

ANNEKA LENSSEN
Department of History of Art
University of California, Berkeley
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Education

- Ph.D. 2014 History and Theory of Art, Massachusetts Institute of Technology
The Aga Khan Program for Islamic Architecture
Dissertation: “The Shape of the Support: Painting and Politics in Syria’s Twentieth Century”
Committee: Nasser Rabbat (advisor), Caroline A. Jones, Robin A. Greeley, Lisa Wedeen
- B.A. 2001 Studio Art, Kenyon College
Honors: *summa cum laude*, distinction in major, Phi Beta Kappa

Academic Employment

- 2014– Assistant Professor of Global Modern Art, History of Art Department, University of California, Berkeley
Affiliated Faculty, Center for Middle Eastern Studies
- 2016–2017 Postdoctoral Fellow, “Art and Anthropology,” Getty Research Institute, Los Angeles, California
- 2013–2014 Director, Visual Cultures Program, The American University in Cairo
- 2012–2014 Assistant Professor of Theory, History and Criticism, Department of the Arts, The American University in Cairo

Honors, Grants, and Awards

- 2020-2021 Contributor, “Mapping Art Histories in the Arab World, Iran, and Turkey,” Connecting Art Histories Initiative, Getty Foundation
- Fall 2019 Millard Meiss Publication Fund, College Art Association (for *Beautiful Agitation: Modern Painting and Politics in Syria*)
- 2019 Prince Pierre of Monaco Foundation Award for Contemporary Art Writing and Critical Thinking
- 2017–2018 Hellman Faculty Fellow Award
- 2014 Margaret B. Ševčenko Prize in Islamic Art and Culture, awarded by the Historians of Islamic Art Association

Internal to University of California

- 2019 Arts Research Center Fellow, UC-Berkeley
- 2019 IIS Book Manuscript Mini-Conference Grant, UC-Berkeley
- 2018–2019 UCHRI, “Arts of Critique” Multicampus Working Group, with Natalia Brizuela (director), Tarek Elhaik, Leigh Raiford, and Poulomi Saha

2018 Humanities Research Fellowship, UC-Berkeley
2014 Instructional Improvement Grant, Center for Teaching and Learning, UC-Berkeley

Internal to The American University in Cairo

2013–2014 Faculty Research Grant, co-grantee with Kaya Behkalam, for two exhibition publications: *Malak Helmy: Lost Referents of Some Attraction* (Revolver, 2015) and *Hassan Khan: Dreams & Music* (Revolver, 2016).

Doctoral / Dissertation

2010–2011 Social Sciences Research Council International Dissertation Research Fellowship (SSRC IDRF, Cairo-Rome-Paris-Damascus)
2010–2011 International Chapter P.E.O. Sisterhood Scholar Award
2009–2010 Fulbright U.S. Student Grant: Syria (with Critical Language Enhancement Award)
2009 MIT-CCA Collection Research Grant, Canadian Center for Architecture, Montreal
2008 MIT Hyzen Travel Grant: Damascus
2007, 2008 MIT Aga Khan Program for Islamic Architecture Travel Grant: Damascus

Publications

Books

Beautiful Agitation: Modern Painting and Politics in Syria (forthcoming from University of California Press, 2020).

Modern Art in the Arab World: Primary Documents, co-edited with Sarah Rogers and Nada Shabout (New York: Museum of Modern Art, 2018).
Reviews: *Apollo*; *Art in America*; *Contemporaneity*; *Critical Inquiry*; *Critique d'art*; *al-Jadid*
Press coverage: *al-Fanar*; *Frankfurter Allgemeine Zeitung*; *The National* (Abu Dhabi)

Articles / Book Chapters

“The Filmmaker as Artisan: An Interview with the Members of Abounaddara,” *Third Text*, forthcoming. In Special Issue on “Amateurism,” eds. Julia Bryan-Wilson and Benjamin Piekut.

