

## JILL H. CASID

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### EDUCATION

Ph. D. in Art History, Harvard University, 1999.

M.A. in Art History, Courtauld Institute of Art, University of London, 1989.

B.A. with Honors in Art History and Cultural Studies, Princeton University, 1988.

### PROFESSIONAL APPOINTMENTS

Professor, Department of Art History and Cluster Faculty in Visual Culture, University of Wisconsin-Madison, 2012-present, Affiliate faculty member in the Department of Art, the Program in Interdisciplinary Theatre Studies, and the Program in Latin American, Caribbean and Iberian Studies.

Professor, Department of Gender and Women's Studies, University of Wisconsin-Madison, Partial Appointment, 2017-present.

Associate Professor, Department of Art History and Cluster Faculty in Visual Culture, University of Wisconsin-Madison, 2006-2012.

Assistant Professor, Department of Art History and Cluster Faculty in Visual Culture, University of Wisconsin-Madison, 2002-2006.

Lecturer, Department of Art, Department of English, and Curriculum in Women's Studies, University of North Carolina at Chapel Hill, 1999-2002.

### PUBLICATIONS

#### BOOKS

*Scenes of Projection: Recasting the Enlightenment Subject* (Minneapolis: University of Minnesota Press, 2015).

*Sowing Empire: Landscape and Colonization* (Minneapolis: University of Minnesota Press, 2005), Awarded Millard Meiss grant from College Art Association.

#### EDITED AND CO-EDITED VOLUMES AND JOURNAL ISSUES

*Art History in the Wake of the Global Turn*, co-edited with Aruna D'Souza, Clark Studies in the Visual Arts series (New Haven: Yale University Press, 2014).

"Visuality's Romantic Genealogies," special issue co-edited with Theresa Kelley, *Praxis: the online journal of Romantic Studies* (December 2014).

#### SINGLE-AUTHOR, PEER-REVIEWED ARTICLES AND BOOK CHAPTERS

"Doing Things with Being Undone," *Journal of Visual Culture* 18.1 (2019): 30–52.

"Necropolitics at Sea," *Migration and the Contemporary Mediterranean, Shifting Cultures in 21st-Century Europe*, ed. Claudia Gualtieri (Oxford: Peter Lang, 2018), 193-214.

"Necrolandscaping," *Natura: Environmental Aesthetics after Landscape*, eds. Jens Andermann, Lisa Blackmore, and Dayron Carrillo Morell (Zurich: Diaphanes, 2018), 237-64.

"Queer Deformativity," *The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. (1983-2004)*, eds. Jeannine Tang, Lia Gangitano, and Ann Butler (New York: Dancing Foxes Press, 2018), 213-37.

- “Landscaping for Chimeras,” *Architecture is All Over*, eds. Esther Choi and Marrikka Trotter (New York: Columbia Books on Architecture and the City, 2017), 268-83.
- “A State of Foreclosure: The Guantánamo Prison,” *The Philosophical Salon: Twenty-First Century Speculations, Reflections, Interventions*, eds. Patricia Vieira and Michael Marder (London: Open Humanities Press, 2017), 226-28.
- “Visual Representations,” in *The Princeton Companion to Atlantic History* ed. Joseph C. Miller, associate eds. Vincent Brown, Jorge Cañizares-Esguerra, Laurent Dubois and Karen Ordhal Kupperman (Princeton: Princeton University Press, 2015), 468-76.
- “Alter-Ovid—Contemporary Art on the Hyphen,” *A Handbook to the Reception of Ovid*, eds. John F. Miller and Carole Newlands (Oxford: Wiley-Blackwell, 2014), 416-35.
- “Turning the ‘Fearful Sphere’: Prepositional Tactics in and for the Global,” in *Art History in the Wake of the Global Turn*, co-edited with Aruna D’Souza, Clark Studies in the Visual Arts series (New Haven: Yale University Press, 2014), 213-27.
- “Pyrographies: Photography and the Good Death,” *Women & Performance: a journal of feminist theory* 22.1 (2012): 109-31.
- “Handle with Care,” *TDR/Drama Review* 56.4(Winter 2012): 123–37.
- “Cis,” *Journal of Visual Culture* 11 (2012): 140–44.
- “Landscape in, around, and under the Performative,” *Women & Performance: a journal of feminist theory* 21.1 (2011): 97–116.
- “Chimerical Figurations at the Monstrous Edges of Species,” *Environmental Criticism for the Twenty-First Century*, eds. Stephanie Lemenager, Teresa Shewry, and Ken Hiltner (London: Routledge Press, 2011), 61–83.
- “Landscape Trouble,” in *Landscape Theory*, eds. James Elkins and Rachael Z. DeLue (London: Routledge Press, 2007), 179–87.
- “Inhuming Empire: Islands as Plantation Nurseries and Graves,” *The Global Eighteenth Century*, ed. Felicity Nussbaum (Baltimore: The Johns Hopkins University Press, 2003), 279–95. Paperback edition in 2005.
- “Commerce in the boudoir,” *Women, Art, and the Politics of Identity in Eighteenth-Century Europe*, eds. Melissa Hyde and Jennifer Milam (London: Ashgate Press, 2003), 91–114.
- “His Master’s Obi,” *The Visual Culture Reader*, ed. Nicholas Mirzoeff (New York: Routledge Press, 2002), 533–45.
- “Queer(y)ing Georgic: Pleasure, Utility, and Marie-Antoinette’s Ornamented Farm” *Eighteenth-Century Studies* vol. 30, no. 3 (Spring 1997): 304–18.

#### CO-AUTHORED, PEER-REVIEWED ARTICLES

- “Visuality’s Romantic Genealogies,” with Theresa Kelley, in “Romantic Visualities,” a special themed issue of *Praxis*, the online journal of Romantic Studies, December 2014.

#### BOOK REVIEWS

- “Superbad Sex Objects,” A review of Jennifer Doyle, *Sex Objects: Art and the Dialectics of Desire* (Minneapolis: University of Minnesota Press, 2006), *GLQ: A Journal of Lesbian and Gay Studies* vol. 15, no. 2 (2009): 346-48.
- Review of *The Nineteenth-Century Visual Culture Reader*, eds. Vanessa R. Schwartz and Jeannene M. Przyblyski (New York: Routledge, 2004), *CAAreviews online* (October 2006).
- “Refracting Camp: A Review of *Camp: Queer Aesthetics and the Performing Subject, A Reader*, ed. Fabio Cleto (Ann Arbor: The University of Michigan Press, 1999),” *Art Journal* 63.4 (Winter 2004): 135–37.
- Review of Chloe Chard, *Pleasure and Guilt on the Grand Tour: Travel Writing and Imaginative Geography, 1600–1830* (Manchester: Manchester University Press, 1999), *CAAreviews online* (November 2000).
- Review of Chantal Thomas, *The Wicked Queen: The Origins of the Myth of Marie–Antoinette*, trans. Julie Rose (New York: Zone Books, 1999), *CAAreviews online* (March 2000).

#### **SINGLE-AUTHOR ARTICLES AND BOOK CHAPTERS UNDER CONSIDERATION OR IN PREPARATION**

“Thanatography: Working the Folds of Photography’s Wild Performativity in Capital’s Necrocene,” in *Capitalism and the Camera*, eds. Kevin Coleman and Daniel James (under consideration with university press), article MS 30 pp.

“Landscape Vertigo,” in preparation for special issue of *Huntington Library Quarterly*: “Moving Landscapes: Gardens and Gardening in the Transatlantic World, 1670-1830,” eds. Stephen Bending and Jennifer Milam (scheduled for Fall 2019), article MS 30 pp.

#### **SINGLE-AUTHOR BOOK MANUSCRIPTS IN PREPARATION**

*Necrolandscaping: Form at the Edges of Life, Part One*, book manuscript in preparation, under discussion with university press.

*Chimerical Landscaping: Form at the Edges of Life, Part Two*, book manuscript in preparation, under discussion with university press.

*The Volatile Image*, book manuscript in preparation, 300 pp.

#### **OTHER PUBLICATIONS (ACADEMIC BLOG ESSAYS, CATALOGUE ESSAYS, AND ART BOOK PIECES)**

“A State of Foreclosure: The Guantánamo Prison,” *The Philosophical Salon, Los Angeles Review of Books*, March 2016.

“Screen time,” *Oxford Scholarship Online*, OUPblog, December 2015.

“Art of Horning,” exhibition catalogue essay for *Meg Mitchell: Threaded in a Voice*, HouseGuests Artist-in-Residence exhibition series, Evergreen Museum & Libraries, Johns Hopkins University (September 2015), 4–13.

“The Imperative Mood” (#8, June 18, 2012), special issue of *Nomadikon* on “Image Wars,” *Nomadikon, the online blog of the Bergen Center of Visual Culture*, Norway.

