

CARRIE LAMBERT-BEATTY

32 Elmwood Street
Somerville, Massachusetts 02144
lambert2@fas.harvard.edu

CURRENT POSITION

Professor, Harvard University. Jointly appointed in the Department of History of Art and Architecture, and the Department of Art, Film, and Visual Studies

Affiliate faculty: Ph.D. in American Studies

Affiliate faculty: Theater, Dance, and Media.

EDUCATION

Stanford University, Stanford, CA

Ph.D. in Art History

Dissertation: "Yvonne Rainer's Media: Performance and the Image, 1961-73"

Whitney Museum of American Art

Independent Study Program, New York, NY

Critical Studies Fellow 1997-98

Washington University, St. Louis, MO

B.A. 1994 Summa Cum Laude in Art History and Anthropology

FELLOWSHIPS, AWARDS & HONORS

McMillan-Stewart Fellowship, W. E. B. Du Bois Research Institute, Hutchins Center for African and African American Research, Fall 2014

Radcliffe Alumnae Fellowship, Radcliffe Institute for Advanced Study, Cambridge, MA, 2010-11

Roslyn Abramson Award for undergraduate teaching, Harvard University, 2009

Winner, de la Torre Bueno Prize (one book annually that advances the field of dance history). Society of Dance History Scholars, for *Being Watched: Yvonne Rainer and the 1960s*, 2008

Honorable mention, American Publishers Awards for Professional and Scholarly Excellence (The PROSE Awards), Music & Performing Arts Division, *Being Watched: Yvonne Rainer and the 1960s*, 2008

Finalist, Charles Rufus Morey Book Award, College Art Association, 2010, *Being Watched: Yvonne Rainer and the 1960s*

Getty Research Institute Residential Postdoctoral Fellowship, 2004-05

Northwestern University Research Council Grant, 2004

PRE-DOCTORAL AWARDS & HONORS

Dedalus Foundation Dissertation Fellowship Award, 2000-01

Luce/ACLS Dissertation Fellowship in American Art, 1999-2000

Phi Beta Kappa Northern California Chapter Graduate Student Scholarship, 1996

Phi Beta Kappa, inducted 1993

EMPLOYMENT

Harvard University, Cambridge, MA: Professor, Department of History of Art and Architecture and Department of Art, Film, and Visual Studies
July 2012-

Harvard University, Cambridge, MA: John L. Loeb Associate Professor of the Humanities, Department of History of Art and Architecture and Department Visual and Environmental Studies
July 2010-July 2012

Harvard University, Cambridge, MA: Assistant Professor of History of Art and Architecture and of Visual and Environmental Studies
July 2004-June 2010

Northwestern University, Evanston IL: Assistant Professor of Art History
September 2001 to June 2004

Bard College, Center for Curatorial Studies, Annandale-on-Hudson, NY: Visiting faculty.
August to December 2000

October Magazine, New York, NY: Managing Editor
September 1999 to July 2001

October Magazine, New York, NY: Copy-editor

December 1998 to June 1999

Chuck Close Studio, New York, NY: Studio Assistant/Registrar
September 1997 to August 1998

Anderson Art Collection, Menlo Park, CA: Curatorial Assistant
August 1996 to June 1997

Stanford University Art Department, Stanford, CA: Teaching Assistant (Introduction to the Visual Arts, American Art Since 1940, The Sixties: America and Europe)
1995-97.

PUBLICATIONS

Book

Being Watched: Yvonne Rainer and the 1960s (Cambridge, MA: MIT Press, 2008)

Excerpt reprinted and translated in *Yvonne Rainer: Raum Körper Sprache / Space Body Language*, ed. Yilmaz Dziewior and Barbara Engelbach (exhib. cat. Kunsthau Bregenz, Museum Ludwig, 2012).

Essays and Book Chapters

"Fiction," in *The Art Institute of Chicago Field Guide to Photography and Media* (forthcoming 2022)

"Believing in Parafiction," in *Design Fiction: EP2*, ed. Alex Coles (Sternberg Press 2016).

