

Tom McDonough
Vita

Art History Department
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Degrees received

| | | |
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| PhD | 1998 | Institute of Fine Arts, New York University Dissertation: "The Construction of Reserve: Urbanism and Experience in Rousseau's Paris" (Advisor: Linda Nochlin) |
| MA | 1993 | Institute of Fine Arts, New York University |
| | 1992-93 | Whitney Independent Study Program |
| BA | 1991 | Rutgers University (Highest Honors) |

Academic and related employment

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| 2022-Present | Professor, Art History Department, Binghamton University |
| 2014, Fall | Visiting Associate Professor, Department of Visual and Environmental Studies, Harvard University |
| 2008-09 | Visiting Associate Professor, History of Art Department, University of California, Berkeley |
| 2006-2022 | Associate Professor, Art History Department, Binghamton University |
| 1999-2006 | Assistant Professor, Art History Department, Binghamton University |

Fellowships, research grants and awards received

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| 2024 | SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities |
| 2021, Fall | Fellowship, Institute for Advanced Studies in the Humanities, Binghamton University |
| 2015, Spring | Scholar in residence, Académie de France à Rome / Villa Medici, Italy |
| 2010 | Curatorial Research Grant, FACE / Étant donnés: The French-American Fund for Contemporary Art |
| 2009, Summer | Director of Research Seminar, "Paris-Berlin-Berkeley 1967-1972," Institut national d'histoire de l'art, Paris |
| 2007 | Arts Writers Grant, Creative Capital / Andy Warhol |

2004-05 Foundation (co-grantee: Nancy Davenport)
 Postdoctoral Fellowship, The Getty Grant Program
 2000-01 Visiting Scholar, Canadian Centre for Architecture, Montreal,
 Canada
 1996-97 Bicentennial Fellowship, French-American Foundation
 1992-93 Helena Rubinstein Fellowship, Whitney Museum of American
 Art

Publications

Books

Book completed

Ed Wilson: The Sculptor as Afro-Humanist. Binghamton, NY: Binghamton University Art Museum, 2024.

"The Beautiful Language of My Century": Reinventing the Language of Contestation in Postwar France, 1945-1968. Cambridge, MA and London: The MIT Press, Coll. "OCTOBER Books," 2007, 2011.

Reviews:

- Kaira M. Cabañas. "We wish to transform these times'." *Art Journal* 67, no. 3 (Fall 2008): 108-110.
- Steven Harris. "Emancipation." *Oxford Art Journal* 31, no. 2 (2008): 304-308.
- Stuart Kendall. *Contemporary French Civilization* 32, no. 2 (Summer 2008): 240-243.
- *H-France Forum* 3, no. 1 (Winter 2008). With review essays by Julian Bourg, Steven Ungar, Gisèle Sapiro, and Gerd-Rainer Horn, and a response essay by the author.
- Vannesa Grossman. *L'Architecture d'aujourd'hui* no. 370 (May / June 2007): 2.

Excerpt translated and reprinted in *May* no. 9 (June 2012): 33-63; excerpt reprinted in *Memory*, edited by Ian Farr, 129-132. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, Coll. "Documents of Contemporary Art," 2012.

Books edited

Boredom. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, Coll. "Documents of Contemporary Art," 2017.

Reviews:

- Mark Kingwell. "In Praise of Boredom." *Literary Review of Canada* 25, no. 5 (June 2017).

The Situationists and the City: A Reader. London and New York: Verso, 2009.

Reviews:

- Timothy Ivison. *Critical Quarterly* 54, no. 2 (July 2012): 92-97.
- Sam Cooper. "Situating the Situationists." *New Formations* no. 70 (Summer 2010): 183-188.

- Edwin Heathcote. "City Limits." *Financial Times*, June 12-13, 2010: 15.
- Gwen Webber. *Blueprint* no. 290 (May 2010): 84.
- Christian Viveros-Faune. *Art Review* no. 41 (May 2010): 135.
- Owen Hatherley. *Frieze* no. 130 (April 2010).
- W. W. *Icon*, April 2010.
- Andy Ridley. *Socialist Review*, March 2010: 29.
- Karl Whitney. "Retrograde Utopianism, Or A Lost Future?" *3:AM Magazine*, March 10, 2010. Accessible at www.3ammagazine.com.
- P. D. Smith. *The Guardian*, February 27, 2010: 14.
- *The Bookseller*, January 30, 2010: 149.

Guy Debord and the Situationist International: Texts and Documents. Cambridge, MA and London: The MIT Press, Coll. "OCTOBER Books," 2002, 2004.

Reviews:

- Alejandro De Acosta. *International Studies in Philosophy* 38, no. 4 (2006): 158-159.
- Lynn Higgins. *South Central Review* 23, no. 3 (Fall 2006): 95-97.
- Maurizio Bortolotti. "Il corpo liberato / The freed body." *Domus* no. 866 (January 2004): 107-109.
- Sean Cubitt. *Leonardo* 36, no. 5 (April 2003): 405-406.
- Lara Schrijver. *Archis* no. 2 (2003): 115-116.
- Branislav Jakovljevic. *TDR—The Drama Review* 47, no. 4 (Winter 2003): 189-191.
- John Sears. "Pranksters in Revolt: Situationism in the Academy." *Art History* 26, no. 5 (November 2003): 768-773.
- Jeremy Smith. *Z Magazine* 16, no. 5 (May 2003): 60-62.
- Ali Houissa. *Library Journal* 128, no. 1 (January 1, 2003): 111.
- Andrew Hussey. *Cercles: Revue pluridisciplinaire du monde Anglophone* (2002).
- Simon Ford. "A Love Story That Ended Badly." *Mute: Culture and Politics After the Net*, 11 December 2002.
- Joshua Clover. "Situation Critical." *The Village Voice*, September 9, 2002.
- Jane Fletcher. *Afterimage* 30, no. 2 (September / October 2002): 17.
- *Publishers Weekly* 249, no. 29 (July 22, 2002): 167.

Book coedited

with Aruna D'Souza. *The Invisible Flâneuse? Gender, Public Space and Visual Culture in Nineteenth-Century Paris*. Manchester: Manchester University Press, Coll. "Critical Perspectives in Art History," 2006, 2010.

Reviews:

- Lela Felter-Kerley. *H-Net Reviews in the Humanities & Social Sciences* (December 2010): 1-4.
- Kimberly Chrisman-Campbell. *Woman's Art Journal* 30, no. 2 (Fall / Winter 2009): 37-42.
- Therese Dolan. *CAA Reviews*, November 26, 2007: 1-3.
- Lesley Stevenson. *Journal of Consumer Culture* 7, no. 3 (2007): 406-408.

- Francesca Berry. “Modernity, Modernism and Sexual Difference, Again.” *Oxford Art Journal* 30, no. 2 (2007): 327-334.
- Fiona Wright. *Journal of Gender Studies* 16, no. 2 (July 2007): 194.
- Erica Warren. *Nineteenth-Century Art Worldwide* 6, no. 1 (Spring 2007).

Chapters in books

- “Christopher Williams’s Kölnische Dramaturgie.” In *Christopher Williams: Kölnische Dramaturgie*, n.p. Cologne: Verlag der Buchhandlung Walther und Franz König, 2023.
- “The Gestus of Things” and “Redundant Models, Purloined Letters.” In *Christopher Williams: Stage Play*, edited by Fredi Fischli and Niels Olsen, 5-25. Cologne: Verlag der Buchhandlung Walther und Franz König, 2021.
- “Between Substrate and Sublimate.” In *Eileen Quinlan: Good Enough*, edited by Cay Sophie Rabinowitz, 12-21. New York: OSMOS, 2018.
- “Between Autonomy and System.” In *Land - Art, Theaster Gates Art and Space Initiatives*, edited by Theaster Gates, Jr., 192-212. Chicago: John S. and James L. Knight Foundation in partnership with Rebuild Foundation and Space Fund, 2018.
- “Foreword.” In *The Walls Have the Floor: Mural Journal, May '68*, edited by Julien Besançon, vii-xvii. Cambridge, MA and London: The MIT Press, 2018.
- “BLACK DADA MIME.” In *Adam Pendleton: Black Dada Reader*, edited by Stephen Squibb, 21-28. London: Koenig Books, 2017.
- “The Cacodylic Mind: Francis Picabia and the Neo-Avant-Garde, 1953-1963.” In *Breathless Days, 1959-1960*, edited by Serge Guilbaut and John O’Brian, 112-125. Durham, NC and London: Duke University Press, 2017.
- “Nouvelles formes de communauté et conférences situationnistes.” In *Lire Debord*, edited by Laurence Le Bras and Emmanuel Guy, 341-351. Paris: L’Échappé, Coll. “Frankenstein,” no. 5, 2016.
An earlier version published in English as “New Forms of Community and the Situationist Conferences.” In *The Second World Congress of Free Artists*, edited by Camel Collective, 22-31. Aarhus, Denmark: Aarhus Kunsthall, 2013.
- “T. J. Clark et le renouveau de l’histoire sociale de l’art.” In *Histoires sociales de l’art—Une anthologie critique*, Vol. 2, edited by Neil McWilliam, Constance Moréteau, and Johanne Lamoureux 121-128. Dijon: Les presses du reel, 2016.
- “Sans spectacle, sans drame: de la représentation de la violence dans l’oeuvre d’Adel Abdessemed.” In *Adel Abdessemed par...*, edited by Studio Adel Abdessemed, 144-161. Paris: Manuella Editions, 2016.
- “The Ethics of Not-Knowing: Wolfgang Tillmans’s truth study center.” In *Wolfgang Tillmans, What’s wrong with redistribution?*, 8-23. Göteborg: The Hasselblad Foundation, 2015.
- “When Steel Was Broken: On the Death of Stalin.” In *Andrzej Wróblewski: Recto / Verso*, edited by Éric de Chasse and Marta Dziewańska, 169-185. Warsaw: Museum of Modern Art in Warsaw, Coll. “Museum Under Construction” Books, no. 10, 2015.