“Does Public Sex Matter?: excerpt from an email exchange with Joshua Lubin-Levy,” *Petite Morte: Recollections of a Queer Public, an artist’s book*, eds. Joshua Lubin-Levy and Carlos Motta (New York, NY: Forever & Today, 2011), 80.

#### **SELECTED FELLOWSHIPS, GRANTS AND AWARDS**

Clark-Oakley Fellowship, Research and Academic Programs, Clark Art Institute and Oakley Humanities Center, Williams College, Williamstown, MA, 2018-19.

Research Leave, University of Wisconsin-Madison, 2010-11, 2015-16, 2018-19, 2019-20.

Chancellor’s Inclusive Excellence in Teaching Award, University of Wisconsin-Madison, 2015.

Vilas Research Investigator Award, University of Wisconsin-Madison, one year of research support, 2014-15.

H. I. Romnes Faculty Fellow, University of Wisconsin-Madison, five years of research support, awarded 2011.

Hamel Faculty Fellow, University of Wisconsin-Madison, five years of research support, awarded 2009.

Honors Program Course Development Grant, University of Wisconsin-Madison, 2009.

Institute for Research in the Humanities Residency Fellowship, University of Wisconsin-Madison, Spring 2007 (one-semester leave).

College Art Association Millard Meiss Publication Grant for *Sowing Empire: Landscape and Colonization*, 2003.

Clark Art Institute Summer Residency Fellowship, 2003 (declined).

Smithsonian Dibner Fellowship in the History of Science and Technology, 2000.

Ahmanson-Getty Postdoctoral Research Fellowship, UCLA, 2000.

## PROFESSIONAL TALKS

### KEYNOTE LECTURES AND PLENARY ADDRESSES

- “Doing Things with Being Undone,” Fifth Biennial Conference of the International Association for Visual Culture Conference, “Visual Pedagogies,” London College of Communication, University of the Arts, London, September 2018.
- “Life at the Limit,” Conference on “The Limits of Latin American Cultural Studies,” Sponsored by *The Journal of Latin American Cultural Studies*, Oxford University, January 2016.
- “Art History on the Hyphen,” Conference on “Between, Among, and Across: Transhistories of the Visual,” Elon University, North Carolina, February 2015.
- “Virulent Still Life: Landscape and the Photographic Archive as Technologies of Empire,” Research Symposium on “Approaching Absenteeism” organized by the research group “Landings,” Tropenmuseum, Amsterdam, July 2013.
- “Vowels that Growl,” Symposium on “Methodologies in Motion,” Roehampton University, London, March 2013.
- “Deathcare,” Symposium on “The Art of Death and Dying,” University of Houston, October 2012.
- “Landscape and Radical Domestication,” ANTI Festival, Finland, September 2012.
- “The Imperative Mood,” Conference on “Now! Visual Culture,” International Association for Visual Culture, NYU, May 2012.
- “Pyrographies: Photography, Desire, Loss,” Conference on “Researching the Arts,” School of the Arts, Brunel University, London, June 2011.
- “Tactics for Chimeras,” Symposium on “Architecture at the Edge of Everything Else,” Toronto, February 2011.
- “Monstrous Transformation after Ovid,” Conference on “Ovidianism,” University of Richmond, March 2010.
- “Practices of Change at the Edges of the Human: Transplantation and Cross-Species Encounter in the Eighteenth Century,” Conference on “Before Environmentalism,” The Early Modern Center, UC-Santa Barbara, March 2009.
- “Immodest Witnessing: Ethics and the Environment,” Cultural Studies Association, April 2007.

### INVITED LECTURES, NATIONAL AND INTERNATIONAL

- “The Task of the Amplifier,” “arms ache avid aeon: a symposium,” in collaboration with the queer feminist art collective fierce pussy, Beeler Gallery, Columbus College of Art and Design, March 2019.
- “Thinking with Carbon in the Necrocene: Art and Living our Dying,” Forest University organized in conjunction with The Museum of the Great Outdoors (Amber Ginsburg, Sara Black, and Charlie Vinz), Thailand Biennial, Krabi, Thailand, January 2019.
- “Landscape Vertigo,” Conference on “Moving Landscapes: Gardens and Gardening in the Transatlantic World, 1670-1830,” Huntington Library, San Marino, California, December 2018.
- “Necrolandscaping on the Border,” Clark Art Institute, Williamstown, MA, November 2018.
- “Queer Deformativity,” Lecture Series on “Intensify Desire,” Kunsthistorisches Institut der Freie Universität Berlin, May 2018.
- “Thanatography in the Necrocene,” Capitalism and the Camera Workshop, University of Toronto, May 2018.
- “Botanical Witness,” Conference on “Ireland, the British Empire, and the Caribbean: Comparative Perspectives,” University College Dublin, December 2017.
- “Necro-landscaping,” Symposium on “Environmental Aesthetics after Landscape,” University of Zurich, June 2017.
- “Enlightenment Terror and its Terrain,” Conference on “Global Enlightenment,” Princeton University, April 2017.
- “Necro-Tactics at the Limits of Refuge,” Conference on “Europe without Borders,” European Cultural Studies Program, Princeton University, May 2016.
- “Transversal Methods in Everyday Death-Worlds,” Townsend Center for the Humanities, University of California, Berkeley, April 2016.

- “Satyrosity,” Symposium on “Aesthetic Enlightenments,” Huntington Library, San Marino, California, January 2014.
- “Queer Projection,” School of Architecture, Princeton University, May 2013.
- “Theses on the ‘Future of an Illusion,’” Department of Art History, Grinnell College, Iowa, April 2013.
- “Chimerical Ground, Monstrous Time,” Graduate School of Design, Harvard University, September 2010.
- “Powers of Imaging: Visual Studies and Global History,” Symposium on “Material Geographies: Bodies in Transit & Places in Imagination,” North Carolina State University, April 2010.
- “Cruising,” Humanities Center Series on Environmental Crisis, UC-Santa Barbara, February, 2010.
- “Woulds that Matter: Conditionals of the Possible in Cultural Contact and Transformation,” Transitions Seminar Series, NYU, January 2010.
- “Transplantation and Chimeras: Practices of Change at the Edges of the Human,” Université Paris-Diderot, March 2009.
- “Transplantation and Chimeras: Early Modern Practices of Change at the Edges of the Human,” Department of Communications and Art History, McGill University, January 2009.
- “The Work of Visual Culture in the Age of Hyperreal Tourist Environments,” Symposium on “Identity, Territory, and Social Justice in Latin America and the Caribbean,” Syracuse University, February 2008.
- “Race, Slavery, and the Origins of Photography,” Conference on “Out of Sight: New World Slavery and the Visual Imagination,” The Center for the Humanities, Northwestern University, March 2007.
- “‘You Became a Scientific Profile’: Race, Sexuality, and the Origins of Photographic Identification,” Interdisciplinary Biopolitics Symposium, Cornell University, May 2006.
- “Girodet in Pieces,” International Exhibition on “Girodet: Romantic Rebel,” Art Institute of Chicago, April 2006.
- “Enlightenment’s Shadow Archive,” Visual Studies Program, Department of Art History, Cornell University, April 2005.
- “Transculturation and Studies in Eighteenth-Century Art History,” “Travels in Eighteenth-Century Art: A Symposium on Art History and Eighteenth-Century Studies,” Department of Art, The University of North Carolina at Chapel Hill, December 2000.
- “Inhuming Empire: Islands as Plantation Nurseries and Graves,” “Eighteenth-Century Islands,” William Andrews Clark Library, sponsored by the UCLA Center for 17th & 18th Century Studies, April 2000.
- “‘Our Mothers’ Gardens’ in Revolt’: Slave Gardens and Resistance in the Caribbean,” Women’s Studies Colloquium Series, The University of North Carolina at Chapel Hill, November 1999.
- “Plantations of the Nabobs,” Department of Art Lecture Series, The University of North Carolina at Chapel Hill, November 1999.

## **CONFERENCE/SYMPOSIA/WORKSHOP ACTIVITY**

### **CONFERENCES, SYMPOSIA, AND WORKSHOPS ORGANIZED**

- “In the Wake of the Global Turn: Practices for an ‘Exploded ‘Art History without Borders,’” Co-Convener with Aruna D’Souza, Clark Art Institute International Conference, Sterling and Francine Clark Art Institute, Williamstown, MA, November 2011.

### **SESSIONS ORGANIZED**

- “Life’s Edge: A Thinking-Feeling Lab in the Risks, Powers, and Possibilities of Forms-of-Life,” co-chair with José Esteban Muñoz, sponsored by Visual Culture Caucus, College Art Association Conference, February 2013.
- “Teaching Visual Culture Studies,” co-chair with Erica Rand, sponsored by Visual Culture Caucus, College Art Association Conference, March 2004.
- “Landscape and ‘the Caribbean’: Power, Aesthetics, and (De) Colonization,” New England Council of Latin American Studies Conference, October 1996.