"The Academic Condition of Contemporary Art," in *Contemporary Art: 1989 to the Present*, ed. Alexander Dumbadze and Suzanne Hudson (New York: Blackwell, 2013).

"In Formation: Notes on Terry Fox's *Children's Tapes*," in *Found Sculpture and Photography From Surrealism to Contemporary Art*, ed. Anna Dezeuze and Julia Kelly (Farnham, England: Ashgate, Press, 2012).

"The Draw of Dance," in *Dance/Draw*, ed. Helen Molesworth (Boston: Institute of Contemporary Art, October 2011).

"Recuperating Performance," in *Allora & Calzadilla: Gloria*. U.S. Pavilion, 54th International Art Exhibition - La Biennale Di Venezia, Lisa Friedman, ed. (Prestell, 2011)

"Essentially Alien: Paul Chan's Godot," *Parkett* 88 (Spring 2011).

"Political People: Notes on Tania Bruguera's Arte de Conducta," *Tania Bruguera: On the Political Imaginary*, ed. Helaine Posner (Purchase, NY: Neuberger Museum of Art, 2010).

Reprinted in *Institutions and Imaginaries*, ed. Stephanie Smith. Chicago Social Practice History Series (University of Chicago Press, 2015)

"Make Believe: Parafiction and Plausibility," *October* 129 (Summer 2009).

Reprinted with an addendum in *More Real? Art in the Age of Truthiness*, exhibition catalog (Minneapolis Institute of Art, March 2013)

Translated: "El universe del como si," *Revisita CIA* (Argentina: Centro de Investigaciones Artísticas), no. 4 (August 2015).

"Fill in the Blank: Culture Jamming and the Advertising of Agency," *New Directions for Youth Development* 125, Special Issue: *Cultural Agents and Creative Arts* (Spring 2010), 99-112.

"Twelve Miles: Boundaries of the New Art/Activism," *Signs: Journal of Women in Culture and Society* vol. 33, no. 2 (Winter 2008), 309-29.

Updated version as "Women, Waves, Web," in *The Visual Cultures of Nongovernmental Politics*, ed. Meg McLagan and Yates McKee (New York: Zone Books, Fall 2012).

"Women, Waves, Web" reprinted in *Public Servants: Art and the Crisis of the Common Good*, ed. Johanna Burton, Shannon Jackson, Dominic Willson (New York, The New Museum, 2016).

"Time Management," in *After the Act: The (Re)Presentation of Performance*, ed. Barbara Clausen (Vienna: Museum of Contemporary Art, 2006). English and German.

"More or Less Minimalism: Performance and Visual Art in the 1960s," in *A Minimal Future? Art as Object 1958-1968* (Los Angeles: Museum of Contemporary Art, 2004).

"On Being Moved: Rainer and the Aesthetics of Empathy," in *Radical Juxtapositions: Yvonne Rainer 1961-2003*, ed. Sid Sachs (Philadelphia: Rosenwald-Wolf Gallery, University of the Arts, 2003), 41-63.

Reprinted as "Lives of Performers and the Trouble with Empathy," in the anthology *Masterpieces of Modernist Cinema*, ed. Ted Perry (Bloomington: Indiana University Press, 2006).

Translated in *Yvonne Rainer: Une Femme Qui...: écrits, entretiens, essais critiques*, ed. Catherine Quéloz (Dijon: Les presses du réel and Zurich, JRP/Ringier, 2008 (French).

"Other Solutions," *Art Journal* vol. 63, no. 3 (Fall 2004), 49-61.

"Documentary Dialectics: Performance Lost and Found," *Visual Resources* 16 (Summer 2000), 275-85.

Reprinted in *Live Art on Camera: Performance and Photography*, ed. Alice Maude-Roxby (Southampton, UK: John Hansard Gallery, 2007), 94-102.

"Moving Still: Mediating Yvonne Rainer's *Trio A*," *October* 89 (Summer 1999), 87-112.

