

J O H N T A G G

*SUNY Distinguished Professor Emeritus of Art History
Binghamton University
State University of New York*

C U R R I C U L U M V I T A E

Department of Art History
Binghamton University, State University of New York
P. O. Box 6000
Binghamton
New York 13902-6000

126 East King Road
Ithaca
New York 14850

(607) 882 1466

(607) 777-3077 - office
(607) 777-4466 - fax

E-Mail: jtagg@binghamton.edu

P E R S O N A L

Born: 27 May 1949, in North Shields, Northumberland, England
Status: Citizen of the United States of America and of the United Kingdom

E D U C A T I O N

1967 – 1971 University of Nottingham, England, Department of Fine Art
1971 – 1973 The Royal College of Art, London, Department of General Studies

D E G R E E S

1971 BA (Honours) Fine Art/Art History, First Class Honours
1973 MA(RCA) for a thesis entitled *The Work of Art and the Work of Art Theory: A Study of Max Raphael's Later Theory of Art*. (The Royal College of Art was, at this time, a unique institution with university status, awarding the only terminal graduate degrees then offered in Britain for courses of study in art theory and in the practice of a variety of visual arts).

A W A R D S , F E L L O W S H I P S A N D H O N O U R S

1973 Royal College of Art, London, Thomson Award
1973 Sir James Knott Scholarship for research at Boston University (April-May 1974)
1976, 1977 Arts Council of Great Britain, Fellowship in Photographic History
1986 Graduate Research Initiative development grant for *Current Debates in Art History*
1990 Lansdowne Scholar, University of Victoria, British Columbia, Canada
1990 - 1991 Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, The National Gallery of Art, Washington D.C.
1991 Research Semester Award, SUNY Binghamton
1994 Benenson Lecturer, Duke University
1996 – 1997 Fellow of the Society for the Humanities, Cornell University
1997, 1999, Harpur College Dean's Workshop Award for *VizCult: The Visual Culture Forum*
2000, 2009
2002 Binghamton University Award for Excellence in Teaching
2002 Chancellor's Award for Excellence in Teaching, State University of New York
2003 *Directory of American Scholars* (American Council of Learned Societies)
2005 Clark Fellow, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
2007 – 2008 J. Clawson Mills Art History Fellow at the Metropolitan Museum of Art, New York, New York
2009 – *Who's Who in America* (New Providence, New Jersey: A. N. Marquis)
2010 – *Who's Who in the World* (New Providence, New Jersey: A. N. Marquis)

2011	University of Arizona School of Art Visiting Scholar
2012	Visiting Scholar in Communications and Culture, Annenberg School for Communication, University of Pennsylvania (declined)
2012	Distinguished Visiting Lecturer, University of Toronto, Jackman Humanities Institute
2013 –	SUNY Distinguished Academy
2016	Andrew Carnduff Ritchie Scholar, The Yale Center for British Art, Yale University

EMPLOYMENT

1973 – 1976	Lecturer in the Departments of Fine Art and Art History, University of London, Goldsmiths' College (Part-Time)
1973 – 1976	Lecturer in the Department of Art History and Complementary Studies, St. Martin's School of Art, London (Part-Time)
1975 – 1977	Course Tutor, The Open University, Faculty of Arts, London Region (Part-Time)
1976 – 1978	Arts Council Fellow in Photographic History, School of Communications, Polytechnic of Central London
1977 – 1978	Visiting Tutor, Department of Painting, Royal College of Art, London (Part-Time)
1977 – 1978	Visiting Tutor, The Slade School of Art, University College, London (Part-Time)
1978	Visiting Lecturer in American Art, American Studies Resources Centre, Polytechnic of Central London (Part-Time)
1979	Lecturer in Visual Communications, London College of Printing (Part-Time)
1979	Lecturer in Photographic Theory, School of Communications, Polytechnic of Central London (Part-Time)
1979 – 1984	Lecturer in Art History and Tutor in Charge of the <i>M.A. in the Social History of Art</i> , Department of Fine Art, University of Leeds
1985 – 1986	Visiting Assistant Professor, Department of Art, Design and Art History, University of California at Los Angeles
1986 – 1992	Associate Professor of Art History, Department of Art and Art History, State University of New York at Binghamton
1986 –	Faculty of the interdisciplinary Doctoral Program in <i>Philosophy, Literature and the Theory of Criticism</i> , State University of New York at Binghamton
1987 – 1990	Associate Chair of Art and Art History and Art History Program Director, State University of New York at Binghamton
1989 –	Faculty of the Doctoral Program in <i>Philosophy, Interpretation and Culture</i> , State University of New York at Binghamton
1992 – 2013	Professor of Art History, Department of Art and Art History, State University of New York at Binghamton
1995 – 2000	Adjunct Professor of Art History, Department of History of Art, Cornell University
1997 – 2004	Chair of Art History, Binghamton University, State University of New York
2005 –	Professor of Art History and Comparative Literature, Binghamton University, State University of New York
2007	Interim Chair of Art History, Binghamton University, State University of New York
2009 – 2010	Interim Chair of Art History, Binghamton University, State University of New York
2013 – 2014	Interim Director of Graduate Studies, Department of Art History, Binghamton University, State University of New York
2013 –	Distinguished Professor of Art History, Department of Art History, Binghamton University, State University of New York
2014	Interim Chair of Art History, Binghamton University, State University of New York

2015	York Visiting Distinguished Professor, The Yolanda and David Katz Faculty of the Arts, Department of Art History, Tel Aviv University, Israel
2022 – 2025	Bartle Professor, Binghamton University

PUBLIC LECTURES

Bath Academy of Art	November 1974; February 1984; November 1984
Trent Polytechnic	May 1975; May 1976
University of Leeds	November 1976
The Open University	November 1976
The Courtauld Institute, University of London	December 1976
The Architectural Association, London	February 1977
The Royal College of Art, London	March 1977; March 1982
A. I. R. Gallery, London	April 1977
American Studies Resource Centre, Polytechnic of Central London	April 1977
The Slade School of Art, University College, London	May 1977; March 1979
University of London, Goldsmiths' College	May 1977
The Midland Group Gallery, Nottingham	August 1977
West Surrey College of Art and Design	January 1978
Liverpool Polytechnic	January 1978
The Institute of Contemporary Arts, London	February 1978; February 1979
Nottingham Playhouse	April 1978
The Side Gallery, Newcastle upon Tyne	January 1979
Spectro Gallery, Newcastle upon Tyne	March 1979
The Cockpit Arts Centre, London	June 1979
The Hayward Gallery, London	July 1979
Kingston Polytechnic	March 1982
Polytechnic of Central London	March 1982
Maidstone College of Art	March 1983
Leeds Polytechnic	July 1983
Hull College of Higher Education	February 1984 December 1984
St. Martin's School of Art, London	March 1984
Middlesex Polytechnic	March 1984
Birmingham University, Centre for Contemporary Cultural Studies	March 1984
Sheffield Polytechnic	May 1984
Newcastle Polytechnic	October 1984
Falmouth College of Art	November 1984
California Institute for the Arts	April 1985
U. C. L. A.	April 1985; January 1986
SUNY Binghamton	March 1986
Pasadena Art Center: "Art History, Cultural Theory, and Critical Practice"	July 1986
International Center for Photography, New York: "The Proof of the Picture is in the Reading: Documentation and Social Administration in Late Nineteenth-Century Britain," for the	November 1986

- Lecture Series on *Interpretations of Photographic History: Documentary Photography and Photojournalism*
- State University College at Cortland: “The History of Photography: New Views” – in conjunction with the exhibition *Light Work: Photography Over the 70’s and 80’s* at the Ruth E. Dowd Fine Arts Gallery December 1986
- State University of New York at Binghamton: The Library Associates Lecture on “Gresham’s Law of Images: Photography and the Proliferation of Images in the Nineteenth Century” January 1988
- School of the Art Institute of Chicago, Visiting Artists Program: “Totalled Machines” April 1988
- Southern Illinois University at Carbondale: “Criticism, Photography and Technological Change,” a lecture in the series *Spectrum of Discourses: Critics on Criticism* April 1988
- Visual Studies Workshop, Rochester: “Photography, The State and the Burden of Proof” August 1989
- Yale University: “The Discontinuous City: Picturing and the Discursive Field,” for the Street Hall Lecture Series September 1989
- Cornell University: “The Discontinuous City,” for The Visual Arts Forum October 1989
- University of Victoria, B.C.: 1990 Lansdowne Lectures: “The Discontinuous City: Picturing, Power and Discourse;” and “The Pachuco’s Flayed Hide: Identity, Resistance and *Buenas Garras*” March 1990
- Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C.: Colloquium XCVIII, “A Discourse (With Shape of Reason Missing)” April 1991
- Walker Art Center, Minneapolis: “Hanging on the Frame: Art History and the Mounting of the Image,” for the multidisciplinary lecture series *In Context on The Mediated Image* April 1991
- University of Rochester: “A Discourse (With Shape of Reason Missing)” November 1991
- Harvard University: “The Pencil of History” October 1992
- Duke University: 1994 Benenson Lectures: *The Disciplinary Frame: Picturing, Power, Histories and Art:* “Discipline and the Document;” “The Archive of the Real;” “A Change of Skin;” “The Pencil of History;” “Hanging on the Frame” February 1994
- Cornell University, Visual Culture Forum: “The Archive of the Real, or The Pencil of History” April 1994
- The Center for the Study of Modernism, The University of Texas at Austin: “Those Who Cross Over: Culture and Mobility in the USA, 1943” February 1995

Southern Methodist University: “Those Who Cross Over: Culture and Mobility in the USA, 1943,” for the Art History Lecture Series	February 1995
Cornell University, Visual Culture Forum: “A Change of Skin”	November 1995
George Mason University, Cultural Studies Program: “Running and Dodging”	February 1997
Society for the Humanities, Cornell University: “The Disciplinary Frame”	March 1997
Binghamton University, <i>VizCult: The Visual Culture Forum</i> : “Before the Work”	September 1998
Ithaca College, Handwerker Gallery: The first lecture in the Handwerker Gallery Critical Forum: “Frame Up: The Violence of Photographic Meaning”	November 1998
State University of New York College at Oswego, Department of English: “The Violence of Meaning”	December 1999
Binghamton University, <i>VizCult: The Harpur College Dean’s Workshop on Visual Culture</i> : “Louisville, 1937”	April 2002
University of Illinois at Urbana-Champaign, Illinois Program for Research in the Humanities: “The Violence of Meaning”	April 2002
University of Rochester, Visual and Cultural Studies Program, “Under Construction: Media Culture:” “Melancholy Realism”	May 2002
Binghamton University, Department of Comparative Literature, Lecture in Honour of Fred Garber: “The Cryptic Photograph”	March 2003
University of California, Los Angeles, Department of Art History: “Meaning and Melancholia”	April 2003
Tate Modern, London: “The Camera at Work: John Tagg in Conversation with Steve Edwards” http://www.tate.org.uk/context-comment/video/camera-work-john-tagg-conversation-steve-edwards	June 2003
University of California, Santa Cruz, Visual and Performance Studies, Seminar on Visualities/Geographies: “The Capture of Meaning”	May 2005
Williams College, Department of Art and Art History: “Photography and Social Reform”	October 2005
Clark Lecture, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts: “Mindless Photography”	November 2005
Binghamton University, <i>VizCult: The Harpur College Dean’s Workshop on Visual Culture</i> : “In the Valley of the Blind”	March 2006
York University, Department of Visual Arts, Visual Arts Speaker Series: “In the Valley of the Blind”	September 2006
York Seminar for Advanced Research on The Circulation of Photographs, Art Gallery of Ontario, Prints and Drawings Study Centre: “The Plane Of Decent Seeing”	September 2006
University of Connecticut, Storrs, Department of	March 2007

