

JULIA BRYAN-WILSON

Department of History of Art • UC Berkeley
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Employment

University of California, Berkeley
Department of History of Art
Associate Professor of Modern and Contemporary Art, 2011-
Affiliated faculty: Arts Research Center; Department of Art Practice; Designated
Emphasis in Critical Theory; Designated Emphasis in Women, Gender, and
Sexuality

Terra Foundation Visiting Professor of American Art
The Courtauld Institute of Art, London
Spring 2014

University of California, Irvine, 2007-2011
Department of Art History
Associate Professor, tenured spring 2009
Director, Ph.D. Program in Visual Studies, 2008-2010
Affiliated faculty: Women's Studies; Queer Studies

California College of the Arts, Visiting Scholar in Craft Theory, fall 2010

Rhode Island School of Design
Assistant Professor of Art History and Visual Culture, 2004-2007

Research Interests

Modern and contemporary art, theories of artistic labor, craft histories, feminist
and queer theory, video, dance and performance, visual cultures of the atomic
age, photography, collaboration and collectivity, artistic activism

Education

Ph.D. University of California, Berkeley, History of Art, 2004
Advisors: Anne M. Wagner (chair), TJ Clark, Darcy Grigsby, Wendy Brown
Dissertation: "Art/Work: Minimalism, Conceptualism, and Artistic Labor in the
Vietnam War Era, 1965-1975"

M.A. University of California, Berkeley, History of Art, 1999
M.A. Thesis: "Remembering Yoko Ono's *Cut Piece*"

B.A. Swarthmore College, English Literature, 1995
High Honors, Phi Beta Kappa

Publications

Books

- *Craft Crisis: Handmade Art and Activism since 1970*. Book manuscript in progress, under advance contract with University of Chicago Press.
- Co-author, with Glenn Adamson. *Contemporary Art in the Making*. Forthcoming, Thames and Hudson Press.
- Editor, *OCTOBER Files: Robert Morris*. The MIT Press, 2013.
- *Art Workers: Radical Practice in the Vietnam War Era*. University of California Press, Oct. 2009; paperback version Feb. 2011.
Reviews of *Art Workers*:
American Library Association, *Choice* magazine, an Outstanding Academic Title of 2010
Michael Corris, *Art Journal*, Summer 2011

Holland Cotter, *The New York Times*, Nov. 19, 2009; selected as one of ten
 “most notable books” of the year in art and architecture
 W.B. Folkstead, *Choice* magazine, winter 2010
 Rachel Haidu, *caareviews.org*, May 12, 2010
 Carrie Lambert-Beatty, “Best Book of 2009,” *Artforum*, Dec. 2009
 John Louis Lucaites, *Journal of American History*, September 2011
 Dominic Rahtz, *Art History*, February 2011
 Roger Schumacher, *De Witte Raaf* (Brussels), July/August 2012
 Gregory Sholette, “Culture Corps,” *Bookforum*, Fall 2009

- Co-Editor, with Barbara Hunt. *Bodies of Resistance* exhibition catalogue. Hartford, CT: Real Art Ways/Visual AIDS. July 2000.

Chapters in Books

- “Posing by the Cloud: Nuclear Test Photography in Process.” *Camera Atomica: Photographing the Nuclear World*, ed. John O’Brian. Black Dog Publishers, forthcoming 2014.
- “Aftermath: Two Queer Artists Respond to Nuclear Spaces.” *Critical Landscapes*, ed. Kristen Swenson and Emily Scott. University of California Press, forthcoming 2014.
- “Keyword: Act/Acting.” *Curating People*, ed. Shannon Jackson and Paula Marincola. Pew Center for Art and Heritage, forthcoming 2014.
- “The Present Complex: Lawrence Alloway and the Currency of Museums.” *Lawrence Alloway: A Critical Anthology*, ed. Courtney Martin. Getty Research Institute, forthcoming 2014.
- “Irma Vep/Look See.” *Anna Sew Hoy: Suppose and a Pair of Jeans*. Oslo Editions, 2013: 41-47.
- “Occupational Realism.” *Living Labor*. Sternberg Press, 2013 [reprint of below article of the same name]
- “Occupational Realism.” *It’s the Political Economy, Stupid!* Ed. Gregory Sholette and Oliver Ressler, Pluto Press, 2013 [condensed version of below article of the same name].
- “Knit Dissent.” *Contemporary Art: 1989 to the Present*. Ed. Suzanne Hudson and Alexander Dumbadze. London: Wiley-Blackwell, 2013: 245-253.
- “Monument Momentum.” *Hans Van Houwelingen: Undone*. Ed. Mihnea Mircan. Jap Sam Books, 2011: 81-90.
- “Handmade Genders: Queer Costuming in San Francisco.” *West of Center: Art and the Countercultural Experiment in America, 1965-1977*. Ed. Elissa Auther and Adam Lerner. Minneapolis: University of Minnesota, 2011, 77-92 [expanded version of “Grit and Glitter,” below].
- “Building a Marker of Nuclear Warning.” *Monuments and Memory, Made and Unmade*. Ed. Margaret Olin and Robert Nelson. University of Chicago Press. Fall 2003: 183-204.
- “A Curriculum for Institutional Critique, or the Professionalization of Conceptual Art.” *New Institutionalism*. Ed. Jonas Ekeberg. Office of Contemporary Art, Norway. Fall 2003: 89-109. Reprinted, *Beck’s Futures* catalog. Institute of Contemporary Art, London. Summer 2004: 8-19.

Articles in journals and newspapers

- “‘Out to See Video’: EZTV’s Queer Video Micro-Cinema in West Hollywood.” *Grey Room*; forthcoming Summer 2014.
- “sinkholes: a thought hole.” *Topologies of the Underground: metaphors, extensions and speculations/UnWeave* issue 3, January 2014: 23-28.
- “Eleven Propositions about Craft.” *The Journal of Modern Craft*, March 2013: 7-10.
- “A Conversation,” with Mel Y. Chen. *Brooklyn Rail: Alternatives Special Issue*, February 2013.