Reviews, interviews, and short form essays

"Carrie Lambert-Beatty: What Happens When an Artwork Deceives Its Audience?" *Ask a Harvard Professor* (Harvard Magazine podcast), November 2020

"Truth Bias: Carrie Lambert-Beatty," interview by Courtney McClellan, *Art Papers*, February 5, 2020

"Parafictional tendencies: Carrie Lambert-Beatty in conversation with Kostis Stafylakis," in *Anti-*, the catalog of the 6th Athens Biennale, (Athens Biennale, 2018).

"Beyond Huddle: A Conversation with Simone Forti," in *Performing the Sentence: Research and Teaching in Performative Fine Arts*, ed. Carola Denting and Felicitas Thun-Hohenstein (Berlin: Sternberg Press, 2015).

Also in *Troubling Research. Performing Knowledge in the Arts*, www.troublingresearch.net (online project of the Vienna Sciences and Technology Fund and the Academy of Fine Arts, Vienna).

"Tania Bruguera: Works," in *Cuba: People, Culture, History* (Scribner World Scholar) (New York: Gale, 2011).

With Carola Dertnig, "You're Not Supposed to Talk About It: A Conversation," in *Carola Dertnig* (Vienna, 2011).

"Against Performance Art," review of Marina Abramovic retrospective at the Museum of Modern Art *Artforum* (May 2010) 208-213.

German translation in *Die bildende 06* (Vienna: Akademie der bildenden künste, Fall 2010)

With Benjamin Buchloh and Megan Sullivan, "A Conversation with Gabriel Orozco," *October* 130 (Fall 2009).

"From Critique to Clique" (exhibition review, "theanyspacewhatever," Guggenheim Museum), *Texte zur Kunst* 73 (March 2009) (German and English).

"Make Believe: Socially-Engaged Art and the Aesthetics of the Plausible," in *Talking With your Mouth Full: New Language for Socially Engaged Art* (Chicago: ThreeWalls Gallery and Green Lantern Press, 2008).

"In what ways have artists, academics, and cultural institutions responded to the U.S.-led invasion and occupation of Iraq?" (Invited response to questionnaire) *October* 123 (Winter 2008), 95-7.

"The Revolution Has Been Televised: Yvonne Rainer's New Dance Revisits Nijinsky's Masterpiece," *Modern Painters* v. 19 no. 9 (November 2007) 48-50.

"Felix Gonzalez-Torres, Hamburger Bahnhof, Museum fur Gegenwart," (exhibition preview), *Artforum* September 2006.

"Part Object, Part Sculpture" (exhibition review), *Artforum* (February 2006).

"On the One Hand and On the Other," in *Infra-Thin: A Curated Project by Dan Devening*, (limited-edition artist's book, Chicago, 2004), n.p.

"Empathy Machines," *New Art Examiner* vol. 29, no. 4 (March-April, 2002), 15.

"Yvonne Rainer, Continued," *Trans* 8 (Winter 2000), 202-11.

"Pointing at P.S. 1," *Greater New York Writers' Project*, CD-ROM (New York: P.S.1 Institute for Contemporary Art, 2000), n.p.

"Contents Under Pressure: A Conversation with Yvonne Rainer," *Documents* (Fall 1999), 6-16.

"Still Moving: Dancing with Carola Dertnig," in *Carola Dertnig* (Vienna: T19 Galerie, 1999), 14-17.

Exhibition reviews, *The Tribeca Tribune* (New York, 1997-98).

Editorial projects

Co-editor with Hal Foster, David Joselit, and Leah Dickerson, "A Questionnaire on Monuments," *October* (Summer 2018).

Co-editor with Hal Foster and David Joselit, "A Questionnaire on Materialisms," *October* 155 (Winter 2016), 3-110.

Co-editor with David Joselit and Yates McKee, Occupy Wall Street special issue, *October* 122 (Fall 2012)

PROFESSIONAL TALKS

(Keynote) "Story and Substance," Speculative Forensics, UCLA Graduate Student Conference, 7 November, 2020

(Invited Speaker) "From Criticality to Curiosity," Art and Journalism in the Era of Post-Truth Politics, de Cordova Museum, Lincoln, MA (November 12, 2019)

(Panelist) "Conversation: Personae in the Twenty-first Century," in conjunction with the exhibition *David Levine: Some of the People, All of the Time*, Brooklyn Museum, New York, 30 June 2018.