“The Two-Fold Global Turn,” *ARTMargins* 7, no. 1 (February 2018): 83–99. Review essay engaging Chika Okeke-Agulu’s *Postcolonial Modernism: Art and Decolonization in Twentieth Century Nigeria*.

“Adham Isma‘il’s Arabesque: The Making of Radical Arab Painting in Syria,” *Muqarnas: An Annual On the Visual Cultures of the Islamic World* 34 (2017): 223–258.
Received the Margaret B. Ševčenko Prize in Islamic Art and Culture

“Articulating the Contemporary,” with Sarah A. Rogers, for *A Companion to Islamic Art and Architecture*, eds. Gülru Necipoğlu and Finbarr Barry Flood (Oxford: Wiley-Blackwell, 2017), 1,314–1,338.

“Inji Efflatoun: White Light,” *Afterall: A Journal of Art, Context, and Enquiry* 42 (Autumn/ Winter 2016): 84–95.

“Delay, Displacement, Pixelation,” *Representations* 136 (Fall 2016), 153–157. Reflection in Special Issue “Time Zones: Durational Art and its Contexts,” eds. Julia Bryan-Wilson and Shannon Jackson.

“The Plasticity of the Syrian Avant-Garde, 1964-1970,” *ARTMargins* 2, no. 2 (June 2013): 43–70.

“Muslims to take over Institute for Contemporary Art: The 1976 World of Islam Festival,” *MESA Bulletin* 42, no. 1 & 2 (Summer/Winter 2008): 40–47.

“Travels of the Carpet Myth: Retracing Owen Jones, Ibn Khaldun, and Gottfried Semper,” *Thresholds* 34 (2007): 70–73.

Catalog Essays

“On Skin and Abstraction,” for *Ramses Younan*, ed. Morad Montazami, forthcoming from Zamân Books.

“Folding, Cutting, Crossing: Reading Kamal Boullata’s Book Forms,” for *Artist’s Books by Kamal Boullata: Jerusalem in Exile* (Exh. Catalog), ed. Elizabeth Fowden (Beirut/Oxford: Dongola Press, 2020).

“Abstraction of the Many? Finding Plenitude in Arab Painting,” for *Taking Shape: Abstraction from the Arab World, 1950s–1980s* (Exh. Catalog), eds. Lynn Gumpert and Suheyra Takash (New York: Grey Art Gallery, 2020), 116–129.

Received the Prince Pierre of Monaco Foundation Award for Contemporary Art Writing and Critical Thinking

Foreword, for *Multaqā Madā: Maqālāt fī al-Fann wa-l-Dawla al-Shumūliyya (Mada Encounters: Articles on Art and the Totalitarian State)*, eds. Ismail Fayed and Fouad Halbouni (Cairo: Kotob Khan, 2018), 21–25.

“Material Support: On Arab Artist Unions and Solidarity,” for *Past Disquiet: Artists, International Solidarity and Museums in Exile* (Exh. Catalog), eds. Kristine Khouri and Rasha Salti (Warsaw: Museum of Modern Art, 2018), 140–162.

“In Focus: Biennials and Arab Representation,” for *Modern Art in the Arab World: Primary Documents*, eds. Anneka Lenssen, Sarah A. Rogers, and Nada Shabout (New York: MoMA, 2018), 191–192.

“Exchangeable Realism,” for *Postwar: Art between the Pacific and Atlantic, 1945-1965* (Haus der Kunst Exh. Catalog), eds. Okwui Enwezor, Katy Siegel, and Ulrich Wilmes (Munich: Prestel Verlag, 2016), 430–435.

“Distances Greater than Between These Walls: On Ideals and the Constitution of an Audience,” for *Arab Art Histories: The Khalid Shoman Collection*, eds. Sarah A. Rogers and Eline van der Vlist (Amman: Darat al-Funun, 2014), 93–96 and 137–151.