- Art and Art History: “The Capture of the Image”
 City University of New York Graduate Center, Department of Art History: “The Apparatus of Capture.” December 2007
- The University of Iowa, Department of Cinema and Comparative Literature, Annual Film Studies Lecture: “Crime Story: Walker Evans, Cuba and the Corpse in a Pool of Blood” April 2008
- The University of Iowa, Department of Cinema and Comparative Literature, Faculty-Graduate Seminar in Cinema Studies: “The Archival Turn: Problems in Critical Theory” April 2008
- Binghamton University, *VizCult: The Harpur College Dean’s Workshop on Visual Culture*: “Crime Story: Walker Evans, Cuba and the Corpse in a Pool of Blood” September 2008
- Binghamton University, *VizCult: The Harpur College Dean’s Workshop on Visual Culture*: “The Mute Testimony of the Picture” April 2010
- UCLA, Department of Comparative Literature, Andrew W. Mellon Distinguished Lecture Series, “Crisis and Critique”: “The Re-emergence of the Social History of Art: An Unreliable Memoir” May 2010
- Binghamton University, *VizCult: The Harpur College Dean’s Workshop on Visual Culture*: “The Archiving Machine, Or, The Camera and the Filing Cabinet” September 2010
- University of Gothenburg, Sweden, School of Photography: “The Archiving Machine” November 2010
- The Hasselblad Foundation, Gothenburg, Sweden: “Photographic Theory in the 1970s and the Present” November 2010
- University of Arizona, School of Art and the Center for Creative Photography, Tucson, *Past As Prologue: Time, History and the Visual Arts* Lecture series: “The Archiving Machine, Or The Camera and the Filing Cabinet” February 2011
- University of Toronto, Jackman Humanities Institute, Distinguished Visiting Lecturer: “Discipline and Protest: Thinking Photography After Foucault” and “The Archiving Machine” April 2012
- Rochester Institute of Technology, College of Liberal Arts and College of Imaging Arts and Sciences, William A. Kern Lecture: “Discipline and Protest: Thinking Photography after Foucault” January 2013
- Doosan Art Center, Yonkang Hall, Seoul, Republic of Korea, Doosan Humanities Theater Series, *Big History/Big Net*: “Vectors of the Image: Photograph, Code, Event, Archive” <https://www.youtube.com/watch?v=heS5PT2kR1Q> May 2013
- University of California Santa Cruz, Department of Art History and Visual Culture: “The Burden of Recollection: Thinking Photography After

- Foucault”
- Binghamton University Art Museum: “Barbara Morgan and the Inner Landscape of Dance,” in conjunction with the exhibition, *The Inner Landscape of Dance: Photographs by Barbara Morgan 1935–1941* March 2015
- Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas: “Everything and Nothing: Meaning, Sense and Execution in the Archive” April 2015
- Binghamton University Art Museum: “Photographs Through The Eyes of Others,” in conjunction with the exhibition, *The Inner Landscape of Dance: Photographs by Barbara Morgan 1935–1941* May 2015
- Tel Aviv University, The Yolanda and David Katz Faculty of the Arts, Department of Art History: “Meaning, Sense and Execution in the Photographic Archive” July 2015
- Des Moines Art Center, Des Moines, Iowa: “The Camera and the Street” October 2016
- Yale Center for British Art, Yale University, Andrew C. Ritchie Lecture: “‘Knocking around between money sex and boredom’: Walker Evans in Havana and New York”
<https://britishart.yale.edu/videos/knocking-around-between-money-sex-and-boredom-walker-evans-havana-and-new-york> November 2016
- Cornell University, School of Art: “Walker Evans Between Havana and New York” February 2018
- Binghamton University, *VizCult: The Harpur College Dean’s Workshop on Visual Culture*: “‘Knocking around between money sex and boredom’: Walker Evans in Havana and New York” February 2018

CONFERENCES AND SYMPOSIA

- April 1977 Speaker at a conference on *Art and Politics*, A. I. R. Gallery, London: “The Idea of the Avant-Garde”
- February 1978 Co-organizer of and session chair at the conference, *The State of British Art: A Debate*, The Institute of Contemporary Arts, London
- October 1979 Speaker at a conference organized by *History Workshop Journal*, at the City University, London
- May 1982 Organizer of the conference, *Representations of Femininity and Criminality*, University of Leeds
- October 1982 Speaker at a conference organized by *History Workshop Journal*, at Sheffield Polytechnic
- November 1983 Plenary speaker at a conference on *Cultural Politics and Representation*, at the Polytechnic of Central London
- April 1985 Speaker at *A Symposium on Arshile Gorky*, UCLA, Los Angeles
- May 1985 Discussant at a symposium on *Depictions of the Dispossessed: Image and Self-Image of EuroAmerica’s Colonized Natives*, UCLA, Los Angeles
- February 1986 Speaker in a panel on *Photographic History and Critical Theory: New Directions in Photographic Scholarship*, at the 74th Annual Meeting of the College Art Association of America in New York

- March 1986 Co-organizer of and speaker at *Arts and Histories Reconsidered: A Symposium on Current Debates*, UCLA, Los Angeles
- November 1986 Speaker in a panel on "Ideology and Interpretation in Literary Theory and the Visual Arts", for the *Conference on Literary Theory and the Visual Arts*, SUNY Binghamton
- April 1987 Organizer and chair of *The Cultural Politics of "Postmodernism,"* the first annual symposium on *Current Debates in Art History*, SUNY Binghamton
- February 1988 Panel speaker for a *Symposium: Assessing the Marxist Tradition in US Art History: Successes, Failures, Challenges*, at the 1988 Annual Meeting of the College Art Association of America in Houston
- March 1988 Speaker at a symposium, *Where Art and Society Meet*, at the State University of New York College at Cortland
- May 1988 Speaker and panelist in a two-day symposium on *The Visual Arts and the World of High Tech*, in conjunction with the exhibition *Three On Technology*, at the List Visual Arts Center, M. I. T.
- November 1988 Speaker for a symposium on *Marxism and Feminism: Convergence in Art*, in The Sunday Symposia on "Issues Contemporary Art" at the Whitney Museum of American Art, New York
- April 1989 Respondent for *Current Debates: 3*, a symposium on *Culture, Globalization and the World System: Contemporary Conditions for the Representation of Identity*, at SUNY Binghamton
- April 1989 Lecturer on "Representation: Politics and Histories", in the Ray Smith Symposium Series on *Vision and Textuality* at Syracuse University
- July 1989 Visiting Lecturer at the National Endowment for the Humanities Summer Institute for College and University Professors in *Theory and Interpretation in the Visual Arts*, University of Rochester: "The Discontinuous City"
- November 1989 Speaker at a colloquium on *Culture and the World System*, Fernand Braudel Center for the Study of Economies, Historical Systems, and Civilizations, SUNY Binghamton
- March 1990 Organizer of *Feminism and Cultural Studies: Theory/History/Experience*, the fourth annual symposium on *Current Debates in Art History*, SUNY Binghamton
- April 1990 Speaker at an international conference on *Cultural Studies Now and in the Future*, University of Illinois at Champaign-Urbana: "Sub-Art, Sub-History, Sub-Culture: Chicano Art and the Power of Histories"
- April 1992 Speaker at a conference on *Re-Presenting the City*, the fifth symposium on *Current Debates in Art History*, SUNY Binghamton: "This City Which Is Not One"
- April 1992 Speaker at an international conference on *Visual Culture: Film/Photography/History*, at the Center for Twentieth Century Studies, University of Wisconsin, Milwaukee: "The Pencil of History"
- February 1993 Organizer, speaker and session chair for the panel, *The Occupation of Art History: New Interventions in an Expanding Field*, at the 1993 Annual Meeting of the College Art Association of America in Seattle
- October 1998 Keynote speaker at The Society for Photographic Education Midwest Region Conference, Burr Oak Resort, Glouster, Ohio: "No Happy Medium: The Fall Out of Practice and Theory"
- September 1997 to April 2010 Organizer and coordinator of *VizCult: The Visual Culture Forum*, a fortnightly interdisciplinary workshop, Binghamton University
- March 2002 Speaker at a Roundtable on *The Advent of "New" Media: Technology and Representation*, Pembroke Center for Teaching and Research on Women at Brown University: "The Ghost of Media Past"
- April 2002 Opening keynote speaker and keynote respondent at *Narrative: An International Conference*, organized by the Society for the Study of Narrative Literature at the Kellogg Center, Michigan State University: "Meaning and Melancholia"
- July 2005 Opening plenary speaker at *Thinking Photography (Again): An International*

