

## Curriculum Vitae

**WHITNEY DAVIS**  
**George C. and Helen N. Pardee Professor**  
**History and Theory of Ancient and Modern Art**  
**Department of History of Art**  
**University of California at Berkeley**  
*and*  
**Honorary Visiting Professor of Art History**  
**University of York, UK**

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### *ADDRESS*

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### *CITIZENSHIP*

Canada and USA—joint citizenship.

### *EDUCATION*

A.B., Harvard College, 1980 (Phi Beta Kappa)  
A.M., Harvard University, 1982  
Ph.D., Harvard University, 1985  
Junior Fellow, Society of Fellows, Harvard University, 1983 - 1986  
Dissertation: *The Canonical Tradition in Ancient Egyptian Art*

### *ACADEMIC AND PROGRAM APPOINTMENTS*

#### *Outside UC Berkeley*

Honorary Visiting Professor of History of Art and Director of the York Summer Theory Institute in Art History (YSTI), Department of History of Art, University of York, UK, on-going.

Visiting Professor, University of York, UK (August, 2013 – May, 2016); Director of the Research School of Sculpture Studies.

Faculty Member, Stone Summer Theory Institute, School of the Art Institute of Chicago, Chicago, IL (July, 2011)

Visiting Professor of Humanities, Ludwig-Maximilian University, Munich, Germany (Spring Semester, 2011)

Research Forum Professor, Courtauld Institute of Art, University of London, London, UK (Spring Semester, 2006)

*At University of California Berkeley, 2001 - present*

Chair, Department of History of Art, 2018 – 2021

George C. and Helen N. Pardee Professor, 2010 – present

Professor of History & Theory of Ancient & Modern Art, 2001 – present

Professor of Film Studies, former Film Studies Program now Department of Film, Photography, and New Media (non-voting), 2008 – present

Professor of Women's and Gender Studies (non-voting), 2006 - present

Director, Arts Research Center, 2006 – 2010

Director, Consortium for the Arts, 2006 – 2008

Director, Program in Lesbian, Gay, Bisexual, and Transgender Studies, 2006 – 2008

Director, Program in Film Studies, 2004 – 2005

Chair, Department of History of Art, 2002 – 2005

Visiting Associate Professor (Fall Semester, 1995)

*At Northwestern University, 1987 – 2001*

John Evans Professor, 1996 – 2001

Acting Chair, Department of Art History, 1997 – 1998

Director, Alice Berline Kaplan Center for the Humanities, 1995 – 1998

Professor of Art History, 1995 – 2001

Associate Professor, 1989 – 1995

Assistant Professor, 1987 - 1989

*At Harvard University, 1980 - 1986*

Resident Tutor and Resident Junior Fellow, Winthrop House, 1983 – 1986

Resident Proctor, Matthews Hall, 1981 – 1983

Non-Resident Tutor in Art History, Adams House, 1980 - 1981

#### *FIELDWORK AND MUSEUM APPOINTMENTS*

Northern Territories Survey, Australian Rock Art Research Association, 1988

Associate, American School of Classical Studies at Athens, 1981

Giza Mastabas Project, Pennsylvania-Yale Expedition to Egypt, 1981

Curatorial Assistant, Department of Egyptian and Ancient Near Eastern Art, Boston Museum of Fine Arts (part time), 1977 - 1982

#### *FELLOWSHIPS AND AWARDS*

Humanities Research Fund, Division of Arts & Humanities, UC Berkeley (to support two semesters of sabbatical leave, 2015-16).

2012 Susanne K. Langer Award for Best Book in the Ecology of Symbolic Form, Media Ecology Association, for *A General Theory of Visual Culture*

2011 Monograph Prize, American Society for Aesthetics, for *A General Theory of Visual Culture*

Visiting Professor of Humanities, Ludwig-Maximilian University, Munich (Spring Semester, 2011) (UC Berkeley / LMU Humanities Exchange Program)

Distinguished Service Award, Division of Arts & Humanities, College of Letters & Science, University of California at Berkeley, 2006 – 2007

Getty Scholar, Getty Research Institute for the History of Art and the Humanities, Los Angeles, CA, Fall 2005

Senior Fellow, Townsend Center for the Humanities, UC Berkeley, 2002 - 2003

Getty Scholar, Getty Research Institute for the History of Art and the Humanities, Los Angeles, CA, 2000 - 2001

Residence Fellowship, Wissenschaftskolleg zu Berlin, 2000 - 2001 (declined)

Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., 1998 - 1999

Residence Fellowship, National Humanities Center, Durham, N.C., 1998 - 1999 (declined)

Arthur Andersen Teaching and Research Professor, Northwestern University, January 1994 - December 1995.

Humanities Professor, Center for the Humanities, Northwestern University, 1993 - 1994

John Simon Guggenheim Memorial Foundation Fellow, 1992 - 1993

Tomas Harris Lectures in the History of Art, University College London, 1993

Andrew W. Mellon Visiting Scholar, Stanford Humanities Center, 1992 - 1993

Residence Fellowship, National Humanities Center, 1992 - 1993 (declined)

Institute on Theory and Interpretation in the Visual Arts, National Endowment for the Humanities Summer Institute, University of Rochester, Summer 1989

Humanities Research Award (funded leave of absence for academic year), Northwestern University, 1988 - 1989

Residence Fellowship, Wissenschaftskolleg zu Berlin, 1987 - 1988 (declined)

J. Paul Getty Fellow in the History of Art and the Humanities, University of California at Berkeley, 1986 - 1987

Junior Fellow, Society of Fellows, Harvard University, 1983 - 1986

Sheldon Traveling Fellow, Harvard College, 1980

#### *MAJOR PROFESSIONAL ACTIVITIES*

Member, University Excellence Initiative International Review Panel, Federal Republic of Germany, June 2018.

Chair, Program Review Committee, Department of Visual Arts, University of California at San Diego, April 2018.

Advisory Council, Research and Academic Programs, Clark Art Institute, Williamstown, MA, 2013 - 2015

Selection Committee, Doctoral Program Dissertation Fellowship, Social Science Research Council (USA), 2012 - 2014

Committee on Rethinking the PhD in Art History, Mellon Foundation Research Initiative at the Institute of Fine Arts, New York University, 2012 - 2014

Advisory Board, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 2007 - 2010; Chair of Advisory Board, 2009 - 2010; second appointment to Advisory Board, 2012 - 2013

Consultant Editor, *Open Arts Journal*, 2013 - present

Editorial Board, *Journal of South Asian Studies*, 2013 - 2015  
 International Advisory Editorial Board, *Art History*, 2010 - 2018  
 Editorial Board, *Representations*, 2002 - present  
 Editorial Board, *Theory, Culture, and Critique*, 2001 - present  
 Editorial Board, *Journal of Aesthetics and Art Criticism*, 1999 – 2016  
 Editorial Board, *Res: Anthropology and Aesthetics*, 1988 – present  
 Member of the Board of Directors, College Art Association, 1995 - 1998

MAJOR UNIVERSITY SERVICE AT UC BERKELEY

Chair, Department of History of Art, fall 2018 -

Chair, Graduate Admissions and Fellowships Committee, Department of History of Art, 2017 – 18

Planning Committee, “The Creative Curriculum,” Division of Arts and Humanities, spring 2016 -

Planning Committee, “The Art of Writing” Initiative (Mellon Foundation grant), Townsend Center for the Humanities, spring 2015 -

Chair, Program Review Committee, Department of History of Art

Committee on Academic Planning and Resource Allocation (Senate committee), 2014 – 15

Director’s Seminar, Institute for Integrated Social Science (“Matrix”), 2013 – 2014

Chair, Global Modernism Search Committee, Department of Art History, 2013 – 2014

Advisory Council, Townsend Center for the Humanities, 2013 – 16

Steering Committee, Global Urban Humanities, Mellon Foundation project of Division of Arts & Humanities and College of Environmental Design, 2013 – present

Chair, Visual Studies Search Committee, Department of Art History, 2012 – 13

Berkeley Representative, Statewide Academic Senate Assembly, University of California, 2012 – 2013

Fellowships Selection Committee, Townsend Center for the Humanities, 2011 - 2012

University Library Advisory Board, 2008 – present.