“Abstract Painting and Its Exhibition in Twentieth-Century Syria,” for *Tajreed: Arab Abstract Art – Part 1* (Kuwait: Contemporary Art Platform Kuwait, 2013), 28–39.

“A Self Without Guarantees: Some Thoughts on Pain in the Work of Aissa Deebi,” *Bashir Makhoul*

| *Aissa Deebi: Otherwise Occupied*, eds. Ryan Bishop and Gordon Hon (Venice: Al- Hoash, 2013), 104–115.

“The Wormholes of Ecology,” for *Still Life: Art, Ecology, and the Politics of Change* (Sharjah Biennial 8 Catalog), eds. Joseph Wolin and Ismail Al Rifai (Sharjah, UAE: Sharjah Biennial, 2009), 37–44.

Critical Writing / Exhibition Reviews

“The Crystalist Manifesto (Khartoum, 1976) in Context,” for MoMA’s *Post: Notes on Modern & Contemporary Art around the Globe* (2018), url: <http://post.at.moma.org/>

Field Report: “Surviving Fascism? ‘Art and Liberty’ in Egypt, 1938-1948,” for *Modernism/modernity*, Print Plus platform (8 February 2017), url: <https://modernismmodernity.org/forums/posts/surviving-fascism-art-et-liberte>

The Arab Nude: The Artist as Awakener, American University in Beirut, for *Ibraaz.org* (23 July 2016), url: <http://www.ibraaz.org/reviews/104>

Hassan Khan, Flow my tears, the policeman said, Museum für Moderne Kunst, Frankfurt, in *Artforum International* (January 2015): 141.

Magdi Mostafa, Townhouse Factory Space, Cairo, in *Artforum International* (September 2014): 394–395.

“Effects without Causes: On Hassan Khan’s First Major Solo Exhibition in Cairo,” in *Springerin* (Summer 2014): 50-51. Published in German, trans. Thomas Raab.

“The View from Doha, Opening Exhibitions at Mathaf: Arab Museum of Modern Art,” in *Artforum International* (January 2011): 102.

Ammar al Beik, Colored Earth...Black Chainsaw, Ayyam Gallery, Damascus, in *Bidoun 23* (Winter 2011): 175.

Tarjama/Translation: Contemporary Art from the Middle East, Central Asia, and Their Diasporas, Queens Museum of Art, New York, for amcainternational.org

The Seasons of Tell-Al Hejara, Damascus, in *Bidoun 13* (Winter 2008): 122.

Book Reviews

“Traces of Traces: Image Histories in Lebanon,” review of *Posthumous Images: Contemporary Art and Memory Politics in Post-Civil War Lebanon*, by Chad Elias, and *On Photography in Lebanon: Stories and Essays*, by Clémence Cottard Hachem and Nour Salamé, eds., *Art Journal* (Winter 2019): 123–127.

Souvenir de Damas / Souvenir from Damascus, by Hussein I. El-Mudarris and Olivier Salmon, in *Syrian Studies Association Newsletter XVI*, no. 1 (Spring 2011).

Creative Reckonings: The Politics of Art and Culture in Contemporary Egypt, by Jessica Winegar, in *Arab Studies Journal* XV no. 2/XVI no. 1 (Fall 2007/Spring 2008): 225–227.

Encyclopedia Entries

Routledge Encyclopedia of Modernism, ed. Stephen Ross (London: Routledge, 2016): Marwan Kassab Bachi, Mahmoud Hammad, Nazem Jaafari, Louay Kayyali, Fateh al-Mouardres, Nazir Nabaa, Leila Nseir, Elias Zayyat, and Salat al-Fann al-Hadith al-Alami