- Conference on Photography Studies*, University of Durham, England: “Mindless Photography”
- October 2005 Speaker and participant in the Clark-Getty Workshop on *Art History and the Unseen*, Clark Art Institute, Williamstown: “The Unrepresentable and the Non-Seen”
- November 2005 Moderator of *The Meaning of Photography: A Clark Symposium*, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
- January 2006 Speaker and participant in the Clark-Getty Workshop on *Art History and the Unseen*, Getty Research Institute, Los Angeles: “In the Valley of the Blind”
- November 2006 Closing plenary speaker at the international conference *Derecho y cultura visual: la percepción de las instituciones*, Consorci Universitat Internacional Menéndez Pelayo de Barcelona, Centre de Cultura Contemporània de Barcelona, Barcelona, Spain: “La sentencia final”
- April 2008 Opening keynote speaker at the international conference, *Photographic Proofs: A Conference on Image, History, and Memory*, organized by The Photographic Memory Workshop and the Beinecke Rare Book and Manuscript Library, Yale University: “File Photos: Documents, Terror, Truth and Style”
- November 2008 Speaker at the *History and Theory* Conference on Photography and Historical Interpretation, Usdan University Center, Wesleyan University: “Neither Fish Nor Flesh”
- April 2009 Keynote speaker at *Crossing the Boundaries*, “Social Art History Now,” Binghamton University, State University of New York: “The Social History of Art: An Unreliable Memoir”
- January 2010 Keynote speaker at the international conference “The Ends of Photography: Photographic Archives in a Digital Age,” Nasjonalbiblioteket, Oslo, Norway: “The Camera and the Filing Cabinet”
- May 2010 Speaker at the symposium *Zoom Out: The Making and Unmaking of the “Orient” through Photography*, Getty Research Institute, The Getty Center, Los Angeles: “The Mute Testimony of the Picture: British Paper Photography and India”
- June 2010 Speaker at an international forum on “Images and Globalization,” in conjunction with the 10th Shanghai International Photographic Art Exhibition, Shanghai, China: “For Translation”
- May 2011 Speaker at a conference on “The Archive as Project: The ‘Poetics’ and ‘Politics’ of the (Photo)Archive,” Fundacja Archeologia Fotografii, Warsaw, Poland: <http://vimeo.com/24646255>
- September 2012 Speaker at a conference on “The Photographic Situation,” The Photographic Situation Project, Munk School of Global Affairs, University of Toronto, Toronto, Canada: “For Translation: On Shèying, Sajin and Photography”
- March 2013 Speaker at a conference on “Literature, Politics, and Aesthetics: The Production of Knowledge and the Future of the University,” The Sixth Annual Comparative Literature Graduate Conference, Binghamton University, State University of New York: “Retail Education”
- April 2013 “A Conversation with Ariella Azoulay and John Tagg,” in conjunction with *Dis/Place*, Crossing The Boundaries XXI, An Interdisciplinary Graduate Student Conference, Binghamton University Art Museum, Binghamton University, State University of New York
- May 2013 “A Colloquium with John Tagg,” a roundtable discussion with Korean scholars in cultural theory, media studies and photographic criticism, Il Min Gallery, Seoul, Republic of Korea
- December 2014 Keynote address at the Third International Conference of Photography and Theory 2014: *Photography and Politics and the Politics of Photography*, Nicosia Municipal Arts Centre, Nicosia, Cyprus: “Everything and Nothing: Power and Photography Revisited”
- February 2015 Keynote address at a conference on “Image Archive in Flux,” organized by

- September 2015 Das Fotografische Dispositiv, Hochschule für Bildende Künste Braunschweig, Germany: “Meaning, Sense and Execution in the Archive”
Closing address at an International Colloquium on *Images: Devices, Production and Critique*, organized by the Museo Universitario de Arte Contemporáneo, Universidad Nacional Autónoma de México, Mexico City, in conjunction with the French Institute of Latin America (IFAL) and Centro de la Imagen, Conaculta: “Everything and Nothing: Meaning, Sense and Execution in the Archive”
- November 2016 Co-organizer and opening speaker for “Photography and Britishness,” an international conference at the Yale Center for British Art, New Haven, Connecticut; “Conference Proceedings: *Photography and Britishness*” published in *British Art Studies*, Issue 4, November 2016:
<https://doi.org/10.17658/issn.2058-5462/issue-04/pbconference>.
- October 2022 “Michal Heiman and John Tagg in Conversation,” in conjunction with the exhibition, *Michal Heiman: Chronically Linked*, Binghamton University Art Museum, Binghamton University, State University of New York:
https://www.youtube.com/watch?v=dq5M_uhfahs
- April 2023 LACP Webinar: “Photography, History and Ideas with John Tagg and Tom McDonough,” Los Angeles Center of Photography, April 14, 2023

RADIO, TELEVISION, VIDEO AND SOUND RECORDING

- February 1978 *Audio Arts: The State of British Art*. William Furlong [ed.]. A 16-cassette Audio Arts supplement, originally published as an audio cassette magazine in 1978, comprising a complete, un-edited recording of the three-day conference at the Institute of Contemporary Art, 10–12 February 1978.
- September 1982 “A Democracy of the Image: Photographic Portraiture and Commodity Production.” An audiocassette lecture for the Open University course on *Popular Culture*
- April 1984 Panelist for a televised discussion on “Art After Modernism” for *Voices*, Brook Productions, Channel Four, London
- August 1984 Commentator for a video on John Davies’s photographs of Durham Coalfield, produced by Amber Films, Newcastle upon Tyne, and directed by Sarah McCarthy
- April 1988 Interview by James Hugunin, for the Video Data Bank, The School of the Art Institute of Chicago: <https://www.vdb.org/titles/john-taggs-interview>
- May 1989 Commentator for a three-part radio series on the history and influence of photography, introduced by Gail Fisher Taylor, for *Ideas*, a cultural magazine program of the Canadian Broadcasting Corporation
- December 1989 Commentator for *Images*, a six-part television series on the history of photography, introduced by Valerie Lloyd, for HTV West, Channel Four, London
- April 1992 Commentator for “Metropolis: The City as Text,” in James Donald, Annette Michelson, John Tagg and Alison Tucker, *Picturing the Modern City* (London: Open University, 1992): a televised programme and DVD for *Understanding Modern Societies*, produced by the British Broadcasting Corporation for the Open University
- 2000–2001 Commentator and consultant for “A History of Surveillance,” “Part One: Victorian Spies,” World of Wonder, Channel Four, London (Filmed in Harlem in August, 2000, and broadcast in Britain in April, 2001)
- 2003 The British Library National Sound Archive, The Oral History of British Photography, audio-taped biographical interview by Susan Bright,
<http://sounds.bl.uk/Arts-literature-and-performance/Art-photography-and-architecture>
- 2011 Two-DVD set presenting an audio/video interview with Kate Palmer Albers for “Voices of Photography,” an archival, oral history project of the Center for Creative Photography, University of Arizona, Tucson, Arizona,

<http://www.creativephotography.org/collections/oral-histories>

EDITORIAL BOARDS

- 1979 – 1982 Member of the Editorial Board of *Screen Education*, published by the Society for Education in Film and Television, London
- 1980 – 1986 Member of the Editorial Board of *Formations*, published by Routledge and Kegan Paul, London, from 1982
- 1986 – 1998 Member of the Editorial Board of *New Formations*, published by Methuen, London, from 1987 to 1988; by Routledge, London, from 1988 to 1992; and by Lawrence and Wishart, London, from 1992
- 1994 – Member of the Advisory Panel of *parallax: a journal of metadiscursive theory and cultural practices*, published by the Centre for Cultural Studies, University of Leeds, England
- 2004 – Member of the Editorial Board of *Value: Art: Politics*, a series of monographs and edited anthologies published by Liverpool University Press, England, with the University of Chicago Press
- 2013 – Member of the Editorial Advisory Board of *View: Theories and Practices of Visual Culture*, Warsaw, Poland
- 2019 – 2022 International Advisory Board of *British Art Studies*, published by the Paul Mellon Centre for Studies in British Art and the Yale Center for British Art
- 2020 – Member of the Editorial Board of *Revista de Comunicação e Linguagens*, Instituto de Comunicação da NOVA, Universidade Nova de Lisboa, Portugal
- 2026 – Member of the Editorial Board of *Chinese Photography*, Beijing, China

CONSULTATION ACTIVITIES

- 1982 – 1984 External Examiner in Art History and Cultural Studies, Maidstone College of Art
- 1986 External doctoral dissertation examiner in the Department of Art, Design and Art History, UCLA
- 1986 External doctoral dissertation examiner in the Department of Film Studies, UCLA
- 1987 – 1992 Manuscript reviewer for Macmillan, London
- 1989 Manuscript reviewer for Cambridge University Press
- 1989 External assessor for the accreditation review of the Graduate Program in Comparative Arts at the University of Rochester
- 1990 Manuscript reviewer for the University of California Press, Berkeley
- 1991, 1992 Manuscript reviewer for Westview Press, Boulder, Colorado
- 1991 Manuscript reviewer for the University of Minnesota Press, Minneapolis
- 1992 External doctoral dissertation examiner, Faculty of Arts, The University of Sydney
- 1992 – 2000 Proposal reviewer for The Getty Grant Program, Postdoctoral Fellowships
- 1993 – 2001 National Endowment for the Humanities panel of grant application evaluators
- 1994 Consultant to the Appraisals Committee of the Ontario Council on Graduate Studies, for the MA Program in Visual Arts at the University of Western Ontario, London, Ontario, Canada
- 1994 Faculty tenure external reviewer for the Department of Art History, Washington University at St. Louis
- 1994 Manuscript reviewer for Duke University Press
- 1997 External doctoral dissertation examiner, Department of Comparative Literature, The University of Minnesota, Minneapolis
- 1997 Manuscript reviewer for Cambridge University Press New Art History Series
- 1999 Faculty tenure external reviewer for the Department of Art and Art History, University of California, San Diego
- 1999 Faculty tenure external reviewer for the Department of Art and Art History, University of Connecticut, Storrs
- 1999 External doctoral dissertation examiner, Department of the History of Art,

- Cornell University
- 2000 Faculty tenure external reviewer for the Department of Art History and Cultural Studies, University of Western Sydney, New South Wales, Australia
- 2000 Faculty tenure external reviewer for the Department of Studio Art, Binghamton University
- 2002 Manuscript reviewer for the *Art Bulletin*
- 2003 Faculty tenure external reviewer for the Department of Art and Art History, University of Connecticut, Storrs
- 2005 Faculty tenure external reviewer for the Department of Fine Art and the Graduate Department of History of Art, University of Toronto
- 2005 Manuscript reviewer for Penn State University Press
- 2006 Faculty promotion external reviewer for the Department of History of Art and Architecture, Harvard University
- 2006 External reviewer for the position of Research Fellow in Art History and Visual Culture, Kings' College, Cambridge University, England
- 2006 Manuscript reviewer for the University of Minnesota Press, Minneapolis
- 2007 Faculty promotion external reviewer for the Department of Art, Northwestern University
- 2007 Faculty tenure and promotion external reviewer for the Department of the History of Art, Indiana University
- 2008 Faculty promotion external reviewer for the Department of History of Art and Visual Culture, University of California, Santa Cruz
- 2008 Faculty promotion and tenure external reviewer for the Department of History of Art and Architecture, Harvard University
- 2008 Faculty promotion external reviewer for the Department of Art History, The Graduate Center, City University of New York
- 2009 External doctoral dissertation examiner, Department of Art History and Archaeology, Columbia University, New York
- 2010 Proposal evaluator for the Estonian Science Foundation, Estonia
- 2011 Juror for The Shpilman Institute for Photography's first Call for Research Proposals in Philosophy and Photography (other jurors: Eduardo Cadava, Arthur C. Danto, Margaret Iversen, Louis Kaplan, Hagi Ke'naan, Hilde Van Gelder)
- 2011 Nominating panel for the Hasselblad Foundation International Award in Photography for 2012
- 2011 – Member of the International Advisory Committee of The Shpilman Institute for Photography, Tel Aviv, Israel
- 2011 Advisor to The Museum of Modern Art, New York, Department of Photography, Thomas Walther Collection Research Project
- 2011 External doctoral dissertation examiner, Department of Art History, The Graduate Center of the City University of New York
- 2012 Faculty tenure and promotion external reviewer for the Department of Art History, Rutgers, the State University, New Jersey
- 2013 External evaluator, The Wittgenstein Award, The Austrian Science Fund, Austria
- 2013 Consultant and signatory to a Brief *Amici Curiae* of Historians of Art and Photography in Support of the Petitioners, in the Supreme Court of the United States: Scott and Powel v. St. John's Church in the Wilderness, Thompson and Berberich
- 2014 Manuscript reviewer for the University of Minnesota Press, Minneapolis
- 2014 Manuscript reviewer for Penn State University Press, University Park, Pennsylvania
- 2014 Faculty tenure and promotion external reviewer for the School of Art, the University of Arizona
- 2014 External evaluator for the search to appoint a tenured professor of Film and Visual Studies, Department of Visual and Environmental Studies, Harvard University