(Invited Speaker) "Contemporary Art and Ecologies of Knowledge," Inaugural J. Fred Weintz and Rosemary Weintz Art Lecture, Stanford University, 29 May 2018.

(Invited Speaker) "Undiscovered: Contemporary Art and Knowledge," Dartmouth University Department of Art History, February 12, 2018.

(Invited Speaker) "Contemporary Art, Post-Truth, and the Politics of Knowledge," Inaugural CSCA Annual Lecture, Center for the Study of Contemporary Art, University College, London, 4 October 2017.

(Invited Speaker), "Contemporary Art and the Politics of Knowledge," Visiting Artists and Scholars Lecture Series of the Lamar Dodd School of Art, University of Georgia, Athens, GA, 6 April 2017.

(Panelist) "Next of Kin: a panel on art and climate change," Harvard Natural History Museum, 22 February 2017.

(Invited Speaker) "How Do You Know: Contemporary Art and the Politics of Knowledge," First Annual Brandt Foundation Lecture, Bard College, Annandale-On-Hudson, NY, 15 February 2017.

(Panelist) The Films of Ana Mendieta: A Conversation with Tania Bruguera and Carrie Lambert Beatty, David Rockefeller Center for Latin American Studies, Harvard University, 6 February 2017.

(Invited Speaker) "Remediating Judson Dance," Une Journée avec Lucinda Childs: Conférences, rencontre, et performances, Centre National de la Danse, Pantin, France, 18 November 2016.

(Invited Speaker) "Parafiction and Climate Change," 29th Annual Hilla Rebay Lecture, Guggenheim Museum, New York, 18 October 2016

(Invited Speaker) "The Subject of Parafiction," Catherine H. Campbell Memorial Art History Lecture, Akron Art Museum, Akron, OH, 22 October 2015

(Invited Speaker) "The Subject of Parafiction," Fabulating the Archive, The Graduate Center, City University of New York, NYC, November 10, 2015

(Respondent) Whitney Museum of American Art, New York, Whitney Independent Study Program Critical Studies Program Symposium, 15 May 2015.

(Invited Speaker) "Hazoumés *Perestroika*," Contemporary African Art at Harvard University's Cooper Gallery, Hutchins Center, Harvard University, Cambridge MA, 10 December 2014.

(Invited Speaker) "Lost Wax, or, the Parafictional Object," History, Theory and Culture Forum, Department of Architecture, Massachusetts Institute of Technology, Cambridge MA, April 1, 2014.

(Keynote) "Lost Wax: The Parafictional Object," Ich bin Eine Andere Welt / I Am Another World: Artistic Authorship Between Desubjectification and Recanonization. Vienna Academy of Fine Arts, 10 January 2014.

(Respondent) Whitney Museum of American Art, New York, *Whitney Independent Study Program Critical Studies Program Symposium*, 29 May 2013.

(Invited Speaker) School of the Art Institute of Chicago, Department of Art History, Theory, and Criticism (graduate student selected series; one speaker per year). April 18, 2012.

(Invited Speaker) "Undiscovering," Whitney Museum of American Art Independent Study Program, New York, 28 February 2012.

(Respondent) Laurel Nakadate: Say You Love Me, Carpenter Center for the Visual Arts, Harvard University, 17 November 2011.

(Invited speaker) *Viewpoint 2011* lecture series, University of Texas, Austin, Spring 2011 (one of two speakers invited for series of three visit, each with a public lecture, seminar, and MFA studio critiques)
February 26, "Beginning Parafiction"
April 6, "Essentially Alien: Paul Chan's *Godot*"
April 28, "The Academic Condition of Contemporary Art"

(Speaker) "The Academy as Non-Site," New York, Critical Histories: The Society of Contemporary Art Historians Special Session, College Art Association Annual Conference, 10 February 2011.

(Respondent) The Feminist Art Project Special Session, New York, College Art Association Annual Conference, 12 February 2011.