Director, Program in Lesbian, Gay, Bisexual, and Transgender Studies, 2006 - 2008

Director, Arts Research Center (Organized Research Unit), 2006 – 2010 (Faculty Member, 2002/03 - present)

Director, Consortium for the Arts, 2006 – 2008

Chair, History and Theory of New Media Search Committee, Center for New Media, 2006/07 – 2007/08.

Executive and Advisory Committees, New Media Initiative/Berkeley Center for New Media, 2002/03 – present.

Chair, Committee on the Library and Scholarly Communication (Senate committee), 2006/07 – 2007/08 (Member, 2003 - 2008).

Committee on Academic Planning and Resource Allocation (Senate committee), 2006/07 – 2007/08

Planning Committee, Berkeley Art Museum and Pacific Film Archive, 2004/05 – 2007/08.

Director, Film Studies Program, 2004 – 2005

Executive Committee, Townsend Center for the Humanities, 2004 - 2005

Chair, Department of History of Art, 2002/03 - 2004/05

Acting Chair, Department of Art History, Northwestern University, 1997 – 1998

Director, Alice Berline Kaplan Center for the Humanities, Northwestern University, 1994/95 – 1997/98

Chair, Task Force on PhD Programs, Northwestern University, 1996/97 – 1997/98

### ***PUBLICATIONS: BOOKS***

#### *IN PROGRESS:*

*Art History in Deep Time* (The Gombrich Lectures, National Academy of Art, Hangzhou, China) (in preparation--to be published in English and Chinese).

*Space, Time, and Depiction* (based on 2006 Research Forum Lectures, Courtauld Institute of Art, University of London, to be submitted to Princeton University Press). Volume Three in *Visual Culture* trilogy.

*Inquiry in Art History* (in preparation).

**PUBLISHED:**

8. *Visuality and Virtuality: Images and Pictures from Prehistory to Perspective* (Princeton University Press, 2017). 350 pp. Volume Two in *Visual Culture* trilogy.
7. *A General Theory of Visual Culture* (Princeton: Princeton University Press, 2011). 365 pp. Volume One in *Visual Culture* trilogy. Winner of 2011 Monograph Prize, American Society for Aesthetics, and 2012 Susanne K. Langer Award for Best Book in the Ecology of Symbolic Form, Media Ecology Association.
6. *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond* (New York: Columbia University Press, 2010), *Philosophy, Social Criticism, and the Arts* (ed. Lydia Goehr, Gregg Horowitz, and Noel Carroll). 350 pp.
5. *Pacing the World: Construction in the Sculpture of David Rabinowitch* (Cambridge, MA: Harvard University Art Museums/Harvard University Press, 1996). 295 pp.
4. *Replications: Archaeology, Art History, Psychoanalysis* (University Park, PA: Pennsylvania State University Press, 1996). 352 pp. Winner of the 1998 Gradiva Award for best book on psychoanalysis and the arts, National Association for the Advancement of Psychoanalysis.
3. *Drawing the Dream of the Wolves: Homosexuality, Interpretation, and Freud's "Wolf Man"* (Bloomington, Indiana: Indiana University Press, 1995), *Theories of Representation and Difference* (ed. Teresa de Lauretis). 258 pp.
2. *Masking the Blow: The Scene of Representation in Late Prehistoric Egyptian Art* (Berkeley, California: University of California Press, 1992), *California Studies in the History of Art* 30. 299 pp.
1. *The Canonical Tradition in Ancient Egyptian Art* (New York: Cambridge University Press, 1989), *New Art History and Criticism* (ed. Norman Bryson et al.). 272 pp.

**EDITING / EDITORIAL**

Senior Editor (one of 6), *Encyclopedia of Aesthetics*, ed.-in-chief Michael Kelly, 2nd ed. (New York: Oxford University Press, 2014), 6 vols.

*Gay and Lesbian Studies in Art History* (Binghamton, New York: Haworth Press/Harrington Park Press, 1994), published simultaneously as *The Journal of Homosexuality* 27, nos. 1/2 (1994) (special double issue).

With William Kelly Simpson, *Studies in Ancient Egypt, the Aegean, and the Sudan: Essays in Honor of Dows Dunham* (Boston: Museum of Fine Arts, 1981).

### **CATALOGS / EXHIBITIONS**

*Massimo Vitali: Natural Habitat* (Göttingen: Steidl, 2011).

*David Rabinowitch: Les constructions métriques* (Paris: Galerie nationale du Jeu de Paume, 1993).

*David Rabinowitch's Gravitational Vehicles 1965* (Vienna: Galerie Nächst St. Stephan, 1991)

### **UNIVERSITY REPORT**

*Doctoral Education at Northwestern: Report of the Task Force on Ph.D. Programs, Whitney Davis, Chair* (Evanston: Northwestern University, 1997). 250 pp.

### **ARTICLES AND BOOK CHAPTERS**

#### **FORTHCOMING AND IN PREPARATION:**

111. "Franz Boas and the Languages of the Anthropology of Art," in *The Languages of Art History Before English*, ed. Alessandro Nova et al. (Florence: Kunsthistorisches Institut in Florence), forthcoming.

110. "The Pictorial Interface," in *Parade*, special issue of *Res*, ed. Marika Knowles and Christopher Wood, in preparation.

109. "How Can A Sculpture Be A Picture?," in *The Philosophy of Sculpture*, ed. Fred Rush (New York and London: Routledge), in preparation.

108. "Neuro, Neuro, On the Wall: John Onians's *European Art: A Neuroarthistory*," *Art History*, forthcoming 2019.

107. "Art sans phrase: Arthur Danto and the Origins of Art," in *The Danto Handbook*, ed. Jonathan Gilmore and Lydia Goehr (New York: John Wiley & Sons), forthcoming 2019.

106. "Binding and Unbinding the Mondrian Stimulus," in *Art History and Perception*, ed. Sonia Sedivy, special issue of the *British Journal of Aesthetics*, forthcoming 2019.



105. "Reading-In: Franz Boas's Theory of the Beholder's Share," *Representations*, forthcoming 2018.

*PUBLISHED:*

104. "Countering *Contrapposto*," in *The Classical Now*, ed. Michael Squire (London: Kings College, 2018), 72-89.

103. "Responses to Stejskal and Hönes," *Estetika: The Central European Journal of Aesthetics* 54 (2017), 277-92.

102. "Visuality and Vision: Some Questions for a Post-Culturalist Art History," *Estetika: The Central European Journal of Aesthetics* 54 (2017), 238-57.

102. "Encirclings: David Rabinowitch's *Construction of Vision Drawings*," in *David Rabinowitch: The Construction of Vision—Works on Paper and Selected Sculptures 1960–1975*, ed. Jörg Daur (Wiesbaden: Museum Wiesbaden and Cologne: Wienand, 2017), 24-39.

101. "The Absolute in the Mirror: Symbolic Art and Cosmological Perspectivism," in *Hegel's Aesthetics and Art History*, ed. Paul Kottmann and Michael Squire (Munich: Wilhelm Fink), 69-99.

100. "Did Modernism Redefine Classicism?," in *A Companion to Modern Art*, ed. Pamela Meecham (Oxford: John Wiley & Sons, 2017), 73-89.

99. "Ancient Egyptian Illusions," in *(Re)Productive Traditions in Ancient Egypt*, ed. Todd Gillen (Liège: Presses universitaires de Liège, 2017), Collection Aegyptiaca Leodiensia 10, 181-201.

98. "Eternal Moment: Walter Pater on the Temporality of the Classical Ideal in Art," in *Pater the Classicist*, ed. Stefano-Maria Evangelista, Charles Martindale, and Elizabeth Prettejohn (Oxford: Oxford University Press), 49-80.

97. "Bivisibility: Why Art History Is Comparative," in *Comparativism in Art History*, ed. Jas Elsner (New York: Routledge, 2017), 42-59.

96. "A Thin Red Line: Die Präsenz prähistorischer Bildlichkeit," in *Einwegbilder*, ed. Inge Hinterwaldner, Michael Hagner, and Vera Wolff (Paderborn: Wilhelm Fink Verlag, 2016), 55–83.

95. "A General Theory of Visual Culture," in *Farewell to Visual Studies*, ed. James Elkins, Gustav Frank, and Sunil Manghani (University Park, PA: Penn State University Press, 2015), 109-18.

94. "Knowing Art Historically," *Zeitschrift für Kunstgeschichte* 78 (2016), 341-44.