- “Three Images in Crisis.” In *Konstelacje. Sztuka i Doświadczenia Nowoczesności / Constellations: Art and the Experience of Modernity*, edited by Daniel Muzyczuk and Paweł Polit, 311-324 and 327-339. Łódź: Muzeum Sztuki, 2014.
- “Robert Whitman’s American Moon: A Reading in Four Phases.” In *Robert Lehman Lectures on Contemporary Art*, no. 5, edited by Lynne Cooke and Stephen Hoban, 105-127. New York: Dia Art Foundation, 2014.
- “Notes on the Withering Away of Art, and Art History.” In *Kunstgeschichte nach 1968* (Kunst und Politik, Jahrbuch der Guernica-Gesellschaft), edited by Norbert Schneider and Martin Papenbrock, 167-172. Göttingen: V & R unipress, 2010.
- “Obsolescence as Progress and Regression: Technology, Temporality, and Architecture at Expo 67.” In *Expo 67*, edited by Rhona Richman Kenneally and Johanne Sloan, 83-92. Toronto: University of Toronto Press, Coll. “Cultural Spaces,” 2010.
- “[Postface].” In *Woman With A Camera (35mm): Anne Collier*, n.p. New York: Hassla, 2009.
- “Production / Projection: Notes on the Capitalist Fairy Tale.” In *The Art of Projection: Elsewhere*, edited by Stan Douglas and Christopher Eamon, 124-140. Ostfildern: Hatje Cantz, 2009.
- “City of Strangers.” In *The Invisible Flâneuse? Gender, Public Space and Visual Culture in Nineteenth-Century Paris*, edited by Aruna D’Souza and Tom McDonough, 148-167. Manchester: Manchester University Press, Coll. “Critical Perspectives in Art History,” 2006, 2010.
- “Fluid Spaces: Constant and the Situationist Critique of Architecture.” In *The Activist Drawing: Retracing Situationist Architectures from Constant’s New Babylon to Beyond*, edited by Catherine de Zegher and Mark Wigley, 93-104. Cambridge, MA and London: The MIT Press, 2001.
- with Aruna D’Souza. “Time and the Grid: The Paintings of Stephen Ellis.” In *Stephen Ellis: Paintings*, 6-11, 13-19. Friedrichshafen: Verlag Robert Gessler, Coll. “Edition Lintel & Nusser,” 2001.

Catalogue essays

- “Science Fictions of Architecture.” In *Cloud ’68*, edited by Fredi Fischli and Niels Olsen, with Valentina Ehnimb and Patricio Mardones, 12-18. Zurich: gta, 2020.
- “Four Episodes from the History of Contemporary Photography.” In *Objects Recognized in Flashes*, edited by Matthias Michalka, 179-186. Vienna: mumok, 2019.
- “[We might say that the defining feature of language today...].” In *Liam Gillick / Adam Pendleton*, 21-23. Zurich and New York: Galerie Eva Presenhuber, 2019.
- “Weaving a World / Tessere un Mondo.” In *The Last Days in Galliate: Leonor Antunes*, edited by Roberta Tenconi, 135-138 (English), 139-142 (Italian). Milan: Pirelli HangarBicocca and Skira, 2019.
- “Ghost Story, Detective Story, Love Story.” In *Iñaki Bonillas: Secrets*, edited by María Minera, 79-92. Mexico City: Estancia FEMSA – Casa Luis Barragán, 2019.

- “A Space for Something to Happen.” In *Mario García Torres: Illusion Brought Me Here*, edited by Vincenzo de Bellis and Caroline Dumalin, 14-24. London: Koenig Books, 2019.
- “Vollstreckung und Verwerfung / Foreclosures.” In *Amie Siegel: Ricochet*, edited by Ulrike Groos and Sven Beckstette, 80-91. Stuttgart: Kunstmuseum Stuttgart and Munich: Prestel, 2019.
- “The Philosophical Harem.” In *Lost, Loose and Loved*, edited by Serge Guilbaut, 202-210. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2018.
- “Vísperas de la destrucción: episodios de una crisis institucional, 1966-1972 / Eves of Destruction: Episodes in Institutional Crisis, 1966-1972.” In *SI: Un arte sin tutela: Salón Independiente en México, 1968-1971 / Art Without Guardianship: Salón Independiente in Mexico, 1968-1971*, edited by Pilar García and Cuauhtémoc Medina, 273-279 (Spanish), 280-286 (English). Mexico City: MUAC, Museo Universitario Arte Contemporáneo and Editorial RM, 2018.
- “Situated by Inconclusive Forms: Dialogue between Tom McDonough and Vincent Meesen.” In *The Other Country / L’Autre Pays*, edited by Vincent Meesen, 25-35 (English and French). Brussels: WIELS; Berlin: Sternberg Press; and Paris: Centre Pompidou, 2018.
- “Haegue Yang’s Amphibological Sculpture.” In *Haegue Yang: Lingering Nous*, edited by Haegue Yang and Franck Gautherot, 15-19 (English), 21-26 (French). Dijon: Les presses du réel, 2017. Reprinted in *Haegue Yang: Anthology 2006-2018*, edited by Bruna Roccasalva, 278-297 (English), 424-432 (Italian). Milan: Skira, “Furla Series,” 2019; Korean translation in *Air and Water: Writing on Haegue Yang, 2001-2020*, edited by Suki Kim, Haegue Yang, and Jihoi Lee, 368-389. Seoul: National Museum of Modern and Contemporary Art and Hyunsil Book, 2020.
- “Públicos fantasmas / Phantom Publics.” In *Philippe Parreno*, edited by Arelly Ramírez, 27-49 (Spanish), 73-95 (English). Mexico City, MX: Fundación Jumex Arte Contemporáneo, 2017.
- “Extraterritorial.” In *Silke Otto-Knapp Florian Pumhösl: Ratio of distance*, 33-37. Tokyo: Taka Ishii Gallery, 2017.
- “Dispersal-Dissemination-Monumentality.” In *Danh Vo: Wād al-ḥaḡara*, edited by Magalí Arriola, 163-178 (Spanish), 214-222 (English). Ecatepec, MX: Fundación Jumex Arte Contemporáneo, 2016.
- “Common Places Ready Made.” In *Matt Keegan*, edited by Nicole Lanctot, 39-55. Stavanger: Rogaland Kunstsenter and New York: Inventory Press, 2016.
- “‘In Its Revolutionary Development’: Andrzej Wróblewski as Socialist Realist.” In *Andrzej Wróblewski: Recto / Verso*, edited by MNCARS Editorial Activities Department, 79-87. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2015.
- “The Mercurial Monochrome, or the Nihilation of Geometric Abstraction.” In *Adventures of the Black Square: Abstract Art and Society 1915-2015*, edited by Iwona Blazwick, 243-251. Munich: Prestel and London: Whitechapel Gallery, 2015.
- “Between Tableau and Counterpresence: The Photography of Annette Kelm.” In *Annette Kelm: Subjects and Objects*, edited by Kölnischer

- Kunstverein and Presentation House Gallery, 115-125. Cologne: Verlag der Buchhandlung Walther König, 2015.
- “‘A certain relation to reality’: Isa Genzken Between Subject and Object.” In *I’m Isa Genzken, the Only Female Fool*, edited by Nicolaus Schafhausen and Vanessa Joan Müller, 83-107. Berlin: Sternberg Press, 2014.
- “Eija-Liisa Ahtila.” In *L’illusione della luce / The Illusion of Light / L’illusion des lumières*, edited by Caroline Bourgeois, 54-63. Venice: Punta della Dogana and Palazzo Grassi, François Pinault Foundation and Milan: Electa, 2014.
- “Tours de Babel et chantiers de construction. Guy Debord et l’architecture.” In *Guy Debord: Un art de la guerre*, edited by Emmanuel Guy and Laurence Le Bras, 140-147. Paris: Bibliothèque nationale de France and Gallimard, 2013.
- “The City and Spectacle.” In *Empire State: New York Art Now!*, edited by Alex Gartenfeld and Norman Rosenthal, 24-29. Milan: Skira and New York: Rizzoli, 2013.
- “No Photo.” In *Jean-Luc Moulène: Opus + One*, edited by Yasmil Raymond, 33-43. New York: Dia Art Foundation and New Haven and London: Yale University Press, 2012.
- “Zero Tolerance.” In *Adel Abdessemed: Je suis innocent*, edited by Philippe-Alain Michaud, 185-192. Göttingen: Steidl and Paris: Centre Pompidou, 2012.
- “Shadow and Flash.” In *J.R. Plaza Archive: Iñaki Bonillas*, edited by Ekaterina Álvarez and María Minera, 69-74. Zurich: JRP / Ringier, 2012.
- “Ladies’ Man.” In *Gerard Byrne: Images or Shadows*, edited by Pablo Lafuente, 41-58. Dublin: Irish Museum of Modern Art, 2011.
- “Feeling Things.” In *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991*, edited by Nancy Princenthal, 40-49. Purchase, NY: Neuberger Museum of Art and New York: DelMonico Books / Prestel, 2011.
- “Expropriating Expropriation.” In *Claire Fontaine: Economies*, 6-12. Miami, FL: Museum of Contemporary Art North Miami, 2010.
- “Personality Crisis: On Ron Terada’s Jack Paintings.” In *Ron Terada: Who I Think I Am*, edited by Helen Legg, 49-62. Birmingham: Ikon Gallery, 2010.
- “Fuck the Bauhaus.” In *Isa Genzken*, edited by Kasper König, Nina Gülicher, and Andrea Tarsia, 154-159. Cologne: Museum Ludwig and London: Whitechapel Gallery, 2009. Reprinted in *Isa Genzken: 75/75*, edited by Daniel Buchholz and Christopher Müller, 35-37. Berlin: Neue Nationalgalerie and Cologne: Verlag der Buchhandlung Walther und Franz König, 2024.
- “Beyond the Quotidian: Narratives of Modern Architecture and Everyday Life in France.” In *Xe Biennale de Lyon: Le spectacle du quotidien / The Spectacle of the Everyday*, edited by Thierry Raspail, Hou Hanru, and others, 65-81. Dijon: Les Presses du réel, 2009.
- “The Mole.” In *Adel Abdessemed: Situation and Practice*, edited by Jane Farver, 74-84. Cambridge, MA and London: The MIT Press and List Visual Arts Center, 2008.