(Invited speaker) "Post-Performance: The Academic Condition of Contemporary Art," Vienna, Austria, This Sentence is Now Being Performed: Research and Teaching in Performance and Performative Art, Vienna Academy of Fine Art, 19 November 2010.

(with Simone Forti) "Beyond Huddle: A Conversation with Simone Forti," Vienna, This Sentence is Now Being Performed, Research and Teaching in Performance and Performative Art, Vienna Academy of Fine Art, 20 November 2010.

(invited speaker/critic) *Viewpoint 2010* lecture series, University of Texas, Austin, Spring 2010
18 February, "Make Believe: Parafiction and Plausibility"
4 March, "Art, Activism, and Information"
8 April, "Performance Police"

(Invited speaker) "Make-Believe, or, the History of Contemporary Art," Chicago, Our Literal Speed, University of Chicago and Art Institute of Chicago, 2 May 2009.

(Invited speaker) "Art of the Plausible: Belief and Doubt in Contemporary Art," New York, Silberberg Lecture Series, New York University Institute of Fine Arts, 13 March 2009.

(Invited speaker) "Amnesiacs All," New Haven, panel "Yvonne Rainer in the 21st Century" at the Festival of International Dance at Yale, Yale University, 15 November 2008.

(Respondent) The Global Reception of Andy Warhol, Andy Eighty? Symposium, Cambridge MA, Harvard Humanities Center and Harvard University Art Museums, 18 October 2008.

(Invited speaker) "Make Believe: Socially-Engaged Art and the Aesthetics of the Plausible," Chicago, ThreeWalls Gallery, Talking With your Mouth Full: New Language for Socially Engaged Art: A ThreeWalls Symposium, 12 July 2008.

(Invited speaker) "Living Information," Looking Back Now, New York, NY, Vera List Center for Art and Politics, The New School, 24 April 2008.

(Invited speaker and panelist), "Culture Jamming," on panel "Art as Activism and Its Limits in the Post-Colony," Cambridge, MA, Harvard University, 16 April 2008.

(Invited speaker) "Just Art," in series "Art and Social Change," Brunswick, Maine, Bowdoin College, 6 February 2008.

(Respondent) "Obama Girl Confronts the Future: New Media Literacies, Civic Engagement, and Participatory Culture," session lead by Henry Jenkins, Oxford Internet Institute Summer Doctoral Program 2007, hosted by the Berkman Center for Internet and Society, Harvard Law School, 20 July 2007.

(Panelist) "A Conversation with Gabriel Orozco," Cambridge MA, Harvard University Art Museums M. Victor Leventritt Lecture on Latin American Art, with Benjamin Buchloh, Gabriel Orozco, Megan Sullivan, 18 April 2007.

(Respondent) "Between Object and Event: Beuys and Fluxus in Context," Cambridge, Harvard University Art Museums, M. Victor Leventritt Symposium, 14 April 2007.

(Respondent) "Relational Aesthetics" panel discussion, Cambridge MA, David Rockefeller Center for Latin American Studies, Harvard University, 6 April 2007.

(Invited speaker) "On Re-enactment in and as Contemporary Art," Williamstown, MA, The Sterling and Francine Clark Art Institute, *Ahistoric Occasion: A Symposium on the Uses of History in Contemporary Art*, 23 February 2007.

(Invited speaker) "Twelve Miles: Boundaries of the New Art/Activism" New York, Museum of Modern Art, *Feminist Futures: Theory and Practice in the Visual Arts*, 26 January 2007.

(Invited speaker), "Performance Demonstration: Yvonne Rainer circa 1970," Johns Hopkins University Department of the History of Art Annual Lecture Series, 26 October 2006.

(Invited speaker) "Performance Demonstration: Rainer, Art, and Politics circa 1970," Los Angeles, Getty Research Institute, *Movement and the Visual Arts*, 2 June 2006.

(Respondent) Whitney Museum of American Art, New York, *Whitney Independent Study Program Critical Studies Program Symposium*, 25 May 2006.