93. "Foreword: The Interval of Revival," in *Revival: Memories, Identities, Utopias*, ed. Rosalind McKeever, Ayla Lepine, and Matt Loder (London: Courtauld Institute of Art, 2015), 12-16.
92. "Succession and Recursion in Heinrich Wölfflin's *Kunstgeschichtliche Grundbegriffe*," special issue on centenary of Wölfflin's *Grundbegriffe*, ed. Bence Nanay, *Journal of Aesthetics and Art Criticism* 73 (2015), 157-64.
91. "Art History, Re-Enactment, and the Idiographic Stance," in *Michael Baxandall, Vision and the Work of Words*, ed. Peter Mack and Robert Williams (Aldershot, Surrey: Ashgate, 2015), 69-90.
90. "The First Date Painting: On Kawara at Altamira," in *On Kawara: A Retrospective*, ed. Jeffrey Weiss and Anne Wheeler (New York: Solomon R. Guggenheim Museum, 2015), 179-89.
89. "Scale and Pictoriality in Ancient Egyptian Painting and Sculpture," special issue on scale, ed. Joan Kee and Emanuele Lugli, *Art History* 38 (2015), 268-85.
88. "Sexuality," in *Encyclopedia of Aesthetics*, 2nd ed., ed. Michael Kelly (Oxford: Oxford University Press, 2014), vol. 5, 561-67.
87. "Formalism as Art History," in *Encyclopedia of Aesthetics*, 2nd ed., ed. Michael Kelly (Oxford: Oxford University Press, 2014), vol. 3, 78-83.
86. "Visual Culture," in *Encyclopedia of Aesthetics*, 2nd ed., ed. Michael Kelly (Oxford: Oxford University Press, 2014), vol. 6, 240-44.
85. "*Sein und Zeit in Raum*: Perspective as Symbolic Form," in *Heidegger and the Work of Art History*, ed. Aron Vinegar and Amanda Boetzkes (Aldershot, Surrey: Ashgate, 2014), 293-319.
84. "Radical WAS: The Sense of History in World Art Studies," *World Art* 3, no. 2 (2013), 201-10.
83. "Climatic Variability and Pictorial Oscillation," special issue *Wet/Dry: Sources and Traces*, ed. Christopher S. Wood, *RES: Anthropology and Aesthetics*, 63/64 (2013), 20-38.
82. "Serial Portraiture and the Death of Man in Late Eighteenth-Century Britain," in *A Companion to British Art: 1600 to the Present*, ed. Dana Arnold and David Peters Corbett (Oxford: Wiley-Blackwell, 2013), 502-31.
81. "Queer Beauty: Winckelmann and Kant on the Vicissitudes of the Ideal," in *Beauty Revisited*, ed. Peg Zeglin Brand (Indianapolis, IN: Indiana University Press, 2013), 96-125.
80. "What is Post-Formalism?," *nonsite* 7 (2012) ([www.nonsite.org](http://www.nonsite.org)).

79. "The World Rewound," in *Cinema's Alchemist: The Films of Peter Forgàcs*, ed. Bill Nichols and Michael Renov (Minneapolis, MN: University of Minnesota Press, 2011), 195-221.
78. "Zukunft der Kunstgeschichte," in *Metzler Lexikon Kunstwissenschaft: Ideen, Methoden, Begriffe*, ed. Ulrich Pfisterer, 2nd ed. (Stuttgart: J. B. Metzler, 2011), 500-504.
77. "The Archaeology of Radical Pictoriality," in *Images and Imaging in Philosophy, Science and the Arts*, ed. Elisabeth Nemeth, Richard Heinrich, Wolfram Pichler, and David Wagner (Heusenstamm bei Frankfurt: ontos, 2011), 1-28.
76. "World Series: The Unruly Orders of World Art History," *Third Text* 25, no. 5 (2011), 493-501.
75. "Neurovisuality," *nonsite* 2 (2011), 1-53 ([www.nonsite.org](http://www.nonsite.org)).
74. "Queer Family Romance in Collecting Visual Culture," in *Queer Bonds*, ed. Damon Young and Josh Weiner, special issue of *Gay and Lesbian Quarterly* 17, no. 2/3 (2011), 309-30.
73. "World Without Art: A Commentary on *World Art Studies*," *Art History* 33 (2010), 710-16.
72. "Subjectivity and Objectivity in High and Historical Formalism," *Representations* 104 (2008), 8-22.
71. "Wax Tokens of Libido: William Hamilton, Richard Payne Knight, and the Phalli of Isernia," in Roberta Panzanelli, ed., *Waxing Bodies: Wax Images in the History of Art* (Los Angeles: Getty Research Institute, 2008), 107-29.
70. "Abducting the Agency of Art," in Jeremy Tanner and Robin Osborne, eds., *Art History and Agency: Alfred Gell and the Anthropology of Art* (Oxford: Blackwell, 2007), 199-218.
69. "How to Make Analogies in a Digital Age," *October* 117 (2006), 71-98.
68. "The World Rewound: Peter Forgacs' 'Wittgenstein Tractatus'," in Murray Smith and Thomas Wartenberg, eds., *Film As Philosophy*, special issue of *Journal of Aesthetics and Art Criticism* 64 (2006), 199-211. Also published in *Thinking Through Cinema* (Oxford: Blackwell, 2006), 199-211.
67. "Schopenhauer's Ontology of Art," *Qui parle* 15, no. 1 (2005), 63-80.
66. "Decadence and the Organic Metaphor," *Representations* 90 (2005), 81-99.
65. "Narzissmus in der homoerotischen Kultur und in der Theorie Freuds," in Mechthild Fend and Marianne Koos, eds., *Männlichkeit im Blick: Visuelle*

*Inszenierungen in der Kunst seit der Frühen Neuzeit* (Cologne: Böhlau Verlag, 2004), 213-32.

64. "Visuality and Pictoriality," in Stephen Melville and Erica Najinski, eds., *Polemical Objects*, special issue of *Res: Anthropology and Aesthetics* 46 (2004), 9-31.

63. "Lord Ronald Gower and 'the Offending Adam'," in David John Getsy, ed., *Sculpture and the Pursuit of a Modern Ideal in Britain, c. 1880-1930* (London: Ashgate, 2004), 63-104.

62. "Archaism and Modernism in the Reliefs of Hesy-Ra," in John Tait, ed., *"Never Had the Like Occurred": Ancient Egypt's View of Its Past* (London: University College London Press, 2003), 31-60.

61. "On the Edge of Matrimony: On Some Early Drawings by Edward Burne-Jones," in Elizabeth Mansfield, Craigen Bowen, and Susan Dackerman, eds., *Dear Print Fan: A Festschrift for Marjorie B. Cohn* (Cambridge, MA: Harvard University Press, 2001), 99-104.

60. "Homoerotic Art Collection from 1750 to 1920," Michael Camille and Adrian Rifkin, eds., *Objects of Desire*, special issue of *Art History* (also issued as book by Blackwell, Oxford) 24 (2001), 247-77.

59. "The Presence of Pictures: Arthur Danto and the Historicity of the Eye," *Journal of Aesthetics and Art Criticism* 59 (2001), 29-38.

58. "The Site of Sexuality," Robert A. Schmidt and Barbara L. Voss, eds., *The Archaeologies of Sexuality* (London and New York: Routledge, 2000), 104-16.

57. "Symonds and Visual Impressionability," John Pemble, ed., *John Addington Symonds: Culture and the Demon Desire* (London: Macmillan, 2000), 62-80.

56. "The Image in the Middle: John Addington Symonds and Homoerotic Art Criticism," Elizabeth Prettejohn, ed., *After the Pre-Raphaelites: Art and Aestheticism in Victorian England* (Manchester: Manchester University Press, 1999), 188-216.

55. "Männerphantasien: Mary Heilmanns 'Woodie Junior' (1997)," *Texte zur Kunst* 8, no. 31 (1998), 72-81.

54. "Formalism in Art History" and "Sexuality," Michael Kelly, ed., *The Encyclopedia of Aesthetics* (New York: Oxford University Press, 1998), vol. 2, 221-25, and vol. 4, 282-85.

53. "'Homosexualism,' Gay and Lesbian Studies, and Queer Theory in Art History," Mark Cheetham, Keith Moxey, and Michael Ann Holly, eds., *The Subjects of Art History* (New York: Cambridge University Press, 1998), 115-42.