Lectures and Presentations

Invited Talks

- November 14, 2018 “The Educational Turn on the Revolutionary Front: Algeria, Syria, Morocco, 1962-1969,” School of the Art Institute of Chicago
- October 8, 2018 “The Op Arts of Others,” Art History Department, University of Málaga
- April 30, 2018 University Research Board Visiting Scholar: “False Gods and Demonic Attachments: Fateh al-Mouardres’s Critical Surrealism,” American University of Beirut
- March 29, 2018 “Demonic Attachments: Fateh al-Mouardres, Surrealism, and Syria’s 1960s,” Amherst College, Amherst, Massachusetts
- March 23, 2018 “Mosque Lamps and Electric Hearts: Modern Art and Architecture in the Islamic World,” Arts of Asia lecture series, Asian Art Museum, San Francisco
- November 13, 2017 “Cybernetic Socialism,” Visual Studies Research Institute Contemporary Series Lecture, University of Southern California, Los Angeles
- November 6, 2017 “Fateh al-Mouardres and the Bleeding Image, 1946-66,” The Institute of Fine Arts, New York University
- March 4, 2017 Keynote: “Two-Headed Passport: An Art History of Arab Mobility,” Rethinking Art History: Center and Periphery, Tenth Annual PhD Symposium, UC-San Diego
- January 30, 2017 “Being Mobilized: Rethinking Medium in Arab ‘Post-war’ Art, 1942-1952,” Getty Research Institute, Los Angeles
- October 1, 2015 “Material Disclosures: Medium in Arab Art circa 1950,” Department of Art History Lecture Series, University of North Texas
- October 15, 2013 “A Loud Cry That Doesn’t Ask for Help: Avant-gardism in the Syrian State,” Interdisciplinary Seminar, Cooper Union School of Art, New York City
- March 12, 2011 “The Correspondent,” ‘On Publications’ Series, 98Weeks Project Space, Beirut, Lebanon
- February 22, 2011 “Surrealism without Surrealists: Reviving the Unconscious in Arab Modern Art,” Darat al-Funun, Amman, Jordan
- February 18, 2011 “The Archival Turn in Contemporary Art,” AllArtNow foundation,

Damascus, Syria

Conference Papers

- Upcoming: “Linear and Atomistic: Louis Massignon on the Maqamat,” Maqamat Workshop, Silsila: Center for Material Histories, New York University (April 2020)
- February 14, 2020 “Excessive Poetics in Aleppo’s Modernist Art,” Languages of Art History, College Art Association Annual Conference, Chicago
- January 31, 2020 “The Artist as a Guest,” The Postwar Italian Art Scene in a Global Perspective Colloquium, UC-Santa Barbara
- November 14, 2019 “Futurity and the Arts of a New Syria, 1960-1970,” Voyage to Tomorrow: Futurism and Science Fiction in Middle Eastern Art & Design, Middle East Studies Association Annual Conference, New Orleans
- July 12, 2019 “New Realities: Paris and Its Anti-Colonial Painters,” Global Urban Art History? Decolonizing Paris, Capital of the Arts, Global Urban History Project, Centre for Urban History, Leicester
- February 24, 2019 “Feeling Algerian? Burhan Karkutli’s Art of Solidarity,” Axis of Solidarity: Landmarks, Platforms, Futures, Tate Modern, London
- February 15, 2019 “Backfill: Agencies of Sand in Syrian ‘Postwar’ Painting,” Dirt, Mud, Sand, Sludge, College Art Association Annual Conference, New York City
- October 11, 2018 “Goodbye Natural World: On Picasso, Postwar Intuition, and Arab Painting,” IV Picasso International Congress: Picasso and History, Museo Picasso, Málaga
- February 16, 2017 Commentary, in Contemporary Art History: Temporal Frames and Geographic Terrains, College Art Association Annual Conference, New York City
- October 30, 2016 “A Worldly Icon? Fateh al-Moudarres’ Theory of Syrian History,” Syria’s Art and Architecture: A Multicultural History, The Aga Khan Museum, Toronto
- May 28, 2016 “Extending Painting in Syria, Algeria, and Morocco c. 1965,” Before the Contemporary: Arts, Institutions, Revolutions, Northwestern University
- April 8, 2016 “Sight/Sensation: Global Modernism in the Middle East,” Theories and Methods for the “Global” Modern, The City College of the City University of New York Art Department Symposium
- March 20, 2016 “Surrealism Without Fetishes? The Arab-Islamic Reading of Automatic Images, 1946-1952,” The Surreal World, American Comparative Literature Association, Harvard University
- February 4, 2016 “Op Art on the Other Shore: Masking Vision in the Revolutionary Mediterranean,” Geometric Abstraction, Op, and Kinetic Art in Transnational Perspective, College Art Association Annual Conference, Washington D.C.
- May 21, 2015 “Unmapping Surrealism in the Arab World,” Rethinking Historical Space, NYU-Abu Dhabi
- February 16, 2013 “Lines of Dissolution: Arab Nationalism and Abstraction in Syria, 1936-