2015	Manuscript reviewer for Princeton University Press, Princeton, New Jersey
2016	International nominating panel for the 2016 Shpilman International Prize for Excellence in Photography, The Israel Museum, Jerusalem
2016	Faculty tenure and promotion external reviewer for The Yolanda and David Katz Faculty of the Arts, Department of Art History, Tel Aviv University, Israel
2016	Faculty tenure and promotion external reviewer for the Department of Art History, Columbia University
2016	Manuscript reviewer for Penn State University Press, University Park, Pennsylvania
2017	Faculty promotion external reviewer for the Department of Art and Art History, University of North Carolina, Charlotte
2018	Faculty tenure and promotion external reviewer for the Department of Photography, WIZO NB Haifa Academy of Design and Education, Haifa, Israel
2018	International nominating panel for the 2018 Shpilman International Prize for Excellence in Photography, The Israel Museum, Jerusalem
2019	Research proposal evaluator, Israel Science Foundation
2024	Faculty promotion external reviewer for The Yolanda and David Katz Faculty of the Arts, Department of Art History, Tel Aviv University, Israel
2025	European Research Council Remote Reviewer
2025	Faculty tenure and promotion external reviewer for the Department of Art History, Hamilton College, NY

ARTS ADMINISTRATION

1980 – 1984	Member of the Yorkshire Arts Association Photography Advisory Committee, England
1980 – 1984	Founder member and Director of <i>The Pavilion</i> feminist photography centre, Leeds, England
1980 – 1985	Trustee of <i>Impressions Gallery of Photography</i> , York, England
1983 – 1984	Chairperson of the Yorkshire Arts Association Photography Advisory Committee
1983 – 1984	Member of the Yorkshire Arts Association Visual Arts Panel
1984	Vice-Chairperson of the Yorkshire Arts Association Visual Arts Panel

EXHIBITIONS CURATED

May – June 1979	Curator and organizer of <i>Three Perspectives on Photography</i> , The Hayward Gallery, London
August – September 1984	Co-organizer of an exhibition and auction, <i>Photographers in Support of the Miners</i> , Crucible Theatre, Sheffield, and The Royal Festival Hall, London
April – June 1987	Co-curator of <i>Let Us Now Praise Famous Women: Women Photographers for the U.S. Government from 1935 to 1944</i> , National Museum of Photography, Film and Television, Bradford
October – December 2013	Curator of an exhibition of American paintings, drawings, prints and photographs, 1930–1960, from the permanent collection of the University Art Museum, in the Kenneth C. Lindsay Study Room, University Art Museum, Binghamton University, State University of New York
March – June 2015	Co-curator of <i>The Inner Landscape of Dance: Photographs by Barbara Morgan 1935–1944</i> , University Art Museum, Binghamton University, State University of New York
January – March 2021	Co-curator of <i>Ralph Gibson: Portfolios</i> , University Art Museum, Binghamton University, State University of New York
February – June 2025	Curator of <i>Existential Color: Photography from the Permanent Collection</i> , including <i>A Timeline of Color in Photography</i> , curated by Luisa Casella, FAIC

PUBLICATIONS

BOOKS

The Burden of Representation. Essays on Photographies and Histories. London: Macmillan, 1988; and Amherst, Massachusetts: The University of Massachusetts Press, 1988; republished in the United States by Minneapolis: The University of Minnesota Press, 1993.

Grounds of Dispute: Art History, Cultural Politics and the Discursive Field. London: Macmillan, 1992; and Minneapolis: The University of Minnesota Press, 1992.

El peso de la representación: Ensayos sobre fotografías e historias. Trans. Antonio Fernández Lera. Barcelona: Editorial Gustavo Gili, 2005.

The Disciplinary Frame: Photographic Truths and the Capture of Meaning. Minneapolis: The University of Minnesota Press, 2009.

John Tagg: Izbrani spisi (Selected Writings). With an afterword by Ilija T. Tomanić. Trans. Domen Kavčič and Jan Babnik. Ljubljana: Membrana, 2015.

表征的重負：論攝影與歷史 (*The Burden of Representation. Essays on Photographies and Histories*). Trans. Zhou Yun. Beijing: Chongqing University Press/Paideia, 2018.

Тягар репрезентації: есеї про множинність фотографії та історії. (*The Burden of Representation. Essays on Photographies and Histories*, newly illustrated and with a new Afterword). Trans. Justina Kravchuk and Mykola Klymchuk. Kyiv, Ukraine: Rodovid, 2019.

The Burden of Representation. Essays on Photographies and Histories. New edition with a new introductory essay. Minneapolis: The University of Minnesota Press, 2021.

再現之重——論複數的攝影與歷史 (*The Burden of Representation: Essays on Photographies and Histories* with a new Preface and Afterword). Trans. Sylvie Lin. Introduction by Li-Hsin Kuo. Taipei City, Taiwan: Voices of Photography Books, 2022.

(*The Burden of Representation: Essays on Photographies and Histories*). Trans. Lee Young June and Park Kaeun. Seoul, Republic of Korea: Vostok Press Inc., 2026 (forthcoming)

BOOKS EDITED

[Edited]. Max Raphael. *Proudhon, Marx, Picasso: Three Studies in the Sociology of Art.* Trans. Inge Marcuse. New Jersey: Humanities Press, 1980; and London: Lawrence and Wishart, 1980. Translated into Korean by Kyusang Lee. Seoul: Noonbit, 1991.

[Edited]. *The Cultural Politics of "Postmodernism."* Current Debates in Art History: One. Binghamton: State University of New York at Binghamton, 1989.

CATALOGUES

Paul Hill, Angela Kelly and John Tagg. *Three Perspectives on Photography.* London: Arts Council of Great Britain, 1979.

With Marcos Sanchez-Tranquilino. "The Pachuco's Flayed Hide: The Museum, Identity and *Buenas Garras*." In Richard Griswold Del Castillo, Teresa McKenna and Yvonne Yarbro-Bejarano [eds]. *Chicano Art: Resistance and Affirmation, 1965-1985.* Los Angeles: Wight Art Gallery, University of California at Los Angeles, 1991, pp. 97–108.

"The Monstrous and the Human." Catalogue essay for *Ronald Gonzalez: Small Sculptures*, Tower Fine Arts Gallery, State University of New York at Brockport, 2003.

“Vanessa Jackson: The Private Persistence of Public Art.” Catalogue essay for *Short-Circuit Since '79: Vanessa Jackson Paintings 1979–2006*. Poussin Gallery, London, 26 October—11 November 2006.

“Between the Camera and the Dance: Barbara Morgan’s Collaboration with Martha Graham.” Catalogue essay for *The Inner Landscape of Dance: Photographs by Barbara Morgan 1935–1944*. Binghamton University Art Museum, Binghamton University, State University of New York, March 27—June 20, 2015, pp. 13–23.

Catalogue essay for *Existential Color: Photography from the Permanent Collection*, Binghamton University Art Museum, Binghamton University, State University of New York, February 27—June 14, 2025.

INTERVIEWS

Joanne Lukitsh. “Practicing Theories: An Interview with John Tagg.” *Afterimage*, vol. 15, no. 6 (January 1988): pp. 6-10.

“What Do the Images Do?” Interview by Jelena Stojanovic. *Handwerker Gallery* (Winter 1998).

Peeter Linnap. “Intervjuu John Taggiga.” In Peeter Linnap. “Intervjuud visuaalkultuuri intellektuaalidega 1992–2010,” *Silmakirjad*, no. 4. Tartu: Tartu Kõrgem Kunstikool, 2011, pp. 124–37.

Ilija Tomanić Trivundža. “Governmentality and the Image: An Interview with John Tagg.” *Membrana: magazine on photography*, no. 1 (Spring 2016): pp. 24–7. “Vladljivost in podoba: intervju z Johnom Taggom.” Trans. Tom Smith. *fotografija: Revija o fotografiji* (Ljubljana), nos 66–67 (2015): pp. 24–7.

Kuo Li-Hsin, 再現之重——專訪約翰·泰格 (“The Burden of Representation: Interview with John Tagg”). *Voices of Photography* (Taipei City, Taiwan), Issue 34: 光學玩具 (“Optical Toys”) (2023): pp. 102–111.

“Composite Machines: John Tagg in conversation with Katrina Sluis.” *Unthinking Photography* an online project of The Photographers Gallery, London, United Kingdom, April 2025: <https://unthinking.photography/articles/an-interview-with-john-tagg>

“Histories of Photographies—An Open Project: John Tagg in Conversation with Lee Young June and Park Kaeun.” In (*The Burden of Representation: Essays on Photographies and Histories*). Trans, Lee Young June and Park Kaeun. Seoul, Republic of Korea: Vostok Press Inc., 2026 (forthcoming)

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“Power and Photography: A Means of Surveillance.” In T. Bennett, G. Martin, C. Mercer and J. Wollacott [eds]. *Culture, Ideology and Social Process*. London: Batsford/The Open University, 1981, pp. 285-308.

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“The Silent Picture Show.” in Stevie Bezenecenet and Philip Corrigan [eds.]. *Photographic Practices: Towards a Different Image*. London: Comedia Press, 1986.

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“This City Which Is Not One.” In Anthony D. King [ed.]. *Re-presenting the City*. London: Macmillan, 1996, pp. 179-82.

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“Evidence, Truth and Order: A Means of Surveillance.” In Jessica Evans and Stuart Hall [eds.]. *Visual Culture: The Reader*. London: SAGE Publications/Open University, 1999, pp. 244–73.