German translation: "Schwulen- und Lebenforschung und Queer Theory in der Kunstgeschichte," *FrauenKunstWissenschaft* 21 (1996), 8-23; also

*Kunstgeschichte und Gender: Eine Einführung*, ed. Anja Zimmermann (Bonn: Reimer, 2005), 53-60.

Polish translation: *Artium Quaestiones* 14 (2003), 279-312.

52. "Beyond Poststructuralism and Identity Politics," Patricia Meyer Spacks, ed., *Advocacy in the Classroom* (New York: St. Martin's Press, 1996), 102-15.

51. "Gender," Robert Nelson and Richard Shiff, eds., *Critical Terms for Art History* (Chicago: University of Chicago Press, 1996), 220-33.

German translation: "Gender," *Texte zur Kunst* 7, no. 28 (1997), 74-89.

50. "Winckelmann's 'Homosexual' Teleologies," Natalie Kampen, et al., ed., *Sexuality in Ancient Art* (New York: Cambridge University Press, 1996), 262-75.

49. "Construction in the Field," Catrina Neiman, ed., *David Rabinowitch: Box Trough Assemblages and Fluid Sheet Constructions* (Prague: Galerie Rudolfinum, 1995), 23-39.

48. "Freuds Leonardo und die Kultur der Homosexualität," *Texte zur Kunst* 5, no. 17 (1995), 56-73.

47. "Das Optische und das Rhetorische in Paul de Mans 'historischem Materialismus'," *Texte zur Kunst* 4, no. 14 (1994), 89-99.

46. "The Subject in the Scene of Representation," *Art Bulletin* 76, no. 4 (1994), 570-75.

45. "Erotic Revision in Thomas Eakins's Narratives of Male Nudity," in Margaret Iversen, ed., *The Uses of Psychoanalysis* (special issue of *Art History* 17, no. 3 [1994]), 301-41.

44. "Winckelmann Divided: Mourning the Death of Art History" [short version], Thomas W. Gaehtgens, ed., *Kunstlerischer Austausch / Artistic Exchange: Akten des XXVIII. Internationalen Kongresses für Kunstgeschichte, Berlin, 15.-20. Juli 1992* (Berlin: Akademie Verlag, 1994), 673-80.

43. "Winckelmann Divided: Mourning the Death of Art History," [long version], Whitney Davis, ed., *Gay and Lesbian Studies in Art History* (Binghamton, N.Y.: Haworth Press) (= *Journal of Homosexuality* 27 [nos. 1/2] [1994]), 141-60.

Reprinted in Donald Preziosi, ed., *The Critical History of Art History* (Oxford: Oxford University Press, 1998).

42. "The Renunciation of Reaction in Girodet's *Sleep of Endymion*," Norman Bryson, Keith Moxey, and Michael Ann Holly, eds., *Visual Culture: Images and Interpretations* (Middletown, Conn., and Hanover, N.H.: Wesleyan University Press and University Press of New England, 1994), 168-201.

41. "Beginning the History of Art," in Donald Crawford, ed., *Historical Narratives and the Philosophy of Art* (special issue of the *Journal of Aesthetics and Art Criticism* 51 [1993]), 327-50.
40. "Narrativity and the Narmer Palette," in Peter J. Holliday, ed., *Narrative and Event in Ancient Art* (New York: Cambridge University Press, 1993), 14-54.
39. "Writing Culture in Central America," in Mark Miller Graham, ed., *Reinterpreting Prehistory of Central America* (Boulder, Co.: University of Colorado Press, 1993), 253-76.
38. "Founding the Closet: Sexuality and the Invention of Art History," *Art Documentation* 11 (1992), 171-75.
37. "HomoVision: A Reading of Freud's 'Fetishism'," *Genders* 15 (1992), 86-118.
36. "Sigmund Freud's Drawing of the Dream of the Wolves," *Oxford Art Journal* 15 (1992), 70-87.
35. "The Deconstruction of Intentionality in Archaeology," *Antiquity* 66 (1992), 334-47.
34. "David Rabinowitch at the Horizon of Construction," in Catrina Neiman, ed., *David Rabinowitch: Sculpture for Max Imdahl, 1988* (New York: Flynn, 1990), 24-27.
33. "The Study of Rock Art in Africa," in Peter Robertshaw, ed., *A History of African Archaeology* (London: John Curry, 1990), 271-95.
32. "Towards an Archaeology of Thought," in Ian Hodder, ed., *Material Culture and Symbolic Expression* (London: Unwin Hyman, 1989), 116-26.
31. "Finding Symbols in History," in Howard Morphy, ed., *Animals into Art* (London: Unwin Hyman, 1989), 170-89.  
Reprinted in Jean-Claude Gardin and Christopher Peebles, eds., *Representations in Archaeology* (Bloomington, Indiana: Indiana University Press, 1992), 122-31.
30. "Style and History in Art History," in Margaret W. Conkey and Christine Hastorf, eds., *The Uses of Style in Archaeology* (Cambridge: Cambridge University Press, 1989), 18-32.
29. "Positivism and Idealism in the Study of Egyptian Art," in Dietrich Wildung and Sylvia Schoske, eds., *Proceedings of the Fourth International Congress of Egyptology*, vol. 4, *Plenary Lectures* (Munich/Hamburg: Studien zur altaegyptischen Kultur, 1989).
28. "Thinking Through the First Image," *Arts and Sciences* (Northwestern University), fall 1988, 2-6.

27. "Replication and Depiction in Paleolithic Art," *Representations* 19 (1987), 111-47.
26. "The Origins of Image Making," *Current Anthropology* 27 (1986), 193-215 (with 12 invited comments and reply by the author).
25. "The Earliest Art in the Nile Valley," in L. Krzyzaniak and M. Kobusiewicz, eds., *The Origin and Early Development of Food-Producing Cultures in Northeastern Africa* (Poznan: Polish Academy of Sciences, 1986), 81-94.
24. "Present and Future Directions in the Study of Rock Art," *South African Archaeological Bulletin* 40 (1985), 5-10.
23. "The Components and Contours of the Human Figure in Canonical Egyptian Art," *Goettinger Miszellen* 75 (1984), 37-52.
22. "Representation and Knowledge in the Prehistoric Rock Art of Africa," *African Archaeological Review* 2 (1984), 7-35.
21. "Egyptian Images: Percept and Concept," *Goettinger Miszellen* 64 (1983), 83-96.
20. "More on a Controversial Object," *Goettinger Miszellen* 63 (1983), 37-42.
19. "Artists and Patrons in Predynastic and Early Dynastic Egypt," *Studien zur altaegyptischen Kultur* 10 (1983), 119-39.
18. "Cemetery T at Nagada," *Mitteilungen des Deutschen Archaeologischen Instituts Abteilung Kairo* 39 (1983), 17-28.
17. "Canonical Representation in Egyptian Art," *Res* 4 (1982), 20-46.
16. "The Canonical Theory of Composition in Egyptian Art," *Goettinger Miszellen* 56 (1982), 9-26.
15. "On Reductive Descriptions of Egyptian Art," *Goettinger Miszellen* 47 (1981), 43-50.
14. "Egypt, Samos, and the Archaic Style in Greek Sculpture," *Journal of Egyptian Archaeology* 67 (1981), 61-81.
13. "An Early Dynastic Lion in the Museum of Fine Arts," in William Kelly Simpson and Whitney Davis, eds., *Studies in Ancient Egypt, the Aegean, and the Sudan: Essays in Honor of Dows Dunham* (Boston: Museum of Fine Arts, 1981), 34-42.
12. "The Foreign Relations of Predynastic Egypt, I, Egypt and Palestine in the Predynastic Period," *Journal of the Society for the Study of Egyptian Antiquities* 11 (1981), 21-27.