- 1952,” Abstraction and Totality, College Art Association Annual Conference, New York City
- June 2, 2012 “The Plasticity of the Syrian Avant-Garde, 1964-1970,” The Longevity of Rupture: 1967 in Art and Its Histories, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey Conference, American University of Beirut
- December 17, 2010 “All Rights Reserved for the Authors: The Drawings and Aesthetic Distributions of Fateh al-Moudarres circa 1962,” Arab Modern Art: Objects, Histories, and Methodologies, Arab Museum of Modern Art, Doha, Qatar
- October 18, 2008 “Pseudo-Fragments of Heritage: Michael Rakowitz’s ‘The Invisible Enemy Should Not Exist’,” Spaces and Visions, Historians of Islamic Art and Architecture Biennial Symposium, Philadelphia
- November 18, 2007 “London’s Arab Renaissance,” Art Without History?: Evaluating ‘Arab’ Art, Middle Eastern Studies Association Annual Meeting, Montreal, Canada

Conference Moderation

- March 1, 2019 Respondent, “Surrogate Humanity: Race, Robots, and the Politics of Technological Futures,” *Art as Critique Conference*, Arts Research Center/Townsend Center for the Humanities, UC-Berkeley
- May 22, 2016 Respondent, “Painting: Questions of the Liminal Space,” *Abstraction Unframed*, NYU-Abu Dhabi and Barjeel Art Foundation, Abu Dhabi and Sharjah, United Arab Emirates
- May 12, 2015 Moderator, “The State of the State,” session with Fawwaz Traboulsi and Khaled Hourani, “March Meeting,” Sharjah Biennial 12, United Arab Emirates
- February 1–2, 2014 Facilitator, Advisory Meeting for *Modern Art in the Arab World*, Amman, Jordan
- October 12, 2013 Panel Co-Chair (with Kirsten Scheid), *A Re-Located Politics: Making Art Elsewhere than the Nation*, Middle East Studies Association Annual Meeting, New Orleans
- November 24, 2009 Panel Co-Chair (with Rhonda Saad), *Pirated Politics: Contemporary Art, Artists, and the Postproduction of the Middle East*, Middle East Studies Association Annual Meeting, Boston

Colloquia, Roundtables, Responses, and Conversations

- December 8, 2019 Guide, Gallery Tour for H.Art undergraduate association, *Strange at Berkeley Art Museum & Pacific Film Archive*
- October 3, 2019 Lecturer for Learning in Retirement series, “Modern Art During Crisis,” UC-Berkeley
- September 26, 2019 Discussant, Book Manuscript Workshop for Christine Philliou’s *Turkey: A*