- “Taking Time: The Development of the Paintings of Winston Roeth.” In *Winston Roeth*, 9-41. Auckland, New Zealand: Ouroboros Publishing, 2003.
- “Raymond Hains's France in Shreds and the Politics of Décollage.” In *Raymond Hains*, 22-27. Philadelphia: Moore College of Art and Design, 2002.
- with Aruna D'Souza. “An Aesthetics of Dispersal: Succession and Seriality.” In *Ad Infinitum*, n.p. New York: Wynn Kramarsky, 2002.
- “Cities and Signs: Mental Maps, Visuality, and Blindness.” In *04131 Town Projects: Performance, Sound, Symposium*, edited by Nina Möntman, 11-18. Frankfurt: Revolver, 2002.
- “City Scale and Discreet Events: Performance in Urban Space, 1959-1969.” In *Performance Drawings*, 22-29. New York: The Drawing Center, Coll. "Drawing Papers," no. 20, 2001.
- “Pädagogische Modelle: Dialogstrategien in der Gegenwartskunst [Pedagogical Models: Strategies of Dialogue in Recent Art].” In *Erziehungskomplex [Educational Complex]*, 89-98. Vienna: Generali Foundation, 1997.
Excerpt reprinted in *+que 20 ans après*, edited by Sabine Folie, 400-403. Vienna: Generali Foundation and Berlin: Sternberg Press, 2015.
- “The Naked City: The Dérive in Situationist Paris.” In *Situacionistes: Art, Política, Urbanisme*, 54-66. Barcelona: Museu d'Art Contemporani, 1996.

Catalogue entries

- Contributing annotator. In *Experimental Jetset, Superstructures*. Amsterdam: Roma, 2021.
- “Trips and Traps.” In *Francis Alys: A Story of Deception*, edited by Mark Godfrey, 173-174. London: Tate Publishing, 2010.
- “Adel Abdessemed.” In *Vitamin 3-D*, edited by Anne Low. London and New York: Phaidon, 2009.
- “Internationale Situationniste.” In *Premises: Invested Spaces in Visual Arts, Architecture, & Design from France, 1958-1998*, 166-169. New York: Guggenheim Museum, 1998.

Articles

Scholarly periodicals

- “Cinema at a Standstill.” *October* no. 177 (Summer 2021): 79-95.
- “They Steals.” *PUBLIC Journal* no. 62 (“The Gender-Diverse Lens”) (2021): 206-17.
- “Human / Capital.” *October* no. 153 (Summer 2015): 117-131.
- “Scholarly Critique between Institution and Interpretation.” *H-France Salon* 7, no. 20 (“The Scholarly Critique,” ed. David Kammerling Smith) (2015).
- “The Decline of the Empire of the Visible or, The Burning of Los Angeles.” *AA Files* no. 62 (2011): 40-46.
- “[Part of a special issue: A Questionnaire on ‘The Contemporary’: 32 Responses].” *October* no. 130 (Fall 2009): 122-124.

- “[Response to a questionnaire dealing with academic and artistic reactions to the ongoing war in Iraq].” *October* no. 123 (Winter 2008): 107-109.
- “Metastructure: Experimental Utopia and Traumatic Memory in Constant’s New Babylon.” *Grey Room* no. 33 (Fall 2008): 84-95.
Excerpt reprinted in *Megastructure Reloaded*, edited by Sabrina van der Lay and Markus Richter, 97-112. Ostfildern: Hatje Cantz, 2008.
- “Calling from the Inside: Filmic Topologies of the Everyday.” *Grey Room* no. 26 (Winter 2007): 6-29.
Excerpt reprinted in *The Everyday*, edited by Stephen Johnstone, 150-159. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, “Documents of Contemporary Art,” 2008.
- “Guy Debord, or The Revolutionary Without a Halo.” *October* no. 115 (Winter 2006): 39-45.
- “Raymond Hains’s ‘France in Shreds’ and the Politics of Décollage.” *Representations* no. 90 (Spring 2005): 75-97.
- “Delirious Paris: Mapping as a Paranoiac-Critical Activity.” *Grey Room* no. 19 (Spring 2005): 6-21.
An earlier version published in *Mapping a City*, edited by Nina Möntmann, Yilmaz Dziewior, and Galerie für Landschaftskunst, 58-82. Hamburg: Kunstverein and Hatje Cantz, 2004.
- “No Ghost.” *October* no. 110 (Fall 2004): 107-130.
Excerpt reprinted in *Nature*, edited by Jeffrey Kastner, 133-139. London: Whitechapel Gallery and Cambridge, MA and London: The MIT Press, Coll. “Documents of Contemporary Art,” 2012.
- “The Crimes of the Flaneur.” *October* no. 102 (Fall 2002): 101-122.
- “The Surface as Stake.” *Grey Room* no. 5 (Fall 2001): 102-111.
- “Rereading Debord, Rereading the Situationists.” *October* no. 79 (“Guy Debord and the Internationale situationniste: A Special Issue,” guest edited by Tom McDonough) (Winter 1997): 3-14.
- “Situationist Space.” *October* no. 67 (Winter 1994): 58-77.
Reprinted in *Archplus* no. 183 (“Situativer Urbanismus”) (May 2007): 54-58; and *Urban Design Ecologies*, edited by Brian McGrath, 238-247. London: John Wiley & Sons, 2013.

Other publications

- “Eija-Liisa Ahtila, *Where to land? in the shape-shifting forest*.” *OSMOS* no. 26 (Spring 2024): 12-17.
- “The Artist as Typographer.” *Portable Gray* 6, no. 2 (“Borders, Edges, Language”) (Fall 2023): 213-228.
- “Six Reflections on Wolfgang Tillmans in 2023.” *Texte zur Kunst* no. 131 (September 2023): 182-186.
- “Alfredo Jaar, *Slips of the Eye*.” *OSMOS* no.24 (Spring 2023): 74-79.
- “TO SERVE PAINTING Tom McDonough on Jacqueline Humphries at Greene Naftali, New York.” *Texte zur Kunst*, February 10, 2023; accessible at www.textezurkunst.de.
- “3 BECOME 1 Tom McDonough on General Idea at the National Gallery of Canada, Ottawa.” *Texte zur Kunst*, November 25, 2022; accessible at www.textezurkunst.de.
- “Lynne Tillman, *Mothercare*.” *OSMOS* no. 23 (Fall 2022): 54-57.