(Respondent) Cambridge, Harvard University Art Museums, M. Victor Leventritt Symposium, *Stella From the Start*, 8 April 2006

(Invited speaker) "Time Management," Vienna, Museum of Contemporary Art (MuMok), *After the Act: The (re)Presentation of Performance Art*, 4 November 2005.

(Invited speaker) "Countertelevision: Art, Media, History," Ann Arbor, University of Michigan, *Radical Softwares: The Aspirations and Applications of Early Video*, 1 October 2005.

"Muuzeek, Muzak, Mussuck: Yvonne Rainer Rocks," Atlanta, College Art Association Annual Conference, 17 February 2005.

(Keynote speaker) "The Not Still Life: Yvonne Rainer's Short Films and the Body as Object in the 1960s," Sacramento, California State University, *Figuring the Body*, 21 March 2005.

(Invited speaker) "Way Beyond Geometry: Video, Minimalism, and Pedagogy," Los Angeles, Getty Research Institute, *Structures and Systems: An Intercontinental Art World*, 2 October 2004.

(Invited speaker and panelist) Short lecture and discussion on panel *Immaterial Material? Light, Sculpture and Installation since the 1960s*, Chicago, University of Chicago, 1 April, 2004.

"Effort of Imagination: Empathy in Post-minimalism," New York, College Art Association Annual Conference, February 2003.

(Invited speaker) "Pay Attention: 1960s Art Performance and the Economy of Spectatorship," Berkeley, University of California, *Visual Art in a Performative Mode*, 19 October 2002.

(Invited speaker) "The Empathy Machine," Chicago, University of Illinois, Gallery 400, VOICES Series, November 2001.

(Panelist) *The Legacy of Minimalism*, Chicago, Art Institute of Chicago, October 2001.

"Yvonne Rainer's Moment," Chicago, College Art Association Annual Conference, February 2001.

(Panelist) *Greater New York Artists and Writers Discussions Series*, New York, P.S. 1 Contemporary Art Institute, 2000.

(Invited speaker) "Documentary's Body: Judson Dance Theater in Hindsight," New York, *Otherwise Photography/ Intermedia Otherwise: Prototypes and Practices of the 1960s*, Thread Waxing Space,

November 1999.

"Documentary Dialectics: Performance Lost and Found," Los Angeles, College Art Association Annual Conference, February, 1999.

"Working Still: Mediating Yvonne Rainer's *Trio A*," New York, Whitney Museum of American Art, *Critical Perspectives on Visual Culture: Views from the Whitney Program*, May, 1998.

"Smuggled Politics: Benjamin West's Interests in Adonis's Corpse," Tucson, AZ, University of Arizona Graduate Student Symposium, March, 1996.

WORK IN PROGRESS

(Under contract, University of Chicago Press) "Make Believe: Contemporary Art." Book manuscript on deception as a tactic in intersections of art and politics since 1990.

"Watching as Working: On Art and the Economy of Attention, 1960-80." 8000-word essay on art by Allan Kaprow, Bruce Nauman, Dan Graham, Yvonne Rainer, and James Lee Byars.

OTHER PROFESSIONAL ACTIVITIES

Co-editor, *October* magazine. April 2008-

Peer reviews: *Art Bulletin*, *Art History*, *Art Journal*, *Differences*, *Signs*, University of Manchester Press, University of Chicago Press

Grant and award evaluator/nominator for Creative Capital | Warhol Foundation Arts Writers Grant Program; Hutchins Center for African and African American History; Radcliffe Institute for Advanced Study

Guest speaker, Seminar in Contemporary Art, University of Southern California, 8 April 2021

Invited participant, Scholars Day for exhibition *Art in the Age of the Internet*, curator Eva Respini, Institute of Contemporary Art, Boston

Invited participant, Theater, Media, Publics, Exploratory Seminar, Radcliffe Institute for Advanced Study, August 2-3, 2018.

Gallery Talk: Carrie Lambert-Beatty on Walid Raad, 8 May 2016, Institute of Contemporary Art, Boston.

Founder and supervising director, *Bring Your Own: Contemporary Conversations at the Carpenter Center*, a series of public conversations with young and emerging artists, critics, and curators at

the Carpenter Center for the Visual Arts, Harvard University, sessions directed and coordinated by an interdisciplinary committee of graduate students.