Past Against History, UC-Berkeley

- September 20, 2019 Roundtable with Natalia Brizuela and Kader Attia, *Tarrying with the Irreparable: A Workshop in Conversation with Kader Attia's Arts of Repair*, Townsend Center for the Humanities, UC-Berkeley
- May 23, 2019 Invited participant, Workshop on the MENA and Surrealism, The Metropolitan Museum of Art, New York
- January 31, 2019 Conversation with Jasmina Metwaly, Arts Research Center and Berkeley Film & Media Seminar
- May 24, 2018 Discussion, *Modern Art in the Arab World: Primary Documents*, with Sarah Rifky, Sarah Rogers, Nada Shabout, and Suheyla Takash, AKPIA at the Massachusetts Institute of Technology
- May 23, 2018 Book launch conversation, *Modern Art in the Arab World: Primary Documents*, with Iftikhar Dadi, Sarah Rogers, and Nada Shabout, Museum of Modern Art, New York
- May 21, 2018 Screening and discussion, "An Evening with Omar Mismar," with Omar Mismar and Omar Berrada, Museum of Modern Art, New York
- May 2, 2018 As University Research Board Visiting Scholar, leader of Archives Workshop, Jafet Library Special Collections, American University of Beirut
- April 28, 2018 Book launch conversation, *Modern Art in the Arab World: Primary Documents*, with Zeina Arida, Sarah Rogers, and Nada Shabout, Sursock Museum, Beirut, Lebanon
- April 28, 2018 As University Research Board Visiting Scholar, co-leader of Student Majlis, "Translation and the Syrian Avant-Garde," at American University of Beirut
- February 13, 2018 Reading and discussion, Translation as Research, with Ahmad Diab and Kathy Zarur, Arts Research Center, at UC-Berkeley
- September 22, 2017 Paper, "Sexless Revolutionaries: The Gendering of Syria's Post-Colonial Painting," *Genders in Translation*, sponsored by Department of Gender and Women's Studies, International Campus at University of Malaga, Spain, UC-Berkeley
- May 24–25, 2016 Leader, Graduate Student Workshop, Barjeel Art Foundation, Sharjah, United Arab Emirates
- April 2, 2016 Faculty seminar presentation, "Method of No Market: Cases from the Socialist Front," *Future Fields: 'Global' Methodologies and Art of the Middle East*, Kahn Institute, Smith College
- October 11, 2015 Discussant, Annual Dissertation Workshop, American Institute for Maghrib Studies, at UC-Berkeley
- March 19, 2015 Presentation, "Hydrarchy and Globalism," closing symposium for *Hydrarchy: Power, Globalization and the Sea*, Fine Arts Gallery, SFSU
- March 5, 2015 Talk, "Surreality and Possession in the Modern Art of the Arab East," Center for Middle Eastern Studies, UC-Berkeley
- November 18, 2014 Talk, "Creative Solidarity in the Global 1980s: Arab Art Networks,"

- Contemporary Art Working Group, UC-Berkeley
- June 19, 2014 Talk, “The Medium,” A Ghost Without A Host Is A Guest exhibition closing, Beirut (gallery), Cairo, Egypt
- April 26, 2014 Panelist, Alternative Models of University Education in Egypt Symposium, Adad/Townhouse Gallery, Cairo, Egypt
- March 18, 2009 Event co-organizer (with Christina Knight): “Watching my Stories: A Discussion of Blackness, Queerness, and Video Art with Kalup Linzy and Tavia Nyong’o,” in Bring Your Own: Voices of the Contemporary at the Carpenter Center, Harvard University
- April 4, 2008 Paper, “Conscientious Objection in the Making of the Martyr Omar al-Mukhtar,” What Object, Research-in-Progress Conference, Massachusetts Institute of Technology

Guest Lecturer / Course Critic

- February 21, 2019 Guest lecture in Introduction to Anthropology, Prof. Charles Hirschkind, UC-Berkeley
- April 29, 2018 Guest lecture in Art’s World since 1989, Prof. Niko Vicario, Amherst College
- June 9, 2017 Guest presentation in Global Art Seminar: The Globalization of Art and Culture, Prof. Elena Shtromberg, USC Roski School
- April 17, 2015 Guest lecture, “Networked Practices: The Arab Avant-Garde of the 1970s” for Modernism, 1960-present, Prof. Natilee Harren, UCLA
- December 2015 Guest critic for Staged Photography, Prof. Jean-Paul Boudier, UC-Berkeley Department of Architecture
- December 2014 Guest critic for Staged Photography, Prof. Jean-Paul Boudier, UC-Berkeley Department of Architecture