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“The Currency of the Photograph.” In Manuel Alvarado, Edward Buscombe and Richard Collins [eds]. *Representation and Photography: A Screen Education Reader*. London: Palgrave, 2001, pp. 87–118.

“Eine Rechtsrealität: Die Fotografie als Eigentum vor dem Gestz.” Trans. Wilfried Prantner. In Herta Wolf [ed.]. *Paradigma Fotografie. Fotokritik am Ende des fotografischen Zeitalters*, Volume One. Suhrkamp taschenbuch wissenschaft 1598. Frankfurt am Main: Suhrkamp Verlag, 2002, pp. 239–54.

“Evidence, Truth and Order: Photographic Records and the Growth of the State.” In Liz Wells [ed.]. *The Photography Reader*. London and New York: Routledge, 2003, pp. 257–60.

“A Discourse (With Shape of Reason Missing).” In Derek Robbins [ed.]. *J. F. Lyotard*. 3 Vols. Vol. 2, Part Two: Substantive Implications. London: Sage Publications Ltd., 2004.

“Power and Photography—A Means of Surveillance: The Photograph as Evidence in Law.” In Peter Hamilton [ed.]. *Visual Research Methods*. London and Oxford: Sage Publications, 2006.

“Power and Photography: A Means of Surveillance” and “The Pencil of History.” Translated into Korean in Young-June Lee [ed.]. *Mapping Contemporary Theories of Photography: A Reader in New Approaches to the History of Photography, 1964–1995*. Seoul: Noonbit Press, 2006, pp. 169–206, 242–66.

“The Capture of Meaning.” In Jonathan Harris [ed.]. *Value: Art: Politics. Criticism, Meaning and Interpretation after Postmodernism*. Liverpool: Liverpool University Press, 2007, pp. 327–45.

“In the Valley of the Blind.” In Robin Kelsey and Blake Stimson [eds]. *The Meaning of Photography*. Williamstown, Massachusetts and New Haven, Connecticut: Clark Art Institute and Yale University Press, 2008, pp. 118–29.

“Mindless Photography.” In Jonathan J. Long, Andrea Noble and Edward Welch [eds]. *Photography: Theoretical Snapshots*. London and New York: Routledge, 2009, pp. 16–30.

“Nieciale miasto: fotografia i pole dyskursu.” Trans. Iwona Kurz. In Ewa Rewers [ed.]. *Miasto W Sztuce—Sztuka Miasta. (Art in the City—The City in Art)*. Kraków: Universitas, 2010, pp. 431–55.

“Vanessa Jackson: The Private Persistence of Public Art.” In Terry R. Myers [ed.]. *Painting. Documents of Contemporary Art*. London and Cambridge, MA: Whitechapel Gallery and MIT Press, 2011, pp. 190–93.

“The Archiving Machine Or, The Camera and the Filing Cabinet”/“Aparat fotograficzny i kartoteka.” In Krzysztof Pijarski [ed.]. *The Archive as Project/Archivum jako projekt—The Poetics and Politics of the (Photo) Archive/poetyka i polityka (foto)archivum*. Warsaw: fotoRejestr/archeologia fotografii, 2011, pp. 42–66. Digital edition: Łódź & Warsaw: The Polish National Film, Television and Theatre School & Archeology of Photography Foundation, 2023. <https://archive-as-project.vnlab.org/>.

“The Mute Testimony of the Picture: British Paper Photography in India.” In Ali Behdad and Luke Gartlan [eds]. *Photography’s Orientalism: New Essays on Colonial Representation*. Los Angeles: Getty Publications, 2013, pp. 185–99.

Ensaio Sobre Fotografia de Niépce a Krauss. Organização de Alan Trachtenberg. Tradução Luís Leitão, Manuela Gomes, João Barrento. Lisbon: Orfeo Negro, 2013.

“Discipline and Protest: Thinking Photography After Foucault.” In Lars Willumeit [ed.]. *The (Un)becomings of Photography: On Reaggregating and Reassembling the Photographic and its Institutions*. Kraków: Fundacja Sztuk Wizualnych, 2016, pp. 57–71.

“Everything and Nothing: Meaning, Sense and Execution in the Archive.” In Victoria Von Flemming, Daniel Berndt, Yvonne Bialek and Marcelina Kwiatkowski [eds]. *(Post)Fotografisches Archivieren: Wandel, Macht, Geschichte*. Das fotografische Dispositiv, Band 2. Marburg: Jonas Verlag, 2016, pp. 110–24.

“The Pachuco’s Flayed Hide: Mobility, Identity and *Buenas Garras*.” In Jennifer A. González, C. Ondine Chavoya, Chon Noriega and Terezita Romo [eds]. *Chicano and Chicana Art: A Critical Anthology*. Durham, NC: Duke University Press, 2019, pp. 208–18.

“A Strange Country: Bill Brandt in Jarrow, 1937.” In *Bill Brandt | Henry Moore*. Martina Droth and Paul Messier [eds]. New Haven and London: Yale University Press/Yale Center for British Art, 2020, pp. 146–9.

“A máquina de arquivo; ou A câmara fotográfica e o ficheiro.” Trans. Ana Cláudia Mendes. *Imagens & Arquivos: Fotografias e Filmes*. Teresa Mendes Flores, Sílvio Marcus de Souza Correa and Soraya Vasconcelos [eds]. Coleção ICNOVA (Instituto de Comunicação da NOVA): Lisboa, 2021, pp. 30–45.

“The Pencil of History: Photography, History, Archive.” In *Archives, Histories, and Memory*. Volume 3 of *The Lives of Images*, Stanley Wolukau-Wanambwa [ed.]. New York: Aperture Reader Series, 2025.

JOURNAL ARTICLES

“A Response to Antoni Tápies.” *Studio International*, vol. 179, no. 923 (June 1970): p. 246.

“Gaps—A Review of T. J. Clark, *The Absolute Bourgeois* and *Image of the People*.” *Studio International*, vol. 186, no. 957 (July/August 1973): pp. 53-4.

“Art on the Couch. Part I.” *Inscape*, no. 9 (Spring 1974): pp. 24-8.

“Art on the Couch. Part II.” *Inscape*, no. 10 (Winter 1974): pp. 28-31.

“In Camera: A Projected Interview on the Work of Tim Head.” *Studio International*, vol. 190, no. 976 (July/August 1975): pp. 55-9.

“The Method of Max Raphael: Art History Set Back on Its Feet.” *Radical Philosophy*, no. 12 (Winter 1975): pp. 3-10.

“Moving Walls: Siquieros as a Writer.” *Comment*, vol. 14, no. 3 (February 1976): pp. 40-1.

“Jo Baer.” *Studio International*, vol. 191, no. 980 (March/April 1976): p. 208.

“John Stezaker.” *Studio International*, vol. 191, no. 981 (May/June 1976): pp. 309-10.

“American Power and American Painting: The Rise of Vanguard Painting in the U.S.A. Since 1945.” *Praxis*, vol. 1, no. 2 (Winter 1976): pp. 59-79.

“Movements and Periodicals: The Magazines of Art.” *Studio International*, vol. 192, no. 983 (September/October 1976): pp. 136-44.

“Terry Atkinson: History/Drawing.” *Art Monthly*, no. 4 (February 1977): pp. 20-1.

“The World of Photography Or Photography of the World?” *Camerawork*, no. 6, (April 1977): pp. 8-9.

“Marxism and Art History.” *Marxism Today*, vol. 21, no. 6 (June 1977): pp. 183-92.

“The Idea of the Avant-Garde.” *Artery*, no. 12 (Spring/Summer 1977): pp. 4-10.

“Sixty Years of Mining Art.” *Art Monthly*, no. 10 (September 1977): pp. 13-15.

- “*Art History and Class Struggle: A Review.*” *Red Letters*, no. 8 (1978): pp. 77-8.
- “*Art History and Class Struggle: A Review.*” *Art Monthly*, no. 22 (December 1978): pp. 34-6.
- “*Makesi zhuyi yishushi de fangfalun wenti*” (Methodological Issues in Marxist Art History). Trans. Yang Xiling. *Guowai shehui kexue (Social Sciences Abroad, China)*, no. 5 (1978): pp. 40-47.
- “The Currency of the Photograph.” *Screen Education*, no. 28 (Autumn 1978): pp. 45-67.
- “Introduction” to “The International Style.” In “The State of British Art: A Debate.” *Studio International*, no. 2 (1979).
- “Richard Cork and the New Road to Wigan Pier.” *Art Monthly*, no. 30 (1979): pp. 3-7.
- “Marxisme et histoire d’art.” *Histoire et critique des arts*, no. 9 (1980): pp. 13-29.
- “The Method of Criticism and Its Objects in Max Raphael’s Theory of Art.” *Block*, no. 2 (Spring 1980): pp. 2-14.
- “Power and Photography – Part I. A Means of Surveillance: The Photograph as Evidence in Law.” *Screen Education*, no. 36 (Autumn 1980): pp. 17-55.
- “Power and Photography – Part II. A Legal Reality: The Photograph as Property in Law.” *Screen Education*, no. 37 (Winter 1981): pp. 17-27.
- “The Geology of the City.” *Art Monthly*, no. 56 (May 1982): pp. 14-15.
- “Portraits, Power and Production.” *Ten*: 8, no. 13 (1984): pp. 20-9.
- “The Burden of Representation: Photography and the Growth of the State.” *Ten*: 8, no. 14 (1984): pp. 10-12.
- “Art History and Difference.” *Block*, no. 10 (1985): pp. 45-7.
- “Postmodernism and the Born-Again Avant-Garde.” *Block*, no. 11 (1985/1986): pp. 3-7.
- “Should Art Historians Know Their Place?” *New Formations*, no. 1 (Spring 1987): pp. 95-101.
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- “The Proof of the Picture.” *Afterimage*, vol. 15, no. 6 (January 1988): pp. 11-13.
- “Occupied Territories: Reflections on the Work of Rudolf Baranik.” *Block*, no. 14 (Autumn 1988): pp. 61-4.
- “Totalled Machines: Criticism, Photography and Technological Change.” *New Formations*, no. 7 (Spring 1989): pp. 21-34.
- “The Discontinuous City: Picturing and the Discursive Field.” *Strategies: A Journal of Theory, Culture and Politics*, no. 3 (1990): pp. 138-58.
- “Maps of Modernity: Art Histories and Cultural Theories.” *Center 11*. Washington DC: National Gallery of Art, 1991, pp. 104-106.
- “A Discourse (With Shape of Reason Missing).” *Art History*, vol. 15, no. 3 (September 1992): pp. 72-94.

“Occupied Territories: Tracking the Work of Rudolf Baranik.” Translated for a special issue on “Art and Public Space” of *Studio*. Ariella Azoulay [ed.]. Givat Haviva, Israel (October 1992).