11. "The Cypriotes at Naukratis," *Goettinger Miszellen* 41 (1980), 7-19.
10. "A 'Late Predynastic' Decorated Pot in the British Museum," *Goettinger Miszellen* 40 (1980), 15-20.
9. "Ancient Naukratis and the Cypriotes in Egypt," *Goettinger Miszellen* 35 (1979), 13-23.
8. "Plato on Egyptian Art," *Journal of Egyptian Archaeology* 65 (1979), 121-27.
7. "Sources for the Study of Rock Art in the Nile Valley," *Goettinger Miszellen* 32 (1979), 59-74.
6. "Dating Prehistoric Rock-Drawings in Upper Egypt and Nubia," *Current Anthropology* 19 (1978), 216-17.
5. "Two Compositional Tendencies in Amarna Relief," *American Journal of Archaeology* 82 (1978), 287-94.
4. "Towards a Dating of Prehistoric Rock Drawings in Upper Egypt," *Journal of the Society for the Study of Egyptian Antiquities* 8 (1977), 25-34, and 85-86.
3. "So-called Jaguar-Human Copulation Scenes in Olmec Art," *American Antiquity* 43 (1977), 453-57.
2. "The Ascension-Myth in the Pyramid Texts," *Journal of Near Eastern Studies* 36 (1977), 161-79.
1. "The Origins of Register Composition in Predynastic Egyptian Art," *Journal of the American Oriental Society* 96 (1976), 404-18.

#### SHORT ARTICLES, ENTRIES, AND COMMENTS

Contributions to the Ballyvaughn Roundtable on the State of Art Criticism, in *The State of Art Criticism*, ed. James Elkins and Michael Newman (New York and London: Routledge, 2008), 129-79 (with Boris Groys, Irit Rogoff, and others).

"Communication Theory"; "Periodization"; "Regionalism"; "Taxonomy," in Jane Shoaf Turner, ed., *The Dictionary of Art* (London: Macmillan, 1997).

"Comment on James Elkins, 'On the Impossibility of Close Reading: The Case of Alexander Marshack'," *Current Anthropology* 37 (1996), 204-7.

"Comment on LeRoy McDermott, 'Self-Representation in Pavlovian, Kostenkian and Gravettian: Female Figurines During the Upper Paleolithic'," *Current Anthropology* 37 (1996), 251-52.



"Comment on Pieter Jolly, 'Symbiotic Interaction between Black Farming Communities and the South-eastern San: Implications for Southern African Rock Art Studies, Ethnographic Analogy, and the Cultural Identity of Hunter-Gatherers'," *Current Anthropology* 37 (1996), 288-89.

"Comment on Davidson and Noble, 'The Archaeology of Perception: Traces of Depiction and Language'," *Current Anthropology* 30 (1989), 140-41.

"Comment on David, et al., 'Why Pots are Decorated'," *Current Anthropology* 29 (1988), 380-81.

"Deliberate Engravings on Bone Artifacts of *Homo erectus*," *Rock Art Research* 5 (1988), 140-41.

"Comment on Lewis-Williams and Dowson, 'The Signs of All Times: Entoptic Phenomena in Upper Paleolithic Art'," *Current Anthropology* 29 (1988), 222-24.

"Rock Art and Archaeopsychology," *Current Anthropology* 29 (1988), 184-86, also published in *Rock Art Research* 4 (1987), 162-63.

"Comment on N. Franklin, 'Stochastic and Emblematic Concepts of Style'," *Rock Art Research* 3 (1987), 124-25.

"Comment on Halverson, 'Art for Art's Sake in the Paleolithic'," *Current Anthropology* 28 (1987), 75-77.

"On Parietal Finger Lines in the Rock Art of Europe and Australia," *Rock Art Research* 3 (1987), 51-54.

"More on the Origins and Originality of Image Making: A Reply to Delluc and Delluc," *Current Anthropology* 27 (1986), 515-16.

"Comment on Soleilhavoup, 'Les paysages de l'art rupestres de plein air'," *Rock Art Research* 2 (1986), 134-36.

"On Hand Motif Variations in the Stencilled Art of the Australian Aborigines," *Rock Art Research* 2 (1985), 17.

"On Rock Pictures from Yunnan Province, People's Republic of China," *Rock Art Research* 1 (1984), 85.

"Comment on Lewis-Williams, 'The Social and Economic Context of Southern San Rock Art'," *Current Anthropology* 23 (1982), 440-41.

"Comment on Rice, 'The Evolution of Specialized Pottery Production'," *Current Anthropology* 22 (1981), 228-30.

"Comment on Adams, 'Natural Selection, Energetics, and Cultural Materialism'," *Current Anthropology* 22 (1981), 611-12.

"Comment on Adams, 'The Noncorrelation of Ceramic and Major Cultural Change,'" *Current Anthropology* 20 (1979), 735-36.

"Comment on Barkow, 'The Self, Social Norms, and Sociobiology,'" *Current Anthropology* 19 (1978), 104-5.

"Asmat Iconography," in Marie Jean Adams, ed., *Asmat Woodcarving* (Cambridge, Mass.: Peabody Museum of Archaeology and Ethnology, 1978), 9-10.

### BOOK REVIEWS

"Essay Review of John Onians, *European Art: Prehistory to the Present: A Neuroarthistory* (Yale University Press, 2016), *Art History*, forthcoming.

"Sculpture and Ideas: Essay Review of David Bindman, *Warm Flesh, Cold Marble: Canova, Thorvaldsen, and Their Critics*," (Yale University Press, 2014), *Art History* 38 (2015), 210-14.

Review of Jeffrey Abt, *American Egyptologist: The Life of James Henry Breasted and the Creation of His Oriental Institute* (Chicago, 2011), in *CAA Reviews* online 2013.

Review of Margaret Iversen and Stephen W. Melville, *Writing Art History: Disciplinary Departures* (Chicago, 2010), in *CAA Reviews* online 2012.

"Aesthetics for the Birds," Review of Michael Kelly, ed., *The Encyclopedia of Aesthetics* (New York, 1998), *Journal of Aesthetics and Art Criticism* 58, no. 3 (2000), 295-98.

"Men in Love," Review of George Haggerty, *Men in Love: Masculinity and Sexuality in the Eighteenth Century* (New York, 1999), *Committee on Gay and Lesbian Studies Newsletter* (American Historical Association), Fall, 2000.

Review of Brian Molyneaux, ed., *The Cultural Life of Images: Visual Representation in Archaeology*, *American Journal of Archaeology* 102, no. 3 (1998), 619-20.

Review of Simon Goldhill and Robin Osborne, eds., *Art and Text in Ancient Greece*, *International Journal of the Classical Tradition* 4, no. 3 (1998), 458-61.

Review of Peter Garlake, *The Hunter's Vision: The Prehistoric Art of Zimbabwe*, *American Antiquity* 63, no. 2 (1998), 360-61.

"Homosexuality in Modern France," Review of Jeffrey Merrick and Bryant T. Ragan, Jr., *Homosexuality in Modern France*, *Committee on Gay and Lesbian Studies Newsletter* (American Historical Association), December, 1997.

Review of James Stevens Curl, *Egyptomania: The Egyptian Revival, A Recurring Theme in the History of Taste*, *American Historical Review* (1996), 809-10.

“Virtually Straight,” Review of Hubert Damisch, *The Origin of Perspective*, trans. John Goodman (Cambridge, MA, 1994), *Art History* 19, no. 3 (1996), 434-44.

Review of Robert Aldrich, *The Seduction of the Mediterranean: Writing, Art and Homosexual Fantasy*, *Journal of the History of Sexuality* 6 (1996), 618-21.

Review of Erik Hornung, *Idea into Image: Essays on Ancient Egyptian Thought* (1992), *American Journal of Archaeology* 97 (1993), 575.

Review of Francoise Dunand and Christiane Zivie-Cloche, *Dieux et hommes en Egypte* (1991), *American Historical Review*, December 1992, 1492-93.

Review of Anatoly I. Martynov, *The Ancient Art of Northern Asia* (1991), *American Historical Review*, June 1992, 907.

Review of Harald Pager, *The Rock Paintings of the Upper Brandberg, I, The Amis Gorge*, 2 vols. (Cologne, 1989), *Anthropos* 86 (1991), 291-93.

Review of Donald Preziosi, *Rethinking Art History: Meditations on a Coy Science* (New Haven, 1989), *Art Bulletin* 72 (1990), 156-66.

Review of Barry Kemp, *Ancient Egypt: The Anatomy of a Civilization* (London, 1989), *American Journal of Archaeology* 94 (1990), 686-89.

Review of Ellen Dissanayake, *What is Art For?* (Seattle, 1988), *Man* 25 (1990), 714-15.

Review of Donald Spanel, *Through Egyptian Eyes: Egyptian Portraiture* (Birmingham, 1988), *African Arts* 23, no. 2 (1990), 98-99.

Review of Julia Samson, *Nefertiti and Cleopatra* (London, 1987), *American Journal of Archaeology* 94 (1990), 314-15.