- “Occupational Realism.” *TDR: The Drama Review*, Winter 2012, 32-48.
- Contributor, special issue on Occupy, *OCTOBER* 142, Fall 2012, 37-39.
- “Invisible Products.” *Art Journal*, Summer 2012: 62-85 (cover article/awarded *Art Journal* award).
- “Dirty Commerce: Art Work and Sex Work since the 1970s.” *differences: A Journal of Feminist Cultural Studies*, Summer 2012: 71-112.
- “Practicing *Trio A*.” *OCTOBER* 140, Spring 2012: 54-74.
- “Image/Exchange,” co-author, with Sharon Hayes. *Camera Austria* no. 113, 2011, 47-58.
- Questionnaire on “The Contemporary,” *OCTOBER* 130, Fall 2010: 4-6.
- “Art versus Work.” *Art Work: A National Conversation about Art, Labor, and Politics*. Ed. Temporary Services. Chicago: The Plain Dealer Press, Nov. 2009, 4-5. Reprinted in *Is Art Labor? Artist Bloc #1*. San Francisco: Artists of the 99%, 2011.
- “Queerly Made: Harmony Hammond’s *Floorpieces*.” *The Journal of Modern Craft*, March 2009, vol. 2, no. 1: 59-80. Reprinted in *Feminist and Queer Art History*, ed. Amelia Jones and Erin Silver. Manchester University Press, forthcoming 2015.
- “Grit and Glitter.” *Octopus: A Visual Studies Journal*, fall 2008, vol. 4: 19-30.
- “Hard Hats and Art Strikes: Robert Morris in 1970.” *The Art Bulletin*, June 2007, vol. 89, no. 2: 333-359 (cover article). Reprint, translated into Spanish, *Brumaria: Artistic, Aesthetic, and Political Practices*, winter 2010: 81-99; reprinted in *OCTOBER Files: Robert Morris* (MIT Press, 2013), 177-207.
- “Mirror, Mirror.” *Cabinet: A Quarterly Magazine of Art and Culture*, issue 24, Winter 2006/2007: 90-92.
- “Remembering Yoko Ono’s *Cut Piece*.” *Oxford Art Journal*, vol. 26, no. 1. Spring 2003: 99-123.

Published Interviews/Roundtables

- *Disobedient Objects*, roundtable. Victoria and Albert Museum. Forthcoming 2014.
- “Currency: An Interview with Luis Jacob.” *Cipher: Conceptual Application 1*, Spring 2014, 3-8.
- “Tactility and Transparency: An Interview with Sabrina Gschwandtner.” *Sunshine and Shadow: Sabrina Gschwandtner*. Philadelphia Alliance of Arts, 2013, 38-45.
- Interview with Sharon Hayes, Alpert Award website, Spring 2013. <http://herbalpertawards.org/artist/early-formations>
- “Imaginary Archives: A Dialogue,” with Cheryl Dunye. *Art Journal*, special dossier on Queer Affect and Queer Archives. Summer 2013: 82-89.
- “Intelligent Discomfort,” an interview with Claire Bishop, *Mousse* 35, Fall 2012: 114-120.
- “The occupation of art’s labor: An interview with Julia Bryan-Wilson” (by Chris Mansour). *Platypus Review* 45. April 2012.
- “The Nuclear Naïve: An Interview with Lisi Raskin.” *Lisi Raskin: Mobile Observation*. Bard Center for Curatorial Studies. Winter 2010: 9-17.
- “We Have a Future: A Conversation with Sharon Hayes.” *Grey Room* 37, Fall 2009: 78-93.
- Oral history of Harmony Hammond, commissioned by the Smithsonian Institute Archives of American Art, September 2008.
- “The Politics of Craft: A Roundtable.” *Modern Painters*. February 2008: 78-83; reprinted in *Choosing Craft: The Artist’s Viewpoint*, ed. Vicki Halper and Diane Douglas (University of North Carolina Press, 2009), 296-300; and *The Craft Reader*, ed. Glenn Adamson (Berg, 2010), 620-628.
- “The Problem of Luck: An Interview with Steve Kurtz.” *Plazm*, Spring 2006: 25-32.

- “Some Kind of Grace: An Interview with Miranda July.” *Camera Obscura* 55, Spring 2004: 180-197.

Catalogue Essays and Entries

- “Animate Matters: Simone Forti in Rome.” *Simone Forti*. Salzburg Museum of Modern Art, curated by Sabine Breitwieser, forthcoming 2014.
- “Mika Rottenberg’s Video Spaces.” *Mika Rottenberg*. Rose Museum of Art, Brandeis, curated by Christopher Bedford, 2014, 113-123.
- “Draw a Picture, Then Make it Bleed.” *Dear Nemesis: Nicole Eisenman*, curated by Kelly Schindler. Contemporary Art Museum, St. Louis, 2014, 96-107.
- “Figure it Out: On the Political Possibilities of Figuration.” *Take it or Leave It: Image, Institution, Ideology*, curated by Anne Ellegood and Johanna Burton. Hammer Museum of Art, 2014: 222-227.
- “Harmony Hammond: Lifetime Achievement,” Women’s Caucus for Arts Lifetime Achievement Award brochure essay, 2014, u.p.
- “Against the Body: Interpreting Ana Mendieta.” *Ana Mendieta: Traces*, curated by Stephanie Rosenthal. Hayward Gallery of Art, 2013: 26-38.
- “Sharon Hayes,” commissioned entry for *Grove Online Dictionary of Art*, 2013.
- “Polartide: Floods of Data, Floods of Tones,” essay for Greg Niemeyer’s contribution to the Maldives Pavilion, Venice Biennale, 2013, u.p.
- “Laylah Ali: Color Schemes.” *Laylah Ali: The Greenheads Series*. Williams College Museum of Art, 2012: 21-31.
- “Run of the Mill: A Brief History of Contemporary Art Production,” co-author, with Glenn Adamson. *Counter-Production*. Generali Foundation, 2012: 5-13.
- “Still Relevant: Lucy Lippard, Feminist Activism, and Art Institutions.” *Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art*. MIT Press/ Brooklyn Museum of Art, 2012: 70-92 [awarded Publication of the Year by Specific Object].
- “Body Craft: Preaching, Performing, and Process.” *Forty Under Forty: Craft Futures*. Smithsonian American Art Museum Renwick Gallery/Yale University Press, 2012: 41-49.
- “Harmony Hammond: Against Seamlessness.” Dwight Hackett Projects, 2011, unpaginated preface.
- “Blurs: Towards a Provisional Historiography of Francesca Woodman.” *Francesca Woodman: A Retrospective*. San Francisco Museum of Modern Art, 2011: 186-195.
- “To Walk, To Dress, To Move, To Act: Playing Race and Gender in New California Art.” *State of Mind*, ed. Constance Lewallen and Karen Moss, University of California Press/Berkeley Art Museum, 2011: 196-216.
- “Alternative Media Landscapes in Los Angeles in the 1970s and 1980s.” *Collaboration Labs: Alternative Artists and the Artists Space Movement in Southern California*. 18th Street Arts Center, 2011: 70-84.
- “Sites of Material Production.” *Anne Wilson: Wind/Rewind/Weave*. Knoxville Museum of Art, 2011: 53-58.
- “Civic Lessons: The Values of Public Art.” *Art Makes Place*. Nashville Cultural Arts Project, 2010: 3-6.
- Invited contributor, *Queer Voice*, curated by Ingrid Schaffner, Institute of Contemporary Art, Philadelphia, 2010: 25.
- “Cristóbal Lehyt’s Dissociative States.” *Cristóbal Lehyt: Dramaprojektion*. Künstlerhaus Stuttgart, 2010: 8-15.
- “Our Bodies, Our Houses, Our Ruptures, Ourselves.” *Ida Applebroog: Monalisa*. Hauser and Wirth, New York, 2010: 13-38.
- “Allyson Mitchell: Shame on Her.” *Fierce: Women’s Hot-Blooded Film/Video*. McMaster Museum of Art, 2009: 32-33.
- “Lisa Anne Auerbach’s Canny Domesticity.” *Lisa Anne Auerbach*. University of Michigan Museum of Art, 2009: 5-15. Reprinted in *The Textile Reader*,