## PAPERS PRESENTED

- “Description as a Praxis of Care,” Symposium on Description, Clark Research and Academic Programs and Oakley Humanities Center, June 2019.
- “Doing Things with Being Undone,” Oakley Humanities Center, Williams College, April 2019.
- “Transversal Methods for an Art History at the Limit,” College Art Association Conference, February 2018.
- “Shame-Flushed Flaming: Narcissism and the Queer Potentials of Photography,” College Art Association Conference, February 2011.
- “Cosmopolites: Plants and Planetary Consciousness,” College Art Association Conference, February 2011.
- “It’s a Shame,” Roundtable commemorating Eve Sedgwick, Eighteenth-Century Studies Annual Conference, March 2010.
- “Somatic Spectatorship: Torture and the Camera,” Society for Cinema and Media Studies Annual Conference, March 2007.
- “The Work of Visual Culture in the Age of Floating Commodities,” College Art Association Conference, February 2006.
- “Transcultural Genealogies,” College Art Association Conference, February 2006.
- “In the Shadow Archive,” Queer Visual Culture at the Crossroads Conference, CUNY Graduate Center, November 2004.
- “Unruly Objects of Sight: Machine Agency and Counter-Colonial Ingestion,” Modern Language Association Conference, December 2002.
- “Dead Dyke, Dead Mule: Vodou, the Renewal of (Post)Modernism, and Zora Neale Hurston’s ‘Rebirth of a Nation,’” Modernist Studies Association Meeting, October 2001.
- “Queer Gardens in the Imperial Countryside,” American Society for Eighteenth-Century Studies Conference, April 2001.
- “Technologies of Projection, Empirical Science, and Colonial Violence,” College Art Association Conference, February 2001.
- “‘Marvellous Authority’: French Machine Magic, Torture, and Colonial Algerian Rebel Flesh,” Modern Language Association Conference, December 2000.
- “Transforming Colonial Space: Nomadic Gardens of Queer Longing,” Modern Language Association Conference, December 2000.
- “Machine Magic, Colonial Violence, and Transculturation,” Conference on Changing and Exchanging, Princeton University, October 2000.
- “Sexing ‘the Country and the City’: Queer Reproduction and Jeannette Winterson’s Counter-Discourse of the Rural,” Modern Language Association Conference, December 1998.
- “Beyond the Plantation-Machine: Black Resistance Landscapes in Eighteenth-Century Jamaica,” Group for Early Modern Cultural Studies Conference, November 1998.
- “‘Voodoo’ Aesthetics: Appropriations of Vodou & Santería and the Renewal of Postmodernism,” New England Council of Latin American Studies Conference, October 1998.
- “Autogenerating Empire: The Anti-Empire of the Garden-Farm and Rousseau’s *Julie; ou, La Nouvelle Héloïse*,” Workshop on “Europe and Empire: Encounters, Transformations, Legacies,” Center for European Studies, Harvard University, October 1998.
- “Imperial Picturesque: Transplantation, Transculturation and Jean-Joseph Laborde’s Landscape Garden at Méréville,” College Art Association Conference, February 1998.
- “Imperial Hybridity: Transplantation and the Colonial Re-Landscaping of Jamaica,” Group for Early Modern Cultural Studies Conference, December 1997.
- “Revolting Landscape: Marronage, the 1791 Saint Domingue Slave Rebellion, and the Paradoxes of ‘Natural Liberty,’” New England Council of Latin American Studies Conference, October 1996.
- “The Reproduction of France: Grafting, Draughting, and the Colonial Plantation System of the French Caribbean,” Group for Early Modern Cultural Studies Conference, September 1996.
- “Straight Georgic?: Sexual Politics and the Nationalist Discourse of Agricultural Improvement in the Case of the Ladies of Llangollen’s *ferme ornée*,” Berkshire Women’s History Conference, June 1996.

- "The William Beckfords and the (West) Indies: Hybridization, Trans/Plantation, and the Colonization of the Caribbean," American Society for Eighteenth-Century Studies Annual Conference, March 1996.
- "Queer(y)ing Georgic: 'Rural Fays and Faeries' and William Shenstone's *ferme ornée*," Midwestern American Society for Eighteenth-Century Studies Annual Conference, October 1995.
- "Queer(y)ing Georgic: Late Eighteenth-Century Discourses of Pleasure and Utility and the Case of Marie Antoinette's *Hameau*," American Society for Eighteenth-Century Studies Annual Conference, April 1995.
- "Engendering Virtue: Fathers, Plows, Daughters and the Trope of the Working Farm in later 18th-Century France and England," American Society for Eighteenth-Century Studies Annual Conference, March 1994.
- "Configuring Gender: the 'Boudoir' in French Eighteenth-Century *Salon* Criticism," American Society for Eighteenth-Century Studies Annual Conference, April 1993.

#### INVITED PUBLIC CONVERSATIONS WITH ARTISTS

- "Conversation One—fierce pussy," Conversation with members of the queer feminist art collective fierce pussy: Nancy Brooks Brody, Joy Episalla, Zoe Leonard and Carrie Yamaoka, Beeler Gallery, Columbus College of Art and Design, February 2018.
- "The Wandering Lake, 2009-2017: Conversation with Patty Chang," Queens Museum, New York, October 2017.
- "Re: Sampling/Remix and Appropriation in Music and Art, a conversation with Paul D. Miller, aka DJ Spooky and Nayda Collazo-Llorens," Grand Valley State University, April 2016.

#### CONFERENCE SESSION DISCUSSANT/RESPONDENT

- "Postcolonial Anthropocene: Pidgins, Power, and Contaminated Survival," American Anthropological Association Annual Meeting, November 2016.
- "Extraordinary Gender," International Society for Eighteenth-Century Studies Meeting, University of California at Los Angeles, August 2003.
- "Forging French Identity: France and its Colonies in the Long Nineteenth Century," Society for French Historical Studies Annual Meeting, March 2001.

#### CONFERENCE, SYMPOSIA AND WORKSHOPS ORGANIZED, UNIVERSITY OF WISCONSIN-MADISON

##### CENTER FOR VISUAL CULTURES

- Transit, Displacement & Migrancy*, Lecture and Workshop on a new black gaze by Tina Campt, supported by Anonymous Fund, Spring 2020.
- Worlding: Visual Cultures and the Political*, Lecture and Workshop on "Anti-antiblackness and the space of appearance" by Nicholas Mirzoeff and Theory-in-Practice Lab Conversation between Christina Sharpe and Cauleen Smith, supported by Anonymous Fund, Fall 2017.
- Negations and Negativities: Queer Theory's Political Ante*, Theory-in-Practice Lab, part of series on *Visual Culture in the Performative*, supported by Anonymous Fund Grant, February 2015.
- Methodologies in Motion: Manifesto, Collaboratory, and Public Performances for a Political Aesthetics of Affective Attention*, Theory-in-Practice Lab, part of series on *Global Affect, the Senses and Materiality*, supported by Anonymous Fund Grant, March 2014.
- Feeling Untimely*, Theory-in-Practice lab, part of series on *Global Affect, Materiality, and the Senses*, supported by University Lectures Committee award, November 2013.
- Visualities Beyond Ocularcentrism: Sense Perception and Experience Before and In the Wake of the Digital*, 2009-2010 Public Conference Series, supported by Anonymous Fund Grant: "Art and the Brain: Neuro Ways of Seeing and the New Neuro Humanities" (Fall 2009), "Seeing Beyond the Art/Science Divide" (Fall 2009), "New Media Communities: Identity, Politics,

Difference” (Fall 2009), “Moving Diagrams, Diagramming Motion: New Interactive Possibilities of Print in the Early Modern Period” (Spring 2010), “Objects, the Senses and Religious Experience in the West from Late Antiquity to the Early Modern Period” (Spring 2010).

*Parallax: Changing Perspectives in Visual Culture*, 2008-2009 Public Conference Series, supported by Anonymous Fund Grant: “Queer Theory, Visual Culture” (Fall 2008), “Photography and the Technologies of Race and Empire” (Fall 2008), “Perception” (Spring 2009), and “Worlding Visual Culture: Transnational Feminism and the Visual” (Spring 2009).

*New Directions in Visual Culture*, 2007-2008 Public Conference Series, supported by Anonymous Fund Grant: “Visual Theory” (Fall 2007), “Islam, Religion and Visual Culture” (Fall 2007), “Visualizing Science” (Spring 2008), and “Interdisciplinarity and the University Art Museum” (Spring 2008).

*Trans*, 2006 international conference, co-organizer, supported by Anonymous Fund Grant.

#### CENTER FOR THE HUMANITIES

“Space Relations,” Borghesi-Mellon Workshop, co-organizer, 2017-2018.

“Art+Scholarship,” Borghesi-Mellon Workshop, co-organizer, 2013-2016.

“Disability Studies, Disability Activism,” Borghesi-Mellon Workshop, co-organizer, 2014-2016.