- 25 April 2007 Intervention. Curator Eva Diaz and artist Azra Aksamija, with performance by Daniel Perlin
- 10 Oct. 2007 Intervention 2: Artist/geographer Trevor Paglen and critic Yates McKee
- 3 April 2008 Dubai: The Post-Critical Landscape? Artist Jace Clayton, architect/curator Joseph Grima, magazine editor Negar Azimi
- 24 April 2008 Transgressive Architecture. Artist/Architects Alex Schweder and Ward Shelley
- 22 Oct 2008 Making Craft Matter: Feminism and Politics in Contemporary Handmade Art. Historian and critic Julia Bryan-Wilson and artists Cat Mazza, Sabrina Gschwandtner, and Liz Collins
- 10 Dec. 2008 How to Win: A Conversation about Art and Activism. Critic and activist Stephen Duncombe and artist/activist Steve Lambert
- 18 March 2008 Watching My Stories: A Discussion of Blackness, Queerness and Video Art. Artist Kalup Linzy and critic Tavia Nyong'o
- 19 Oct. 2010 Local first! Alternative arts organizations in Boston/Cambridge, with representatives from Big RED & Shiny, iKatun, and Platform2.
- 27 March 2012 Unstable Art (Art and The Occupy Movement), a community conversation
- 12 April 2012 Locating Media: artist Wafaa Bilal, musicologist Beau Bothwell, astrophysicist Alberto Pepe
- 10 April 2013 Working Conditions: Paradox of Labor and the Creative Industry, with Alexis Clements, Jesal Kapadia, and Lise Soslone.

Invited panelist, "More Real?" Mellon Curator Roundtable (Elizabeth Armstrong, Minneapolis Museum of Art), The Sterling and Francine Clark Art Institute, Williamstown MA, 1-2 October 2010.

Guest Critic, MIT Visual Arts Graduate Program Finals, Massachusetts Institute of Technology, 18 May 2010

Critical Studies Advisor, Whitney Museum of American Art Independent Study Program, 2009-10.

Invited participant, "Contemporary Art Pedagogies," Colloquium organized Darby English and Julia Bryan-Wilson, Williamstown, MA, The Sterling and Francine Clark Art Institute, 18-19 June 2009.

Invited participant "1980s Think Tank," organized by Helen Molesworth, Harvard Art Museums, 2009

Coordinating curator, *E-flux Video Rental Boston*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, 8 February-13 April 2007

Organized Boston-area installment of an art installation by Julieta Aranda and Anton Vidokle consisting of a free, circulating library of more than 700 works of international video art.

Developed and oversaw internship program; organized series of 7 public video art screenings from the collection; invited local figures to serve as curators to add works to the ever-expanding collection).

Symposium Scholar, Mobius International Festival of Performance Art, Nov. 1-5 2006 (ran a symposium at the Museum of Fine Arts, Boston, at close of Boston's first international performance art festival).

In-gallery public lecture/discussion, Fogg Museum, Harvard University Art Museums, Cambridge MA, in series "*Discussions on DISSENT! and Democracy*" as part of the exhibition *Dissent! An Exhibition that Challenges the Status Quo*.

Panelist, *Digital Disobedience: Cyberactivism and Culture Jamming*, Free Culture Group, Harvard University, 1 December 2006.

Presentation for Women's Caucus for Art Award Ceremony, College Art Association Annual Conference, February, 2004.

Moderator, "A Conversation with Yvonne Rainer and Simone Forti," Los Angeles, Getty Center, May 8, 2004.

Guest, "The Artist," *Odyssey: A Daily Talk Show of Ideas*, WBEZ-Chicago, August 22, 2003.

Guest, "The Avant-Garde," *Odyssey: A Daily Talk Show of Ideas*, WBEZ-Chicago, July 19, 2002.