- ed. Jessica Hemmings. Berg Publishers, 2012: 288-296.
- "562 (Where California Meets Chile)." *Cristóbal Lehyt: The Penultimate Landscape*. Fundación Telefónica Chile, 2009: 103-113.
 - "Unruliness, or When Practice Doesn't Make Perfect." *Mixed Signals: Artists Consider Sports and Masculinity*, curated by Christopher Bedford. Independent Curators International, 2009: 58-63. Reprinted in *Spoilsport: Questions Around a Social Space*, ed. Riccardo Giacconi. Bourges, France: School of Visual Arts, 2014.
 - "A Modest Collective: Many People Doing Simple Things Well." *Learning to Love You More*, ed. Harrell Fletcher and Miranda July. New York: Prestel, 2007: 144-146.
 - "The Thing Is." New York: Gallery RKL, Spring 2005: 1.
 - "Six Words About Helen Mirra, or the Six Basic Factors of Camouflage." *Formulismus, Moderne Kunst*. Kunstverein Hamburg, 2004: 115-123.
 - "Frank Stella," "William Anastasi," "Robert Morris," "Richard Serra," "Feminism," "Wage Labor," "Tehching Hsieh," "Robert Rauschenberg," "Sol LeWitt," "Yoko Ono," "Valie Export," "Piero Manzoni," "Strike," "Robert Barry." *Work Ethic*, curated by Helen Molesworth. Baltimore Museum of Art/Penn State Press, 2003.
 - "Piet Mondrian," "Eva Hesse," "Bruce Nauman," "Barnett Newman," "Philip Guston." *Painting and Sculpture Highlights*. San Francisco Museum of Modern Art, 2002, u.p.
 - "Painting the Self," "Early Drawings," "Untitled or Not Yet." *Eva Hesse*, curated by Elisabeth Sussman. San Francisco Museum of Modern Art/Yale University Press, 2002: 112-3, 120-1, 182.
 - "Head of a Woman (Emil Nolde)," "Window (Philip Guston)," "Mouse Cup (Elizabeth Murray)." *Celebrating Modern Art: Highlights from the Anderson Collection*. San Francisco Museum of Modern Art, 2000, u.p.
 - Co-author, with Barbara Hunt. "Beyond Prescription: Bodies, Art, AIDS." *Bodies of Resistance*. Hartford, CT: Real Art Ways/Visual AIDS. 2000: 9-24.

Book Reviews

- Sarah Sze: *Triple Point*. *Bookforum*, Sept./Oct./Nov. 2013: 44.
- Agnes Martin: *Paintings/Writings/Remembrances*. *Bookforum*, April/May 2013: 44.
- "Space Trace: Trevor Paglen's *The Last Pictures*." *Bookforum*, Feb./March 2013: 32
- Francesca Woodman's *Notebook*, *Bookforum*, Dec. 2011: 38.
- Yayoi Kusama's *Infinity Net: The Autobiography*. *Bookforum*, Sept. 2011: 45.
- Mignon Nixon's *Fantastic Reality: Louise Bourgeois and a Story of Modern Art*. *The Art Bulletin*, Dec. 2007: 823-826.
- "Split Decisions: W.E.B. Du Bois's 'Double Consciousness' Informs Three Recent Books." *Bookforum*, Dec./Jan. 2005: 34-35.
- Jeff Kelley's *Childsplay: The Art of Allan Kaprow*. *Bookforum*, Dec. 2004: 57-58.
- Oliver Grau's *Virtual Art: From Illusion to Immersion*. *Technology and Culture*, July 2004: 670-671.
- "Pictures at a Deposition: Richard Meyer's *Outlaw Representation*." *Art Journal*, Summer 2003: 102-104.
- Lucy Lippard's *I See/You Mean*. *Tin House*, Oct, 2002: 111-115.

Selected Criticism

- "Women and Work at Tate Britain." *Artforum*, forthcoming May 2014.
- "Dress Codes: A Queer History of Fashion." *Artforum*, January 2014: 85.
- "Just Saying No: On the Museum of Non Participation." *Artforum*, September 2013: 135.
- Abraham Cruzvillegas. *Artforum*. September 2013: 418.
- Preview: "Peter Schumann: The Shatterer." *Artforum*. September 2013: 185.

- “Farewell to Surrealism: The *Dyn* Circle in Mexico.” *Artforum*. May 2013: 336.
- Preview, “Someday is Now: The Art of Corita Kent,” *Artforum*, January 2013: 78.
- “Ends of the Earth: Land Art to 1974,” *Artforum*, November 2012: 269-270.
- “Sex Tape,” *Artforum*, April 2012: 99.
- “We Will Be Apart: We Love You, Louise Bourgeois,” *Lula* magazine, special issue edited by Kate and Laura Mulleavy, Fall 2011: 246-249.
- Preview, “Zoe Strauss: Ten Years,” *Artforum*, January 2012: 110.
- “She Sends Signals,” *Du Magazine*, November 2011: 55.
- “Orifice Baroque: Asco’s *Asshole Mural*,” *Artforum*, October 2011: 278.
- Preview: “Pacific Standard Time,” *Artforum*, September 2011: 112.
- Preview, “The Workers” at Mass MOCA. *Artforum*, May 2011: 212.
- “Sewing Notions: On Craft and Commerce.” *Artforum*, February 2011: 73-74.
- “Inside Job: Carey Young.” *Artforum*, October 2010: 240-247.
- “Cristóbal Lehyt at the Carpenter Center.” *Artforum*, May 2010: 255.
- “Forum versus Content: On the Creative Time Summit.” *Artforum*, January 2010: 63.
- “500 Words: Julia Bryan-Wilson on *Art Workers*” (as told to Lauren O’Neill Butler). *Artforum.com*, October 2009.
- “Paul Shambroom: Picturing Power.” *Artforum*, June 2009: 330.
- Preview: Amy Blakemore. *Artforum*, May 2009: 229.
- “Warhol’s Jews: Ten Portraits Reconsidered.” *Artforum*, March 2009: 250.
- Best book of 2008: Zoe Strauss, *America*. *Artforum*, December 2008: 94.
- “Signs and Symbols: On Billboard Projects in Los Angeles.” *Artforum*, October 2008: 165-168.
- “Phantom Sightings: Art After the Chicano Movement” at LACMA. *Artforum*, June 2008: 432-433.
- Preview: “Not Quite How I Remembered It.” *Artforum*. May 2008: 175.
- “The Best at Belonging to Yourself: Miranda July.” *Mono-Kultur* issue 16. March 2008, introduction.
- “Sounding the Fury: Kirsten Forkert and Mark Tribe.” *Artforum*, January 2008: 96-97.
- Preview: *The Way That We Rhyme*. *Artforum*, January 2008: 136.
- “Changing the Subject: 9 *Scripts from a Nation at War*.” *Artforum*, October 2007: 123-124.
- Preview: Zoe Leonard. *Artforum*, September 2007: 146.
- Openings: Lisi Raskin. *Artforum*, May 2007: 356-357.
- Eva and Franco Mattes at Postmasters. *Artforum*, May 2007: 370-371.
- Carrie Moyer at Canada Gallery. *Artforum*, April 2007: 278-279.
- “Josephine Meckseper—Display: the female form and protest culture.” *Frieze*, March 2007: 166.
- “Flat Out: Sadie Benning.” *Artforum*, January 2007: 59-60.
- Fernanda Gomes at Baumgartner. *Artforum*, December 2006: 307-308.
- Esko Männikkö at Yancey Richardson. *Artforum*, November 2006: 300.
- Juan Muñoz at Marian Goodman. *Artforum*, September 2006: 373-374.
- Preview: Louise Lawler at the Wexner Center. *Artforum*, September 2006: 164.
- “Repetition and Difference: LTTR.” *Artforum*, Summer 2006: 109-110.
Reprinted in *Art and Queer Culture*, ed. Catherine Lord and Richard Meyer. Phaidon, 2013: 363-366. Reprinted in *Art Practical* 5.2, special issue on Readership, ed. Tirza True Latimer (Dec. 4 2013).
- Openings: Sharon Hayes. *Artforum*, May 2006: 278-279.
- “Beyond Green: Toward a Sustainable Art” at the Museum of Arts and Design. *Frieze*, May 2006: 180.
- David Hammons: The Unauthorized Retrospective at Triple Candie. *Frieze*, April 2006: 157-158.
- Ellen Lesperance and Jeanine Oleson at Monya Rowe. *ArtUS*, Winter 2005: 52.
- Martin Kippenberger at Luhring Augustine. *ArtUS*, Summer 2005: 46.