- “Moyra Davey: *Reverie as Form*.” *OSMOS* no. 21 (Fall 2021): 30-37.
- “Ellie Ga: *Gyres*.” *OSMOS* no. 19 (Fall 2019): 10-15.
- “L’affaire Moro.” *OSMOS* no. 18 (Summer 2019): 2-10.
- “Review: Cours, camarade.” *Texte zur Kunst* no. 113 (March 2019): 150-153.
- “Rose Marasco: *Utica Glass*.” *OSMOS* no. 17 (Winter 2019): 74-79.
- “Anne Collier: ONE EMOTION.” *OSMOS* no. 15 (Summer 2018): 1-9.
- “Raymond Boisjoly: The Antinomies of Appropriation.” *OSMOS* no. 14 (Winter 2018): 38-43.
- “Bare Life: Naeem Mohaiement’s *There Is No Last Man*.” *BOMB Magazine*, January 29, 2018; accessible at bombmagazine.org.
- “Incorrect History” [on Naeem Mohaiement’s *Two Meetings and a Funeral*]. *Texte zur Kunst* no. 107 (September 2017): 163-165.
- “Trouble in the Image.” *OSMOS* no. 13 (Fall 2017): 8-15.
- “Baseera Khan, *iamuslima*.” *OSMOS* no. 12 (Summer 2017): 14-21.
- “Of Dreams, Lies, and Wires” [on Adam Curtis’s “HyperNormalisation”]. *Texte zur Kunst* no. 105 (March 2017): 168-172.
- “The Chinese City Between Dream World and Catastrophe / Die chinesische Stadt zwischen Traumwelt und Katastrophe” [Special section on Cao Fei]. *Parkett* no. 99 (2017): 20-27 (English), 28-35 (German).
- “Eileen Quinlan: Between Substrate and Sublimate.” *OSMOS* no. 11 (Winter 2017): 1-7.
- with Wolfgang Tillmans. “The State We’re In.” *Canadian Art* 33, no. 3 (Fall 2016): 146-151.
- “The Forensic Eye.” *The Capilano Review* 3.29 (“Eye to Eye,” edited by Colin Browne, Dylan Godwin, Helga Pakasaar, and Michèle Smith, co-published with Presentation House Gallery) (Summer 2016): 102-103.
- “Joy Episalla, Through a Glass, Darkly.” *OSMOS* no. 9 (Summer 2016): 42-47.
- “Vdrome—Amie Siegel: Quarry,” Introduced by Tom McDonough. Accessible at www.vdrome.org.
- “B. Ingrid Olson.” *OSMOS* no. 8 (Spring 2016): 10-17.
- “‘A trace or the presence of the thing, but not the thing itself’: Erin Shirreff’s Photograms.” *OSMOS* no. 7 (Winter 2015): 4-11.
- “Andrzej Wróblewski, Our Contemporary.” *Afterall* no. 40 (Autumn 2015): 116-126.
- “The Berlin Wall” [Special section on Abraham Cruzvillegas]. *Parkett* no. 97 (2015): 65-75.
Translated and reprinted as “El muro de Berlin,” in *Textos sobre la obra de Abraham Cruzvillegas*, edited by Jaime Soler Frost, 362-368. Mexico City, MX: Secretaría de Cultura, 2016.
- “Critics Page: Linda Nochlin.” *The Brooklyn Rail*, July-August 2015.
- “Gabrielle Beveridge, Things Display Themselves.” *OSMOS* no. 6 (Summer 2015): 63-67.
- “Art—Theaster Gates.” *Bomb* no. 130 (Winter 2014-15): 41-49.
- “Keiichi Tanaami: Collage as Resublimation.” *OSMOS* no. 5 (Winter 2014): 1-9.
- “Annandale-on-Hudson, NY: Anne Collier at Center for Curatorial Studies at Bard College.” *Artforum* 53, no. 3 (November 2014): 271.

- “Janice Kerbel: Killing the Workers.” *Afterall* no. 37 (Autumn / Winter 2014): 102-111.
- “Openings: Agnieszka Polska.” *Artforum* 53, no. 1 (September 2014): 362-363.
- “Geoffrey Farmer.” *OSMOS* no. 4 (Summer 2014): 8-13.
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- “The Longest Cave: Notes on Smithson’s Cinema Cavern.” *Unweave* no. 3 (“Topologies of the Underground: Metaphors, Extensions and Speculations”) (January 2014): 73-78.
- with Mark Godfrey. “Reflections: Richard Hamilton.” *OSMOS* no. 3 (Winter 2014): 1-9.
- “Iñaki Bonillas’s A Heap of Broken Images.” *OSMOS* no. 2 (Fall 2013): 58-63.
- “Ecstatic Alphabets/Heaps of Language.” *MAY* no. 10 (April 2013).
- “Talia Chetrit: To Be Looked At.” *OSMOS* no. 1 (Spring 2013): 1-9.
- “1000 Words: Mario García Torres.” *Artforum* 50, no. 10 (Summer 2012): 262-265.
- “The Parallax View.” *Artforum* 50, no. 3 (November 2011): 230-235, 294.
- “Unrepresentable Enemies: On the Legacy of Guy Debord and the Situationist International.” *Afterall* no. 28 (Autumn / Winter 2011): 43-55.
- “Robert Heinecken.” *Fantom* no. 8 (Fall 2011): 61-67.
- “Iñaki Bonillas.” *Artforum* 49, no. 3 (November 2010): 248-250.
- “The Archivist of Urban Waste: Zoe Leonard, Photographer as Rag-Picker.” *Afterall* no. 25 (Autumn / Winter 2010): 18-29.
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- “In Between: Tom McDonough in Conversation with Anne Collier.” *Fantom* no. 4 (Summer 2010): 78-87.
- “Concrete Poetry.” *Artforum* 48, no. 8 (April 2010): 148-155, 218.
- “Last of the Bohemians.” *New Humanist* 125, no. 2 (March / April 2010): 41-43.
- “Paris: Philippe Parreno at Centre Pompidou.” *Artforum* 48, no. 3 (November 2009): 220-221.
- “Shadow Play / Schattenspiel” [Special section on Josiah McElheny]. *Parkett* no. 86 (2009): 106-117.
- “San Francisco Museum of Modern Art: ‘The Art of Participation: 1950 to Now’.” *Artforum* 47, no. 8 (April 2009): 180-181.
- “Authorial Intervention.” *Artforum* 47, no. 7 (March 2009): 216-223.
- “Complacency in Crisis: On Jeff Koons at Versailles.” *Texte zur Kunst* 19, no. 73 (March 2009): 153-156.
- “Activist Aesthetics.” *Art in America* 96, no. 6 (June / July 2008): 60.
- “Photography: The Anarchive.” *Art in America* 96, no. 5 (May 2008): 76-79.
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- “New York: Harun Farocki at Greene Naftali.” *Art in America* 96, no. 5 (May 2008): 186.

- "Invisible Cities." *Artforum* 46, no. 9 (May 2008): 314-321, 404.
- "Where It's Happening." *Art in America* 96, no. 3 (March 2008): 126-131, 196; reply by I. C. Karp, "Kaprow's Hansa Connection," 96, no. 5 (May 2008): 37.
- "Conversation Pieces: On *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris* by George Baker." *Texte zur Kunst* no. 69 (March 2008): 180-183.
- "Use What Sinks." *Art in America* 96, no. 1 (January 2008): 82-87.
- "Photography: Chris Marker, Gazes and Relationships." *Art in America* 95, no. 11 (December 2007): 49-51.
- "How to Do Things with Buildings" and "Gordon Matta-Clark, Urban Planner?" *Art in America* 95, no. 10 (November 2007): 164-169, 237.
- "Urban Planning: Moses in Gotham." *Art in America* 95, no. 8 (September 2007): 73-75, 77.
- "Education of the Senses." *Art in America* 95, no. 3 (March 2007): 122-127.
- "Mental Constructs." *Art in America* 94, no. 10 (November 2006): 47 and 49.
- "Report from Grenoble: City of Cineastes." *Art in America* 94, no. 8 (September 2006): 60-63 and 65.
- "New York: Angelo Ippolito at David Findlay Jr." *Art in America* 93, no. 1 (January 2005): 127.
- "Erró's History." *Art in America* 92, no. 9 (October 2004): 128-133 and 191.
- "New York: Edward Burtynsky at Charles Cowles." *Art in America* 92, no. 5 (May 2004): 157-158.
- "Diller + Scofidio: Critical Structures." *Art in America* 91, no. 10 (October 2003): 90-95, 147; reply by R. Pompei, with response, 92, no. 3 (March 2004): 27.
- "A Day at the Races." *Art in America* 91, no. 7 (July 2003): 58-61.
- "New York: Thomas Hirschhorn at Barbara Gladstone." *Art in America* 91, no. 2 (February 2003): 106.
- "New York: Louis I. Kahn at Salander O'Reilly." *Art in America* 91, no. 2 (February 2003): 112.
- "New York: Tom Burr at Greene Naftali." *Art in America* 90, no. 11 (November 2002): 158-159.
- "Death and the City." *Art in America* 90, no. 9 (September 2002): 45 and 47.
- "New York: Ed Ruscha at C & M Arts and Gagosian." *Art in America* 90, no. 9 (September 2002): 127-128.
- "The Many Lives of Asger Jorn." *Art in America* 90, no. 7 (July 2002): 56-61.
- "On Site: Imaginary Transports." *Art in America* 90, no. 4 (April 2002): 52-55.
- "New York: William Baziotas at Joseph Helman." *Art in America* 90, no. 2 (February 2002): 124.
- "New York: Jack Youngerman at Washburn." *Art in America* 90, no. 2 (February 2002): 127.
- "New York: 'Workspheres' at the Museum of Modern Art." *Documents* 21 (Fall 2001 / Winter 2002): 53-57.

