taught with Nancy Troy, Spring 2006, USC).

Twentieth-Century Art in Public and Private (Fall 2004, USC).

Writing the Visual: The Problem of Description (Summer 2003, USC).

Visual Culture and Its Discontents (Fall 2002, USC).

Writing the History of Art (co-taught with Nancy Troy, Summer 2000, Summer 2001,
Summer 2002, Getty Research Institute).

Secrets of Modern Art (Fall 2001, USC).

Contemporary Art and Identity Politics (Fall 2000, USC).

Andrew W. Mellon Foundation Seminar: Museum Exhibition and Public Memory

(Fall 1999, USC and the Huntington Library).

Histories and Theories of Collecting and Display (Spring 1998, USC).

Sexuality and Visual Culture (Fall 1997, USC).

Theorizing the Body in 20th-Century Art (Fall 1996, USC).

Advanced Undergraduate Courses

Art and Curatorial Practice, 1940-1980: Lessons from Pacific Standard Time
(Spring 2012, co-taught with Selma Holo)

Issues in Contemporary Art and the Art of Curating (Fall 2009 and Spring 2010, USC;
Fall 2006 and Spring 2007, U of Pennsylvania).

History of Photography (Fall 2006, U of Pennsylvania).

What is Contemporary Art? (Fall 2005, USC).

Myths, Arts, Realities: Visual Culture in California, 1849-present (Spring 2005, USC).

Race, Gender, and Sexuality in Contemporary Art (Fall 2004, Fall 2000, Fall 1996, USC).

Art and Politics in America, 1900-1945 (Spring 2004, Stanford University).

Modernity and Difference: Critical Approaches to Modern Art (Fall 2002, USC).

Photography and the Politics of Representation (Spring 2002, USC).

L.A. Now: Contemporary Art in Los Angeles (Spring 2002, USC College Showcase Course).

Modern Art III: Art Since 1940 (Fall 2001, USC).

Critical Approaches to Photography: Photography and Gender (Spring 1999, USC).

Twentieth-Century Art from 1930 to the Present (Spring 1997, USC).

American Art since 1945 (Summer 1996, UC Berkeley).

American and European Art since 1960 (Fall 1996, Columbia University).

General Education Courses

Culture Wars: Art and Social Conflict in the United States, 1900-present
(Spring 2011, Fall 2009, Spring 2006, 2005, 2004, USC).

Representing Modern Art: Art/Film/Photography (Fall 2002, USC).

Social History of Photography in America from the Civil War to Vietnam (Fall 1997, USC).