- Steve McQueen at Marian Goodman. *ArtUS*, Spring 2005: 49.
- Mariko Mori. *Plazm Magazine*, Winter 1999: 33.
- Kristin Lucas. *Plazm Magazine*, Spring 1998: 18-19.

Fellowships

- Townsend Center for the Humanities, UC Berkeley, Associate Professor Fellowship, Spring 2015
- Sterling and Francine Clark Art Institute, Fellow, Spring 2011
- Henry Moore Institute, Senior Fellow in Sculpture Studies, Winter 2011
- J. Paul Getty Trust Postdoctoral Fellowship, 2006-2007
- Georgia O'Keeffe Museum Research Center for American Modernism Postdoctoral Fellowship, Summer 2006
- Smithsonian Institution Archives of American Art Predoctoral Fellowship, Jan. 2003–Dec. 2003
- Townsend Center for the Humanities, UC Berkeley, Predoctoral Fellowship, 2002–2003
- Henry Luce Foundation/ American Council of Learned Societies Dissertation Fellowship in American Art, 2001–2002
- American Association of University Women Dissertation Fellowship, 2001–2002 (declined)
- Mellon Foundation Dissertation Year Fellowship, Fall 2000
- UC Berkeley Dean's Dissertation Grant, Spring 2000 and Spring 1999
- UC Berkeley Art History Departmental Fellowship, 1997–1998
- Eugene Lang Foundation Graduate Study Fellowship, Fall 1997

Grants and Awards

- *Art Journal* Award for Outstanding Essay, College Art Association, 2013
- Creative Capital, travel grant for guest critic, 2013
- Mellon Foundation/University of California Humanities Network, competitive funding for graduate seminar "Art and Labor," spring 2013
- UC Berkeley/Peder Sather Center for Advanced Research, *Nordic Time Zones*, (collaborator with PI Shannon Jackson), 2013-2014
- UC Berkeley Institute for International Studies Interdisciplinary Faculty Program, *Time Zones: Hybrid Art in a Global Context*, 2012-2013 (collaborator, with Shannon Jackson and Jeffrey Skoller); renewed for 2013-2014
- Center for Craft, Creativity and Design travel grant, Spring 2012
- UC Berkeley Committee on Research Faculty Research Grant for Latin American textiles research, 2011
- Center for Craft, Creativity, and Design Craft Research Fund for research on book project *Craft Crisis*, 2009
- International Center for Writing and Translation Faculty Associate Grant, for research and travel to Chile, Fall 2008
- UC Humanities Center Grant for *RE:VISION: Celebrating Ten Years of Visual Studies at UCI* (lecture series), Fall 2008
- UC Irvine Humanities Research Grant, Spring 2008
- Creative Capital/Andy Warhol Foundation Arts Writers Grant, 2007
- Brown University Cogut Center Humanities Research Group Grant, "Gesture," 2006-2007
- Brown University/RISD Collaborative Grant to develop a concentration in Performance Studies (with Brown Prof. Rebecca Schneider), Fall 2005
- RISD Professional Development Grant, Spring 2005
- RISD Humanities Research Award, Winter 2004
- Getty Library Research Grant, Spring 2002
- American Studies Association, John Baxter Travel Grant, Fall 2001
- Regional Arts and Culture Council Project Grant, Portland, Oregon, Fall 1996

Teaching Awards

- School of the Humanities Award for Excellence in Undergraduate Teaching, UC Irvine, 2009
- John R. Frazier Award for Excellence in Teaching, RISD, 2006
- Kyobo Teaching Award, with Daniel Peltz, RISD, 2005

Courses

Histories of Performance Art. Fall 2014.
Feminist and Queer Theory in Art (grad seminar). Fall 2014.
American Art outside the Museum, 1933-1980. The Courtauld Institute. Spring 2014.
Histories of Photography, co-taught with Darcy Grigsby. Fall 2013
Handicraft, Process, Labor. Leuphana University, Lüneburg, Germany. Summer 2014.
Latin American Art since 1920. Spring 2013 and Fall 2009.
Art and Labor (graduate seminar, funded by Mellon/UCHN). Spring 2013.
Contemporary Art and Handicraft (undergraduate seminar). Fall 2012.
Conceptual and Performance Art (undergraduate seminar). Spring 2012.
Pacific Standard Time: Art in LA 1945-1980 (graduate seminar). Fall 2011.
Art in the Later Twentieth Century. Fall 2011.
Contemporary Art History and Theory (graduate proseminar). Fall 2010.
Critical Issues in Craft Theory (undergraduate seminar). Fall 2010.
Gender and Craft (undergraduate seminar). Spring 2010.
Histories of Video (graduate seminar). Spring 2009.
Art and Politics Now. Spring 2009.
Performance Art in the 20th Century. Fall 2008.
Sexualities in Art since Stonewall. Winter 2008.
Endtimes and Apocalypse in Recent Art and Theory. Winter 2008.
Contemporary Art: Outside the Museum. Fall 2007 and Spring 2010.
Faking It, or Getting "Real" (graduate seminar). Fall 2007.
European and American 20th Century Art. Spring 2005/Spring 2006.
Fakes, Mimicry, and Bad Copies (with Daniel Peltz). Fall 2005.
Art Historiography: The "Work" of Art (graduate seminar). Spring 2005.
Methodology and Historiography (graduate seminar). Fall 2004.
Introduction to History of Art and Visual Culture. Fall 2004 and Fall 2005.
Avant-Gardes in the 20th Century. Summer 2002.
Contemporary American Art. Summer 2002.