Review Paul Bahn and Jean Vertut, *Images of the Ice Age* (London, 1988), *American Journal of Archaeology* 94 (1990), 153-54.

Review of Leo Bersani and Ulysse Dutoit, *The Forms of Violence* (New York, 1987), *American Journal of Archaeology* 92 (1988), 133-36.

“Pleasure and Its Contents,” review of Leo Bersani and Ulysse Dutoit, *The Forms of Violence: Narrative in Assyrian Art and Modern Culture* (New York, 1987), *Art History* 11 (1988), 445-56.

Review of H. J. Drewal, ed., *Object and Intellect: Interpretations of Meaning in African Art* (New York, 1988), *African Arts* 22 (1989), 24-32.

Review of Michael Hoffman, *Egypt Before the Pharaohs* (New York, 1979), *Journal of Egyptian Archaeology* 71 (1985), 25-27.

Review of Karl Martin, *Reliefs des Alten Reiches und Verwandte Denkmäler* (Hanover, 1980), *Journal of the American Research Center in Egypt* 20 (1983), 126-27.

Review of Dorothea Arnold, ed., *Studien zur altaegyptischen Keramik* (Mainz-am-Rhein, 1981), *Journal of the American Research Center in Egypt* 20 (1983), 126.

Review of Barbara Adams, *Ancient Hierakonpolis: Supplement* (Warminster, 1975), *Journal of Near Eastern Studies* 42 (1983), 231-32.

## **LECTURES AND PRESENTATIONS**

### SYMPOSIUM OR SESSION ORGANIZING

Organizer and Moderator, "Cross-Currents: Beyond 'Area Studies' in Art History," Humanities Research Centre, University of York, March, 2014.

Organizer and Moderator, "Queer Visual Culture in the Bay Area, 1950-1968," Department of History of Art, Townsend Center for Humanities, and Arts Research Center, University of California at Berkeley, October, 2012.

Session Chair, "Colour Vision and Knowledge," 33rd International Wittgenstein Symposium, Kirchberg-am-Wechsel, Austria, August, 2010.

Organizer and Moderator, "Artworlds," Arts Research Center, University of California at Berkeley, May, 2008.

Local Host/Organizer, Annual Meeting of the American Society for Aesthetics, San Francisco, October, 2003.

Moderator, "Aesthetics and Materialism," Department of Art History and Consortium for the Arts, University of California at Berkeley, May, 2001.

Moderator, "Theory and Art History for the Next Generation," Mid-Atlantic Symposium on Art History, University of Maryland, College Park, and Center for Advanced Study in the Visual Arts, National Gallery of Art, April 2000.

Session Chair, "After the Beautiful: Politics and Modernism," Center for Inquiry into the Theory and Practice of Democracy, University of Chicago, May, 1999.

Session Chair, "Theory in Art History," Annual Meeting of the Mid-West Chapter of the College Art Association, University of Illinois at Chicago, April, 1998.

Session Chair, "Kant After Duchamp," Aesthetics/Ethics/Politics: New Readings of Kant's "Critique of Judgment," Conference at Dept. of Philosophy, Vanderbilt University, February, 1996.

Session Chair, "Para-Intentionality: Critical and Forensic Theory," Annual Meeting of the College Art Association, Boston, Massachusetts, February, 1996.

Co-Organizer, conference "American Art Studies at the End of the Twentieth Century," Department of Art History, Northwestern University, January 1996.

Session Chair, "Homosexuality and the Practices of Art History," Annual Meeting of the College Art Association, Seattle, Washington, February, 1992.

Session Chair, "The Historical Construction of Identity in the Visual Field," 4th Annual Gay, Lesbian, and Bisexual Studies Conference, Cambridge, Massachusetts, October, 1990.

Session Chair, "The Formation of 'Great Traditions'," Annual Meeting of the College Art Association, New York, February, 1990.

Session Chair, "'Archaeopsychology' and the Interpretation of Rock Art," First International Congress on Rock Art, Darwin, Australia, September, 1988.

Session Chair, "Cognitive Approaches," Symposium on Semiotics and Archaeology, NSF/CNRS and Laboratory of Archaeology, Indiana University, October, 1987.

Session Co-Chair, "Art Without History," Annual Meeting of the College Art Association, Boston, February, 1987.

**LECTURES AND PAPERS PRESENTED**  
(1996 – present)

*SCHEDULED:*

"Queer Visibility and Queer Resistance," Keynote Address, International Conference on Contemporary Queer Artistic Resistances, Oslo, Norway, September, 2019.

"Global Modern Art: Event Horizons," Solomon Katz Lecture in the Humanities, University of Washington, February 2019.

“The Silent Traveler: Chiang Yee and the Claims of Cosmopolitan Imagination,” Cultural Embassy in Beijing, December, 2018.

*Art History and Deep Time*. The Gombrich Lectures, National Academy of Art, Hangzhou, China, December, 2018.

“Remote Pictures and the Resolution of Pictoriality,” International Conference on Visual Authority, Dahlem Institute for the Humanities, Free University of Berlin, September, 2018.

“Winckelmann’s Progeny,” Keynote Lecture, International Conference on “The Other Winckelmann,” Kestner-Museum Hanover, Germany, June, 2018.

“Sexual Selection and Queer Beauty,” Keynote Lecture, York Summer Theory Institute in Art History, University of York, UK, May, 2018.

“Climatic History in Petroglyphs,” Conference on Eco-Aesthetics and History of Art, University of California at Berkeley, May, 2018.

“Scepticism and Presence (On Kwakiutl Transformation Mask Dancing),” Annual Meeting of the Association of Art Historians (UK), April, 2018.

*DELIVERED:*

“Franz Boas and the Languages of the Anthropology of Art,” International Conference on Art History Before English, Kunsthistorisches Institut Florenz, March, 2018; University of California at Berkeley, April, 2018.

“‘Reading-In’: Franz Boas’s Theory of Projection,” Daniel H. Silberberg Lecture, Institute of Fine Arts, New York University, March 2018.

“Symbolic Art,” The Bettman Lecture in the Humanities, Columbia University, September, 2017.

“Phenomenology and Perspective,” Institute for Advanced Studies, Paris, June 2017.

“Winckelmann Under Psychoanalysis,” International Conference on Taste and Neoclassicism, King’s College London and Warburg Institute, June, 2017.

“Modernism and Classicism in the Exhibition of Sculpture,” Symposium on the Display of Sculpture—Ancient and Modern, Hellenic Society and Society for Promotion of Roman Studies, King’s College London, June, 2017.

“The Origin of Perspective,” Summer Theory Institute in Art History, University of York, York, UK, May, 2017.

“The Phenomenology of Depiction and Anthropology of Images,” Conference on the Anthropology of Art, Getty Research Institute, Los Angeles, May, 2017.

"Global Modern Art: Event Horizons," International Conference on Global Modern Art, University of California at Berkeley, May, 2017.

"Symbolic Art," Symposium on Art and Philosophy, Southern Methodist University, Dallas, April, 2017.

"Eternal Moment," International Conference on Winckelmann, New York University, December, 2016.

"The Absolute in the Mirror: Symbolic Art and Cosmological Perspectivism," International Conference on the Aesthetics of G. W. F. Hegel, King's College London, June, 2016.

"Visuality and Visibility: The Analytics of Visual Culture," Art and Vision Science Series, Research Forum, Courtauld Institute of Art, University of London, June, 2016.

"History in Petroglyphs at the Second Cataract of the Nile," University of York, May, 2016.

"The Presence of Prehistoric Pictoriality," The Warburg Institute, University of London, May, 2016.

"Towards A Post-Culturalist Art History," Dahlem Humanities Center, Free University of Berlin, April, 2016.

"Queering Classical Art," The Rumble Memorial Fund Lecture in Classical Art, King's College London, March, 2016; University of York, March, 2016.

"Schema and Form: Fry, Schäfer, Carpenter, and Schapiro on Löwy," double session on Early Formalism, College Art Association Annual Meeting, February, 2016.

"Abstraction to the Notional: David Summers's Principle of Art History," University College, London, December, 2015; Department of Philosophy, University of Antwerp, February, 2016.

"Wittgenstein's House for His Sister in Vienna," University of York, November, 2015.

"The Presence of Prehistoric Pictoriality," Visual Studies Research Institute, University of Southern California, October, 2015.