“Der Zeichenstift der Geschichte.” Trans. Sebastian Wohlfeil. *Fotogeschichte: Beiträge zur Geschichte und Ästhetik der Fotografie*, Jg. 13, Heft 49. Hubertus von Amelunxen and Victor Burgin [eds]. Marburg: Jonas Verlag, 1993, pp. 27-42.

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“Exit Theory: Thinking Photography and Thinking History From One Crisis to Another,” opening “provocation” for a “Conversation Piece” co-ordinated by John Tagg, *British Art Studies* (a refereed online journal published by the Paul Mellon Centre in London and the Yale Center for British Art), Issue 4 (November 2016): <https://doi.org/10.17658/issn.2058-5462/issue-04/conversation>.

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规训与抗议—福柯之后的摄影思考 (“Discipline and Protest—Thinking Photography after Michel Foucault”). Trans. Zhou Dengyan. *Chinese Photographers* (July 2019): pp. 80–91.

WORK IN PROGRESS

BOOKS

Translations of *The Burden of Representation: Essays on Photographies and Histories* into French, Hungarian, Italian, Korean and Romanian are also currently being prepared.

Two books, *A Pocket History of Photography* and *Everything and Nothing: Essays on Photographies and Photographers*, are currently under preparation.

APPENDIX I

ADDENDUM TO PUBLICATIONS

REVIEWS OF BOOKS PUBLISHED

Three Perspectives on Photography (1979)

Pollock, Griselda. "Three Perspectives on Photography." *Screen Education*, no. 31, "Interventions" (Summer 1979): pp. 49-54

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Proudhon, Marx, Picasso (1980)

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Hilton, Tim. "The Plenty of Picasso." *Times Literary Supplement*, no. 4058, (9 January 1981): pp. 23-5

Lang, Berel. *Leonardo*, vol. 16, no. 1 (Winter 1983): p. 73

Mitchell, Stanley. "Value For Money?" *Art History*, vol. 6 (1983): pp. 499-500

Sprinker, Michael. *The Minnesota Review*, n.s. 19 (Fall 1982): pp. 154-6

Tickner, Lisa. *Woman's Art Journal*, vol. 1 (1981): p. 64

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APPENDIX II

PROFESSIONAL ACTIVITIES AT
 BINGHAMTON UNIVERSITY,
 STATE UNIVERSITY OF NEW YORK

APPOINTMENTS

1986	Appointed Associate Professor of Art History
1986	Faculty of the interdisciplinary Doctoral Program in <i>Philosophy, Literature and the Theory of Criticism</i>
1987 – 1990	Associate Chair of Art and Art History and Program Director of Art History
1988	Tenured
1989	Faculty of the Doctoral Program in <i>Philosophy, Interpretation and Culture</i>
1992	Professor of Art History
1997 – 2004	Chair of the Department of Art History
2003 –	Associated Faculty of the Department of Comparative Literature
2005 –	Professor of Comparative Literature
2007	Interim Chair of Art History
2009 – 2010	Interim Chair of Art History
2013 – 2014	Interim Director of Graduate Studies, Department of Art History
2013 –	SUNY Distinguished Professor of Art History
2014	Interim Chair of Art History
2022 – 2025	Bartle Professor

AWARDS

1986	Graduate Research Initiative development grant for <i>Current Debates in Art History</i>
1987	Discretionary Merit Award
1988	Discretionary Merit Award
1989	Discretionary Merit Award
1990	Discretionary Merit Award
1990 – 1991	Title F Faculty Leave
1992	Research Semester Award
1994	Sabbatical Leave
1996 – 1997	Title F Faculty Leave
1998	Discretionary Merit Award
1999	Discretionary Merit Award
1997, 1999,	Dean's Workshop Award for <i>VizCult: The Visual Culture 2000 Forum</i>
2000	Discretionary Merit Award
2001	Sabbatical Leave
2002	Chair's Research Semester
2002	Binghamton University Award for Excellence in Teaching
2002	Chancellor's Award for Excellence in Teaching, State University of New York
2004	Chair's Research Semester
2005	Title F Faculty Leave
2007	Title F Faculty Leave
2008	Sabbatical Leave
2008	Discretionary Merit Award
2009	Discretionary Merit Award
2011	Chair's Research Semester
2013 –	SUNY Distinguished Academy

2013	Discretionary Merit Award
2015	Sabbatical Leave
2016	Title F Faculty Leave
2018	Discretionary Merit Award
2019	Discretionary Merit Award
2021	Discretionary Merit Award

TEACHING

GRADUATE DISSERTATIONS AND THESES SUPERVISED

P.H.D. DISSERTATIONS SUPERVISED

1991	Katrina Irving. <i>The Discursive Construction of the Immigrant Woman in America, 1890-1925</i> . (Chair) (English)
1993	Melissa Hall. <i>Modernism, Militarism and Masculinity: Modern Art Discourses and British Official War Art During the First World War</i> . (Chair) (Art History)
1998	Young-June Lee. <i>Mapping Contemporary Theories of Photography: A Reader in New Approaches to the History of Photography, 1964 – 1995</i> (Chair) (Art History)
2000	Gordon Bleach. <i>Visions of Access: Africa Bound and Staged 1880-1940</i> . (Chair) (Art History)
2000	Stephen DeCaroli. <i>Go Hither and Look: Aesthetics, History and the Exemplary in Late Eighteenth-Century Philosophy</i> (Co-Chair) (Philosophy, Interpretation and Culture)
2002	Leigh George. <i>The Functions of Graphic Design: Sociologies, History, and the International Design Conference in Aspen</i> (Chair) (Art History)
2003	Hong Kal. <i>The Presence of the Past: Exhibitions, Memories and National Identities in Colonial and Postcolonial Korea and Japan</i> . (Chair) (Art History)
2004	Jina Kim. <i>Invitation to the Other: The Reframing of “American” Art and National Identity and the 1993 Whitney Biennial in New York and Seoul</i> . (Chair) (Art History)
2004	Sarah Bassnett. <i>Visible Cities: Photography, Visual Discourse and City Planning in Early Twentieth-Century Toronto and Montreal</i> . (Chair) (Art History)
2005	Rodrigo Mier. <i>Spectral Politics and War in Zapatista Discourse</i> . (Chair) (Philosophy, Literature and the Theory of Criticism Program)
2006	Linda Steer. <i>Found, Borrowed and Stolen: The Use of Photographs in French Surrealist Reviews, 1924-1939</i> . (Chair) (Art History)
2008	Ovidiu Tichindeleanu. <i>The Graphic Sound: An Archaeology of Sound, Technology and Knowledge at 1900</i> . (Chair) (Philosophy, Interpretation and Culture)
2010	Cindy Stelmackowich. <i>Bodies of Knowledge: Nineteenth-Century Anatomical Atlases, 1800-1860</i> (Chair) (Art History)
2010	Julia Friday. <i>Czechoslovakia from the Prague Spring to the Velvet Revolution: The Composition of Memory, Public Record and Archive</i> (Chair) (Comparative Literature)
2010	Hilary Malatino. <i>Sexing the Monster: Intersex and the Politics of Queer Becoming</i> (Co-Chair) (Program in Philosophy, Interpretation and Culture)
2011	Jeremy Culler. <i>From Television Signal To Magnetic Strip: An Archaeology of Experimental Television and Video Knowledge</i> (Chair) (Art History)
2013	Hye-ri Oh. <i>The Concept of Photography in Korea: The Genealogy of the Korean Conception of Sajin from the Late Chosŏn Dynastic Period Through Japanese Colonialism</i> . (Chair) (Art History)
2013	Na’ama Klorman-Eraqi. <i>Feminism and Photography in Britain in 1970s and Early 1980s</i> . (Chair) (Art History)
2016	Ya-Ling Wang. <i>The Institutional and Critical Reception of American Abstract Expressionism in Taiwan and China</i> . (Chair) (Art History)
2016	Dengyan Zhou. <i>The Language of “Photography” in China: A Genealogy of Conceptual Frames from Sheying to Xinwen Sheying and Sheying Yishu</i> . (Chair) (Art History)
2019	Young-Sin Park. <i>The Chosŏn Industrial Exposition of 1915</i> . (Chair) (Art History)
2019	Rotem Rozental. <i>Photographic Archives, Nationalism and the Foundation of the Jewish State, 1903-1948</i> . (Chair) (Art History)

- 2020 Hyeok Cho. *Can The Subaltern Artist Speak? Postmodernist Theory, Feminist Practice, and the Art of Lee Bul*. (Chair) (Art History)
- 2021 Steven Warech. *The Serpentine Genesis of Hysteria: Psychoanalysis, Photography and Artificial Intelligence*. (Chair) (Comparative Literature)
- 2021 Jafar Shokrolah zadeh. *A Critical Annotated Translation of Mīrẓā Yusef Khān Tabryzy's Yik Kalima (The Book of One Word)*. (Chair) (Translation Research and Instruction Program)
- 2024 Lauren Cesiro. *The Body Is a Battleground: Mapping Intimate Communities in the Photographs of Robert Mapplethorpe, Nan Goldin, and Sally Mann*. (Chair) (Art History)
- 2025 Kasumi Kugo. *The Theory and Practice of Eizō: Photographic Publications in 1960s' and 1970s' Japan*. (Chair) (Art History)
- 2025 Mariah Postlewait. *Richard Avedon's "In The American West" Revisited*. (Chair) (Art History)