Keynote Speeches and Named Lectures

- "Cecilia Vicuña and the Problem of Thread." Lee Frank Annual Lecture, Swarthmore College, September 2014.
- "The Politics of Making." *Live Transmissions: Critical conversations about crafting, performing and making*. Goldsmiths University, June 2014.
- "Simone Forti in Rome." Keynote, School of the Art Institute of Chicago Graduate Symposium, May 2014.
- "Zoo Mantras: Simone Forti in Rome." New York University, Institute of Fine Arts Silbeberg Lecture Series, April 2014.
- "EZTV and Queer Video in the 1980s." Keynote, Courtauld Institute and University College, London, Research Skills Seminar, March 2014.
- "Ana Mendieta: Against the Body." Keynote, San Francisco Art Institute Art Criticism Conference, August 2013.
- "Should Artists Professionalize?" Keynote debate, *Institutions by Artists*, Vancouver, BC, October 2012.

- “Handmade Revolution.” Peter Dormer Memorial Lecture, Royal College of Art, London, England, December 2010.
- “Marketing the Air.” Keynote speech. *Creative Time Summit: Revolutions in Public Practice 2*, Cooper Union, New York, October 2010.
- “Handmaking as Worldmaking.” William Bronson and Grayce Slovet Mitchell Lectureship in Fiber and Material Studies, School of the Art Institute of Chicago, February 2010.
- “Enduring Dance.” Keynote speech, *In Time, Out of Time: University of Oregon Graduate Student Conference*. Eugene, Oregon, April 2009.

Invited Lectures and Conversations

- “Performing Labors: Recent Handicraft.” *Art and its Frames*. Leuphana University, Lüneburg, Germany. June 2014.
- “Judy Chicago’s *A Butterfly for Oakland*.” Oakland Museum of California, June 2014.
- “Crosscurrents in Recent Art History,” conversation with Richard Meyer about “What Was Contemporary Art?” University of York, March 2014.
- “Animal Matters: Simone Forti in the late 1960s.” University of Edinburgh, February 2014; University of Nottingham, February 2014; Maynooth University, Dublin, March 2014.
- “Threads of Protest.” Courtauld Institute of Art Research Forum. March 2014.
- “Queer Threads.” Leslie-Lohman Museum of Gay and Lesbian Art. March 2014.
- “Feminist Figurations.” Northwestern University and Block Museum/American Cultures Colloquium. February 2014.
- “Queer Makings: A Conversation with Josh Faught.” n/a Oakland Space for the Arts. Dec. 2013.
- “Knitting Nation.” Conversation with Liz Collins, Occidental College. November 2013.
- “Threads of Protest in Chilean Art.” *Craft Matters*. Santa Barbara Museum of Art. September 2013.
- “Crafting Gendered Labor: Contemporary Textile Art and Activism.” Humboldt University, Berlin. June 2013.
- Conversation with Allison Smith, Haines Gallery, San Francisco. June 2013.
- Interview with Alison Bechdel. City Arts and Lectures. San Francisco. April 2013. Broadcast on KQED/NPR.
- Conversation with Simone Forti and Yvonne Rainer. “Dancing in the Art World.” Hammer Museum of Art. April 2013.
- “In My Backyard: Stanford Hosts Berkeley Art Historians.” Stanford University. April 2013.
- “What was Contemporary Art?” Conversation with Richard Meyer. Kadist Art Foundation. March 2013.
- “The Feminist Art Gallery Presents...” San Francisco Museum of Modern Art. March 2013.
- “Contemporary Art in the Museum and the Marketplace,” conversation with Amy Cappellazzo, Richard Meyer, and Scott Rothkopf. Stanford University. April 2013.
- “Places of the Spectator: West Hollywood and Queer Video in the 1980s.” University of California, Santa Cruz. February 2013.
- “Closed Circuit from West Hollywood.” Bard Center for Curatorial Studies. December 2012.
- “Who Needs Hollywood?” Yale University. December 2012.
- “Materializing *Six Years*,” conversation with Catherine Morris and Vincent Bonin, Brooklyn Museum of Art Sackler Center. December 2012.
- “Institutions at the Periphery,” conversation with Allyson Mitchell, Deirdre Logue, and Sofia Hernández Chong Cuy. *Creating the Periphery* conference. San Francisco Museum of Modern Art. December 2012.
- “Intimacy and Artist-Run Spaces.” *Institutions by Artists*, Vancouver, BC.

October 2012.

- “KGAY in LA: Queer Video and the Politics of Spectatorship.” Belkin Gallery, University of British Columbia, October 2012.
- “Object as Organizer,” conversation with Zoë Sheehan Saldaña. *Comradely Objects*, Vera List Center/New School. September 2012.
- Workshop with Occupy Wall Street Arts and Labor. September 2012.
- “Occupational Realism.” Leuphana University, Lüneburg, Germany. June 2012.
- “Crafting Dissent.” Washington University in St. Louis. April 2012.
- “Irresolvable Conversations about Art,” in conversation with Allan deSouza, *Making Time: Art Across Gallery, Screen, and Stage*, UC Berkeley. March 2012.
- “Invisible Products.” Harvard University. March 2012.
- “Laylah Ali: Scheme, Schema, Schematize.” Townsend Center Working Group in Contemporary Art, UC Berkeley. March 2012.
- “Francesca Woodman’s Time.” AIPAD, Hunter College. March 2012.
- “Precarious Futures,” Extracity Kunsthal, Antwerp. February 2012
- “Monumental Speculation.” Vrije Universiteit Amsterdam. February 2012.
- “Crisis Craft.” Cranbrook Academy of Art. February 2012.
- “Handmade Revolution.” Vermont College of Fine Arts. February 2012.
- Interview with Miranda July, City Arts and Lectures, San Francisco, Nov. 2011. Broadcast on KQED/NPR.
- “Animals, Machines, and Others: Images on the Margins of Ansel Adams’ *Fiat Lux*.” Townsend Center, UC Berkeley, Nov. 2011.
- Featured speaker, Artist Bloc Day at Occupy San Francisco. Nov. 2011.
- “Craft Crisis.” Maryland Institute College of Art. October 2011.
- “Dirty Commerce.” Townsend Center for the Humanities Discovery Fellows faculty seminar. Oct. 2011.
- “When is Art Work?” Bureau for Open Culture/Massachusetts Museum of Contemporary Art. June 2011.
- “Handmade Revolution.” Clark Art Institute. April 2011.
- “Ida Applebroog’s *Mona Lisa*.” University College London. March 2011.
- “The Omnipresent Camera: A Conversation with Trevor Paglen.” Parsons the New School for Social Research. March 2011.
- “Craft, Feminism, and War.” California College of the Arts, Department of Visual and Cultural Studies. November 2010.
- “Practicing *Trio A*.” University of California, Berkeley. Department of History of Art. October 2010.
- “Handmade Revolution.” University of California, San Diego, Department of Visual Arts. October 2010.
- “Low Craft/High Camp.” *Design Versus Craft: A History of Convergences and Divergences*. Brussels, Belgium, October 2010.
- “Art, Radioactivity, and Queerness.” *Crossroads: Annual Conference of the Association of Cultural Studies*, June 2010.
- “Keyword: Degradation.” Roundtable, Women’s Studies department, UC Irvine, April 2010.
- “Critical Conversations: Hans Haacke’s Paperwork.” University of Southern California, Roski School of Fine Arts, March 2010.
- “Craft Matters.” University of Pennsylvania. March 2010.
- “Sites of Labor.” Knoxville Museum of Art. March 2010.
- “On the Front Lines,” San Francisco Museum of Modern Art, March 2010.
- “Queer Handmaking/Queer Worldmaking,” *Unruly Work: Queer Art and Activism*, California College of the Arts. March 2010.
- “Queer Pedagogy and the Arts.” Expanding the Circle annual conference for queer educators. February 2010.
- “One Minute/One Image.” X-tra /Pacific Design Center. February 2010.
- “Lacan in the Americas.” University Art Gallery. UC Irvine. November 2009.
- “Practicing *Trio A*.” *Visual and Cultural Studies: The Next 20 Years*.