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- "Venturi and Gehry: In the Real World." *Art in America* 89, no. 10 (October 2001): 128-135.
- "A Thousand Strange Systems: Representing Utopia in the West." *Art in America* 89, no. 6 (June 2001): 100-109.
- "New York: Terry Winters at Lehmann Maupin and Matthew Marks." *Art in America* 89, no. 6 (June 2001): 125-126.
- "Architecture Goes Global [Contemporary architecture surveys]." *Art in America* 89, no. 2 (February 2001): 41,43.
- "The Crusoe-Effect, or the Architecture of Privacy ["On Privacy"]." *Documents* 19 (Fall 2000): 37-39.
- "New York: Nancy Haynes at Stark." *Art in America* 88, no. 10 (October 2000): 171.
- "New York: Stephen Ellis at Von Lintel & Nusser." *Art in America* 88, no. 9 (September 2000): 151.
- "New York: René Pierre Allain at Stefan Stux." *Art in America* 88, no. 4 (April 2000): 160-161.
- "New York: Jacqueline Humphries at Greene Naftali." *Art in America* 88, no. 3 (March 2000): 128.
- "New York: Constant Nieuwenhuys at The Drawing Center." *Documents* 17 (Winter / Spring 2000): 61-65.
- with Aruna D'Souza. "Sculpture in the Space of Architecture." *Art in America* 88, no. 2 (February 2000): 84-89.
- "New York: Cheryl Goldsleger at Rosenberg + Kaufman." *Art in America* 88, no. 2 (February 2000): 131-132.
- "Re-visioning Brasília." *Art in America* 88, no. 1 (January 2000): 108-111. Reprinted in *Brasília de 0 a 40 Anos*, 11-15. Brasília: Palácio do Itamaraty, 2000.
- "New York: Yishai Jusidman at Galeria Ramis Barquet." *Art in America* 87, no. 12 (December 1999): 113.
- "New York: Samm Kunce at John Gibson." *Art in America* 87, no. 11 (November 1999): 137-138.
- "New York: Robert Natkin at the Reece Galleries." *Art in America* 87, no. 11 (November 1999): 142-143.
- "New York: Alan Charlton at Stark." *Art in America* 87, no. 11 (November 1999): 148.
- "New York: Jane Wilson at DC Moore." *Art in America* 87, no. 10 (October 1999): 160-161.
- "New York: Neil Welliver at Tibor de Nagy." *Art in America* 87, no. 10 (October 1999): 161-162.
- "New York: Robert Ryman at PaceWildenstein." *Art in America* 87, no.6 (June 1999): 116.
- "New York: Stephen Westfall at Lennon, Weinberg." *Art in America* 87, no.6 (June 1999): 117.
- "New York: John Ferren at Katharina Rich Perlow." *Art in America* 87, no.6 (June 1999): 117.
- "New York: Willem de Kooning at the Drawing Center." *Art in America* 87, no.5 (May 1999): 153-154.
- "New York: Matthew Ritchie at Basilico Fine Arts." *Art in America* 87, no.5 (May 1999): 159.

- "New York: Alan Uglow at Stark." *Art in America* 87, no.4 (April 1999): 141.
- "Hantai's Challenge to Painting." *Art in America* 87, no. 3 (March 1999): 96-99, 128.
- "Pow-wow [*Anyhow*, edited by Cynthia Davidson]." *n.b.: New books from The Reader's Catalog* (Winter 1999).
- "New York: Elke Lehmann at Artist's Space." *Art in America* 86, no.12 (December 1998): 100-101.
- "Fantasyland U.S.A. [Ada Louise Huxtable, *The Unreal America: Architecture and Illusion*]." *Art in America* 86, no.11 (November 1998): 43, 45.
- "New York: Dove Bradshaw at Sandra Gering and Linda Kirkland." *Art in America* 86, no.11 (November 1998): 125.
- "New York: Michael Zwack at Paul Kasmin." *Art in America* 86, no.10 (October 1998): 139-140.
- "New York: Matthew Antezzo at Basilico Fine Arts." *Art in America* 86, no.9 (September 1998): 122-123.
- "New York: Alan Johnston at Jack Tilton." *Art in America* 86, no.9 (September 1998): 133.
- "New York: Arpita Singh at Bose Pacia Modern." *Art in America* 86, no.9 (September 1998): 134.
- "New York: Adam Ross at Caren Golden." *Art in America* 86, no.7 (July 1998): 99-100.
- "Psychogeography [Simon Sadler, *The Situationist City*]." *n.b.: New books from The Reader's Catalog* (June 1998).
- "New York: William Anastasi at Sandra Gering." *Art in America* 86, no.5 (May 1998): 127.
- "New York: Joseph Bartscherer at Marian Goodman." *Art in America* 86, no.2 (February 1998): 101.
- "New York: Fiona Rae at Luhring Augustine." *Art in America* 86, no.2 (February 1998): 103-104.
- "New York: Richard Jackson at David Zwirner." *Art in America* 85, no.12 (December 1997): 89-90.
- "Paris: Rainer Ganahl at Roger Pailhas." *Zingmagazine* (Spring 1997), n.p.
- "Die Architektur der Agoraphobie." *Texte zur Kunst* no. 24 (November 1996): 110-123.
Reprinted in *Architekt* no. 7 (July 1999): 29-34.
- "New York: Jessica Stockholder at Dia Center for the Arts." *Texte zur Kunst* no. 21 (March 1996): 185-187.
- "New York: Marilyn Minter at Postmasters." *Texte zur Kunst* no. 20 (November 1995): 170-171.
- "New York: Jutta Koether at Pat Hearn." *Texte zur Kunst* no. 18 (May 1995): 186-187.
- "Lost in Space." *World Art* no. 1 (1995): 34-36.
- "Brooklyn: The Crest Hardware Store Show." *World Art* (November 1994): 111.

Book reviews

- “Is Not Embarrassing: Kippenberger as Exemplary Subject [Chris Reitz, *Martin Kippenberger: Everything Is Everywhere*].” *Texte zur Kunst*, April 19, 2024; accessible at www.textezurkunst.de.
- “[Romi Golan, *Flashback, Eclipse: The Political Imaginary of Italian Art in the 1960s*].” *Texte zur Kunst*, April 29, 2022; accessible at www.textezurkunst.de.
- “[Anna Trespeuch-Berthelot, *L’Internationale situationniste: De l’histoire au mythe (1948-2013)*].” *H-France Review* 16 (July 2016), no. 140.
- “[John Paul Ricco, *The Decision Between Us: Art and Ethics in a Time of Scenes*].” *Critical Inquiry* 42, no. 3 (Spring 2016): 719-720.
- “[Hannah Feldman, *From a Nation Torn: Decolonizing Art and Representation in France, 1945-1962*].” *H-France Review* 15, no. 95 (July 2015).
- “Figuring Out Theory [Sarah Wilson, *The Visual World of French Theory: Figurations*].” *Oxford Art Journal* 36, no. 3 (December 2013): 474-476.
- “[Nathalie Adamson, *Painting, Politics and the Struggle for the École de Paris, 1944-1964*].” *H-France Review* 10, no. 92 (July 2010): 409-413.
- “[T.J. Demos, *The Exiles of Marcel Duchamp*].” *The Art Bulletin* 91, no. 2 (June 2009): 243-247.
- “[Guy Debord, *Oeuvres cinématographiques complètes*; Jean Luc Godard, *2 ou 3 choses que je sais d’elle*; and Jacques Tati, *Playtime*].” *Journal of the Society of Architectural Historians* 67, no. 1 (March 2008): 153-155.
- “[Vincent Kaufmann, *Guy Debord: Revolution in the Service of Poetry*].” *H-France Review* 8, no. 19 (January 2008): 75-79.
- “[G.-E. Debord, *Mémoires*].” *Modern & Contemporary France* 13, no. 4 (November 2005): 514-515.
- “[Rochelle Ziskin, *The Place Vendôme*; and Sharon Marcus, *Apartment Stories*].” *Journal of the Society of Architectural Historians* 59, no.4 (December 2000): 544-546.
- “[Recent works on Gerhard Richter: *Stammheim* and *The Daily Practice of Painting*].” *Art Journal* 55, no. 3 (Fall 1996): 89-91; reply by P. Gidal, with response, 56, no. 1 (Spring 1997): 108.
- “[Recent art criticism anthologies: *Last Chance for Eden* and *The Invisible Dragon*].” *Art Journal* 55, no. 3 (Fall 1996): 97-98; replies by F. Colpitt, C. Knight, with response, 56, no. 1 (Spring 1997): 108-109.

Encyclopedia entries / bibliographies / websites

- “Touching and Tasting: Notes on Art and Utility,” part of “1848: The New Mechanics,” a touring concept developed by Grizedale Arts (2013), accessible at www.grizedale.org.
- “France In Shreds: Art and Ambiguity during the Algerian War,” *Warscapes* (November 2011), accessible at www.warscapes.com.
- “The Expanded Field #2: Tom McDonough,” interview on “ARTonAIR” radio show, July 3, 2006, accessible at artonair.org.
- “Debord, Guy,” “Goldmann, Lucien,” and “Lefebvre, Henri.” In *Encyclopedia of Literature and Politics: Censorship, Revolution, and Writing*,

edited by M. Keith Booker, 191, 308-309, and 418-419. Westport, CT: Greenwood Press, 2005.
“Bibliography.” In *Self and History: A Tribute to Linda Nochlin*, edited by Aruna D’Souza. London: Thames & Hudson, 2001.

Curatorial projects

David Hammons: Street Specific, curated by Tom McDonough, Binghamton University Art Museum, February 1 – May 11, 2024.

Ed Wilson: The Sculptor as Afro-Humanist, curated by Tom McDonough, Binghamton University Art Museum, September 7 – December 9, 2023. See interview accessible at <https://www.buzzsprout.com/2076638/13948664>.

Rhetorics of Documentary, curated by Tom McDonough, Binghamton University Art Museum, February 2 – May 13, 2023.

Topographies: Changing Conceptions of the American Landscape, curated by Tom McDonough in collaboration undergraduate interns, Binghamton University Art Museum, October 8 – December 11, 2021.