“Political Affects and Aesthetic Politics,” Mellon-Funded Symposium co-sponsored by Department of Political Science, co-organizer, 2014-15.

“Visualities Beyond Ocularcentrism” A W. Mellon Workshop, co-organizer, 2009-2011.

“Visuality,” Faculty Development Seminar, organized with Theresa Kelley, Marjorie and Lorin Tiefenthaler Professor of English, co-sponsored by the Institute for Research in the Humanities, and the College of Letters and Science, Fall 2008.

#### DEPARTMENT OF ART HISTORY

“Disability Aesthetics: Reframing Disability in Artistic, Curatorial, Material and Visual Practice,” Symposium, co-organized with Ph.D. candidate Jessica Cooley, supported by Anonymous Fund Grant, January 2015.

#### INVITED LECTURES, MADISON, WISCONSIN

“Enlightenment’s Metamorphic Machines,” “Rameau the Composer” symposium for “Rediscovering Rameau,” public series, School of Music, University of Wisconsin-Madison, February 2015.

“Spirochetes of Contact,” “Disability Studies, Disability Activism” Symposium, University of Wisconsin-Madison, October 2015.

“The Swerve of Queer Aesthetics and the Practice of Ambivalence,” “Queer and Now” Symposium, Sponsored by the Center for the Humanities, University of Wisconsin-Madison, March 2014.

“Queer Projection: Theses on the 'Future of an Illusion,’” Lecture for the series “Global Affect, Materiality, and the Senses,” The Center for Visual Cultures, University of Wisconsin-Madison, September 2013.

“Incommensurability and the Global,” Latin American Colonial Studies Roundtable, Department of Spanish and Portuguese, University of Wisconsin-Madison, November 2012.

“Desiring Machines,” Chazen Museum of Art, February 2010.

“Ethics of Witness and Somatic Spectatorship,” Presentation at Colloquium, Department of Communication Arts, University of Wisconsin-Madison, November 2009.

“Issues in Visualization: Abstraction, Quantification, Construction, and Affect,” WARF Math-Bio Conference, University of Wisconsin-Madison, November 2009.

“Intimate Exposures,” presentation for roundtable on “Thinking Intimacies: With Leo Bersani,” Center for the Humanities, University of Wisconsin-Madison, April 2009.

“Beholding Evil,” Madison Museum of Contemporary Art, February 2009.

“Beyond the Parallax View: Anamorphosis as Practice and Method,” Keynote Address, Kaleidoscope Graduate Conference, Department of Spanish and Portuguese, University of Wisconsin-Madison, March 2008.

“Empire, Power/Knowledge, and the Origins of Photography,” Conference on “Knowledge and



- Empire,” University of Wisconsin-Madison, February 2008.
- “Metamorphosis,” Faculty Development Seminar on “Ovidianism,” sponsored by the Center for the Humanities, the Institute for Research in the Humanities, and the College of Letters and Science, University of Wisconsin-Madison, Fall 2008.
- “Romancing the Instrument: Martha Glowacki’s Starry Transit and the History of Scientific Technologies,” Madison Museum of Contemporary Art, September 2005.
- “Following the Rainbow: A Projective Prismatic of Reading,” at the interdisciplinary symposium “Rethinking Reading: Ethics, Images, and Social Practices,” Center for the Humanities, University of Wisconsin-Madison, November 2003.
- “Transcultural, Transdisciplinary Visual Culture Studies and the Archive,” “Evolving Directions in Academic Research and Resources Series,” sponsored by the UW-Madison Libraries/ASHIND (Area Studies, Social Sciences, and Humanities Interdisciplinary) Group, April 2003.
- “Shadows of Enlightenment: The Magic Lantern and Technologies of Projection,” Visual Culture Research Symposium, University of Wisconsin-Madison, Fall 2002.

## ART EXHIBITIONS AND PERFORMANCES

### EXHIBITING ARTIST, SOLO AND GROUP EXHIBITIONS

- Spirochetes of Contact*, installation selected by juror Gary Schneider for the Faculty 2020 exhibition, Chazen Museum of Art, Madison, February 1-May 17, 2020.
- Kissing on Main Street*, solo exhibition, Kohler Gallery, Wriston Art Center Galleries, Lawrence University, March 31-May 8, 2016.
- Shame’s Glove*, installation selected for the Triennial Exhibition, Madison Museum of Contemporary Art, September 2013-January 2014.
- On a Mattress Cover*, installation in “Our House!: Unsettling the Domestic, Queering the Spaces of Home,” The Department of Art History’s Curatorial Lab, Elvehjem Building, University of Wisconsin-Madison, October 2013.
- Spinster Style*, installation in “Our House!: Portraiture and the Queering of Home,” Evolution Arts Collective, October 2012.
- The Powder Room*, contribution to “Ossuary,” an installation by Laurie Beth Clark, “Compendium 2012: Art Department Faculty Exhibition,” Chazen Art Museum, Madison, Wisconsin, February 4–April 1, 2012.
- Intimographies*, installation in “New Media at the Charles Allis,” Charles Allis Art Museum, Milwaukee, Wisconsin, June 1 to September 15, 2010.
- Her Lover’s Shadow... Traces from the Snuff Box Archive of Desire*, installation in “Objects in/and Visual Culture,” Palmer Art Museum, Pennsylvania State University, March 1-20, 2004.

### PERFORMANCES AND ARTIST TALKS

- “Working the Photogenic in the Field of Compulsory Visualization,” Visual Culture Lecture Series, University of Minnesota-Duluth, March 2019.
- “Public Intimacy in Pulsing Times,” panel discussion on “Takin’ it to the Streets: Performing Public Protest,” Leslie-Lohman Museum of Gay and Lesbian Art, New York, June 2016.
- “The Photogenic: Notes from the Field of Compulsory Visualization,” Opening for “Kissing on Main Street” exhibition, Wriston Art Center Galleries, Lawrence University, March 2016.
- “Doing the Deformative,” workshop on “Philosophy in the Performative,” sponsored by the Mellon Workshop on Art+Scholarship, September 2015.
- “Public Sex/Public Gender: A Discussion with Anna Campbell and Jill H. Casid,” event and temporary exhibition sponsored by the Office for Public Culture, Grand Valley State University, March 2014.
- Café La Petite Mort*, Sequence of fifteen one-on-one, table-top performances at Barriques Café, part of Café Allongé, a performance series, Wisconsin Triennial, Madison Museum of Contemporary Art, September–December, 2013.

"Queer Origins of the Photograph," Artist Talk, Conference on "Objects in/and Visual Culture," Penn State University, March 2004.

"Her Lover's Shadow: The Queer Origins of the Photograph," Artist Talk, Visual Culture Studies Program, School of the Art Institute of Chicago, April 2004.

#### **COLLABORATING ARTIST WITH MARÍA DEGUZMÁN, SELECTED SOLO EXHIBITIONS**

*Theft in the Dolls' House*, June & John Allcott Gallery, Hanes Art Center, University of North Carolina at Chapel Hill, September-October, 2002.

*Camera Conspirata*, retrospective of a decade of collaborative work, *Unlimited Partnerships: Collaboration in the Visual Arts*, CEPA Gallery: the Center for Exploratory and Perceptual Art, Buffalo, New York, September– December, 2000.

*Ulysee and Orpheus in Search of Present Time/Ulisea y Orfea en busca del tiempo presente...*, galería del progreso, Madrid, Spain, July 1996.

*Works of Mourning*, Pulse Art Gallery, New York City, May-June, 1996.

*Grave Impostures*, Watershed Media Centre, Bristol, England, May-July, 1994.

#### **COLLABORATING ARTIST WITH MARÍA DEGUZMÁN, PERFORMANCES**

"Other Queer Space-Time Technologies," Plenary Address, 10th Annual Gender and Sexuality Studies Conference, University of Texas at Austin, March 2003.

"Para-Economies of Desire: Dead Technology and Queer Feminist Practice," Hanes Art Lecture Series, University of North Carolina at Chapel Hill, September 2002.

"S)exilic Spacings of Time: 'Dead' Technology and Queer Feminist Practice" and "What's Legibility Got to Do with It?: Volatile Obliquity, Queer Feminist Photo-Practice, and Social Change," Center for Gender Studies, University of Chicago, March 2002.

"The Lure of Discontinued Technology, Queer Feminist Practice, and Intermediacy," Modern Language Association Conference, December 2001.

"SX70 Polaroid and the Spirit of '68," Slade Lecture Series in Art History and Theoretical Studies, Slade School of Fine Art, University College, London, November 2000.

"Theft in the Dolls' House: Photography and Queer Feminist Practice," Georgetown University, September 2000.

"Flaming: Photography, the 'Feminine,' and Queer Feminist Practice," University of North Carolina at Chapel Hill, November 1999.

"Contacts in the Darkroom: 'Stevenson' Between Women, 1890s, 1990s," Interdisciplinary Conference on the Arts of the British 1890s, Georgetown University, Washington, D.C., September 1999.