TEACHING

Harvard University

Introduction to Contemporary Art (Lecture), Fall 2019, Spring 2022

Art After Nature: Animal, Vegetable, Mineral, Process (Graduate seminar), Fall 2022

Stranger Than Fiction: Contemporary Art, Spring 2021

Vegetal Humanities: Plants in Contemporary Art and Culture (Freshman seminar), Fall 2021

Critical Studies: The Artist (Undergraduate) Spring 2017

Deception (Graduate Seminar), Spring 2014, Fall 2016, Spring 2021

The Life Project (Freshman Seminar), Fall 2013, Fall 2017, Spring 2022

Stranger Than Fiction (Undergraduate class), Spring 2012, Fall 2015

Art and Historical Memory, 1980 to the present (Undergraduate Seminar), Spring 2006, Fall 2009

Circa 1970 (Graduate Seminar), Fall 2005, Fall 2008, Spring 2012

Contemporary Art (Lecture), Spring 2010, Spring 2012

The Contemporary (Graduate Seminar), Spring 2010, Spring 2013, Spring 2016

Culture Jam: Art and Activism Since 1989 (Undergraduate Seminar), Fall 2006, Fall 2008, Fall 2011

Introduction to Video Art: Art in Media Culture (Lecture), Spring 2006, Spring 2007

History of Art and Architecture Junior Tutorials. Topics include Relational Aesthetics; Minimalism; Deception and Contemporary Art; Contemporary Art and Theory; Art and the Anthropocene; Art and Technology

History of Art and Architecture Senior Honors Seminar, Fall 2009

Northwestern University

Art in the United States to 1850 (Lecture)

Art in the United States 1850-present (Lecture)

Early Video Art (Graduate Seminar)

Introduction to American Art (Lecture)

Minimalism (Graduate Seminar)

The Sixties: High Culture, Culture Industry, Counterculture (Freshman Seminar)

U.S. Art in the 1960s (Lecture)

Bard College Center for Curatorial Studies

Art 1958-98 (Graduate Seminar)

UNIVERSITY SERVICE

University

Du Bois Research Institute, 2016-2017 Du Bois Fellowship Selection Committee

Harvard University Committee on the Arts

Northwestern University, University task force on arts initiatives

Harvard College

Quantitative requirement in General Education Committee, spring 2016-

Faculty Advisory Committee, Harvard College Dean Search

Fulbright Evaluation Committee

Jack Kent Cooke Foundation Graduate Scholarships Nomination Committee

Mortimer Hays-Brandeis Traveling Fellowship Committee

Faculty of Arts and Sciences

Junior Faculty Institute (invited panel on balancing teaching and research)

FAS Division of Arts and Humanities

Charles Eliot Norton Professor Nominating Committee

Selection Committee, Provostial Fund for the Arts and Humanities

The Humanities Project, Working Group on Undergraduate Education in the Humanities

Working Group on Public Humanities

Department of History of Art and Architecture

Search Committee (Pulitzer Chair)

Senior Honors Adviser

Department of Visual and Environmental Studies

Chair, Tenure Committee (Matt Saunders) 2020-21

FVS Admissions Committee

Film and Visual Studies Committee

Chair, Search Committee (Video/Installation/Performance 2016-17)

Search Committee (Sculpture 2015-16)

Interim Director, Carpenter Center for the Visual Arts

Chair, Search Committee for the Robinson Family Director of the CCVA

Carpenter Center Lecture Committee

Search Committee (Film/Media Senior Scholar 2013)

Search Committee (Film Historian 2011)

Search Committee (Painting/Drawing)

Search Committee (Video/Performance 2007)

Search Committee (Video/Performance 2008)

Honors Committee

Committee on Mentoring

Studio Committee

Committee on FVS/VES Merger

Standing Committee for the Ph.D. Degree in Film and Visual Studies

Director of Graduate Studies (2011-)

Graduate Admissions (2011-)

Northwestern University, Art History Department

Committee to redesign MA Degree and Graduate Student Curriculum

Graduate Admissions Committee

COMMUNITY WORK

Volunteer ESL tutor, Harvard Bridge to Literacy and Learning, February 2006-August 2007.

Volunteer tutor, McGraw YMCA, Evanston, IL, Academic years 2001-02, 2003-04.