Exploring America through Art, 1919 – 1945, a web-based project by Tom McDonough and Chelsea C. Gibson, Binghamton University Art Museum. See <https://www.buamomekabinghamton.edu/>.

not but nothing other: African-American Portrayals, 1930s to Today, curated by Tom McDonough, Binghamton University Art Museum, September 5 – December 7, 2019. Digital guide accessible at <https://scalar.usc.edu/>.

See <https://artbridgesfoundation.org/how-we-work/partner-stories/suny-binghamton-not-but-nothing-other/>.

Some Bodies: Goyer, Ligon, Prince, an exhibition of works from the Art Bridges Foundation, curated by Tom McDonough, Binghamton University Art Museum, February 7 – May 18, 2019.

Contributor, *Moscow Biennale 2015*, Russia, September 22 – October 1, 2015.

Discussed in Brian Droitcour, *Art in America* 103, no. 11 (December 2015): 147-148.

Curatorial Advisory Committee member, *The Adventures of the Black Square: The Politics of Abstraction from 1914 to the Present*, Whitechapel Gallery, London, 2013-15.

Collaboration with artist Christian Jankowski on *Review* (2012), exhibited Friedrich Petzel Gallery, New York, June 21 – July 28, 2012.

Campo nomadi: Constant’s Design for a Gypsy Camp. A reference room curated by Tom McDonough. BAK (Basis voor actuele kunst), Utrecht, The Netherlands, May 22 – July 24, 2011.

Professional and scholarly activity

2024 Shore Time, Fogo Island Arts, Fogo, Newfoundland (CA)

“Sharon Lockhart in conversation with Tom McDonough,” “Danh Vo in conversation with Tom McDonough,” and “Laura Owens in conversation with Tom McDonough”

2024 “Claire Fontaine in conversation with Anita Chari, moderated by Tom McDonough,” Palazzo Tiepolo Passi, Venice (IT)

2024 “The Double: Identity and Difference in Visual Art,” College Art Association Annual Conference, Chicago

Title of paper: “Seeing double: James Coleman’s ambiguous figures”

2023 Harpur College Dean’s Distinguished Lecture, Binghamton University, Binghamton, NY

Title of paper: “Black Monument: Ed Wilson Shapes African American History into Public Art, 1972-1984”

2023 “*Up Against the Real: Black Mask from Art to Action*: Book Launch and Discussion,” with Nadja Millner-Larsen and Tom McDonough, Printed Matter Chelsea, New York

2022 Shore Time, Fogo Island Arts, Fogo, Newfoundland (CA)

“Dialogue: Artist Liam Gillick in conversation with Tom McDonough”

2022 “*Jacqueline Humphries: jHQL:* | Conversation and Book Launch,” with Daniel Marcus, Courtney J. Martin, and Tom McDonough, introduction by Mark Godfrey, Greene Naftali, New York

2022 “Tony Cokes Artists Talk and Q&A with Tom McDonough,” Wexner Center for the Arts, Columbus, OH

Video accessible at vimeo.com

2020 “Haegue Yang 양혜규 梁慧圭 / Tom McDonough in conversation with Adelina Vlas,” Art Gallery of Ontario, Toronto (CA)

Video accessible at www.youtube.com

2020 “PROFIT and LOSS Symposium,” John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto (CA)

“Danh Vo in conversation with Tom McDonough”

Video accessible at www.youtube.com

2020 “Tony Cokes in conversation with Tom McDonough,” Westbau, Zürich (CH)

Video accessible at vimeo.com

2019 “For an Imaginist Renewal of the World. The Alba Congress: 1956-2019,” Alba (IT)

Title of paper: “The First World Congress of Free Artists: A Glossary”

Video accessible at www.youtube.com

2019 “Don Dialogue: Virginia Overton in conversation with Tom McDonough,” Evergreen, Toronto (CA)

2019 “Subjects under Capital: Tony Cokes and Tom McDonough in Conversation,” The 8th Floor, New York

2019 Screening of *Genealogies* (dir. Amie Siegel, 2016), Simon Preston Gallery, New York

Post-screening conversation with the artist

2019 “Anni Albers and the Modernist Textile,” History of Art, UCL, London (UK)

Title of paper: “On weavers, architects, and spiders (knots for A. A.)”

2018 “Independent Study Program 1968-2018 50th Anniversary Symposium,” Whitney Museum of American Art, New York

Participant in panel on “(Re)constructing Histories”

Video accessible at whitney.org

2018 “1968@50” symposium, Yale University, New Haven, CT
 Keynote: “Cinema at a Standstill, or why didn't Guy Debord film during May '68?”
 Also delivered 2018 “1968: Aesthetics & Anti-Aesthetics,” NYU | Berlin, Germany

2018 “Dan Vo Symposium: Take My Breath Away,” Solomon R. Guggenheim Museum, New York
 Title of paper: “A Thousand Cuts, for D. V.”

2018 “Yale Architecture Forum,” School of Architecture, Yale University, New Haven, CT
 Title of paper: “On Boredom in Architecture: A Dialogue with Henry Sussman”

2018 “Master Symposium: Crise du langage et critique (d'art),” HEAD, Geneva (CH)
 Keynote: “Comments on the political dialectics of the opacity of the sign” and participant in roundtable on “Language Crisis and Art Criticism” with Caroline Busta

2018 “Night of Ideas: To Sleep or Not to Sleep,” Art Museum, University of Toronto (CA)
 Participant in conversation on “To dream or not to dream” alongside Rebecca Comay, James Carpenter, and Sharon Sliwinski

2017 Screening of *One.Two.Three* (dir. Vincent Meesen, 2015), Leonard & Bina Ellen Gallery, Concordia University, Montréal (CA)
 Participant in post-screening conversation with Vincent Meesen, Pierre Kwenders, and Bob White

2017 “L'oeuvre de Theaster Gates,” 7e Festival de l'histoire de l'art, Fontainebleau (FR)
 Participant in roundtable discussion with Jean-Pierre Criqui and Daniel Soutif

2017 “Boredom,” conversation with Fulvia Carnevale, Whitechapel Gallery, London (UK)

2017 Lecture, South London Gallery, London (UK)
 Title of paper: “. . . speaking to absent things”

2017 “Hands Off Our Revolution: The Role of Art and Activism Today,” International Center of Photography, New York
 Contributor alongside Rachel Libeskind, Katie Holten, Quito Ziegler, Lynne Tillman, and others
 Video accessible at www.icp.org

2017 “Flânerie and the Politics of Public Space,” The Barnes Foundation, Philadelphia
 Title of paper: “Crowds without Company”
 Video accessible at www.youtube.com

2017 “The (Object as) Exhibition as Event: From the 1990s to Now,” College Art Association Annual Conference, New York
 Title of paper: “Decivilizing Rituals”

2016 “Tomorrow, Life will be Housed in Poetry,” The Center for the Humanities, The Graduate Center, City University of New York, New York
 Participant in panel discussion with Anthony Vidler and Srdjan Jovanovic Weiss, moderated by Sébastien Pluot

2016 “Canadian Art Encounters: International Artists Series,” conversations with Wolfgang Tillmans, Vancouver and Toronto (CA)
 Video accessible at vimeo.com

2016 “Critical Studies Symposium,” Whitney Independent Study Program, Whitney Museum of American Art, New York

Respondent

2016 “Of Queer Neutrality: Apartness, Erasure, Intimacy,” Jackman Humanities Institute, University of Toronto, Toronto (CA)

Participant in roundtable discussion with David Clark, Stacey D’Erasmus, and Jacques Khalip

Video accessible at www.youtube.com

2016 College Art Association Annual Conference, Washington, DC

Panel chair: “Making a Killing: Art, Capital, and Value in the 21st Century”

2016 College Art Association Annual Conference, Washington, DC

Participant in “Linda Nochlin: Passionate Scholar”

2015 “Curatorial Ethics,” Kunsthalle Wien, Vienna (AT)

Participant in panels on “Total Economization of the Art World” (with Nikolaus Hirsch, Deimantas Narkevičius, and Monika Szewczyk); “Art and National Representation” (with Lolita Jablonskienė); and “Society of the Spectacle” (with Olaf Nicolai)

2015 “Abstract Art and Society” symposium, Whitechapel Gallery, London (UK)

Title of paper: “Architecture and Abstraction: Two Parables of Transparency, and a Coda”

2015 Lecture, OCAD University, Toronto (CA)

Title of paper: “The Ethics of Not-Knowing: Wolfgang Tillmans’s truth study centre”

Also delivered at Haus der Kulturen der Welt, Berlin (DE)

2015 Lecture, “Duologues On Kawara” (with Alfredo Jaar), Solomon R. Guggenheim Museum, New York

Title of paper: “Remarks on Postmarks”

2015 Lecture, “Art Now! Speakers’ Series,” Visual Arts, University of Western Ontario, London (CA)

Title of paper: “Philosophers and Philistines, or, Touching and Tasting”

Video accessible at www.youtube.com

2014 “Looking Back on Society of the Spectacle, the Film,” Society for Cinema and Media Studies Annual Conference, Seattle, WA

Paper: “Theoretical Westerns”

2014 “Pierre Huyghe Symposium,” The Artist’s Institute, New York

Paper: “Snow White Lucie, The Third Memory, No Ghost Just a Shell”