"Cannibal Tale: Sailor, who's your tailor?," "Exquisite Cannibals" exhibition, Bakalar Gallery, Massachusetts College of Art, Boston, MA, April 1998.

"What Are We Queering For?: Strategies of Self-in-Evidence," College Art Association Conference, February 1998.

"The (Real) Dolly Wilde," invited performance, The Center for Cultural Analysis and the Program in Literary and Cultural Theory, Carnegie Mellon University, September 1997.

"Working Intimacy: Contracts, Exposures, and Making Pictures of Others," invited performance, Boston School exhibition, the Institute of Contemporary Art, Boston, November 1995.

"Grave Impostures," invited performance, Sackler Museum, Harvard University, April 1994.

"Between a Rock and a Hard Place: Un-Fossilizing Tableau", invited performance, Camerawork Gallery, London, England, August 1994.

#### **COLLABORATING ARTIST WITH MARÍA DEGUZMÁN, SELECTED GROUP EXHIBITIONS**

*In familiar pursuit of the woman who follows me not-home...*, photographic installation in "Fake I.D.," 88 Room, Boston, MA, March 1995.

*About-Facing Dissolution*, photographic installation in "Boston (in Dialogue) Now", Institute of Contemporary Art, Boston, MA, August-October, 1994.

## ARTIST PUBLICATIONS

### CATALOGUES

*Kissing on Main Street*, exhibition catalogue with introduction by Beth A. Zinsli and essay by Lia Gangitano (Appleton, WI: Lawrence University, 2016).

### CO-AUTHORED PEER-REVIEWED ARTICLES

“Volatilizing Partnership Ltd.,” with María DeGuzmán, *Journal of the Center for Exploratory and Perceptual Art* (Fall 2000).

“The André-Casid-Encarnación-McClanan- Sánchez Family; or, An Outdoor Conversation Piece, Public Landing, Winthrop, MA,” with María DeGuzmán, *Art Journal* no. 1, vol. 56 (Spring 1997): 7–16.

## CURATOR AND CO-CURATOR

*The Wet Archive: History, Desire, and Photography’s Liquid Intelligence*, Chazen Museum of Art, University of Wisconsin-Madison, January-April 2015.

*Transvideo*, New Media Gallery, Madison Museum of Contemporary Art, Madison, WI, October 2006–January 2007.

*Unlimited Partnerships: Collaboration in the Visual Arts*, co-curated with María DeGuzmán, CEPA Gallery: the Center for Exploratory and Perceptual Art, Buffalo, New York, Fall 2000.

## TEACHING

### UNIVERSITY OF WISCONSIN-MADISON

#### UNDERGRADUATE

History and Theory of Photography, Introductory Lecture Course, Fall 2017, Fall 2016, Spring 2015, Fall 2011, Fall 2007, Spring 2004.

Queer Theory, Visual Culture, Intermediate Lecture Course, cross-listed between Departments of Gender and Women’s Studies and Art History, Spring 2018, Fall 2013, Fall 2012, Spring 2003.

Cross-Cultural Arts around the Atlantic Rim, Introductory Lecture Course, Fulfills Ethnic Studies Requirement, Spring 2017, Spring 2014, Spring 2013, Spring 2012, Spring 2006, Fall 2004.

What is Art History?, Capstone Proseminar, Fall 2016.

Introduction to Museum Studies II: Curatorial Practicum, Fall 2015.

Theories and Methods for Visual Studies, Honors Seminar, Fall 2009.

Topics in Visual Culture: Word and Image, Intermediate Lecture Course, Cross-listed with Comparative Literature, Spring 2008.

Introduction to Critical Theory and Visual Culture, Intermediate Lecture Course (Fall 2006).

Imagining Diverse Community: Theory, Politics, and Art Exhibition Practices, First-Year Student Seminar, Fall 2005.

On Beauty: Value, Culture, History, Capstone Proseminar, Spring 2005.

Science, Hermeticism, and Visual Culture, Fall 2003.

What is Baroque?, Capstone Proseminar, Fall 2002.

#### GRADUATE

History, Theory & Methods in the Study of Visual Cultures, Fall 2017, Spring 2017, Fall 2014, Fall 2013, Fall 2012, Fall 2011.

Necrocene, Necropolitics, Necrolandscaping, Spring 2018

What is Art History?, Fall 2016.

The Deaths and Afterlives of Queer Theory, Spring 2015.

Psychoanalysis and Visual Culture, Spring 2014.

Bioethics and Aesthetics, Spring 2013.

After the Global Turn, Spring 2012.  
Object-Body-Mind: Interrogating Sense Perception and Experience, Seminar in Material Culture Studies, co-taught with Ann Smart Martin, Fall 2009.  
Romantic Visual Culture, cross-listed with English, co-taught with Theresa Kelley, Spring 2009.  
Methods and Theories of Art History, Fall 2008, Fall 2005.  
Deleuze and Guattari, Spring 2008.  
Visual Transculture, Fall 2006, Fall 2004, Fall 2002.  
Aesthetics and Visual Culture, Spring 2005.  
Theory as Visual Practice, Visual Practice as Theory, Spring 2004.  
Case Histories: Psychoanalysis and Visual Culture, Fall 2003.

## **UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL**

### **UNDERGRADUATE**

Women in the Visual Arts, Introductory Lecture Course, cross-listed between Art and Women's Studies, Fall 1999, Spring 2001, Spring 2002.  
Special Topics in Women's Studies: Gender and Cultures of Caribbean Diaspora, Intermediate Lecture Course, Women's Studies, Fall 2001.  
Literature and Cultural Diversity: New Technologies of Gender, Introductory Lecture Course, English, Fall 2001.

### **GRADUATE**

Topics in Baroque Art: What is Baroque?, Spring 2002.  
Topics in Modern Art: Visual Transculture, Spring 2001.

### **INDEPENDENT STUDIES**

"Art, Gender and Asian Diaspora," Women's Studies, Fall 2001.  
"Transgender Subjects, Diasporic Bodies," Women's Studies, Spring 2002.

## **DIRECTED RESEARCH**

### **P.H.D. SUPERVISOR, UNIVERSITY OF WISCONSIN-MADISON**

Katie Hayden (Ph.D. Student), 2<sup>nd</sup> year of Ph.D. with specialization in contemporary American art and visual culture, Department of Art History.  
Saeedeh Asadipour (Ph.D. Student), preparing for preliminary exams in Fall 2019 with specialization in contemporary Middle Eastern art and visual culture, Department of Art History.  
Alex Leme (Ph.D. Student), preparing for preliminary exams in Fall 2019 with specialization in Modern and Contemporary Latin American art, Department of Art History.  
Michael Feinberg (ABD), "Caribbean Landscapes, De/coloniality, and the Transatlantic Redistribution of the Enlightenment Sensible," Department of Art History, passed preliminary exams in Spring 2019.  
Kyungso Min (ABD), "After Translation: Post-National Belonging through Japanese and South Korean New Media Art," Department of Art History, Ph.D. anticipated in 2020.  
Fernanda Villarroel (ABD), "Figurations of the Feminine in Contemporary Art from Lagos, Nigeria," Department of Art History, Ph.D. anticipated in 2020.  
Jessica Cooley (ABD), "Crip Materiality: The Conservation of Art in the United States, Disability, and the Art of Failure," Department of Art History, Ph.D. anticipated in 2020.  
Amy Hughes (ABD), "Refracted Memory: Trauma and Affective Politics in Stanislav Libenský's and Jaroslava Brychtová's Glass Sculptures in Communist Czechoslovakia, 1968-1980," Department of Art History, Ph.D. anticipated in 2020.  
River Bullock (Ph.D., 2018), "Listening to Contemporary Art: Vocality as a Technology of Relation," Department of Art History.

Lex Lancaster (Ph.D., 2017), "Dragging Away: Queer Abstraction in Contemporary Art," Department of Art History.

Melanie Saeck (Ph.D., 2016), "Surrogacy Acts: Queer Crossings in Modern Transatlantic Portraiture," Department of Art History.

Marcela Guerrero (Ph.D., 2015), "Icons Afloat: Creolizing Semiotics in Contemporary Caribbean Art," Department of Art History.

Beth Zinsli (Ph.D., 2014), "Fragments along the Archipelago: Photography of the Contemporary Spanish Caribbean and its Diasporas," Department of Art History.

Matthew Rarey (Ph.D., 2014), "Revolting Visions: Contesting Aesthetics in Brazil's Era of Slave Rebellion," Department of Art History.

Amy Powell (Ph.D., 2012), "Time after Modernism: Postcoloniality and Relational Time-Based Practices in Contemporary Art," Department of Art History.

Meghan Doherty (Ph.D., 2010), "Carving Knowledge: Printed Images, Accuracy, and the Early Royal Society of London," Department of Art History.