P.H.D. DISSERTATION COMMITTEES

- 1987 John H. Pryor. *Stylistic Patterns of Northern California Indian Baskets*. (Anthropology)
- 1989 Nancy Hamme. *Images of Seamstresses in the Art of William Gropper*. (Art History)
- 1992 Paul Ivey. *Tabernacle to Temple. The Christian Science Building Boom, 1895-1925: The Triumph of the Classical Style*. (Art History)
- 1997 Jeanine Ferguson. *Developing Clichés: Walter Benjamin and Roland Barthes at the Limits of Photographic Theory* (University of Minnesota, Art History)
- 1999 Charles Reeve. *The Subject of Formalism: Ruskin, Fry and Greenberg*. (Cornell, Art History)
- 2006 Alexis Dengel. *Just Before Getting Over the Past and Other Stories*. (English)
- 2006 Todd Goehle. *Visualizing "1968:" Media, Memory, and Social Transformation in West Germany, 1966 to 1983*. (History)
- 2008 Nikolay Karkov. *The Ontology of Immanence: Spinoza and the Politics of Affect*. (Program in Philosophy, Interpretation and Culture)
- 2009 Jordan Baer. *Look Again: The Multiples of Photographic Discernment and Production* (Art History and Archaeology, Columbia University)
- 2009 Victoria Scott. *Silk Screens and Television Screens: Maoism and the Posters of May 1968 in Paris*. (Art History)
- 2010 Irmak Ertuna. *The Avant-Garde and the Politics of Revolution: From Dada into Surrealism, 1919–1931* (Comparative Literature)
- 2011 Jung Joon Lee. *Framing the Nation: Nation Building, Resistance, and Democratization in Korean Photography, 1945-2008* (The Graduate Center of The City University of New York, Art History)
- 2011 Ozgur Cicek. *The Politics of Kurdish Film Making in Turkey, 1980–2011*. (Program in Philosophy, Interpretation and Culture)
- 2012 Susannah Simpson. *Film Noir: A Collection of Poems* (English)
- 2013 Chunghoon Shin. *Seoul Art "Under Construction:" From the Late 1960s to the New Millenium*. (Art History)
- 2014 Jennifer Kennedy. *Charming Monsters: The Spectacle of Femininity in Postwar France*. (Art History)
- 2015 Angelique Szymanek. *The Fear of Rape, The Threat of Looking: Art, Activism and Spectatorship*. (Art History)
- 2016 Paulina Banas. *The French Orientalist Book Industry (1840–1880): Prisse d'Avennes, Systems of Borrowing and Reuse, and the Marketing of Egypt*. (Art History)
- 2018 Cagatay Emre Dogan. *Picturing the Nation: Turkish Republican Era Photographic Representations of Istanbul*. (Art History)
- 2018 Juanita Rodriguez. *Visual Narratives of the Agrarian Reform in 1960s–1970s Colombia*. (History)
- 2022 Adam Hamilton-Ferguson. *Theorizing the Victorian Queer: Gerard Manley Hopkins*,

- 2022 Christina Rossetti, and the Pre-Raphaelite Movement. (English)
Ismail Kugo. *The Consumption of Porcelain Coffee Cups in the Eighteenth-Century Ottoman Court.* (Art History)

M. A. THESIS SUPERVISION

- 1988 Philip Armstrong. *Gustave Caillebotte's "The Floor Scrapers": The Parameters of a Critical Perspective.*
- 1988 Mary E. Law. *English Hunting Images: Representation, Social Positionality and Class Identity.*
- 1989 Kathleen Colman. *The Construction of Greek Identity: An Analysis of Cultural Systems.*
- 1991 Alison Ferris. *Street Photography in the City of Capital: Sexual Politics, Representation and the Discourse of Space.*
- 1991 Josette Clermont. "The Crisis": *A Case-Study of the Politics of Representation in Afro-American Culture.*
- 1991 Jamie Park. *The Cultural Politics of Empowerment: The Great Wall of Los Angeles and the Min Joong Art Movement of South Korea.*
- 1993 Christopher Jakel. *Textile Strategies: Worker's Clothing Design and the Reconstruction of Everyday Life in the U.S.S.R., 1917-1934.*
- 1993 Shawn Parker. *Deviance and Photography: Images of Male Sexual Perversion in American Medical Journals and Texts, 1890-1920.*
- 1993 Eileen Robertson. *Cultural Nationalism and Cultural Otherness in the Presentation of Mexican Art in Mexico and the United States.*
- 1994 Jennifer Hirshlag. *Framing Wombs: The Politics of Fetal Imagery and Technologies of Observing Pregnancy.*
- 1995 Margaret Crocker. *A Frowning Fetus: Aubrey Beardsley and the Drawing of Sexual Distinctions.*
- 1995 Ilana David. *Politics and Archaeology in Israel: Yigael Yadin's Excavations at Masada.* (co-supervised)
- 1996 Hong Lee. *Pornographic Politics: Debates on the Public Funding of "Controversial" Art and Neo-Conservative Attacks on the National Endowment for the Arts between 1989 and 1992.*
- 1996 Leigh George. *Imposed Integration: Identity and Layout in 12 Million Black Voices.*
- 1997 Krista Ivy. *When Surrender Is Sweet: Bob Flanagan, Masochism and the Modalities of Resistance.*
- 2015 Kasia A. Kieca, *Industrial Visions: The Politics of Representing Labor In Lewis Hine's Men At Work (1932).*
- 2015 Lyno Vuth. *Atrocity And The Texture Of Memory: Dinh Q. Lê And The Tuol Sleng Prison Photographs.*
- 2018 Kaeun Park. *Reconsidering Everyday Life Photography (Saenghwalchuii Sajin) in South Korea in the 1950s and 1960s.*

CURATORIAL PRACTICE

- 1987 Alison Ferris, Suzan Friedlander and Pamela Toma. *Working Spaces: New Work from New York*
- 1987 Paul Ivey. *Yee Jan Bao: Oils 1983-1985*
- 1988 Wendy Botting. *Posing for Power/Posing for Pleasure: Photographies and the Social Construction of Femininity*
- 1990 Darlene Miller. *Access and Exclusion: A Survey of Works from the Wilkes-Barre/Binghamton Regions* (co-supervised)
- 1990 Jamie Park. *In Search of a National Identity: The Min Joong Art Movement of Korea* (co-supervised)

UNDERGRADUATE SUPERVISION

SENIOR HONORS THESES

- 1988 Tracy Bashkoff. *Essentialism and Anti-Essentialism in Feminist Art: Judy Chicago's "Birth Project" and Mary Kelly's "Post-Partum Document"*
- 1990 Ellen Tepfer. *The Cultural Politics of Surrealism*
- 1995 Marissa Gluck. *An Examination of the Politics of Meaning in the Languages of Advertising Directed at or Representing Women*
- 1996 Kim Forsberg. *The Body and Theory: Reimagining the Body in Contemporary Art Practice*
- 1997 Rebecca Gardner. *Envisioning Women: Photography, Capitalism and Gender in America, 1935–45*
- 2001 Mary Gustaitis. *Ben Shahn: The Biography of a Mural*
- 2004 Kristina Seekamp. *Unmaking the Museum: Marcel Duchamp's Readymades in Context.*
- 2005 Emily Colasacco. *The Decoded Seine: The Meaning of Water in Monet's Highway Bridge and Boat Basin, 1874*
- 2008 Timothy Leonido. *Spanish Experimental Film in the "Apertura" Period, 1962–975 (Comparative Literature)*

SENIOR TUTORIAL PROJECTS

- 1990 Christine Haight. *The Festival of India in New York, 1985*
- 1991 Mikhal Eskayo. *Archives of Lesbian Cultural History in New York State*
- 1993 Jack Aiello. *Like A Virgin? Madonna and the Marriage of Postmodernism and Feminism*
- 1995 Felyluz Laguio. *Words and Images of Medicine*
- 1998 Danielle Greisen. *A Study of U. S. Magazine Production and Design*
- 1998 Julia Iannello. *A Chronology of the Development of Photographic Techniques and Technologies*
- 1998 Molly McGoey. *Gianni Versace: Cultural Production and the Fashion Industry*
- 2001 Travis Pelkie. *The Museum of Comics: An Interactive Web-Site*

INNOVATIONAL PROGRAM BOARD MAJORS

- 1992 Aaron Howard. *Art Theory and Practice (Honors Thesis: Art into Idea as Art: The Development of Conceptual Art.)*

COURSES TAUGHT

SEMINARS

- Fall 1986 Art History and Cultural Theory: An Introduction to Recent Debates (Art-H 380K)
Curatorial Practice (Art-H 560)
- Spring 1987 Art History and Cultural Theory II: Narratives of History (Art-H 380L)
Curatorial Practice (Art-H 560)
- Fall 1987 Photographies/Power/The State (Art-H 570A)
Curatorial Practice (Art-H 560)
- Spring 1988 Curatorial Practice (Art-H 560)
- Fall 1988 Art History and Cultural Theory: Pro-Seminar (Art-H 401/501)
- Spring 1989 Junior Seminar: Theories and Methods (Art-H 496)
- Fall 1989 Curatorial Practice (Art-H 560)
- Spring 1990 Representation and Counter-Practice (Art-H 501B)
Curatorial Practice (Art-H 560)
- Spring 1992 Photographies/Power/The State (Art-H 570A)
- Fall 1992 Art History and Cultural Theory: The Vision Thing (Art-H 401/501)
- Spring 1993 Representation and Counter-Practice: Marxism and Representation

	(Art-H 501B)
Fall 1993	Seminar in Contemporary Art (ArtH 550A)
Fall 1994	Photographies/Power/The State (Art-H 570A)
Spring 1995	Art History and Cultural Theory: The Vision Thing (ARTH 401/501A)
Fall 1995	Documentary, Discipline, Democracy (ARTH 503A)
Spring 1996	Art History and Cultural Theory: Marxism and Representation (ARTH 501)
Fall 1996	Documentary, Discipline and the State (S HUM 408)
Fall 1997	Art History and Cultural Theory: After Structuralism (ARTH 501)
Fall 1998	Photography and Death (ARTH 580A/COLI 580A/ENG 593P)
Fall 1999	Documentary, Discipline and the State (ARTH 503A)
Fall 2000	Marxism and Representation (ARTH 502A/COLI 574M)
Spring 2000	Theory and Methods (ARTH 500/COLI 574J)
Fall 2002	Meaning and Melancholia (ARTH 451B/ARTH 503C/ COLI 531T/ENG 450N/PIC 666B)
Fall 2002	Reading Early Foucault (PIC 597)
Fall 2003	Cultural Strategies and the State (ARTH 482D; ARTH 550E; COLI 480G; COLI 535A; ENG 450F; ENG 572V; PIC 608F)
Spring 2005	Theory and Methods (ARTH 500; COLI 512A; PIC 604C)
Spring 2006	RE: <i>Thinking Photography</i> (ARTH 580C/480C; COLI 480W/535W; PIC 604H)
Fall 2006	Marxism and Representation (ARTH 482J/ARTH 502A; COLI 574R; PIC 604J)
Spring 2007	Theory and Methods (ARTH 500)
Spring 2007	Art History After Structuralism (ARTH 503F/COLI 574S/ PIC 604L)
Fall 2008	Photo/Text (ARTH 580A/ARTH 480C/COLI 535C/PIC 604A)
Spring 2009	Theory and Methods (ARTH 500) Art History: Genealogy of a Discipline (ARTH 504A/COLI 574C/PIC 604C)
Spring 2010	Picturing Crisis (ARTH 480D/ARTH 580D/COLI 574C/PIC 604D)
Fall 2010	The Politics of Documentary (ARTH 451E/ARTH 503E/COLI 480R/COLI 574A/ENG 593U/PIC 604A)
Spring 2011	Theory and Methods (ARTH 500) Art History After Structuralism (ARTH 503F/COLI 507A/ ENG 674C/PIC 604A)
Spring 2012	Photo/Text (ARTH 697)
Fall 2012	Archiving Machines (ARTH 460D/ARTH 566F/COLI 574N/ENG 674W/ PIC 570A)
Spring 2013	Theory and Methods (ARTH 500) The Genealogy of a Discipline (ARTH 504C/COLI 574C/ENG 674C/ PIC 604C)
Fall 2013	The Civic Space of Photography (ARTH 480C/ARTH 580C/COLI 574T/ ENG 593C)
Spring 2014	Theory and Methods (ARTH 500) Art History After Structuralism (ARTH 503F/COLI 507A/ENG 674C/PIC 604A)
Fall 2015	Postdocumentary (ARTH 481B/ARTH 502A/COLI 480O/COLI 574A/ENG 450M/ENG 593Y)
Spring 2016	Theory and Methods (ARTH 500) The Genealogy of a Discipline (ARTH 504C/COLI 574C)
Spring 2017	Theory and Methods (ARTH 500) Art History After Structuralism (ARTH 503F/COLI 507A/ENG 674C/PIC 604A)
Fall 2017	Photography's Histories (ARTH 482J/ARTH 582J/COLI 574G)
Spring 2018	Marxism and Representation (ARTH 482K/ARTH 582K/COLI 574W/ENG