Conferences Convened

- October 29, 2020 Conference Committee: *Regime Change*, Historians of Islamic Art and Architecture symposium, University of Michigan, Ann Arbor
- March 1, 2019 Co-Organizer (with Natalia Brizuela, Tarek Elhaik, Leigh Raiford and Poulomi Saha): *Art as Critique Conference*, Arts Research Center/Townsend Center for the Humanities, UC-Berkeley
- October 20–21, 2017 Co-Organizer (with Whitney Davis): *The Idea of “Global Modernism”*: A Symposium, History of Art Department, UC-Berkeley
- May 20–23, 2016 Conference Committee: *Abstraction Unframed*, NYU-Abu Dhabi and Barjeel Art Foundation, Abu Dhabi and Sharjah, United Arab Emirates (Fourth Annual Conference, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey)
- June 1–2, 2012 Conference Committee: *The Longevity of Rupture: 1967 in Art and its Histories*, American University of Beirut (Second Annual Conference,

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey)

December 16–17, 2010 Conference Committee: *Arab Modern Art: Objects, Histories, and Methodologies*, Arab Museum of Modern Art, Doha, Qatar

Service

University/Departmental Service

UC-Berkeley

Visual Resources Center Committee, History of Art, 2019–
Admissions and Fellowships Committee, History of Art, 2018–
Faculty Advisory Committee, Center for Middle Eastern Studies, 2016–
Steering Committee, Center for Middle Eastern Studies, 2014–2015
Chair, Search Committee, Academic Coordinator of the Visual Resources Center, 2019
Curriculum Committee, History of Art, 2014–2016, 2017–2018
Head Undergraduate Advisor, History of Art, 2015–2016
Lecturer for Art History, online course Letters & Science W1: Exploring the Liberal Arts, Summer 2015, 2016
Undergraduate Advisor, History of Art, 2014–2015

The American University in Cairo

Chair, Search Committee, Assistant Professor of Graphic Design, 2014
Arts Department Directors Committee, 2013–2014
Sharjah Gallery Committee, 2013–2014
Arts Department Concerts Committee, 2012–2014
Professional Service

Service to Field

Art Editor: *Critical Times: Interventions in Global Critical Theory*, 2020–

Editorial Board: *ARTMargins*, 2014–

Reviewer:

Art Bulletin; Art Journal; Artl@s Bulletin; ARTMargins; Comparative Studies of South Asia, Africa, and the Middle East; International Journal of Islamic Architecture; Muqarnas; Stedelijk Studies

Penn State University Press; Routledge Art History & Visual Studies; I.B.Tauris; American University in Cairo Press; Orient-Institut Beirut

German Research Foundation (Deutsche Forschungsgemeinschaft); Prince Claus Fund; Arcadia Fund

Mathaf Encyclopedia for Modern Arab Art

Selection committee: Rhonda A. Saad Prize for Best Graduate Paper in Modern and Contemporary Arab Art (awarded by the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey), 2017–

Steering Committee: Modern Art Syria Archive, 2017–

Treasurer: Association for Contemporary and Modern Art of the Arab world, Iran, and Turkey (AMCA), 2010–2012

Lead Researcher for Syria: “Archive Map” project, part of Speak, Memory Symposium, Townhouse Gallery, Cairo, October 28–30, 2010