"The Ontology of the Closet," Conference on Eve Kosofsky Sedgwick and Queer Theory, Birkbeck College, University of London, June, 2015.

"Abstraction to the Notional," University of York, June, 2015.

“Philosophy and Art History,” University of Essex, May, 2015.

“Abstraction to the Notional: David Summers’s Principle of Art History,” conference in honor of David Summers, University of Virginia, April, 2015.

“The Natural History of Pictures,” University of Edinburgh, March, 2015.

“On Kawara at Altamira,” University of York, March, 2015.

“Freud’s Picture of Rome,” Conference on Freud and Rome, Cambridge University, November, 2014.

“Ancient Historicity: History in Petroglyphs,” Department of History of Art, University of Sydney, October, 2014.

“Visuality and Visibility: The Analytics of Visual Culture,” Department of Art History, University of Queensland, Brisbane, October, 2014.

“The Presence of Prehistoric Pictoriality,” Power Institute, University of Sydney, October, 2014; University of Melbourne, October, 2014; University of Queensland, Brisbane, October, 2014.

“The First Date Painting: On Kawara at Altamira,” Keynote Address, Conference on Timely Images, University of Oxford, June, 2014.

“Representing Climate Change in Prehistoric Rock Art: History in Petroglyphs at the Second Cataract of the Nile,” Institute of Pre- and Proto-history, University of Munich, May, 2014.

“The Philosophy of Historical Explanation in Art History,” University of York, March, 2014; Courtauld Institute of Art, University of London, March, 2014.

“Images, Pictures, and Prehistories,” Visual Culture and *Bildwissenschaft* Lecture Series, University of Copenhagen, October, 2013; Eikones Jahrestagung, Basel, October, 2013; University of California at Berkeley, November, 2013; University of York, January, 2014; University of Warwick, January, 2014.

“Art History and Re-Enactment,” Keynote Address, Graduate Student Symposium, University of California at Santa Barbara, April, 2013.

“Ancient Egyptian Illusions,” Keynote Lecture, International Conference on (Re)Productive Traditions in Ancient Egypt, University of Liège, Belgium, February, 2013; Institute of Egyptology, University of Basel, October, 2013; University of California at Berkeley, March, 2014; University of York, March, 2014.

“Art History and Neuroscience,” Roundtable on the Cognitive Humanities, University of California at Berkeley, November, 2012.



“Scale and Pictoriality in Ancient Egyptian Depiction,” Conference on Scale Models, University of Chicago and Northwestern University, Chicago, November, 2012; University of York, January, 2014.

“Visibility and Visuality,” Centre George Pompidou, Paris, October, 2012.

“What Classicism Meant to Pater,” Conference on Walter Pater as Classicist, University of Bristol, July, 2012.

“*Kunstgeschichtliche Grundbegriffe* and Post-Formalism,” Conference on The Reception of Heinrich Wölfflin’s *Kunstgeschichtliche Grundbegriffe* in North America, Clark Art Institute, Williamstown, MA, June, 2012.

“Art History and the Idiographic Stance,” Conference on Philosophy and the Sciences of Art, Royal Institute of Philosophy, London, June, 2012.

“Hearing-As and Listening-In: Aspect Psychology and ‘Sound Art’,” Conference on Sound Art, Harvard University, May, 2012.

“The Neurobiology of Aesthetics—Reductions or Recursions?,” Interdisciplinary Seminar in Science Studies, University of California at San Diego, May, 2012.

“Bivisibility: Art History and Comparativism,” Conference on Comparativism in Art History, Institute of Fine Arts, New York University, April, 2012.

“What Is Post-Formalism?,” International Conference on “After the New Art History,” University of Birmingham, Birmingham, UK, March, 2012.

“Michael Baxandall and ‘Patterns of Intention’,” McGill University, Montreal, Canada, March, 2012.

“Art History and the Triangle of Re-Enactment,” University of Chicago, March, 2012.

“Art History and R. G. Collingwood’s *Idea of History*,” The Henckels Lecture, University of Notre Dame, February 2012.

“Did Modernism Redefine Classicism?,” Keynote Lecture, Conference on Modern Antiquity: Modern Art and the Classical Vision, Getty Museum (Getty Villa, Malibu), November, 2011.

“Why World Art Studies Need World Art History,” University of York, York, UK, June, 2011, and Stone Summer Theory Institute on “Farewell to Visual Studies?,” School of the Art Institute of Chicago, July, 2011.

“Neurovisuality: Why Image Science Needs Art History,” Forum Scientiarum, University of Tübingen, Tübingen, Germany, May, 2011.

“Futures of Art History,” Institute for Art History, Ludwig-Maximilian University, Munich, Germany, May, 2011.

“New Materialisms in Art History” (Visiting Research Professor in the Humanities, Ludwig-Maximilian University, Munich, Germany):

1. “Why World Art Studies Need World Art History,” January, 2011.
2. “Radical Pictoriality: Why Cognitive Studies Need Art History,” March, 2011.
3. “Neurovisuality: Why Vision Science Needs Art History,” May, 2011.

“Queer Family Romance and Collecting Visual Culture,” Courtauld Institute of Art, University of London, January, 2011.

“Symonds, Hegel, and the Homoerotic Spirit of the Renaissance,” conference on Rethinking John Addington Symonds, Keele University, September, 2010.

“Picturing Images and Imaging Pictures,” Opening Plenary Lecture, 33rd International Wittgenstein Symposium, Kirchberg-am-Wechsel, Austria, August, 2010; University of California at Berkeley, December, 2010.

“Neuroaesthetics, Evolutionary Aesthetics, and Neuroarthistory,” American Society for Aesthetics Pacific Division, Asilomar, CA, April, 2010; Symposium on Aesthetic Computing, University of California at Berkeley, May, 2010.

“Intentionality and Radical Pictoriality,” session on New Approaches to Intentionality, College Art Association, Chicago, IL, February, 2010; Symposium on an “Aesthetic Turn,” University of California at Berkeley, May, 2010.

“Depiction and Computation,” Center for 21st Century Studies, University of Wisconsin – Milwaukee, October, 2009; Symposium on Visuality and Spatiality, UC Davis, May, 2010.

Commentator, Session on “Discipline at the Edge: Michael Camille and Art History,” College Art Association, Chicago, IL, February, 2010.

“Emanuel Löwy and the Many-Sidedness of Ancient Sculpture,” International Symposium on The Classical Tradition in Modern Art, Bristol University, July, 2009.

“On the Very Idea of a Conceptual Image,” Institute of Art History, Ludwig-Maximilian University, Munich, Germany, July, 2009.

“Darwinian Aesthetics and the Evolution of Erethism,” International Symposium on The Art of Evolution: Charles Darwin and Visual Cultures, Courtauld Institute of Art, University of London, July, 2009.

“Computation and Visuality,” School of the Art Institute of Chicago, Chicago, IL, April, 2009.

"The Unruly Orders of World Art History," Annual Meeting of the Association of Art Historians, UK, Manchester, April, 2009.

"Visual Culture and Queer Family Romance," conference on Queer Bonds: Sociability, Sexuality, Subjectivity, University of California at Berkeley, February, 2009; Masaryk University, Brno, South Bohemian University, and Goethe Institute, Prague, Czech Republic, May, 2009.

"World Art History and the History of Artworlds," University of Vienna and Vienna Technical University, Vienna, Austria, April, 2008.

"Virtuality and Metaopticality," Department of Art and Art History, University of Georgia, Athens, Georgia, April, 2008; Department of History of Art, University of California at Berkeley, May, 2008.

"Serial Portraiture and the Death of Man in Late Eighteenth Century Britain," Department of History of Art, University of California at Berkeley, April, 2008; University of British Columbia, Vancouver, BC, February, 2009.

"Comment on Gary and Tuttle, 'Archaeo-Astronomy and the Origins of Egyptian Aesthetics'," Annual Meeting of the American Society for Aesthetics, Los Angeles, November, 2007.

"Paradoxes of Homoeroticism in Late Eighteenth Century Art and Philosophy," Presidential Lecture, Hampshire College, Amherst, MA, October, 2007.

"Principles of World Art History," International Conference on World Art Studies Today, Sainsbury Center for the Visual Arts, University of East Anglia, Norwich, UK, September, 2007.