2014 “Interiors and Exteriors: Avant-Garde Itineraries in Postwar France,” Smart Museum of Art, The University of Chicago, Chicago

Keynote: “From Hunger Strike to Human Strike”

2013 “Discussions in Contemporary Culture: Monuments, Monumentality, Monumentalization,” Dia Art Foundation, New York

Paper: “Dispersal / Dissemination / Monumentality”

Video accessible at www.youtube.com

Also delivered 2014 Master of Visual Studies Proseminar, University of Toronto, Toronto (CA)

2013 “After Marker,” Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA

Paper: “*Les statues meurent aussi*”

2013 Lecture, Astrup Fearnley Museet, Oslo (NO)

Title of paper: “Human / Capital: Labour and horror in the work of Cindy Sherman”

Video accessible at vimeo.com

Also delivered 2014 Department of Visual and Environmental Studies, Harvard University, Cambridge, MA

2013 Lecture, Whitney Independent Study Program, New York
Title of paper: "Building Sites"

2013 "MoMA Forum on Contemporary Photography," Museum of Modern Art, New York

Participant in discussion with Adam Broomberg and Oliver Chanarin, Anna Ostoya, Lisa Oppenheim, and Andrés Mario Zervigón

Video accessible at www.moma.org

2013 "Andrzej Wróblewski - From Within / From Without," Muzeum Sztuki Nowoczesnej, Warsaw (PL)

Paper: "On the Death of Stalin: Wróblewski and 'Mourning News'"

Video accessible at vimeo.com

2013 "Fogo Island Dialogues: Belonging to a Place," Fogo Island Inn, Newfoundland (CA)

Paper: "Extraterritorial"

Discussed in Erika Balsom, *Border Crossings* 32, no. 4 (December 2013-February 2014): 76-79.

2013 "Lire Debord," Bibliothèque nationale de France, Paris (FR)

Paper: "New Forms of Community: The Conference as Form within the Situationist International"

2013 "Constellations. Art and the Experience of Modernity," Muzeum Sztuki, Lodz (PL)

Paper: "Three Images in Crisis"

2012 Blind Spot Lab for Issue 45, Parsons, The New School for Design, New York
Presentation for Blind Spot no. 45, guest edited by Matthew Porter and Hannah Whitaker, with Bob Nickas

2012 "For Chris Marker," Light Industry, Brooklyn, NY

Introductory remarks to *Statues Also Die* (1953) and *All the Memory of the World* (1955)

2012 Lecture series, Fundação Joaquim Nabucco, Recife (BR)

Title of lecture series: "Sowing the Wind: A History of the Situationist International"

2012 Lecture, Office of International Affairs Graduate International Colloquium, Modern Culture and Media Department, Brown University, Providence, RI

Title of Paper: "'Boredom Is Counterrevolutionary': Guy Debord and the Sociology of Boredom"

2012 23rd Annual Hilla Rebay Lecture, Solomon R. Guggenheim Museum, New York

Title of Paper: "The Artist as Typographer"

Video accessible at www.youtube.com

See Sofia Hernández Chong Cuy, "Roving Eye: The Language of Resistance," accessible at www.artinamericamagazine.com

Also delivered University of Chicago; Colgate University, Hamilton, NY; and Northeastern University, Boston, MA

2012 "The Artists' Congresses: A Congress," dOCUMENTA (13), Kassel (DE)

Paper: "First Acts: The Founding of the Situationist International, Cosio d'Arroscia, July 1957"

Interview about the talk at kunstundfilm.de

2012 "Mediatic Networks in Postwar Paris: Art, Sound, and Film in Motion,"

Grey Art Gallery and Department of Art History, New York University, New York
Paper: “No Success Like Failure: Exhibition Practices of the Situationist Internatioanal, 1960-1964”

Also delivered 2015 Whitney Independent Study Program, New York

2011 “From Guerilla Cinema to Essay Film to Video Installations: Harun Farocki’s Practices,” Museum of Modern Art, New York

Participant in panel discussion with Harun Farocki, Ayreen Anastas, and Rene Gabri, moderated by Sabine Breitwieser

Audio available at www.moma.org

2011 “From gentrification to abstraction: toward a critique of the political economy of cities,” a conversation with Reinhold Martin and Tom McDonough, held in conjunction with *Matt Keegan: I Apple NY*, D’Amelio Terras Gallery, New York

2011 “Re-mode Control—Rethinking the Idea of Remote,” Fogo Island Arts Corporation, Fogo Island, Newfoundland (CA)

“Silke Otto-Knapp interviewed by Tom McDonough”

Panel co-moderator (with Kitty Scott): “Should the geographical and cultural location of an art project matter in any way?”

2011 “Call the Witness,” Roma Pavilion, 54th International Art Exhibition - La Biennale di Venezia (IT)

Paper: “*Campo nomadi*: Constant’s Design for a Gypsy Camp”

Video accessible at blip.tv

2011 Lecture, Universidad Nacional Autónoma de México, Museo Experimental El Eco, Mexico City (MX)

Title of Paper: “Boredom and / as Resistance in the Situationist International”

Also delivered at Whitney Independent Study Program, New York

2011 Lecture, Akademie der bildenden Künste, Vienna (AT)

Title of Paper: “Unrepresentable Enemies: Reassessing the Legacy of the Situationist International”

2010 “Banff International Curatorial Institute Symposium: Are Curators Unprofessional?” The Banff Centre, Banff (CA)

Respondent to Bruce Ferguson, keynote lecture

Paper: “Marmalade Us: Criticism and the Politics of Experience,” keynote lecture for “Judge and Jury” panel

2010 29 Bienal São Paulo, São Paulo (BR)

“Conversa aberta com Tom McDonough,” with Graziela Kunsch and Paulo Miyada, editors of *Urbânia 4*

2010 “Esboço para novas culturas” project, Urbânia 4, São Paulo (BR)

“Workshop: Situationist International”

2010 Social Forum of Architecture, Ankara (TR)

Keynote lecture: “The Decline of the Empire of the Visible, or the Burning of Los Angeles”

2010 “The Situationists and the City,” Tom McDonough in conversation with Owen Hatherley, Institute of Contemporary Art, London (UK)

2010 “Breathless Days, 1959-60” conference, University of British Columbia, Vancouver (CA)

Paper: “‘My heart beats only for Picabia’: Francis Picabia and the Neo-Avant-Garde, 1953-1963”

MP3 accessible at www.breathlessdays.ca

2010 “The Buell Conference in the History of Architecture: In Print,” Graduate

School of Architecture, Planning and Preservation, Columbia University, New York

Paper: "Beyond the Quotidian"

Also delivered 2009 "Paris-Berlin-Berkeley 1967-1972" research seminar symposium, Institut national d'histoire de l'art, Paris (FR)

2010 "8th International Symposium on Contemporary Art Theory / SITAC VIII: Blind Spots/Puntos Ciegos," Mexico City (MX)

Keynote lecture: "Filming the Everyday"

2010 Lecture, College of Architecture, Art & Planning, Cornell University, Ithaca, NY

Title of Paper: "The Decline of the Empire of the Visible, or the Burning of Los Angeles"

Also delivered 2011 Whitney Independent Study Program, New York; and "Space, Crime, and Architecture" Colloquium, School of Architecture, Yale University, New Haven, CT

2010 Lecture, "Figures in a Mountain Landscape (Reprise)" Residency, The Banff Centre, Banff (CA)

Title of Paper: "Figures in the Landscape: Four Women Photographers"

Also delivered at Maryland Institute College of Art, Baltimore, MD

2010 "Theoretical: 'Re-Imagining the City as Revolutionary Utopia,'" Issue Project Room, Brooklyn, NY

Discussion with Tom McDonough and Alexander Galloway

2009 "L'histoire sociale de l'art, genealogies et enjeux d'une pratique" international colloquium, Institut nationale d'histoire de l'art, Paris (FR)

Paper: "On the Withering Away of Art, and Art History"

2009 Lecture, Institute of Fine Arts, New York

Title of Paper: "Francis Alÿs's Economies of the *Informe*"

2009 Lecture, ARC lecture series, School of Architecture, University of California, Berkeley, CA

Title of Paper: "The Situationists and the City: A Brief Introduction"

2008 "The Politics of Spectacle and the Global Exhibition," 2008 Gwangju Biennale, Gwangju (KR)

Paper: "The Question of Spectacle and Solidarity"

2008 "Berkeley-Stanford City Group," School of Architecture, University of California, Berkeley, CA

Respondent to David Gissen, "The Architectural Production of Nature, Dendur / New York"

2008 "Takeovers & Makeovers: Artistic Appropriation, Fair Use, and Copyright in the Digital Age" conference, University of California, Berkeley., CA

Keynote lecture: "Reclaiming the Commons: From Capitalist *Détournement* to the Politics of Non-Communication"

2008 Lecture, Art History Department, City University of New York Graduate Center, New York

Title of Paper: "Production / Projection"

2008 "Confronting Cold War Conformity: Peace and Protest Cultures in Europe, 1945-1989," Summer School at the Charles University, Prague (CZ)

Paper: "Neo-Avantgarde and Protest Movements after 1945"

2007 "Critical Studies Symposium," Whitney Independent Study Program, Whitney Museum of American Art, New York

Respondent

2007 “Expect Anything Fear Nothing: Seminar on the Situationist Movement in Scandinavia,” Folkets Hus, Copenhagen (DK)
 Paper: “The Use of History: Situating the Situationist International”
 Video accessible at video.google.com