- University of Rochester. October 2009.
- "Liz Collins's Queer Craft." OUT North, Anchorage, Alaska. June 2009.
 - "The Mediums of Dance." Art Center College of Design. Pasadena, CA. July 2009.
 - "Critical Aesthetics in a Post-Medium Condition." Orange County Museum of Art. May 2009.
 - "From Artist to Art Worker circa 1969." Art Center College of Design. Pasadena, CA. December 2008.
 - *9 Scripts from a Nation at War*: artist's roundtable. REDCAT, Los Angeles. November 2008.
 - "Making Craft Matter: Politics and Feminism in Contemporary Handmade Art." Harvard University. October 2008.
 - "General Harmony will Reign Supreme: A Forum with Harrell Fletcher." The Power Plant Gallery. Toronto, ON. September 2008.
 - "Telex 1968: Argentina/New York." *1968/2008: The Aesthetics of Engagement* conference. Northwestern University Dept. of Art History. June 2008.
 - "Unvanishing: AIDS Art and Activism in the Age of Maintenance." *AIDS/Art/Work* conference. Center for Lesbian and Gay Studies, CUNY Graduate Center, New York. May 2008.
 - "Site Specificity and Installation Art." Orange County Museum of Art. April 2008.
 - "Performance and Re-performance: A Talkback about Allan Kaprow." Museum of Contemporary Art, Los Angeles, CA. March 2008.
 - "Sincerely Yours, Sharon Hayes." *Our Literal Speed Conference*, ZKM Center for Art and Media, Karlsruhe, Germany. February 2008.
 - "Crafting Protest: A Roundtable." Vera List Center for Art and Politics, New School for Social Research, New York. January 2008.
 - "Reagan-Era America and the Art of Richard Prince." Guggenheim Museum, New York. October 2007.
 - "Queerly Made: The Lesbian Handiwork of Harmony Hammond's *Floorpieces*." *Craft at the Limits* conference. Getty Research Institute. May 2007.
 - "Look Sharp." Commencement speaker, Department of History of Art Graduation, UC Berkeley. May 2007.
 - "Designing Time/ Nuclear Waste." Portland State University. October 2006.
 - "An-My Lê: Small Wars." RISD Museum. September 2006.
 - "Carl Andre Matters." O'Keeffe Center for American Modernism. July 2006.
 - "Art/Sex/Work." University of Southern California, Roski School of Art and Dept. of Art History. April 2006.
 - "Nuclear Futures." New York University Performance Studies Department. February 2006.
 - "Harrell Fletcher's *The American War*." Center for Advanced Visual Studies, Massachusetts Institute of Technology. February 2006.
 - "Exposed: Feminism and Queer Politics in Performance Art." Artists Space, in conjunction with Performa05, New York. December 2005.
 - "Can Art Bite the Hand that Feeds It?" Roundtable with Martha Rosler, Paul Buhle, and Anthony Lee. *Action Speaks!* radio program. Providence, RI. October 2005.
 - "On Nuclear Time." University of California, Berkeley, Dept. of History of Art, co-sponsored by the San Francisco Opera. September 2005.
 - *bobrauschenbergamerica* and Performative Americanness." Brown University, Department of Theater and Dance. April 2005.
 - "Miranda July: One Plus One Equals Infinity." Cleveland International Film Festival/Museum of Contemporary Art, Cleveland. March 2005.
 - "Art, Information, and Participation, or Lucy Goes to Argentina." *Structures and Systems: An Intercontinental Art World*. Getty Research Institute. October 2004.
 - "Carl Heidenreich in Postwar New York." Berkeley Art Museum. July 2004.
 - "Testing Andre's Metal." Smithsonian American Art Museum. November 2003.

- “Institutional Critique as Investigative Journalism.” *New Institutionalism Conference*. Institute for Contemporary Art, Oslo, Norway. November 2003.