Kirsten Lombard (Ph.D., 2009), "Cultural Memory and the Role of Louis XV in the Creation of the Petit Trianon Gardens at Versailles," Special Committee Degree, Design Studies.

#### **P.H.D. CO-CHAIR/CO-ADVISOR, UNIVERSITY OF WISCONSIN-MADISON**

Amy Gaeta (ABD), "Drone Life," defended prospectus Spring 2019, Department of English, co-chair with Leslie Bow.

Kendra Greendeer (Ph.D. Student), preparing for preliminary exams, Department of Art History, co-chair with Ann Smart Martin.

Marsely Kehoe (Ph.D., 2011), "Dutching at Home and Abroad: Dutch Trade and Manufacture of Foreign Materials and Landscapes in the Golden Age," Department of Art History, co-chair with Anna Andrzejewski.

#### **PH.D. COMMITTEE, INTERNATIONAL, EXTERNAL EXAMINER**

Christian Liclair (ABD), "Desire as an Emancipatory Practice in American Art of the 70s and 80s," Kunsthistorisches Institut, Freie Universität Berlin, Ph.D., anticipated 2020.

Tarsh Bates (Ph.D., 2018), "The Unsettling Eros of Contact Zones: Queering Evolution in the *CandidaHomo* Ecology," SymbioticA, School of Human Sciences at the University of Western Australia.

Flora Pitrolo (Ph.D., 2015), "What was Before isn't Anymore: Image, Theatre and the Italian New Spectacularity, 1978-1984," Department of Drama, Theatre and Performance, University of Roehampton, London, England.

#### **PH.D., UNIVERSITY OF WISCONSIN-MADISON, COMMITTEE**

Emi Frerichs (ABD), "Queer Utopias in Latin American Literature," Spanish and Portuguese, defended prospectus, Spring 2017.

Nicole King (ABD), "Sensing Futurity in Contemporary Culture of the Greater Antilles," Spanish and Portuguese, defended prospectus, Spring 2015.

Alicia Foley (ABD), "Monsters of Translation between Early Modern China and Japan," Asian Languages and Cultures, passed preliminary exams, Spring 2015.

Michael Toole (ABD), "Printing the Monstrous: Queer Embodiment and Monsters in Early Modern Japan," Asian Languages and Cultures, passed preliminary exams, Spring 2015.

Genesie Miller (ABD), "The Figure of the Writing Woman in Early Modern Japan," Asian Languages and Cultures, passed preliminary exams, Fall 2014.

Vanessa Lauber (ABD), "The Queer 'I': First-Person Narrative and Collective Action," English, defended prospectus, Fall 2014.

Andrew Salyer (Ph.D., 2019), "Falling: White Masculinity and the Performance of Failure," Special Committee Ph.D. of Practice Degree in Performance Studies.

Caitlin Quintenz (Ph.D., 2019), "Documenting Barcelona: A Visual History of Modernization and Social Rights (1963-2014)," Spanish and Portuguese.

Dominique C. Bourg Hacker (Ph.D., 2019), "Postcolonial Gardens: Plotting Labor, Food Security, and Land Use," English.

Rachel Carroll (Ph.D., 2018), *Imagining Pleasure: Experimentalism and Race in Twentieth-Century American Literature and Visual Culture*, English.

Kat Lieder (Ph.D., 2018), "Why 'Nirbhaya'?": Performing Violence Against Women in India since December 2012," *Interdisciplinary Theatre Studies and Asian Languages and Cultures*.

Jasmine Yu-Hsing Chen (Ph.D., 2018), "Questioning *Homeland*, Sensing *Home*: Performance and the Negotiation of Identity Construction in Cold War China and Taiwan," *Asian Languages and Cultures*.

Anna Vitale (Ph.D., 2017), "The Shadow Economy of Suicide," English.

Laura Wen (Ph.D., 2016), "Film History Without Film: Cinema and Media Culture in Colonial Taiwan (1895-1945)," *Asian Languages and Cultures*.

Sara Witty (Ph.D., 2015), "Placing Sanity," *Art History*.

Nan Ma (Ph.D., 2015), "Dancing into Modernity and Socialism: Kinesthesia, Narrative, and Choreography in Modern China, 1900-1978," *Asian Languages and Cultures*.

Jessica Gross (Ph.D., 2015), "'Reassembling the World': Power, Violence, and Vision in Verbal and Visual Narratives," *Comparative Literature*.

Desirée Diaz (Ph.D., 2014), "Ciudadánías liminales. Vida cotidiana y espacio urbano en la Cuba post-soviética," Spanish and Portuguese.

Jack Davis (Ph.D., 2014), "'Counter-inflections': Biopolitics and Performance in Thomas Bernhard, Elfriede Jelinek and Christoph Schlingensiefel," German.

Linde Brady (Ph.D., 2014), "Consuming Images: Paul Outerbridge, Jr. and the Art of American Commerce, 1920-1945," *Art History*.

Tamara Huremovic Schenkenberg (Ph.D., 2014), "The Berlin Art Magazines *Kriegszeit* and *Der Bildermann*: A Comprehensive Study of the Material, Visual and Presentational Forms of Paul Cassirer's Wartime Magazines," *Art History*.

Caroline Malloy (Ph.D., 2013), "Irish Villages, Pavilions, Cottages, and Castles at International Exhibitions, 1853-1939," *Art History*.

Ziad Suidan (Ph.D., 2013), "Poetic Interventions against Nationalist Form," *Comparative Literature*.

Faith Portier (Ph.D., 2012), "The Uncanny Genre of the Modern Novel," *Comparative Literature*.

Jeanette Goddard (Ph.D., 2011), "A Gendered Genre: Cross-dressing, Desire, and Closure in Early Modern Comedy," *Comparative Literature*.

Catherine Gleason (Ph.D., 2011), "Mapping the Lincoln Park Nexus: The Origin of the Chicago Off-Loop Theatre Movement," *Theatre & Drama*.

Heather Sonntag (Ph.D., 2011), "Genesis of the 'Turkestan Album 1871-1872': The Role of Russian Military Photography, Mapping, Albums & Exhibitions on Central Asia," *Languages and Cultures of Asia*.

Michelle Lavigne (Ph.D., 2010), "Rhetorical Moves: Pursuing the Potential for Movement in the Arts of Rhetoric and Dance," Department of Communication Arts.

Nichole Bridges (Ph.D., 2009), "Contact, Commentary, and Kongo Memory: Souvenir Ivories from Africa's Loango Coast, ca. 1840-1910," *Art History*.

William Whitney (Ph.D., 2009), "From Counterculture to Postculture: The American Avant-garde Theatre from 1992-2009," *Theatre & Drama*.

Raymond Hsu (Ph.D., 2008), "Neutralizing Typical America," English.

Kelly J. Bremner (Ph.D., 2008), "Total Theatre Re-envisioned: The Means and Ends of Appia, Kandinsky and Wagner," *Theatre & Drama*.

Angela Sweigart-Gallagher (Ph.D., 2008), "Performing the Promise of Democracy: The Federal Theatre Project's (Re)imaginings of American National Community," *Theatre & Drama*.

Andrea Harris (Ph.D., 2005), "Aesthetic Dissidence: Feminist Ballet Historiography and the Boundaries of the Classical," *Theatre & Drama*.

**PH.D. DISSERTATIONS, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL, COMMITTEE**

Davinia Thornley (Ph.D., 2004), "Indivisible: Māori-Pākehā Hybridity in Aotearoa New Zealand Cinema," Program in Media Studies, Department of Communication.

**M.A. THESES, UNIVERSITY OF WISCONSIN-MADISON, SUPERVISOR**

Cherod Johnson (M.A., 2015), "The Loss of Her: Redress and Anti-Blackness," Gender and Women's Studies.

Emma Silverman (M.A., 2012), "Radical Domesticity: Re-Thinking Feminist Aesthetics with Waitzkin's *Lost Library*," Art History.

Lex Lancaster (M.A., 2012), "Specific Objects, Queer Archives: Sadie Benning's Abstractions," Art History.

Alexandra Newman (M.A., 2012), "Tintin and Jonny Quest: Visual Repetition, Popularity and Acceptability of the Trope of the Enwhitened Boy Adventurer," Art History.

Meekyung Macmurdie (M.A., 2011), "Systematic Classification and its Discontents: Tournefort's Travels and the Visible Levant," Art History.

Sonia Meyers (M.A., 2010), "The Hybrid Body: Fetal Imagery, New Media, and Changes in Women's Health Care," Art History.

Lucy Traverse (M.A., 2009), "The White Darkness: Mediation, Abandonment, and Mirroring in Maya Deren's Haitian Footage, 1947-51," Art History.

Marina Kliger (M.A., 2008), "Seeing Through the Veil: The (In)visibility of the Imperial Flâneuse," Art History.

Amy Noell Powell (M.A., 2007), "Translating Consciousness: Towards a Transnational Feminism in Ousmane Sembène's *Moolaadé*," Art History.

Beth Zinsli (M.A., 2007), "Any Body in There?: Google Earth Satellite Images & Digital Disembodiment," Art History.

Sabrina Checkai (M.A., 2006), "Transformable Space and the American Dream: A Gender Analysis of the Marketing Materials and House Plans of Levittown," Art History.

Meghan Doherty (M.A., 2005), "Robert Thornton's *A New Illustration*: Imaging and Imagining Nation and Empire," Art History.

Marcela Guerrero-Medina (M.A., 2005), "Island Hopping: Transculturation of Puerto Rican Art and Identity, 1960-2003," Art History.

Lisa Rappaport Hendrickson (M.A., 2003), "Painting a Thirdspace: Envisioning Afro-Latina/o Identity in the Works of Josefina Pelayo, Mendoza, Alma Lopez, and Noni Olabisi," Art History.

**M.A. THESES, UNIVERSITY OF WISCONSIN-MADISON, COMMITTEE**

Malù Machuca-Rose (M.A., 2019), "La Noche es de las Cabras: Queer & Trans Survival in Postwar Lima," Gender and Women's Studies.

Elise Nagy (M.A., 2015), "Situating Selfies: Identity, Community and Self Care," Gender and Women's Studies.

Sophia Farmer (M.A., 2014), "The Great War and the Italian Avant-Garde: Evolution and Devolution in Carlo Carrà's Artistic and Literary Works," Art History.

Christy Wahl (M.A., 2013), "The Ultramodern and the Ultraprimitive: Weimar's *Neue Frau* and the Exotic 'Other' in Hannah Höch's Photomontage Series *Aus einem ethnographischen Museum*," Art History.

Yang You (M.A., 2013), "Autonomous Ink: Zhu Xinjian's Female Nudes and the New Literati Painting," Art History.

K.L.H. Wells (M.A., 2009), "The 'merely imitative mood': British Japonisme and Imperial Mimesis," Art History.

Matt Rarey (M.A., 2008), "Notes on a Cosmic Race: Afro-Mexicans and the Exhibitionary Complex," Art History.

Linde Brady (M.A., 2005), "Cabinets of Wonder, Objects of Critique: The Museums of Fred Wilson and Mark Dion," Art History.

Tamara Huremovic (M.A., 2005), "Herbert Bayer and the Trilogy of National Socialist Propaganda," Art History.

Peter Marinucci (M.A., 2005), "Dynamic Sensation Itself, Giacomo Balla's Paintings of 1912: The Transformation of the Futurist Style," Art History.  
Nancy Palm (M.A., 2005), "'Where There's Smoke': The Specter of Indian Removal in Hudson River School Painting," Art History.  
Michelle Craig (M.A., 2005), "Bori's Assertive Creativity: The Artistry of Hausa Possession Cult," Art History.  
Erica Schock (M.A., 2004), "Altarpieces and Altering Pieces: The Candy Spills of Felix Gonzalez-Torres," Art History.

#### **M.F.A. COMMITTEE, DEPARTMENT OF ART, UNIVERSITY OF WISCONSIN-MADISON**

Chelsea Thompto (M.F.A., 2019), 4D/Digital Media and Video.  
Sylvie Rosenthal (M.F.A., 2013), Sculpture.  
Eduardo Villanueva (M.F.A., 2012), 2D.  
Julie Insun Youn (M.F.A., 2011), Painting and Photography.  
Willow Hagge (M.F.A., 2008), Printmaking and Photography.  
Eric Shows (M.F.A., 2008), Painting.  
Paul Baker Prindle (M.F.A., 2008), Photography.  
Anna Campbell (M.F.A., 2006), Sculpture.  
Steven Shapiro (M.F.A., 2006), Glass.  
Christine Murray (M.F.A., 2005), Photography.

#### **SENIOR HONORS THESES, UNIVERSITY OF WISCONSIN-MADISON, SUPERVISOR**

Vincent Moccio (B.A., 2015), "Ahhh! Real Monsters: Mike Kelley's *Kandor/Extracurricular Activity Projective Reconstruction* and Michelle Handelman's *Dorian: A Cinematic Perfume*," Art History.  
Sofia Majstorovic (B.A., 2014), "Neocolonialism's Hangover: Jean-Michel Basquiat and the Symptoms of Late Capitalism in Puerto Rico," Art History.  
Dakota Alcantara-Camacho (B.A., 2013), "Buried Beneath: Bombs and Látte," Gender and Women's Studies.  
Alexandra Demet (B.A., 2012), "The Early Poetry, Drawings, and Journalism of Djuna Barnes: Beyond Divisions of Text and Image, High Culture and Mass Culture, Fiction and Nonfiction," Art History.  
Sara Woldt (B.A., 2010), "Colliding Identities: The Photographic Strategies of Nikki S. Lee and Mariko Mori," Art History.  
Rae Ganci (B.A., 2007), "Reconsidering Whiteness: Racial Representation in the Graphic Novels of Chris Ware, Marjane Satrapi & Gene Yang," Art History.  
Christina Sours (B.A., 2007), "Final Images: Contemporary Art's Role in (Re)defining Genocide," Art History.  
Nancy Demerdash (B.A., 2006), "The *Virgin and Child* Examined Anew: Eroticism, Faith, & Transculturation in a Late 16<sup>th</sup> Century Mughal Painting," Art History.  
Lauren Stahl (B.A., 2006), "Beyond the Visual in Visual Art: An Exploration in Touch-Based Analysis," Art History.  
Laura Amundson (B.A., 2005), "Addressing the Female Mannequin: Sonia Mosse and the Hall of Mannequins at the Surrealist Exhibition of 1938," Art History.

#### **SENIOR HONORS THESES, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL, SUPERVISOR**

Durba Chattaraj (B.A., 2002), "A Country not on the Map: Mapping Identity and Representation in South Asian America," Cultural Studies.  
Aiden Riley Graham (B.A., 2002), "Transgender Photography," Women's Studies.

#### **INDIVIDUAL UNDERGRADUATE MAJORS IN VISUAL STUDIES, SUPERVISOR**

Natalie Weinberger, 2007.  
Nicholas Miller, 2007.



### **HONORS PROGRAM, UNIVERSITY OF WISCONSIN-MADISON, GRANT ADVISOR**

Alexandra Dement, "Drawings and Writings of Djuna Barnes," Mark Mensink Award, 2010.  
Christina Sours, "Visual Culture of Trauma," Sophomore Apprenticeship Program Grant, 2005.  
Nancy Demerdash, "Piety, Purity, Promiscuity, or Profanity? Gender, Sexuality, Faith and Cultural Hybridity in Late 16th Century Mughal Painting," Trewartha Undergraduate Honors Research Grant, 2005.

### **UNDERGRADUATE RESEARCH SCHOLARS PROGRAM FOR FIRST-YEAR STUDENTS, UNIVERSITY OF WISCONSIN-MADISON, SUPERVISOR**

Christina Sours, "Technologies of Seeing," 2004.

### **CSTART: CAROLINA STUDENTS TAKING ACADEMIC RESPONSIBILITY THROUGH TEACHING, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL, SUPERVISOR**

Durba Chattaraj, "Visual Culture in the South Asian Diaspora," 2001-2002.

## **SERVICE**

### **PROFESSIONAL POSITIONS**

Governing Board, International Association for Visual Culture, 2017-present.  
Publication Prize Committee for Graduate Student & Early-Career Scholarship, International Association for Visual Culture, 2018-present.  
Editorial Board, *Journal of Visual Culture*, 2013-present.  
Advisory Board, Visual Culture Caucus, College Art Association, 2008–present.  
NEH Fellowships Panel: Art History II, Reviewer, Washington, D.C., 2015.  
Committee to review the Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History for The CAA Professional Practices Committee (PPC), 2012.  
Chair, Graduate Student Research Paper Prize Committee, American Society for Eighteenth-Century Studies, 2008-2011.  
Prize Committee, American Society for Eighteenth-Century Studies, 2006-2008.  
Co-Chair, Visual Culture Caucus, College Art Association, 2006-2008.

### **SERVICE TO THE PROFESSION**

Journal Proposal Reviews for Duke University Press.  
Book Manuscript Reviews for Duke University Press, University of Minnesota Press. Oxford University Press, Ashgate Press, and Stanford University Press.  
Journal Article Reviews for *Art Journal*, *Meridians: Feminism, Race, Transnationalism*. *Journal of Transnational American Studies*, *J18*, *Eighteenth-Century Studies*, and *Studies in Eighteenth-Century Culture*.  
Tenure and Promotion Reviews  
2018, University of California, Santa Cruz, Full Professor Promotion Review  
2018, University of Maryland, College Park, Tenure and Promotion Review  
2018, Temple University, Tenure and Promotion Review  
2017, University of North Carolina, Charlotte, Full Professor Promotion Review  
2017, American University, Beirut, Full Professor Promotion Review  
2016, University of California, Santa Barbara, Tenure and Promotion Review  
2016, University of California, Berkeley, Tenure and Promotion Review  
2016, Temple University, Tenure and Promotion Review  
2016, Boston University, Tenure and Promotion Review  
2015, Northwestern University, Full Professor Promotion Review  
2013, Brown University, Tenure Review for purposes of Hire  
2013, Purdue University, Tenure and Promotion Review  
2013, Michigan Technical University, Tenure and Promotion Review  
2013, Wayne State University, Full Professor Promotion Review

2012, College of Staten Island and CUNY Graduate Center, Tenure and Promotion Review  
2009, Oregon State University, Tenure and Promotion Review  
2009, Northwestern University, Tenure and Promotion Review

## **UNIVERSITY SERVICE**

### **CENTER FOR VISUAL CULTURES**

Steering Committee, 2010-present.  
Coordinator of Ph.D. Minor and M.A. and M.F.A. Certificate in Transdisciplinary Study of Visual Cultures, 2010-present.  
Founding Director, 2007-2010.

### **VISUAL CULTURE CLUSTER**

Cluster Coordinator, 2007-present.  
Chair, Faculty Search Committee, 2007-2008.  
Associate Director, 2004-2007.  
Steering Committee, 2002–2007.  
Programming Committee, 2002-2007.  
Curriculum Committee, 2002–2007.

### **DISABILITY STUDIES CLUSTER**

Steering Committee, 2016-17.

### **THE A. W. MELLON POSTDOCTORAL FELLOWS PROGRAM, UNIVERSITY OF WISCONSIN-MADISON**

Faculty Mentor to Amanda E. Rogers, Fellow in the Department of Art History, 2013-2015.

### **UNIVERSITY POSITIONS AND COMMITTEES, UNIVERSITY OF WISCONSIN-MADISON**

Arts and Humanities Divisional Committee, 2013-14, 2011-12, 2009-2010 [asked to return to service in November 2014 as replacement for AY2014-15 (declined), asked to return to service in August 2017 as replacement for AY17-18 (declined)]  
Representative to University Senate, 2003–2004.

### **THE CENTER FOR THE HUMANITIES, UNIVERSITY OF WISCONSIN-MADISON**

Prize Committee, 2009-2010.  
Steering Committee, What is Human? Initiative, 2008–2010.  
Advisory Board, 2008-2009.

### **WISCONSIN ALUMNI RESEARCH FOUNDATION**

Steering Committee, Promoting Collisions Project, Promoting Interdisciplinary Research Collaboration, WARF, 2008-2010.  
Search Committee for Director of the Morgridge Institute for Research, 2009.

### **DEPARTMENT OF ART HISTORY**

Director of Graduate Studies, 2010-2015, 2017-18.  
Chair, Tenure and Mentoring Committees for Yuhang Li, Assistant Professor of Chinese Art, 2017-18, 2018-19.  
Chair, Personnel, Budget and Merit Committee, 2016-17.  
Faculty Advisor, Undergraduate Art History Association, 2016-17.  
Chair, Search Committee for Assistant Professor of Early Modern Art History, 2011-12.  
Chair, Development Committee, 2011-2012, 2006-2008.  
Mentoring Committee for Lauren Kroiz, Assistant Professor of American Art, 2011-2012.  
Chair, Tenure and Mentoring Committees for Nancy Marie Mithlo, Assistant Professor of Native American Art, 2007-2010.  
Curriculum Committee, 2004–2009.  
Advisor for Honors in the Major, 2004-2006.

#### DEPARTMENT OF GENDER AND WOMEN'S STUDIES

Executive Committee, 2016–present.

Probationary Review/Tenure Committee for 3<sup>rd</sup> Review of Annie Menzel, 2017-18

#### DEPARTMENT OF ART

Faculty Affiliate, 2011-present.

Tenure Committee for Michael J. McClure, Assistant Professor of Contemporary Art and Theory, 2007-2013.

#### DEPARTMENT OF COMPARATIVE LITERATURE

Faculty Executive Committee, 2009-2016.

#### PUBLIC ARTS AND HUMANITIES, OUTREACH TEACHING AND MENTORING

“The Wet Archive,” public conversation on student-led curatorial interventions with museum’s permanent collections, WORT, Wisconsin’s Listener-Sponsored Community Radio Station, January 2015.

“Celebrating the Life of José Esteban Muñoz,” public memorial conversation on afterlives of queer theory, WORT, Wisconsin’s Listener-Sponsored Community Radio Station, December 2013.

“Café La Petite Mort,” public conversation on performance-based research about talking as a form of care for death, Wisconsin Public Radio, October 2013.

“Chimeras and the Edges of the Human,” Conversations in Science Series, Wisconsin Initiative for Science Literacy at the University of Wisconsin-Madison in collaboration with the Madison Metropolitan School District and the Edgewood Sonderegger Science Center, Wisconsin Public Television, April 2010.

“Arts of the Harlem Renaissance,” ArtsBridge Project, Morgridge Center for Public Service, University of Wisconsin-Madison, supervised undergraduate visual studies major Nick Miller teaching at Wright Middle School, Madison, Wisconsin, Spring 2007.

#### MEDIA COVERAGE AND REVIEWS

##### REVIEWS OF BOOKS

Rod Bantjes, “*Scenes of Projection: Recasting the Enlightenment Subject* (Review),” *Technology and Culture* 57.4 (2016): 1010-12.

Kevin Chua, “What We Talk About, When We Talk About Projection: Review of Jill H. Casid, *Scenes of Projection: Recasting the Enlightenment Subject*,” *Nonsite* 20 (January 15, 2017), nonsite.org.

Srinivas Aravamudan, “Garden Variety Queer Studies?,” *GLQ: A Journal of Lesbian and Gay Studies* 13.2-3 (Summer 2007), 409-12.

Femi Abodunrin, Leigh Dale, Chris Tiffin, Richard Lane, Suzanne Scafe, Clare Chambers, Rachel Farebrother, and Nelson Wattie, “New Literatures,” *Year’s Work in English Studies* 86 (2007), 558.

“Review of *Sowing Empire*,” *CHOICE: Current Reviews for Academic Libraries* 43.1 (September 2005).

Amanda Claremont, “Review of *Sowing Empire*,” *Cultural Geographies* 14:3 (July 2007), 475-76.

Len Guelke, “Review of *Sowing Empire*,” *Journal of Historical Geography* 32 (2006), 455–57.

Elizabeth Kalbfleisch, “Review of *Sowing Empire*,” *Invisible Culture: An Electronic Journal for Visual Culture* (2006).

John M. MacKenzie, “Review of *Sowing Empire*,” *The International History Review* 28:3 (September 2006), 616-18.

Eric Pawson, “Review of *Sowing Empire*,” *Singapore Journal of Tropical Geography* 28:1 (March 2007): 107-8.

Ann Shteir, "The Dream of the Botanical Monograph: Process not Product," *Eighteenth-Century Studies* 40:1 (Fall 2006), 120-23.

Cynthia Wall, "Recent Studies in the Restoration and Eighteenth Century," *Studies in English Literature 1500-1900* 46:3 (Summer 2006), 704-5.

#### REVIEWS OF CURATED EXHIBITIONS

Megan Milks, "Moving Image," *Our Lives* (May/June 2015), 22-23.

#### REVIEWS, INTERVIEWS AND PUBLICATIONS ON ART PRACTICE

Karin Wolf, "Queered Time," *Our Lives* (March 2014).

Mary Louise Schumacher, "The Force of History Bears Down on the Wisconsin Triennial," *Journal Sentinel* (October 18, 2013).

Karin Wolf, "New Media at the Charles Allis," *Journal Sentinel* (September 14, 2010).

Peggy Sue Dunigan, "Charles Allis Explores Interplay of New, Old Media," *Shepherd Express* (July 12, 2010).

Judith Batalion, "Mad Mothers, Fast Friends, and Twisted Sisters: Women's Collaborations in the Visual Arts (1970-2000)," Ph.D. Dissertation (Courtauld Institute of Art, 2007).

Michele Natale, "The Big Picture," *Indy Week* (September 11, 2002).

Barbara McKenzie, "Department Store Shoot-Out," *Indy Week* (September 25, 2002).

Elizabeth Ashburn, "Photography: Lesbian, Post Stonewall," *GLBTQ Encyclopedia* (2002).

Harmony Hammond, *Lesbian Art in America: A Contemporary History* (New York: Rizzoli, 2000).

Deborah Bright, *The Passionate Camera: Photography and Bodies of Desire* (New York: Routledge, 1998).

Nicole Lee, "Interview with Jill Casid and María DeGuzmán, SPIR: Conceptual Photography," *The Harvard Advocate* Vol. CCXXX. No. IV (1996), 22-24.

#### PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

American Studies Association, College Art Association, Cultural Studies Association, American Society for Eighteenth-Century Studies, International Association for Visual Culture, Modern Language Association, Society for Cinema and Media Studies.