2007 College Art Association Annual Conference, New York
 Panel co-chair with Aruna D’Souza: “Globalism and Its Discontents”

2006 Lecture, Graduate School of Design, Harvard University, Cambridge, MA
 Title of Paper: “Chronicle and Critique: Filming the Everyday in Paris, circa 1960”

2006 “The Art of Projection” symposium, Hamburger Bahnhof and Kino Arsenal, Berlin (DE)
 Paper: “*Contes capitalistes*: Pierre Huyghe’s Contemporary Fairy Tales”

2005 “Changing Boundaries” conference, Institut nationale d’histoire de l’art / Society of Architectural Historians, Paris (FR)
 Paper: “The Geography of Abstraction: City, Territory, and Economic Mapping”

2005 “Montreal at Street Level,” Concordia University and the Canadian Centre for Architecture, Montreal (CA)
 Paper: “Obsolescence as Progress and Regression: Thinking Technology at Expo 67”

2005 Lecture, Art History Department, Stony Brook University, Stony Brook, NY
 Title of Paper: “Thomas Hirschhorn: Working in the Archives of Debauchery”

2005 Lecture, School of Architecture, Princeton University, Princeton, NJ
 Title of Paper: “Killing Property: Festival and Revolutionary Nihilism”

2005 Lecture, School of Architecture, Landscape, & Design, University of Toronto, Toronto, Ontario (CA)
 Title of Paper: “Delirious Paris: Mapping as Paranoiac-Critical Activity”

2005 “Christo and Jeanne-Claude: Art, Public Space, and Democracy,” Solomon R. Guggenheim Museum, New York
 Paper: “Christo’s Temporary Wall of 1961 and the Politics of Public Space”
 Discussed in Eleanor Heartney, “The Gates Panel Report,” *Public Art Review* no. 32 (Spring / Summer 2005): 52.
 Also delivered 2006 Brandeis University, Waltham, MA

2004 “Guy Debord: Ten Years Later,” Maison Française, New York University, New York
 Paper: “Angel of Purity or Poet Without a Halo?”

2004 Lecture, Department of Art and Architectural History, Rhode Island School of Design, Providence, RI
 Title of Paper: “No Ghost”

2004 “De Gaulle à la Résistance,” Fondation Hartung, Antibes (FR)
 Paper: “Parody and Appropriation in Jorn, Debord, and Bernstein, circa 1962”

2004 “Investigating New Art in France,” College Art Association Annual Conference, Seattle, WA
 Paper: “*Détournement*, Appropriation, Postproduction: Cultural Property and Artistic Strategies in the Present”

2003 Robert Lehmann Lecture, Dia Center for the Arts, New York
 Title of Paper: “Dada in Reverse: Robert Whitman, Allan Kaprow, and the Culture of Performance in New York, 1957-61”
 Also delivered at Rhode Island School of Design, Providence, RI

2003 Keynote lecture, 19th Annual Boston University Graduate Student Symposium, Art History Department, Boston University, Boston

Title of Paper: "The Reciprocal Readymade or, Art on the Barricades"
 Also delivered at Pratt Institute, New York
2002 Raymond Hains symposium, The Galleries at Moore College of Art, Philadelphia
 Paper: "Raymond Hains and the Crisis of Surrealism in 1948"
2002 "Reconstruction, Consommation, Subversion: Debats autour des Arts en France et aux Etats-Unis entre 1945 et 1972," Fondation des Etats-Unis, Paris (FR)
 Paper: "Raymond Hains's France in Shreds and the Politics of *Décollage*"
2001 Lecture, Canadian Centre for Architecture, Montreal (CA)
 Title of Paper: "The Crimes of the *Flâneur*"
 Also delivered at School of Architecture, Princeton University, Princeton, NJ; and Art History Department, Purchase College, Purchase, NY
2001 "Reconstruction, Consummation, Contestation: Art and Critical Debates in Postwar France, 1945-1972," University of British Columbia, Vancouver (CA)
 Paper: "The Language of Negation: From Montage to *Détournement* in the Situationist International"
2001 College Art Association Annual Conference, Chicago
 Panel co-chair with Aruna D'Souza: "The Invisible *Flâneuse*? Rethinking Women's Experience of Public Space in 19th-Century France"
2000 Lecture, Canadian Centre for Architecture, Montreal (CA)
 Title of Paper: "Paying Attention: Watching the Street in the 1950s"
2000 Lecture, Art History Department, Bard College, Annandale-on-Hudson, NY
 Title of Paper: "Of Grids and Knowledge: Peter Eisenman's Aronoff Center and the University"
2000 "Ways of Seeing: The 19th Century," Interdisciplinary Nineteenth-Century Studies Annual Conference, Paris (FR)
 Paper: "A City of Strangers"
2000 "Marxism and Art History Today," College Art Association Annual Conference, New York
 Paper: "Engels Reading Manchester"
1999 "The Activist Drawing: Retracing Situationist Architectures from New Babylon to Beyond," The Drawing Center, New York
 Paper: "Fluid Spaces: Constant and the Situationist Critique of Architecture"
1999 Lecture, Art History Department, University of Florida, Gainesville, FL
 Title of Paper: "Constant's New Babylon"
1999 American Comparative Literature Association Annual Conference, Montreal (CA)
 Paper: "Of (New) Babylons and Hanging Gardens: Mobility in the Late Capitalist City"
1998 Lecture, Art History Department, Princeton University, Princeton, NJ
 Title of Paper: "Hausmann's Labyrinth"
1997 Lecture, Generali Foundation, Vienna (AT)
 Title of Paper: "Pädagogische Modelle: Dialogstrategien in der Gegenwartskunst"
1995 "Urban Visions, Urban Texts" Graduate Conference, German Department, New York University
 Paper: "The Naked City: The *Dérive* in Situationist Paris"

Membership in scholarly societies

AICA: International Association of Art Critics, United States Section
College Art Association

Editorial services to scholarly publications

Service in professional organizations

Editor, *Grey Room* (2005-2012)
Advisory board, *Grey Room* (2013-Present)
Contributing Editor, *OSMOS* (2013-Present)

Manuscript reviews

Architectural Theory Review (2008)
Art Journal (2007, 2010, 2020)
Ashgate Press (2010, 2013)
Bloomsbury (2020)
Burlington Contemporary (2022)
Columbia University Press (2013)
French Studies (2013)
International Journal of Islamic Architecture (2012)
Journal of the Society of Architectural Historians (2019)
Manchester University Press (2019)
MIT Press (2017)
Northwestern University Press (2005)
Periscope Press (2007)
Photography and Culture (2012)
Positions: Asia Critique (2012, 2013)
Routledge (2009, 2015, 2018)
Rutgers Art Review (2011)
University of California Press (2010)
University of Minnesota Press (2003, 2009-10, 2016)
Verso (2012, 2013)
Yale University Press (2011)

Professionally related public service

Peer review

Agence nationale de la recherche (FR) (2008)
Arts Writers Grant Program, Creative Capital / Andy Warhol Foundation (2007)
Canadian Social Science and Humanities Research Council (CA) (2004, 2006, 2009, 2010)
Danish Council for Independent Research / Humanities (DK) (2013)
Hasselblad Foundation (SE), nominator (2017)
John D. and Catherine T. MacArthur Foundation (2013, 2015)
New York State Council for the Humanities, expert evaluator (1999)

Tenure and promotion reviews

Arizona State University, School of Art (2020)

Bilkent University (TR) Faculty of Art, Design and Architecture, Department of Urban Design and Landscape Architecture (2010, 2013)
Florida State University, Department of Art History (2023)
Hobart and William Smith Colleges, Department of Art and Architecture (2022)
Montana State University, School of Art (2024)
Northwestern University, Weinberg College of Arts and Sciences, Department of Art History (2012)
Princeton University, Department of Art & Archaeology (2024)
Stony Brook University, Art Department (2011)
University of Arizona, School of Art, Art History Division (2011)
University of California, Los Angeles, Department of Art (2013)
University of California, Los Angeles, Department of Art History (2007)
University of Delaware, Art & Design (2023)
University of Louisville, Department of Art and Design (2022)
University of Oregon, Political Science (2024)
University of Pennsylvania, History of Art (2023)
University of Toronto (CA), The John H. Daniels Faculty of Architecture, Landscape, and Design (2015)

University service

Art Department, Interim Chair (2012-13)
Art History Department Representative, Harpur College Council (1998-99)
Art History Department Representative, Faculty Senate (2001-15, 2018-20)
Art History Department, Director of Undergraduate Studies (1999-2000, 2001-02, 2009-10, 2020 Fall [interim])
Art History Department, Director of Graduate Studies (2005-07, 2022-23)
Art History Department, Chair (2010-17, 2024 Spring and Summer [Interim])
Faculty Senate member (2001-02, Fall 2002, Spring 2003, 2005-06)
Faculty Senate Executive Committee (2011-15, 2024-present)
Graduate Council (2006-08, 2009-15)
Committee on the University Environment (2002-06)
Advisory Committee for Scholarship and Research (2006-07, 2010-15)
Material and Visual Worlds Transdisciplinary Area of Excellence Steering Committee, Chair (2013-15, 2024-present)
Material and Visual Worlds Transdisciplinary Area of Excellence Steering Committee (2015-2023)