Course Guest Speaker/Critic

- Guest critic for Helena Reckitt, MA course in curatorial studies, Goldsmiths University, 2014
- Guest lecturer, two sessions, Karen Feldman course, “What is Beauty?” Berkeley Art Museum/Dept. of German, 2014
- Invited speaker, Chat Room, Bruce High Quality Foundation University, 2013
- Rhode Island School of Design, guest critic for Daniel Peltz, 2013
- “Handmade Skins.” Guest speaker for Mel Chen, undergraduate course in Queer Cultural Production. UC Berkeley. Fall 2013.
- “Linger: Queer Artists Respond to Radioactive Spaces.” Guest speaker for Betsy Seder, undergraduate class on History of Photography. Wellesley College. Spring 2013.
- “Queer Craft.” Guest speaker for Greg Niemeyer, seminar for graduate art practice students. UC Berkeley. Fall 2012.
- “State of Mind.” Guest visit for Carrie Lambert-Beatty, seminar on art in 1970, Harvard University. Spring 2012.
- “Artistic Labor in a New Economy.” Guest lecture for Sohrab Mohebbi, seminar on Art/Work. Otis College of Art and Design. Spring 2012.
- “Art and Activism,” Open University teach-out, Occupy Cal. Fall 2011.
- Discussant for curator, Rudolf Frieling. Prof. Shannon Jackson, graduate seminar in social art practice, UC Berkeley, Fall 2011.
- “Revisiting Re-enactment.” Guest lecture for Profs. Judith Halberstam and Macarena Gomez-Barris, proseminar in Visual Studies. University of Southern California, Spring 2010.
- “Chilean Conceptual Art in the Age of Pinochet.” Guest lecture for Prof. Rei Terada, “Discourse, Ideology, and Politics,” UC Irvine Comparative Literature, Winter 2010.
- “Appropriation and Craft.” Guest lecture for master’s capstone seminar, Center for Curatorial Studies, Bard College, March 2008.
- “Camp/Sincerity.” Guest lecture for *Issues in Contemporary Art* seminar, taught by Johanna Burton, Columbia University Department of Art, February 2007.
- “The Score and the Repeat.” Guest lecture for *Theaters of Feminism* seminar, Prof. Rebecca Schneider, Brown University, October 2006.
- Guest critic for Harrell Fletcher, MFA Program in Social Practice, Portland State University, October 2006
- “Performance and the Document.” Guest speaker for *Theatricality, Photography, and Performance* graduate seminar. Prof. Rebecca Schneider, NYU Dept. of Performance Studies, November 2005.
- “Minimalism and Gender.” Guest lecture for *Introduction to Western Art*, Prof. Darcy Grigsby, UC Berkeley, May 2004.
- “Latin American Conceptual Art.” Guest lecture for *North American Art and Culture*, taught by Sharon Corwin, UC Berkeley, May 2003.
- “Photography and Landscape: The Atomic Age.” Guest lecture for *Art in the Later Twentieth Century*, Prof. Amy Lyford, UC Berkeley, April 1999.

Panels/Conferences

- Respondent for the Whitney Independent Study Program final colloquium, Whitney Museum of American Art, May 2014.
- Panelist, “The Humanities and Changing Concepts of Work.” University of California Humanities Network/Mellon Foundation Culminating Conference. May 2014.
- Panelist and respondent, “Valuing Labor in the Arts.” Arts Research Center, UC

- Berkeley, April 2014.
- Co-convener, with Dominic Willsdon and Jennifer González, “Visual Activism,” Brava Theater/SFMOMA. March 2014.
 - Respondent, “Affect and Architecture,” *Objects and Emotions*, UC Berkeley. October 2013.
 - Conversation with Simon Leung and participants, moderated by Tim Griffin, “ACTIONS!,” The Kitchen, New York. September 2013.
 - “Participation and Non-Participation,” *Time Zones: Performance and Visual Art Forms*, Performance Studies International Annual Conference, Stanford. June 2013.
 - Respondent, “Critical Time: Claire Fontaine.” Arts Research Center, UC Berkeley, January 2013.
 - Organizer/moderator, “Spiraling Time: Intermedial Conversations in Latin American Arts,” UC Berkeley Arts Research Center, March 2013.
 - Organizer/moderator, “Temporal Shifts: Time across Chinese and Taiwanese Contemporary Art.” Arts Research Center, UC Berkeley
 - Moderator, “Studio Time: Process/Production,” Arts Research Center, UC Berkeley, October 2012.
 - Moderator, “Location/Translation: Engagement from the Local to the Global,” Arts Research Center, UC Berkeley. September 2012.
 - Respondent to Kuroda Raiji, *Cultural Geographies of 1960s Japan: Cinema, Music + Arts*, UC Berkeley. April 2012.
 - Moderator, lunchtime chat on Herzog’s *Grizzly Man*. UC Berkeley Dept. of Gender and Women’s Studies. April 2012.
 - Moderator, *Women, Work, and Role-Playing*, Berkeley Art Museum/Pacific Film Archive. April 2012.
 - Moderator, *Francesca Woodman Now*, San Francisco Museum of Modern Art, February 2012.
 - Conversation with Cheryl Dunye, “Conversations on Affect and Archives,” *College Art Association Annual Conference*, Feb. 2012.
 - “What is Contemporary About Craft?,” *College Art Association Annual Conference*, Critical Craft Forum, Feb. 2012.
 - Moderator, artist’s panel with George Herms, Suzanne Lacy, and Mario Garcia Torres, “Artists and Archives Symposium,” Getty Research Institute, November 2011.
 - Presentation about research and the state of the field, History of Art Undergraduate Association, UC Berkeley. November 2011.
 - Panelist, “Workshop on Work,” Townsend Center for the Humanities, UC Berkeley, October 2011.
 - Moderator, “Eva Hesse: An Interdisciplinary Conversation with Yvonne Rainer and Anna Sew Hoy.” Berkeley Art Museum, April 2011.
 - Moderator, “Body Craft.” *Craft Forward*, California College of the Arts, San Francisco, CA, April 2011.
 - “Close Circuit: EZTV, West Hollywood, and Queer Video.” *Society for Cinema and Media Studies Annual Conference*, New Orleans, LA, March 2011.
 - Co-Organizer, with Johanna Burton, The Feminist Art Project at CAA, *College Art Association Annual Conference*, New York, February 2011.
 - Co-Chair, with Johanna Burton, “Feminist Painting.” *College Art Association Annual Conference*, Chicago, Illinois, February 2010.
 - “Rosler/Forti/Rosler,” response for the Whitney Independent Study Program final colloquium, Whitney Museum of American Art, May 2010.
 - “Feminism, Sculpture, Looking.” *Being There: Anne Wagner in the Berkeley Years*, University of California, Berkeley, April 2010.
 - Organizer and Respondent, *Reconsidering Video Art*. Orange County Museum of Art, June 2009.