	593T)
Fall 2018	Photo–Text (ARTH 582L/482L/COLI 574U)
Spring 2019	Theory and Methods (ARTH 500)
Spring 2019	Theory and Methods (ARTH 496)
Fall 2019	Photography’s Histories (ARTH 482J/ARTH 582J/COLI 574G)
Fall 2020	Seeing and Saying (ARTH 482B/ARTH 582B/COLI 482J/COLI 574Z/ENG 572D)
Spring 2021	Archiving Machines (ARTH 482D/ARTH 582D/COLI 574N/ENG 530B)
Fall 2021	Art History After Structuralism (ARTH 482J/ARTH 582J/COLI 531K)

LECTURE COURSES

Fall 1986	Photographies, Histories, Theories (Art-H 168J)
Spring 1987	Maps of Modernity or Why They Don’t Do Surveys Like They Used To Do (Art-H 167Y)
Fall 1987	U.S.A.: Cultural Politics 1930-1960: American Culture and the State (Art-H 252)
Fall 1989	Photographies, Histories, Theories (ArtH-W 280)
Spring 1992	Contemporary Issues in Art (Art-H W 102)
Fall 1992	Histories of Photographies (ArtH-W 280)
Spring 1993	Contemporary Issues in Art (ArtH-W 102)
Fall 1993	American Art and Society, 1930-1960 (ArtH-W 252)
Fall 1994	Histories of Photographies (ArtH-W 280)
Spring 1995	Contemporary Issues in Art (ARTH-W 102)
Fall 1995	American Art and Society, 1930-1960 (ARTH-W 252)
Spring 1996	Contemporary Issues in Art (ARTH-W 102)
Spring 1998	Contemporary Issues in Art (ARTH-W 102)
Spring 1999	American Art and Society, 1930–1960 (ARTH 252)
Spring 2000	Contemporary Issues in Art (ARTH-W 102)
Spring 2003	Contemporary Issues in Art (ARTH-W 102)
Spring 2004	American Art and Society, 1930–1960 (ARTH 252)
Spring 2005	Contemporary Issues in Art (ARTH-W 102)
Spring 2006	Histories of Photography (ARTH 280)
Fall 2009	Histories of Photography (ARTH 280)
Fall 2010	American Art and Society 1930–1960 (ARTH 252)
Fall 2012	Histories of Photographies (ARTH 280/CINE 286G)
Fall 2013	American Art and Society 1930–1960 (ARTH 252)
Fall 2014	Maps of Modernity: Art History and Cultural Theory (ARTH 388E)
Fall 2015	Histories of Photographies (ARTH 280/CINE 286G)
Spring 2017	Maps of Modernity: Art History and Cultural Theory (ARTH 388E) Introduction to Cultural Studies (ARTH 284A)
Fall 2017	Histories of Photographies (ARTH 280/CINE 286B)
Spring 2018	American Art and Society 1930–1960 (ARTH 252)
Fall 2018	Art History and Cultural Studies (ARTH 387B)
Spring 2019	Histories of Photographies (ARTH 280/CINE 286B)
Spring 2020	Histories of Photographies (ARTH 280/CINE 285F)
Spring 2022	Histories of Photographies (ARTH 280/CINE 285F)

ADMINISTRATION

DEPARTMENTAL

1986	Co-author of the proposal to establish a new graduate program in Curatorial Practice
1986 – 1987	Author of the proposal to establish the Art History Program’s Distinguished Visiting Scholar Program, the annual symposium on <i>Current Debates in Art History</i> , and the associated publication, <i>Current Debates in Art History</i> , which

- were jointly funded by the Offices of the Vice-President, the Vice-Provost for Graduate Studies and the Dean of Harpur College and of Arts and Sciences
- 1987 Coordinator for the first Distinguished Visiting Scholar: Victor Burgin
- 1987 Organizer of the first annual symposium on *Current Debates in Art History: The Cultural Politics of "Postmodernism"*
- 1987 – 1990 Associate Chair of Art and Art History and Program Director of Art History
- 1987 Organizer of a roundtable on "The 10th Street Shuffle: New York Art in the 1950s"
- 1988 – 1989 Chair of the Art History Search Committee
- 1989 Editor of the first volume in the series, *Current Debates in Art History*, produced by MRTS press and published by the Department of Art and Art History
- 1989 Organizer of the *Current Debates in Art History* symposium: *Feminism and Poststructuralism*
- 1989 – 1990 Chair of the Art History Senior/Junior Search Committee
- 1990 Coordinator for the Distinguished Visiting Scholars: Esther Parada and Janet Wolff
- 1990 Organizer of the fourth annual symposium on *Current Debates in Art History: Feminism and Cultural Studies: Theory/History/Experience*
- 1994 – 1996 Director of Undergraduate Studies
- 1997 – 2004 Chair of the Department of Art History
- 1997 Chair of the Department of Art History Senior Initiating Personnel Committee
- 1997 – 1998 Chair of the Department of Art History Junior Initiating Personnel Committee
- 1997 – 1998 Chair of the Department of Art History Search Committee
- 1998 Organizer of the 1998 Romano Lecture, by Professor Ann L. Kuttner of the University of Pennsylvania: "History in Trees and Springs: Augustus's Rome as a Numinous City."
- 1997 – 2001 Organizer and co-ordinator of *VizCult: The Visual Culture Forum*, a fortnightly research seminar in the Department of Art History
- 2001 Organizer of the 2001 Mario and Antoinette Romano Lecture by Phyllis Pray Bober on "The Culinary Arts of Ancient Rome"
- 2000 – 2001 Chair of the Department of Art History Eastern Hemisphere Search Committee
- 2002 – 2003 Chair of the Department of Art History Modernist Search Committee
- 2004 Organizer of the 2004 Mario and Antoinette Romano Lecture by Barbar Kellum on "The Stuff of Which Dreams Are Made: The Phantasmagoric Imagery of the House of the Vettii, Pompeii"
- 2006 Chair of the Department of Art History Junior Initiating Personnel Committee
- 2007 Interim Chair of the Department of Art History
- 2007 Chair of the Department of Art History Search Committee
- 2007 Organizer of the 2007 Mario and Antoinette Romano Lecture by Andrew Szegedy-Maszak on "Rambles in Rome: From Vedute to Early Photography"
- 2009 – 2010 Interim Chair of the Department of Art History
- 2009 Chair of the Department of Art History Junior Initiating Personnel Committee
- 2009 – 2010 Organizer and co-ordinator of *VizCult: The Visual Culture Forum*, a forum for research in visual and spatial studies on campus, with support from the Harpur College Dean's Speakers Series
- 2013 – 2014 Director of Graduate Studies
- 2014 Interim Chair of Art History
- 2017 – 2018 Chair of the Department of Art History Junior Initiating Personnel Committee
- 2019– 2020 Chair of the Department of Art History Junior Initiating Personnel Committee
- 2021– 2022 Member of the Department of Art History Junior Initiating Personnel Committee
- 2021– 2022 Chair and Secretary of the Department of Art History Senior Initiating Personnel Committee

UNIVERSITY COMMITTEES

- 1986 – 1998 Ad-Hoc Tripartite Committee

1986 – 1991	University Art Museum Advisory Committee
1987 – 1988	B.A. in American Studies Ad Hoc Committee
1987 – 1988	Cinema Department Senior Search Committee
1989 – 1990	Middle States Association Self-Study Task Force on Governance
1992 – 1993	Chair of the Dean’s Research Semester Award Committee (Fine Arts)
1992 – 1993	Diversity Requirement Implementation Task Force
1999 – 2001	Middle States Association Accreditation Harpur College of Arts and Sciences Sub-Committee
2000 – 2001	Dean’s Research Semester Award Committee (Fine Arts)
2000 – 2001	Cinema Department Senior Initiating Personnel Committee
2001 – 2004	Provost’s Humanities Task Force
2002 – 2003	Studio Art Department Senior Initiating Personnel Committee
2003 – 2004	Cinema Department Junior Initiating Personnel Committee
2003 – 2004	Studio Art Department Senior Initiating Personnel Committee
2004 – 2005	Graduate Strategic Planning Committee
2005	Chancellor’s Award for Excellence in Teaching Nomination Selection Committee
2005	Cinema Department Senior Initiating Personnel Committee
2008	Cinema Department Senior Initiating Personnel Committee
2009	Cinema Department Junior Initiating Personnel Committee
2009 – 2010	Harpur College Dean’s Steering Committee
2010 –	Academic Honesty Hearing Board
2010	Faculty Senate
2010	Harpur College Faculty Development Committee
2012	University Road Map, Global Engagement Team
2012 – 2013	Cinema Department Junior Initiating Personnel Committee
2013	Department of Theater Junior Initiating Personnel Committee
2014 – 2017	SUNY Distinguished Academy Executive Committee
2014 – 2016	Distinguished Professor Advisory Committee
2015	Studio Art Department Photography Search Committee
2015	Department of Theater Junior Initiating Personnel Committee
2015 – 2018	Advisory Board, Institute for Advanced Studies in the Humanities
2015 – 2017	Chair of the Distinguished Professor Advisory Committee
2016	All-University Personnel Committee and the Professional Schools and Libraries Sub-committee
2017 – 2018	Cinema Department Junior Initiating Personnel Committee
2017 – 2018	Department of Art and Design Junior Initiating Personnel Committee
2017 – 2018	Department of Art and Design, Chair and Secretary of Senior Initiating Personnel Committee
2018 – 2019	Department of Theater, Secretary of Senior Initiating Personnel Committee
2024	Department of Art and Design, Chair of Senior Initiating Personnel Committee