"The Big Toe: Girodet's Deflection of the Ideal of Beauty in Art," International Symposium on Girodet, Montreal Museum of Fine Arts, November, 2006.

"Freudianism, Formalism, and Richard Wollheim," Annual Meeting of the American Society for Aesthetics, Milwaukee, October, 2006.

"Archaeologies of the Standpoint," Visual Geographies Lecture Series, University of California at Santa Cruz, Santa Cruz, CA, April, 2006.

"How to Make Analogies in a Digital Age," International Conference on Art after 1989, University of Florida, Gainesville, Florida, March, 2006.

*The 2006 Research Forum Lectures, Courtauld Institute of Art, University of London:*  
 "Archaeologies of the Standpoint": (1) "Archaeologies of the Standpoint: Introduction"; (2) "History in Petroglyphs at the Second Cataract of the Nile"; (3) "Unfolding the End of the World"; (4) "Immersive Perspectives"; (5) "The Architecture of Homoerotic Exile at William Beckford's Fonthill Abbey"; (6) "The Standpoint of Brotherly Love: Wittgenstein's House for His Sister in Vienna," January and February, 2006.

"Why Read Winckelmann Now?," International Colloquium on Winckelmann's *History of the Art of Antiquity*, Getty Research Institute / Getty Villa, Los Angeles, CA, December, 2005.

"Revolutions of Rotation: Ancient Art and Modern Art History," Seminar on Persistence of Antiquity, Getty Research Institute, Los Angeles, CA, September, 2005.

"The End of the World and the Mystic Horizons of the Lamb," The Horizon and the Limits of Representation, School of Architecture, Ohio State University, May, 2005; Clark-Getty Workshop and Symposium, Clark Art Institute, Williamstown, MA, October, 2005, and Getty Research Institute, Los Angeles, CA, January, 2006.

"Immersive Perspectives and New Media," 050505 (Conference on New Media), Center for New Media, UC Berkeley, May, 2005.

"Wax Tokens of Libido," conference on Wax Images in Art History, Getty Research Institute, Los Angeles, May, 2005.

"History and the Laboratory of Sexuality," Foucault at Berkeley: Twenty Years Later, UC Berkeley, October, 2004.

"Homoerotic Beauty and Kant's Third Critique," Keynote Address, International Conference on Kant's *Critique of Aesthetic Judgment*, Bristol University, April, 2004.

"Schopenhauer's Ontology of Art," Annual Meeting of the Modern Language Association, San Diego, CA, December, 2003.

"Visuality and Pictoriality," Dept. of Art History, University of Southern California, September, 2003; "Show and Tell": Visual Culture Studies Today, University of California at Berkeley, April, 2004

"Decadence and the Organic Metaphor," Keynote Address, International Conference on Decadence Ancient and Modern, Bristol University, UK, July, 2003.

"Jellograms, or, Five Questions for Alfred Gell," Conference on Alfred Gell's *Art & Agency*, King's College, Cambridge University, UK, July, 2003.

"The Ethics of Museums: Comment on Gaskell and Eaton," Annual Meeting of the American Society for Aesthetics, Eastern Division, Miami, April, 2003.

"Bernstein and Transmediality," Comment on Jay Bernstein, Conference on Art and Medium, Consortium for the Arts, UC Berkeley, February, 2003.

"Queer Beauty," Queer Visualities Conference (Humanities Institute of SUNY Stony Brook), November, 2002.

"British Art Studies Today," Berkeley Art Museum, May, 2002.

"Three Causal Contexts of Indiscernibility," Annual Meeting of the American Society for Aesthetics, Eastern Division, Philadelphia, April, 2002.

"Writing Art History," Conference on Interdisciplinarity in the Arts, Consoritum for the Arts, UC Berkeley, February 2002.

"Art History and Visual Culture Studies," five seminars, Department of Art History and Archaeology, University of Maryland, April-May, 2001.

"Homoeroticism, Sexual Selection, and the Sense of Beauty," Plenary Address, Conference on Queer Spectatorship and Spectacle in Victorian Visual Culture, London, England, July, 2001; Center for the Study of Sexual Cultures, University of California at Berkeley, November, 2002.

"Identity as Subjectivity and Identity as Alterity in Art History," Conference on Identity in Art History, Clark Art Institute and Getty Research, November, 2000, and May, 2001.

"Aesthetic Ideals and Queer Theory," University of Southern Florida, Tampa, Florida, March, 2001.

"The Aesthetics of Indiscernibles," Getty Research Institute Scholars and Seminars Program, November, 2000; Annual Meeting of the College Art Association, February 2001.

"Stylelessness," Annual Meeting of the College Art Association, February 2001.

"Classical Beauty," Beauty & The Beast: 2000-2001 Lecture Series, Art Institute of Chicago, February, 2001.

Commentator, "Translating from the Original: Reproduction and Authenticity in Classical Art," session at Annual Meeting of the Archaeological Institute of America, San Diego, CA, January, 2001.

"The Collection and Cultivation of Homoeroticism in the Nineteenth Century," Objects of Desire: International Symposium on Homosexualities and the History of Collecting, Center for Gender Studies, University of Chicago, April 2000.

"Prehistoric Art and the Art History Curriculum," Expression Versus Compression: Second Annual Clark Art Institute Symposium, Williamstown, MA, April, 2000.

"Narcissism in Homoerotic Visual Culture and Freudian Theory," Conference on The Representation of Masculinity in the Visual Arts and Media, J.-W.-Goethe Universitat, Frankfurt/Main, April 2000.

"The Language of the Builders: Wittgenstein's 'Philosophical Investigations' and Prehistoric Symbol Systems," Annual Meeting of the Society for American Archaeology, Philadelphia, PA, April 2000.

"Standpoints and Our Forms of Life: Wittgenstein's House for His Sister in Vienna, 1926-1928," *Body / Bildung*: Conference on The Body and Subjectivity, University of Michigan, Ann Arbor, MI, October 1999; Getty Research Institute, Los Angeles, CA, March, 2000; University of Maryland, May, 2001; Plenary Lecture, Annual Meeting of the American Society for Aesthetics, November, 2001.

"Chivalry, Adultery, and Fraternity: Edward Burne-Jones's Merciful Knight (1863)," International Conference on Edward Burne-Jones: Pre-Raphaelite, Aesthete, Symbolist, Birmingham City Museums and Art Gallery & Barber Institute of Fine Arts, Birmingham, January, 1999; Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D. C., January, 1999.

"Art History and Aesthetics in the Encyclopedia of Aesthetics," Annual Meeting of the American Society for Aesthetics, Bloomington, Indiana, November, 1998.

"John Addington Symonds and Visual Impressionability," Invited Lecture, The Symonds Symposium, Bristol University, April, 1998.

"The Site of Sexuality," Annual Meeting of the Society for American Archaeology, Seattle, WA, March, 1998.

"Desire in Limbo: Homoerotic Eschatology at William Beckford's Fonthill Abbey," Department of History of Art, University of California at Berkeley, March, 1998; New College, Oxford, June, 1998; University of Virginia, November, 1998; Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D. C., January, 1999; Keynote Address, Graduate Student Symposium, Department of Art History, Duke University, April, 1999; Inaugural Lecture, John Evans Professorship, Northwestern University, November, 1999.

"The Origins of Narcissism," Second Annual Lecture in Psychiatry, History, and Cultural Theory, Columbia University & Cornell University Medical College in New York City, April, 1997.

"Richard Wollheim's Formalism," Annual Meeting of the American Society of Aesthetics, Montreal, October, 1996; Clark Institute Symposium, Williamstown, Mass., March, 1999.

"Virtually Straight: Body and Subjectivity at the Origins of Perspective," Department of Fine Arts, Harvard University, May, 1996; Inaugural Lecture, John Evans Professorship, Northwestern University, February, 1998.

"John Addington Symonds and Homoerotic Art Criticism," session on Philistine and Aesthete in Victorian Britain, Association of Art Historians (U.K.) Annual Conference, University of Northumbria, Newcastle, April, 1996; Keynote

Address, Sexuality & Art conference, Department of Art History, University of Washington, Seattle, WA, March, 1998.

"Prehistoric Palimpsests," University of California at San Diego, March, 1996;  
National Gallery of Art, Washington, D.C., November, 1996; (new version)  
University of California at Berkeley, December, 1999; Cotsen Institute of  
Archaeology, University of California at Los Angeles, May, 2001.