- Moderator of conversation between Douglas Crimp and Lynne Cooke, *Contemporary Conversations*, University of Southern California, March 2009.
- Respondent, "Queering Craft." *College Art Association Annual Conference*. Los Angeles, California, February 2009.
- Co-chair, with Jacqueline Francis. *Class, Social Identity, and Institutionalality*. *College Art Association Annual Conference*. Los Angeles, California, February 2009.
- Moderator, "Counterculture, Cyberculture, Popular Culture," *The Future of the Sixties*. Humanities Center. University of California, Irvine, April 2008.
- Respondent, "Handmade Utopias." Chaired by Glenn Adamson. *College Art Association Annual Conference*. Dallas, TX, February 2008.
- Invited participant, "Political Art in the 21st Century." *Art Journal* roundtable. *College Art Association Annual Conference*. Dallas, TX, February 2008.
- Chair, "Contemporary Public Art in Philadelphia: A Conversation with Zoe Strauss," *American Studies Association Annual Conference*. Featured session. Philadelphia, PA, October 2007.
- Chair, "Matters of Intimacy in AIDS Activism/Academic Collaborations." *American Studies Association Annual Conference*. Philadelphia, PA, October 2007.
- Chair, "Visual Culture/Transnational Spectacle." *American Studies Association Annual Conference*. Oakland, CA, October 2006.
- "Yours Truly: Performance and the Politics of Direct Address." *Performance Studies International Annual Conference*. London, England, June 2006.
- "Artists, Dealers, Pimps, and Whores." *College Art Association Annual Conference*. Boston, MA, February 2006.
- Chair, roundtable with Nao Bustamante and "Artistic Installations/Interventions" panel. *Performance Studies International Annual Conference*. Providence, RI, March 2005.
- Co-Chair, "Conceptual Portraiture." *College Art Association Annual Conference*. Atlanta, Georgia, February 2005.
- "Men at Work: Minimal Sculpture in the War Years." *College Art Association Annual Conference*. Seattle, Washington, February 2004.
- "Robert Morris's Hard Labor." *American Studies Association Annual Conference*. Houston, Texas, November 2002.
- "Dissent in the Public Sphere." Respondent to Frazer Ward, moderated by Judith Butler. *Visual Art in a Performative Mode*. UC Berkeley, Oct. 2002.
- "No Art for War: Art Strikes in 1970." *History as Activism/Activism as History Conference*. Columbia University, April 2002.
- "Radioactive Icons: A Marker for Nuclear Waste." *American Studies Association Annual Conference*. Washington, D.C., November 2001.
- "Guerrillas in the Galleries: MoMA, Vietnam, and the Aesthetics of Protest." *New York Metropolitan Area American Studies Association Annual Conference*. Museum of the City of New York, October 2001.
- "Surveillance as a Trope in Feminist Video Art." *Console-ing Passions: Feminist Theory, Video, and Television*. University of Bristol, July 2001.
- "Shoot the Artists First: Documenting Protest Performances in the 1960s." *Universities Art Association of Canada Annual Conference*. University of Winnipeg, November 2000.
- "Not a Place of Honor: A Monument of Nuclear Warning." *College Art Association Annual Conference*. New York, February 2000.
- "New Media in the Age of Surveillance." *Artist's Television Access*. San Francisco, May 2000.
- "The Artist is a Glamour-Puss?' The Anti-Feminism of Post-Feminist Art." Co-presenter, with Christina Hanhardt. *Feminist Art and Art History Conference*. Barnard College, October 1999.
- "Yoko Ono and the Inscription of War." *Collaboration/ Collision: Art History*

- Graduate Symposium*. Northwestern University, May 1999.
- “Performance, Memory, and the Body Stripped Bare: Yoko Ono’s *Cut Piece*.” *Berkeley Symposium: Interdisciplinary Approaches to Visual Culture*. UC Berkeley, March 1999.
 - “MONITOR: Feminism and Contemporary Video Art.” *Boundaries in Question: Geographies of Feminism*. UC Berkeley, March 1999.
 - “Zero Visibility: Picturing Nuclear Testing Sites and the Landscape of Disaster.” *The Coercive Image: Art History Symposium*. University of Southern California, February 1999.
 - “The Gift of Memory: Félix González-Torres.” *Day Without Art/Visual AIDS Panel*. UC Berkeley, December 1998.
 - “Storming the Fort: Women in Video.” *Madcat Women’s Film Festival*. San Francisco, California, February 1997.

Curatorial Experience

- Guest curator, “Assume a Position.” Berkeley Art Museum, Fall 2013.
- Project art historian, *Collaboration Labs: Southern California and the Alternative Artist’s Space Movement*. 18th Street Arts Center, Santa Monica, funded by the Getty Foundation, 2008-2011.
- Advisory committee, Berkeley Art Museum/Orange County Museum of Art, *States of Mind: California circa 1969*, curated by Constance Lewallen and Karen Moss, funded by the Getty Foundation, 2008- 2011.
- Curator: “Curiouser.” Stay Gold Gallery, Williamsburg. Spring 2006.
- Guest Curator: “Haunt.” *Learning to Love You More* web project. Spring 2006.
- Curator: “dot dot dash.” Visual AIDS Gallery, New York. June 2002.
- Curatorial Assistant: *The Worlds of Nam June Paik*. Guggenheim Museum New York. December-August 2001.
- Curatorial Research: *010101—Art in Technological Times*. San Francisco Museum of Modern Art. Fall 2000.
- Guest Curator, with Christina Hanhardt. “Queer City Sites.” *MIX: New York Lesbian and Gay Experimental Film & Video Festival*. Anthology Film Archives. New York. November 1999.
- Curator: “Dysappear.” Gallery 8. Portland, OR. December 1996.
- Curator: “There is a Charge/New Videos.” Tidbit Gallery. Portland, OR. June 1996.
- Curator: “Trans-Xero: Art on the Theme of Transparency.” Mayer Gallery. Portland, OR. September 1995.

Colloquia

“Radical Women: The Political Body in Latin American Art”
 Convened by Connie Butler and Andrea Giunta
 Getty Research Institute, June 2014 (invited participant)

“Jan de Cock: Everything for You”
 Deweer Gallery
 Otegem, Belgium, September 2013 (invited participant)

“Pedagogies of Contemporary Art”
 Sterling and Francine Clark Art Institute, June 2009 (co-convener, with Darby English)

“Social Sculpture and Political Craft”
 Visual AIDS, New York City, September 2007 (convener)

“The Short History of Contemporary Art”
 Convened by Richard Meyer and Michael Lobel

Sterling and Francine Clark Art Institute, June 2006 (invited participant)

“Monuments and Memory in Art History”

Convened by Robert Nelson and Margaret Olin

Sterling and Francine Clark Art Institute, June 2001 (invited participant)

Peer Reviewer for Publications

Archives of American Art Journal

The Art Bulletin

Art Journal

Blackwell Publishers

differences: A Journal of Feminist Cultural Studies

Duke University Press

GLQ: A Journal of Lesbian and Gay Studies

Journal of Modern Craft

Smithsonian Renwick Gallery

University of California Press

University of Chicago Press

Women's Studies Quarterly

Word and Image

Yale University Press

Evaluator/Juror for Grants and Prizes

Alpert Award nominator, 2013

College Art Association Distinguished Feminist Award, juror, 2011-2013

California College of the Arts, MA Essay Award, juror, 2013

Charles C. Eldredge Prize for Outstanding Book in American Art, Smithsonian
American Art Museum, juror, 2014-2015

City University of New York Faculty Research Grants, evaluator, 2008

Creative Capital/Andy Warhol Foundation Arts Writers Grant, evaluator, 2008

Creative Capital/Andy Warhol Foundation Arts Writers Grant, juror, 2013

Getty Foundation, *Pacific Standard Time: LA Art 1945-1980*, evaluator, 2008

Louis Comfort Tiffany Award nominator, 2011 and 2013

Wayne State Faculty Research Grant, evaluator, 2012

National Committees/Boards

Action Speaks! radio program Advisory Board, 2005-2007

American Studies Association Program Committee, 2007

College Art Association Committee on Diversity Practices, 2007-2010

The Contemporary Project, Los Angeles, advisory board member, 2008-2011

Community HIV/AIDS Mobilization Project, advisory board member, 2005-2007

Grey Room, advisory board member, 2013-2018

Archives of American Art Journal, advisory board member, 2013-2016

Hammer Museum, advisor to the Artist Council, 2011