<http://speakmemory.org/uploads/ArchiveMapSyria.pdf>

Teaching and Mentoring

Courses offered at University of California, Berkeley

HA 21	Beauty and Truth in Islamic Art (lower-division lecture), Spring 2019, Fall 2019
HA 101	Theories & Methods for a Global History of Art, co-taught with Sugata Ray (undergraduate lecture), Spring 2018
HA C121A	Introduction to Islamic Art (undergraduate lecture), Fall 2015
HA 190M	Anticolonial Avant-gardes (undergraduate lecture), Spring 2020
HA 190M	Transnational Avant-gardes (undergraduate lecture), Spring 2016
HA 190M	Mosque Lamps and Electric Hearts: Modern Art and the Middle East (undergraduate lecture), Spring 2015
HA 192H	Contemporary Art in/against Global Crisis: Cairo (undergraduate seminar), Spring 2020
HA 192H.1	Middle East Conceptualisms (undergraduate seminar), Spring 2018
HA 192T.2	Global Surrealisms (undergraduate seminar), Fall 2014, Spring 2019
HA 290	Futurism and Futurity (graduate seminar), Fall 2017
HA 290.1	Ethics of Abstraction, co-taught with Julia Bryan-Wilson (graduate seminar), Spring 2016
HA 290.1	The Cold War Contingent (graduate seminar), Spring 2015
HA 375	History of Art Teaching (graduate workshop course), Fall 2019

Courses offered at The American University in Cairo

ARTV 213	Introduction to Visual Culture (undergraduate lecture), Fall 2012, Fall 2013, Spring 2014
ARTV 315	Art Theory (undergraduate seminar), Fall 2012, Spring 2014
ARTV 410	Contemporary Issues in Arab Art (undergraduate seminar), Fall 2012, Fall 2013

PhD Advisees (current)

Saif Radi (History of Art)

Riad Kherdeen (History of Art)

Dissertation Committees (current)

Ty Vanover (History of Art)

Claire Ittner (History of Art)

Ellen Feiss (History of Art)

Thadeus Dowad (History of Art)

Stephanie Hohlios (History of Art)

Nour El Rayes (Ethnomusicology)

Katherine L. Bruhn (South and Southeast Asian Studies)

Linda Istanbuli (Near Eastern Studies)
Rosa Norton (Anthropology)
Christina Schwartz (Slavic Languages and Literatures)

Dissertation Committees (other universities)

Alessandra Amin (UCLA Art History)
Sarah Rifky (MIT History of Architecture and Art)

Master's Thesis Committees (other universities)

Natasha Gasparian (American University of Beirut, Art History and Curating)

Undergraduate Honors Theses

Ian Li, "When the GAN Algorithm Enters the Art Market: Reconsidering *Portrait of Edmond Belamy* and the Fiction of AI Art," *History of Art*, 2019

Magdalena Fraga, "Questions of Freedom: Interpreting the Artistic Practices of Beat Writers and the Moroccan Avant-Garde in the 1960s," *History of Art*, 2019

Ellen Pong, "Pirates, Bruce Lee and Ugandan VJs: Conversations on Counterpower in Melissa Jahn's *Video Slink*," *History of Art*, 2018

Nathaniel Blanchard, "Shah Abbas and His Page: Recuperating and Interpreting Homoeroticism in the Arts of Safavid-Isfahan," *History of Art*, 2017

Jessy Bell, "Their Fate Tomorrow: Recuperating the Sutjeska Memorial Park (1958–1975) in the Former Yugoslavia," *History of Art*, 2016

Taylor Kennemore, "Evaluating the Subversive Capacity of Art in the Arab Gulf," *Middle Eastern Studies/International and Area Studies*, 2016

Kyra Richardson, "The Phenomenology of Form and Faith: al-Muhandis, The Bimaristan Doors, and the Portals of Intellectualism," *Middle Eastern Studies/International and Area Studies*, 2016

McNair Scholar Mentoring

Ramón de Santiago, 2016

Fiat Lux Scholar

Jocelyn Garcia, 2017—

Ella Rochelle-Lawton, 2018—

Affiliations

College Art Association; Middle East Studies Association; Historians of Islamic Art Association; Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey