

JOHN TAGG

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Binghamton University
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CURRICULUM VITAE

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PERSONAL

Born: 27 May 1949, in North Shields, Northumberland, England
Status: Citizen of the United States of America and the United Kingdom

EDUCATION

1967 – 1971 University of Nottingham, England, Department of Fine Art
1971 – 1973 The Royal College of Art, London, Department of General Studies

DEGREES

1971 B.A. (Honours) Fine Art/Art History, First Class Honours
1973 M.A.(R.C.A.) for a thesis entitled *The Work of Art and the Work of Art Theory: A Study of Max Raphael's Later Theory of Art*. (The Royal College of Art was, at this time, a unique institution with university status, awarding the only terminal graduate degrees then offered in Britain for courses of study in art theory and in the practice of a variety of visual arts).

AWARDS, FELLOWSHIPS AND HONOURS

1973 Royal College of Art, London, Thomson Award
1973 Sir James Knott Scholarship for research at Boston University (April-May 1974)
1976, 1977 Arts Council of Great Britain, Fellowship in Photographic History
1986 Graduate Research Initiative development grant for *Current Debates in Art History*
1990 Lansdowne Scholar, University of Victoria, British Columbia, Canada
1990 - 1991 Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
1991 Research Semester Award, SUNY Binghamton
1994 Benenson Lecturer, Duke University

- 1996 – 1997 Fellow of the Society for the Humanities, Cornell University
 1997, 1999, Harpur College Dean’s Workshop Award for *VizCult: The Visual Culture Forum*
 2000, 2009
 2002 Binghamton University Award for Excellence in Teaching
 2002 Chancellor’s Award for Excellence in Teaching, State University of New York
 2003 *Directory of American Scholars* (American Council of Learned Societies)
 2005 Clark Fellow, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
 2007 – 2008 J. Clawson Mills Art History Fellow at the Metropolitan Museum of Art, New York, New York
 2009 – *Who’s Who in America* (New Providence, New Jersey: A. N. Marquis)
 2010 – *Who’s Who in the World* (New Providence, New Jersey: A. N. Marquis)
 2011 University of Arizona School of Art Visiting Scholar
 2012 Visiting Scholar in Communications and Culture, Annenberg School for Communication, University of Pennsylvania

EMPLOYMENT

- 1973 – 1976 Lecturer in the Departments of Fine Art and Art History, University of London, Goldsmiths’ College (Part-Time)
 1973 – 1976 Lecturer in the Department of Art History and Complementary Studies, St. Martin’s School of Art, London (Part-Time)
 1975 – 1977 Course Tutor, The Open University, Faculty of Arts, London Region (Part-Time)
 1976 – 1978 Arts Council Fellow in Photographic History, School of Communications, Polytechnic of Central London
 1977 – 1978 Visiting Tutor, Department of Painting, Royal College of Art, London (Part-Time)
 1977 – 1978 Visiting Tutor, The Slade School of Art, University College, London (Part-Time)
 1978 Visiting Lecturer in American Art, American Studies Resources Centre, Polytechnic of Central London (Part-Time)
 1979 Lecturer in Visual Communications, London College of Printing (Part-Time)
 1979 Lecturer in Photographic Theory, School of Communications, Polytechnic of Central London (Part-Time)
 1979 – 1984 Lecturer in Art History and Tutor in Charge of the *M.A. in the Social History of Art*, Department of Fine Art, University of Leeds
 1985 – 1986 Visiting Assistant Professor, Department of Art, Design and Art History, University of California at Los Angeles
 1986 – 1992 Associate Professor of Art History, Department of Art and Art History, State University of New York at Binghamton

1986 –	Faculty of the interdisciplinary Doctoral Program in <i>Philosophy, Literature and the Theory of Criticism</i> , State University of New York at Binghamton
1987 – 1990	Associate Chair of Art and Art History and Art History Program Director, State University of New York at Binghamton
1989 –	Faculty of the Doctoral Program in <i>Philosophy, Interpretation and Culture</i> , State University of New York at Binghamton
1992 –	Professor of Art History, Department of Art and Art History, State University of New York at Binghamton
1995 – 2000	Adjunct Professor of Art History, Department of History of Art, Cornell University
1997 – 2004	Chair of Art History, Binghamton University, State University of New York
2005 –	Professor of Art History and Comparative Literature, Binghamton University, State University of New York
2007	Interim Chair of Art History, Binghamton University, State University of New York
2009 – 2010	Interim Chair of Art History, Binghamton University, State University of New York

PUBLIC LECTURES

Bath Academy of Art	November 1974; February 1984; November 1984
Trent Polytechnic	May 1975; May 1976
University of Leeds	November 1976
The Open University	November 1976
The Courtauld Institute, University of London	December 1976
The Architectural Association, London	February 1977
The Royal College of Art, London	March 1977; March 1982
A. I. R. Gallery, London	April 1977
American Studies Resource Centre, Polytechnic of Central London	April 1977
The Slade School of Art, University College, London	May 1977; March 1979
University of London, Goldsmiths' College	May 1977
The Midland Group Gallery, Nottingham	August 1977
West Surrey College of Art and Design	January 1978
Liverpool Polytechnic	January 1978
The Institute of Contemporary Arts,	

London	February 1978; February 1979
Nottingham Playhouse	April 1978
The Side Gallery, Newcastle upon Tyne	January 1979
Spectro Gallery, Newcastle upon Tyne	March 1979
The Cockpit Arts Centre, London	June 1979
The Hayward Gallery, London	July 1979
Kingston Polytechnic	March 1982
Polytechnic of Central London	March 1982
Maidstone College of Art	March 1983
Leeds Polytechnic	July 1983
Hull College of Higher Education	February 1984 December 1984
St. Martin's School of Art, London	March 1984
Middlesex Polytechnic	March 1984
Birmingham University, Centre for Contemporary Cultural Studies	March 1984
Sheffield Polytechnic	May 1984
Newcastle Polytechnic	October 1984
Falmouth College of Art	November 1984
California Institute for the Arts	April 1985
U. C. L. A.	April 1985; January 1986
SUNY Binghamton	March 1986
Pasadena Art Center: "Art History, Cultural Theory, and Critical Practice"	July 1986
International Center for Photography, New York: "The Proof of the Picture is in the Reading: Documentation and Social Administration in Late Nineteenth-Century Britain," for the Lecture Series on <i>Interpretations of Photographic History: Documentary Photography and Photojournalism</i>	November 1986
State University College at Cortland: "The History of Photography: New Views" – in conjunction with the exhibition <i>Light Work: Photography Over the 70's and 80's</i> at the Ruth E. Dowd Fine Arts Gallery.	December 1986
State University of New York at Binghamton: The Library Associates Lecture on "Gresham's Law of Images: Photography and the Proliferation of Images in the Nineteenth Century"	January 1988

- School of the Art Institute of Chicago,
Visiting Artists Program:
“Totalled Machines” April 1988
- Southern Illinois University at Carbondale:
“Criticism, Photography and
Technological Change,” a lecture in
the series *Spectrum of Discourses:
Critics on Criticism* April 1988
- Visual Studies Workshop, Rochester: August 1989
“Photography, The State and the
Burden of Proof”
- Yale University: September 1989
“The Discontinuous City: Picturing
and the Discursive Field,” for the
Street Hall Lecture Series
- Cornell University: October 1989
“The Discontinuous City,” for
The Visual Arts Forum
- University of Victoria, B.C.: March 1990
1990 Lansdowne Lectures:
“The Discontinuous City:
Picturing, Power and Discourse;”
and “The Pachuco’s Flayed Hide:
Identity, Resistance and *Buenas Garras*”
- Center for Advanced Study in the Visual
Arts, National Gallery of Art,
Washington, D.C.: Colloquium
XCVIII, “A Discourse (With Shape
of Reason Missing).” April 1991
- Walker Art Center, Minneapolis: April 1991
“Hanging on the Frame: Art History
and the Mounting of the Image,”
for the multidisciplinary lecture series
In Context on The Mediated Image
- University of Rochester: November 1991
“A Discourse (With Shape of
Reason Missing)”
- Harvard University: October 1992
“The Pencil of History”
- Duke University: February 1994
1994 Benenson Lectures:
*The Disciplinary Frame:
Picturing, Power, Histories and Art:*
“Discipline and the Document;”
“The Archive of the Real;”
“A Change of Skin;”

- “The Pencil of History;”
 “Hanging on the Frame”
 Cornell University, Visual Culture Forum: April 1994
 “The Archive of the Real, or The
 Pencil of History”
- The Center for the Study of Modernism,
 The University of Texas at Austin: February 1995
 “Those Who Cross Over: Culture
 and Mobility in the USA, 1943”
- Southern Methodist University: February 1995
 “Those Who Cross Over: Culture
 and Mobility in the USA, 1943,” for
 the Art History Lecture Series
- Cornell University, Visual Culture Forum: November 1995
 “A Change of Skin”
- George Mason University, Cultural Studies
 Program: “Running and Dodging” February 1997
- Society for the Humanities, Cornell University: March 1997
 “The Disciplinary Frame”
- Binghamton University, *VizCult: The Visual
 Culture Forum*: “Before the Work” September 1998
- Ithaca College, Handwerker Gallery: November 1998
 The first lecture in the Handwerker
 Gallery Critical Forum: “Frame Up:
 The Violence of Photographic Meaning”
- State University of New York College at
 Oswego, Department of English: December 1999
 “The Violence of Meaning”
- Binghamton University, *VizCult: The
 Harpur College Dean’s Workshop
 on Visual Culture*: “Louisville, 1937” April 2002
- University of Illinois at Urbana-Champaign,
 Illinois Program for Research in the
 Humanities, “The Violence of Meaning” April 2002
- University of Rochester, Visual and Cultural
 Studies Program, “Under Construction:
 Media Culture:” “Melancholy Realism” May 2002
- Binghamton University, Department of
 Comparative Literature, Lecture in
 Honour of Fred Garber: “The Cryptic
 Photograph” March 2003
- University of California, Los Angeles,
 Department of Art History: “Meaning
 and Melancholia” April 2003
- Tate Modern, London: “The Camera at
 Work: John Tagg in Conversation” June 2003

- with Steve Edwards” Webcast:
www.tate.org.uk/audiovideo
- University of California, Santa Cruz, May 2005
 Visual and Performance Studies,
 Seminar on Visualities/Geographies:
 “The Capture of Meaning”
- Williams College, Department of Art and October 2005
 Art History: “Photography and Social
 Reform”
- Clark Lecture, Sterling and Francine Clark November 2005
 Art Institute, Williamstown,
 Massachusetts: “Mindless Photography”
- Binghamton University, *VizCult: The* March 2006
Harpur College Dean’s Workshop
on Visual Culture: “In the Valley
of the Blind”
- York University, Department of Visual Arts, September 2006
 Visual Arts Speaker Series:
 “In the Valley of the Blind”
- York Seminar for Advanced Research on September 2006
 The Circulation of Photographs,
 Art Gallery of Ontario, Prints and
 Drawings Study Centre: “The Plane
 Of Decent Seeing”
- University of Connecticut, Storrs, March 2007
 Department of Art and Art History:
 “The Capture of the Image”
- City University of New York Graduate Center, December 2007
 Department of Art History:
 “The Apparatus of Capture.”
- The University of Iowa, Department of Cinema April 2008
 and Comparative Literature,
 Annual Film Studies Lecture:
 “Crime Story: Walker Evans, Cuba and
 the Corpse in a Pool of Blood”
- The University of Iowa, Department of Cinema April 2008
 and Comparative Literature,
 Faculty-Graduate Seminar in Cinema
 Studies: “The Archival Turn: Problems
 in Critical Theory”
- Binghamton University, *VizCult: The* September 2008
Harpur College Dean’s Workshop
on Visual Culture: “Crime Story:
Walker Evans, Cuba and the Corpse
in a Pool of Blood”
- Binghamton University, *VizCult: The* April 2010

- Harpur College Dean's Workshop on Visual Culture: "The Mute Testimony of the Picture"*
 UCLA, Department of Comparative Literature, May 2010
 Andrew W. Mellon Distinguished Lecture Series, "Crisis and Critique": "The Re-emergence of the Social History of Art: An Unreliable Memoir"
- Binghamton University, *VizCult: The Harpur College Dean's Workshop on Visual Culture: "The Archiving Machine, Or, The Camera and the Filing Cabinet"* September 2010
- University of Gothenburg, Sweden, November 2010
 School of Photography: "The Archiving Machine"
- The Hasselblad Foundation, Gothenburg, Sweden: "Photographic Theory in the 1970s and the Present" November 2010
- University of Arizona, School of Art and the Center for Creative Photography, Tucson, February 2011
Past As Prologue: Time, History and the Visual Arts Lecture series: "The Archiving Machine, Or The Camera and the Filing Cabinet"

CONFERENCES AND SYMPOSIA

- April 1977 Speaker at a conference on *Art and Politics*, A. I. R. Gallery, London: "The Idea of the Avant-Garde"
- February 1978 Co-organizer of and session chair at the conference, *The State of British Art: A Debate*, The Institute of Contemporary Arts, London
- October 1979 Speaker at a conference organized by *History Workshop Journal*, at the City University, London
- May 1982 Organizer of the conference, *Representations of Femininity and Criminality*, University of Leeds
- October 1982 Speaker at a conference organized by *History Workshop Journal*, at Sheffield Polytechnic
- November 1983 Plenary speaker at a conference on *Cultural Politics and Representation*, at the Polytechnic of Central London
- April 1985 Speaker at *A Symposium on Arshile Gorky*, U.C.L.A.
- May 1985 Discussant at a symposium on *Depictions of the Dispossessed: Image and Self-Image of EuroAmerica's Colonized Natives*, U.C.L.A.
- February 1986 Speaker in a panel on *Photographic History and Critical Theory: New Directions in Photographic Scholarship*, at the 74th Annual Meeting of the College Art Association of America in New York

- March 1986 Co-organizer of and speaker at *Arts and Histories Reconsidered: A Symposium on Current Debates*, U.C.L.A.
- November 1986 Speaker in a panel on “Ideology and Interpretation in Literary Theory and the Visual Arts”, for the *Conference on Literary Theory and the Visual Arts* SUNY Binghamton
- April 1987 Organizer and chair of *The Cultural Politics of “Postmodernism,”* the first annual symposium on *Current Debates in Art History*, SUNY Binghamton
- February 1988 Panel speaker for a *Symposium: Assessing the Marxist Tradition in U. S. Art History: Successes, Failures, Challenges*, at the 1988 Annual Meeting of the College Art Association of America in Houston
- March 1988 Speaker at a symposium, *Where Art and Society Meet*, at the State University of New York College at Cortland
- May 1988 Speaker and panelist in a two-day symposium on *The Visual Arts and the World of High Tech*, in conjunction with the exhibition *Three On Technology*, at the List Visual Arts Center, M. I. T.
- November 1988 Speaker for a symposium on *Marxism and Feminism: Convergence in Art*, in the Sunday Symposia on “Issues Contemporary Art” at the Whitney Museum of American Art, New York
- April 1989 Respondent for *Current Debates: 3*, a symposium on *Culture, Globalization and the World System: Contemporary Conditions for the Representation of Identity*, at SUNY Binghamton
- April 1989 Lecturer on “Representation: Politics and Histories”, in the Ray Smith Symposium Series on *Vision and Textuality* at Syracuse University
- July 1989 Visiting Lecturer at the National Endowment for the Humanities Summer Institute for College and University Professors in *Theory and Interpretation in the Visual Arts*, University of Rochester: “The Discontinuous City”
- November 1989 Speaker at a colloquium on *Culture and the World System*, Fernand Braudel Center for the Study of Economies, Historical Systems, and Civilizations, SUNY Binghamton
- March 1990 Organizer of *Feminism and Cultural Studies: Theory/History/Experience*, the fourth annual symposium on *Current Debates in Art History*, SUNY Binghamton
- April 1990 Speaker at an international conference on *Cultural Studies Now and in the Future*, University of Illinois at Champaign-Urbana: “Sub-Art, Sub-History, Sub-Culture: Chicano Art and the Power of Histories”
- April 1992 Speaker at a conference on *Re-Presenting the City*, the fifth symposium on *Current Debates in Art History*, SUNY Binghamton: “This City Which Is Not One”
- April 1992 Speaker at an international conference on *Visual Culture:*

- Film/Photography/History*, at the Center for Twentieth Century Studies, University of Wisconsin, Milwaukee: “The Pencil of History”
- February 1993 Organiser, speaker and session chair for the panel, *The Occupation of Art History: New Interventions in an Expanding Field*, at the 1993 Annual Meeting of the College Art Association of America in Seattle
- October 1998 Keynote speaker at The Society for Photographic Education Midwest Region Conference, Burr Oak Resort, Glouster, Ohio: “No Happy Medium: The Fall Out of Practice and Theory”
- September 1997 to April 2010 Organizer and co-ordinator of *VizCult: The Visual Culture Forum*, a fortnightly interdisciplinary workshop, Binghamton University
- March 2002 Speaker at a Roundtable on *The Advent of “New” Media: Technology and Representation*, Pembroke Center for Teaching and Research on Women at Brown University: “The Ghost of Media Past”
- April 2002 Opening keynote speaker and keynote respondent at *Narrative: An International Conference*, organized by the Society for the Study of Narrative Literature at the Kellogg Center, Michigan State University: “Meaning and Melancholia”
- July 2005 Opening plenary speaker at *Thinking Photography (Again): An International Conference on Photography Studies*, University of Durham, England: “Mindless Photography”
- October 2005 Speaker and participant in the Clark-Getty Workshop on *Art History and the Unseen*, Clark Art Institute, Williamstown: “The Unrepresentable and the Non-Seen”
- November 2005 Moderator of *The Meaning of Photography: A Clark Symposium*, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
- January 2006 Speaker and participant in the Clark-Getty Workshop on *Art History and the Unseen*, Getty Research Institute, Los Angeles: “In the Valley of the Blind”
- November 2006 Closing plenary speaker at the international conference *Derecho y cultura visual: la percepción de las instituciones*, Consorci Universitat Internacional Menéndez Pelayo de Barcelona, Centre de Cultura Contemporània de Barcelona, Barcelona, Spain: “La sentencia final”
- April 2008 Opening keynote speaker at the international conference, *Photographic Proofs: A Conference on Image, History, and Memory*, organized by The Photographic Memory Workshop and the Beinecke Rare Book and Manuscript Library, Yale University: “File Photos: Documents, Terror, Truth and Style”
- November 2008 Speaker at the *History and Theory Conference on Photography and Historical Interpretation*, Usdan University Center, Wesleyan University: “Neither Fish Nor Flesh”
- April 2009 Keynote speaker at *Crossing the Boundaries*, “Social Art History

- Now,” Binghamton University, State University of New York: “The Social History of Art: An Unreliable Memoir”
- January 2010 Keynote speaker at the international conference “The Ends of Photography: Photographic Archives in a Digital Age,” Nasjonalbiblioteket, Oslo, Norway: “The Camera and the Filing Cabinet”
- May 2010 Speaker at the symposium *Zoom Out: The Making and Unmaking of the “Orient” through Photography*, Getty Research Institute, The Getty Center, Los Angeles: “The Mute Testimony of the Picture: British Paper Photography and India”
- June 2010 Speaker at an international forum on “Images and Globalization,” in conjunction with the 10th Shanghai International Photographic Art Exhibition, Shanghai, China: “For Translation”
- May 2011 Speaker at a conference on “The Archive as Project: The ‘Poetics’ and ‘Politics’ of the (Photo)Archive,” Fundacja Archeologia Fotografii, Warsaw, Poland: <http://vimeo.com/24646255>

RADIO, TELEVISION AND VIDEO

- September 1982 “A Democracy of the Image: Photographic Portraiture and Commodity Production.” An audio cassette lecture for the Open University course on *Popular Culture*
- April 1984 Panelist for a televised discussion on “Art After Modernism” for *Voices*, Brook Productions, Channel Four, London
- August 1984 Commentator for a video on John Davies’s photographs of Durham Coalfield, produced by Amber Films, Newcastle upon Tyne, and directed by Sarah McCarthy
- April 1988 Interview by James Hugunin, for the Video Data Bank, The School of the Art Institute of Chicago
- May 1989 Commentator for a three part radio series on the history and influence of photography, introduced by Gail Fisher Taylor, for *Ideas*, a cultural magazine program of the Canadian Broadcasting Corporation
- December 1989 Commentator for *Images*, a six part television series on the history of photography, introduced by Valerie Lloyd, for HTV West, Channel Four, London
- April 1992 Commentator for “Metropolis: The City as Text,” a televised programme for *Understanding Modern Societies*, produced by the British Broadcasting Corporation for the Open University
- 2000–2001 Commentator and consultant for “A History of Surveillance,” “Part One: Victorian Spies,” *World of Wonder*, Channel Four, London (Filmed in Harlem in August, 2000, and broadcast in Britain in April, 2001)
- 2003 The British Library National Sound Archive, The Oral History of British Photography, audio-taped biographical interview by Susan Bright, www.bl.uk/collections/sound-archive/historyphoto.html
- 2011 Center for Creative Photography, University of Arizona, Tucson,

Arizona, “Voices of Photography,” archival oral history project, audio/video interview by Kate Palmer Albers, www.creativephotography.org/collections/research/voices.php

EDITORIAL BOARDS

- 1979 – 1982 Member of the Editorial Board of *Screen Education*, published by the Society for Education in Film and Television, London
- 1980 – 1986 Member of the Editorial Board of *Formations*, published by Routledge and Kegan Paul, London, from 1982
- 1986 – 1998 Member of the Editorial Board of *New Formations*, published by Methuen, London, from 1987 to 1988; by Routledge, London, from 1988 to 1992; and by Lawrence and Wishart, London, from 1992
- 1994 – Member of the Advisory Panel of *parallax: a journal of metadiscursive theory and cultural practices*, published by the Centre for Cultural Studies, University of Leeds, from 1994
- 2004 – Member of the Editorial Board of *Value: Art: Politics*, a series of monographs and edited anthologies published by Liverpool University Press, England, with the University of Chicago Press

CONSULTATION ACTIVITIES

- 1982 – 1984 External Examiner in Art History and Cultural Studies, Maidstone College of Art
- 1986 External doctoral dissertation examiner in the Department of Art, Design and Art History, UCLA
- 1986 External doctoral dissertation examiner in the Department of Film Studies, UCLA
- 1987 – 1992 Manuscript reviewer for Macmillan, London
- 1989 Manuscript reviewer for Cambridge University Press
- 1989 External assessor for the accreditation review of the Graduate Program in Comparative Arts at the University of Rochester
- 1990 Manuscript reviewer for the University of California Press, Berkeley
- 1991, 1992 Manuscript reviewer for Westview Press, Boulder, Colorado
- 1991 Manuscript reviewer for the University of Minnesota Press, Minneapolis
- 1992 External doctoral dissertation examiner, Faculty of Arts, The University of Sydney
- 1992 – 2000 Proposal reviewer for The Getty Grant Program, Postdoctoral Fellowships
- 1993 – 2001 National Endowment for the Humanities panel of grant application evaluators
- 1994 Consultant to the Appraisals Committee of the Ontario Council on Graduate Studies, for the MA Program in Visual Arts at the University of Western Ontario, London, Ontario, Canada
- 1994 Faculty tenure external reviewer for the Department of Art History,

- Washington University at St. Louis
- 1994 Manuscript reviewer for Duke University Press
- 1997 External doctoral dissertation examiner, Department of Comparative Literature, The University of Minnesota, Minneapolis
- 1997 Manuscript reviewer for Cambridge University Press New Art History Series
- 1999 Faculty tenure external reviewer for the Department of Art and Art History, University of California, San Diego
- 1999 Faculty tenure external reviewer for the Department of Art and Art History, University of Connecticut, Storrs
- 1999 External doctoral dissertation examiner, Department of the History of Art, Cornell University
- 2000 Faculty tenure external reviewer for the Department of Art History and Cultural Studies, University of Western Sydney, New South Wales, Australia
- 2000 Faculty tenure external reviewer for the Department of Studio Art, Binghamton University
- 2002 Manuscript reviewer for the *Art Bulletin*
- 2003 Faculty tenure external reviewer for the Department of Art and Art History, University of Connecticut, Storrs
- 2005 Faculty tenure external reviewer for the Department of Fine Art and the Graduate Department of History of Art, University of Toronto
- 2005 Manuscript reviewer for Penn State University Press
- 2006 Faculty promotion external reviewer for the Department of History of Art and Architecture, Harvard University
- 2006 External reviewer for the position of Research Fellow in Art History and Visual Culture, Kings' College, Cambridge University, England
- 2006 Manuscript reviewer for the University of Minnesota Press
- 2007 Faculty promotion external reviewer for the Department of Art, Northwestern University
- 2007 Faculty tenure and promotion external reviewer for the Department of the History of Art, Indiana University
- 2008 Faculty promotion external reviewer for the Department of History of Art and Visual Culture, University of California, Santa Cruz
- 2008 Faculty promotion and tenure external reviewer for the Department of History of Art and Architecture, Harvard University
- 2008 Faculty promotion external reviewer for the Department of Art History, The Graduate Center, City University of New York
- 2010 Proposal evaluator for the Estonian Science Foundation
- 2011 Juror for The Shpilman Institute for Photography's first Call for Research proposals in Philosophy and Photography (other jurors: Eduardo Cadava, Arthur C. Danto, Margaret Iversen, Louis Kaplan, Hagi Ke'naan, Hilde Van Gelder)
- 2011 Nominating panel for the Hasselblad Foundation International

- 2011 – Award in Photography for 2012
Member of the International Advisory Committee of The Shpilman Institute for Photography
- 2011 Advisor to The Museum of Modern Art, New York, Department of Photography, Thomas Walther Collection Research Project

ARTS ADMINISTRATION

- 1980 – 1984 Member of the Yorkshire Arts Association Photography Advisory Committee, England
- 1980 – 1984 Founder member and Director of *The Pavilion* feminist photography centre, Leeds, England
- 1980 – 1985 Trustee of *Impressions Gallery of Photography*, York, England
- 1983 – 1984 Chairperson of the Yorkshire Arts Association Photography Advisory Committee
- 1983 – 1984 Member of the Yorkshire Arts Association Visual Arts Panel
- 1984 Vice-Chairperson of the Yorkshire Arts Association Visual Arts Panel

EXHIBITIONS CURATED

- May – June 1979 Curator and organizer of *Three Perspectives on Photography*, The Hayward Gallery, London
- August – September 1984 Co-organizer of an exhibition and auction, *Photographers in Support of the Miners*, Crucible Theatre, Sheffield, and The Royal Festival Hall, London
- April – June 1987 Co-curator of *Let Us Now Praise Famous Women: Women Photographers for the U.S. Government from 1935 to 1944*, National Museum of Photography, Film and Television, Bradford

PUBLICATIONS

BOOKS

[Edited]. Max Raphael. *Proudhon, Marx, Picasso: Three Studies in the Sociology of Art*. Trans. Inge Marcuse. New Jersey: Humanities Press, 1980; and London: Lawrence and Wishart, 1980. Translated into Korean by Kyusang Lee. Seoul: Noonbit, 1991.

The Burden of Representation. Essays on Photographies and Histories. London: Macmillan, 1988; and Amherst, Massachusetts: The University of Massachusetts Press, 1988; republished in the United States by Minneapolis: The University of Minnesota Press, 1993.

[Edited]. *The Cultural Politics of "Postmodernism."* Current Debates in Art History: One. Binghamton: State University of New York at Binghamton, 1989.

Grounds of Dispute: Art History, Cultural Politics and the Discursive Field. London: Macmillan, 1992; and Minneapolis: The University of Minnesota Press, 1992.

El peso de la representación: Ensayos sobre fotografías e historias. Trans. Antonio Fernández Lera. Barcelona: Editorial Gustavo Gili, 2005.

The Disciplinary Frame: Photographic Truths and the Capture of Meaning. Minneapolis: The University of Minnesota Press, 2009.

CATALOGUES

Paul Hill, Angela Kelly and John Tagg. *Three Perspectives on Photography.* London: Arts Council of Great Britain, 1979.

ESSAYS AND ARTICLES

“A Response to Antoni Tápies.” *Studio International*, vol. 179, no. 923 (June 1970): p. 246.

“Gaps—A Review of T. J. Clark, *The Absolute Bourgeois and Image of the People.*” *Studio International*, vol. 186, no. 957 (July/August 1973): pp. 53-4.

“Art on the Couch. Part I.” *Inscape*, no. 9 (Spring 1974): pp. 24-8.

“Art on the Couch. Part II.” *Inscape*, no. 10 (Winter 1974): pp. 28-31.

“In Camera: A Projected Interview on the Work of Tim Head.” *Studio International*, vol. 190, no. 976 (July/August 1975): pp. 55-9.

“The Method of Max Raphael: Art History Set Back on Its Feet.” *Radical Philosophy*, no. 12 (Winter 1975): pp. 3-10.

“Moving Walls: Siquieros as a Writer.” *Comment*, vol. 14, no. 3 (February 1976): pp. 40-1.

“Jo Baer.” *Studio International*, vol. 191, no. 980 (March/April 1976): p. 208.

“John Stezaker.” *Studio International*, vol. 191, no. 981 (May/June 1976): pp. 309-10.

“American Power and American Painting: The Rise of Vanguard Painting in the U.S.A. Since 1945.” *Praxis*, vol. 1, no. 2 (Winter 1976): pp. 59-79.

“Movements and Periodicals: The Magazines of Art.” *Studio International*, vol. 192, no. 983 (September/October 1976): pp. 136-44.

“Terry Atkinson: History/Drawing.” *Art Monthly*, no. 4 (February 1977): pp. 20-1.

“The World of Photography Or Photography of the World?” *Camerawork*, no. 6, (April 1977): pp. 8-9.

“Marxism and Art History.” *Marxism Today*, vol. 21, no. 6 (June 1977): pp. 183-92.

- “The Idea of the Avant-Garde.” *Artery*, no. 12 (Spring/Summer 1977): pp. 4-10.
- “The Idea of the Avant-Garde.” In Peter Davies [ed.]. *Newcastle Writings*. London: Robert Self Publications, 1977.
- “Sixty Years of Mining Art.” *Art Monthly*, no. 10 (September 1977): pp. 13-15.
- “*Art History and Class Struggle: A Review*.” *Red Letters*, no. 8 (1978): pp. 77-8.
- “*Art History and Class Struggle: A Review*.” *Art Monthly*, no. 22 (December 1978): pp. 34-6.
- “The Currency of the Photograph.” *Screen Education*, no. 28 (Autumn 1978): pp. 45-67.
- “Introduction” to “The International Style.” In “The State of British Art: A Debate.” *Studio International*, no. 2 (1979).
- “A Socialist Perspective on Photographic Practice.” In Paul Hill, Angela Kelly and John Tagg. *Three Perspectives on Photography*. London: Arts Council of Great Britain, 1979.
- “Richard Cork and the New Road to Wigan Pier.” *Art Monthly*, no. 30 (1979): pp. 3-7.
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- “Power and Photography: A Means of Surveillance.” In T. Bennett, G. Martin, C. Mercer and J. Wollacott [eds]. *Culture, Ideology and Social Process*. London: Batsford/The Open University, 1981, pp. 285-308.

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“The Capture of Meaning.” In Jonathan Harris [ed.]. *Value: Art: Politics. Criticism, Meaning and Interpretation after Postmodernism*. Liverpool: Liverpool University Press, 2007, pp. 327–45.

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FORTHCOMING PUBLICATIONS

BOOKS

Maps of Modernity: A Primer in Art History and Cultural Theory. London: Macmillan. (In preparation). An introduction to the history and intellectual formation of art history and to the critiques of the discipline associated with the impact of critical theory and the emergence of the so-called New Art History.

Translations of *The Burden of Representation: Essays on Photographies and Histories* into Romanian, into Italian and into Korean, with Hakgojae Press, are currently being prepared.

ESSAYS AND ARTICLES

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APPENDIX I

ADDENDUM TO PUBLICATIONS

REVIEWS OF BOOKS PUBLISHED

Three Perspectives on Photography (1979)

Pollock, Griselda. "Three Perspectives on Photography." *Screen Education*, no. 31, "Interventions" (Summer 1979): pp. 49-54

Morgan, Stuart. "Three Perspectives on Photography: Recent British Photography." *Artforum*, vol. XVIII, no. 3 (November 1979): pp. 70-3

Proudhon, Marx, Picasso (1980)

Cooke, Lynne. *Art History*, vol. 4, no. 2 (1981): pp. 231-2

Craven, David. *Theory and Society*, vol. 12, no. 5 (September 1983): pp. 692-6

Hilton, Tim. "The Plenty of Picasso." *Times Literary Supplement*, no. 4058, (9 January 1981): pp. 23-5

Lang, Berel. *Leonardo*, vol. 16, no. 1 (Winter 1983): p. 73

Mitchell, Stanley. "Value For Money?" *Art History*, vol. 6 (1983): pp. 499-500

Sprinker, Michael. *The Minnesota Review*, n.s. 19 (Fall 1982): pp. 154-6

Tickner, Lisa. *Woman's Art Journal*, vol. 1 (1981): p. 64

The Burden of Representation (1988)

AB Bookman's Weekly, vol. 82 (October 1988): p. 1679

Batchen, Geoffrey. "Photography, Power, and Representation." *Afterimage*, vol. 16, no. 4 (November 1988): pp. 7-9

Broeckmann, Andreas. "Konstruktionen zur Photographie." *Kritische Berichte*, vol. 19, no. 2 (1991): pp. 65-81

Blyton, Paul. "Photography: A 150-Year Exposure." *British Book News* (July 1989): pp 460-3

- Chaney, David. *The Sociological Review*, vol. 37, no. 2 (May 1989): pp. 413-15
- Evans, Jessica. *Media, Culture and Society*, vol. 11, no. 4 (October 1989): pp. 499-502
- Green, Jennifer Marion. *Victorian Studies*, vol. 35, issue 1 (Autumn 1991): pp. 87-9
- Harris, Jonathan. "The Uses of the Real." *Art History*, vol. 12, no. 2 (June 1989): pp. 247-54
- Mergen, Bernard. *American Studies International*, vol. 32, no. 2 (October 1994): pp. 100-101.
- Phillips, David. "The Subject of Photography." *Oxford Art Journal*, vol. 12, no. 2 (1989): pp. 115-21
- Rieger, Jon H. *Contemporary Sociology*, vol. 18, no. 6 (1989): pp. 941-2
- Wexler, Laura. "Photographies and Histories/Coming into Being." *Exposure*, vol. 27, no. 2 (1989): pp. 38-44

The Cultural Politics of "Postmodernism" (1989)

- Drucker, Joanna. "Postmodernism." *Art Journal*, vol. 49, no. 4 (Winter 1990): pp. 429-31
- Mitchell, Stanley. *The Oxford Art Journal*, vol. 13, no. 2 (1990): pp. 85-8

Grounds of Dispute (1992)

- Hix, H. L. *Harvard Review*, no. 2 (November 1992): pp. 228-9
- Holert, Tom. *Texte zur Kunst*, 2. Jahrgang nr. 8 (December 1992): pp. 179-80
- Hooker, Richard. *The British Journal of Aesthetics* (July 1993): pp. 302-3
- Hugunin, James. "Disputing Grounds." *Views*, vol. 13-4/14-1 (Winter 1993): p. 17
- Hugunin, James R. *Exposure*, vol. 30, nos 3-4 (1996): pp. 7-9
- Silvers, Anita. *Journal of Aesthetics and Art Criticism*, vol. 51 (Summer 1993): pp. 515-17

The Disciplinary Frame (2009)

Albers, Kate Palmer. *Visual Resources: An International Journal of Documentation*, "Seeing and/or Believing the Photograph," ed. Jordan Bear, vol. 26, issue 22 (June 2010): pp. 185–90.

Emerling, Jae. *Journal of Visual Culture*, vol. 9, no. 3 (December 2010): pp. 449–55.

Maimon, Vered. "The Terror of the Real, The Violence of Sense." *parallax*, vol. 16, no. 2, issue 55 (April–June 2010): pp. 131–4.

Memou, Antigoni. "You've Been Framed." *Philosophy of Photography*, vol. 1, no. 1 (2010): pp. 109–11.

Ribalta, Jorge. *CAA Reviews* (April 28, 2010): <http://www.caareviews.org/reviews/1446>

Spencer, S. *Choice* (September 2009): p. 98.

Warner Marien, Mary. "Still Resisting." *Source*, issue 59 (Summer 2009): pp. 71–2.

SELECTED ADDITIONAL DISCUSSIONS

Batchen, Geoffrey. *Burning with Desire: The Conception of Photography*. Cambridge, MA and London: The MIT Press, 1997.

Batchen, Geoffrey. "Orders Profoundly Altered: Photography and Photographies." *West: An Interdisciplinary Magazine* (University of Western Sydney) vol. 1, no. 1 (1989): pp. 18-21

Conner, Jill. "Representation and Photography - Review." *Afterimage* (September 2001).

Edwards, Steve. "The Machine's Dialogue." *The Oxford Art Journal*, vol. 13, no. 1 (1990): pp. 63-76

Harris, Jonathan. "The Chic of the New." *The Oxford Art Journal*, vol. 10, no. 1 (1987): pp. 116-22

Harris, Jonathan. *The New Art History: A Critical Introduction*. London and New York: Routledge, 2001.

Mermoz, Gérard. "Rhetoric and Episteme: Writing About 'Art'." *Art History*, vol. 12, no. 4 (December 1989): pp. 497-509

Nickel, Douglas R. "History of Photography: The State of Research." *Art Bulletin*, vol. 83, no. 3 (September 2001): pp. 548-558.

Schor, Naomi. "Cartes Postales: Representing Paris 1900." *Critical Inquiry*, vol. 18, no. 2 (Winter 1992): pp. 188-244

Smith, Lindsay. "Introduction." *Textual Practice*, vol. 10, no. 1 (1996)

Welch, Edward and J. J. Long. "Introduction A Small History of Photography Studies." In *Photography: Theoretical Snapshots*. Jonathan Long, Andrea Noble, Edward Welch [eds]. London and New York: Routledge, 2008

APPENDIX II

*PROFESSIONAL ACTIVITIES AT
BINGHAMTON UNIVERSITY,
STATE UNIVERSITY OF NEW YORK*

APPOINTMENTS

1986	Appointed Associate Professor of Art History
1986	Faculty of the interdisciplinary Doctoral Program in <i>Philosophy, Literature and the Theory of Criticism</i>
1987 – 1990	Associate Chair of Art and Art History and Program Director of Art History
1988	Tenured
1989	Faculty of the Doctoral Program in <i>Philosophy, Interpretation and Culture</i>
1992	Professor of Art History
1997 – 2004	Chair of the Department of Art History
2003 –	Associated Faculty of the Department of Comparative Literature
2005 –	Professor of Comparative Literature
2007	Interim Chair of Art History
2009 – 2010	Interim Chair of Art History

AWARDS

1986	Graduate Research Initiative development grant for <i>Current Debates in Art History</i>
1987	Discretionary Merit Award
1988	Discretionary Merit Award
1989	Discretionary Merit Award
1990	Discretionary Merit Award
1990 – 1991	Title F Faculty Leave
1992	Research Semester Award
1994	Sabbatical Leave
1996 – 1997	Title F Faculty Leave
1998	Discretionary Merit Award
1999	Discretionary Merit Award
1997, 1999,	Dean's Workshop Award for <i>VizCult: The Visual Culture 2000 Forum</i>
2000	Discretionary Merit Award
2001	Sabbatical Leave
2002	Chair's Research Semester
2002	Binghamton University Award for Excellence in Teaching
2002	Chancellor's Award for Excellence in Teaching, State University of New York
2004	Chair's Research Semester
2005	Title F Faculty Leave

2007	Title F Faculty Leave
2008	Sabbatical Leave
2008	Discretionary Merit Award
2009	Discretionary Merit Award
2011	Chair's Research Semester
2012	Title F Faculty Leave

TEACHING

GRADUATE DISSERTATIONS AND THESES SUPERVISED

PH. D. DISSERTATION COMMITTEES

1987	John H. Pryor. <i>Stylistic Patterns of Northern California Indian Baskets</i> . (Anthropology)
1989	Nancy Hamme. <i>Images of Seamstresses in the Art of William Gropper</i> . (Art History)
1991	Katrina Irving. <i>The Discursive Construction of the Immigrant Woman in America, 1890-1925</i> . (Chair) (English)
1992	Paul Ivey. <i>Tabernacle to Temple. The Christian Science Building Boom, 1895-1925: The Triumph of the Classical Style</i> . (Art History)
1993	Melissa Hall. <i>Modernism, Militarism and Masculinity: Modern Art Discourses and British Official War Art During the First World War</i> . (Chair) (Art History)
1998	Young-June Lee. <i>Mapping Contemporary Theories of Photography: A Reader in New Approaches to the History of Photography, 1964 – 1995</i> (Chair) (Art History)
1999	Charles Reeve. <i>The Subject of Formalism: Ruskin, Fry and Greenberg</i> . (Cornell, Art History)
2000	Gordon Bleach. <i>Visions of Access: Africa Bound and Staged 1880–1940</i> . (Chair) (Art History)
2000	Stephen DeCaroli. <i>Go Hither and Look: Aesthetics, History and the Exemplary in Late Eighteenth-Century Philosophy</i> (Philosophy, Interpretation and Culture)
2002	Leigh George. <i>The Functions of Graphic Design: Sociologies, History, and the International Design Conference in Aspen</i> (Chair) (Art History)
2003	Hong Kal. <i>The Presence of the Past: Exhibitions, Memories and National Identities in Colonial and Postcolonial Korea and Japan</i> . (Chair) (Art History)
2004	Jina Kim. <i>Invitation to the Other: The Reframing of “American” Art and National Identity and the 1993 Whitney Biennial in New York and Seoul</i> . (Chair) (Art History)
2004	Sarah Bassnett. <i>Visible Cities: Photography, Visual Discourse and City Planning in Early Twentieth-Century Toronto and Montreal</i> . (Chair) (Art History)
2005	Rodrigo Mier. <i>Spectral Politics and War in Zapatista Discourse</i> . (Chair) (Philosophy, Literature and the Theory of Criticism Program)
2006	Alexis Dengel. <i>Just Before Getting Over the Past and Other Stories</i> .

- (English)
- 2006 Linda Steer. *Found, Borrowed and Stolen: The Use of Photographs in French Surrealist Reviews, 1924–1939*. (Chair) (Art History)
- 2008 Ovidiu Tichindeleanu. *The Graphic Sound: An Archaeology of Sound, Technology and Knowledge at 1900*. (Chair) (Philosophy, Interpretation and Culture)
- 2008 Nikolay Karkov. *The Ontology of Immanence: Spinoza and the Politics of Affect*. (Program in Philosophy, Interpretation and Culture)
- 2009 Jordan Baer. *Look Again: The Multiples of Photographic Discernment and Production* (Art History and Archaeology, Columbia University)
- 2009 Victoria Scott. *Silk Screens and Television Screens: Maoism and the Posters of May 1968 in Paris*. (Art History)
- 2010 Cindy Stelmackowich. *Bodies of Knowledge: Nineteenth-Century Anatomical Atlases, 1800–1860* (Chair) (Art History)
- 2010 Julia Friday. *Czechoslovakia from the Prague Spring to the Velvet Revolution: The Composition of Memory, Public Record and Archive* (Chair) (Comparative Literature)
- 2010 Irmak Ertuna. *The Avant-Garde and the Politics of Revolution: From Dada into Surrealism, 1919–1931* (Comparative Literature)
- 2010 Hilary Malatino. *Sexing the Monster: Intersex and the Politics of Queer Becoming* (Program in Philosophy, Interpretation and Culture)

M. A. THESIS SUPERVISION

- 1988 Philip Armstrong. *Gustave Caillebotte's "The Floor Scrapers": The Parameters of a Critical Perspective*.
- 1988 Mary E. Law. *English Hunting Images: Representation, Social Positionality and Class Identity*.
- 1989 Kathleen Colman. *The Construction of Greek Identity: An Analysis of Cultural Systems*.
- 1991 Alison Ferris. *Street Photography in the City of Capital: Sexual Politics, Representation and the Discourse of Space*.
- 1991 Josette Clermont. "The Crisis": A Case-Study of the Politics of Representation in Afro-American Culture.
- 1991 Jamie Park. *The Cultural Politics of Empowerment: The Great Wall of Los Angeles and the Min Joong Art Movement of South Korea*.
- 1993 Christopher Jakel. *Textile Strategies: Worker's Clothing Design and the Reconstruction of Everyday Life in the U.S.S.R., 1917-1934*.
- 1993 Shawn Parker. *Deviance and Photography: Images of Male Sexual Perversion in American Medical Journals and Texts, 1890-1920*.
- 1993 Eileen Robertson. *Cultural Nationalism and Cultural Otherness in the Presentation of Mexican Art in Mexico and the United States*.
- 1994 Jennifer Hirshlag. *Framing Wombs: The Politics of Fetal Imagery and Technologies of Observing Pregnancy*.
- 1995 Margaret Crocker. *A Frowning Fetus: Aubrey Beardsley and the Drawing of Sexual Distinctions*.
- 1995 Ilana David. *Politics and Archaeology in Israel: Yigael Yadin's*

- 1996 *Excavations at Masada*. (co-supervised)
- 1996 Hong Lee. *Pornographic Politics: Debates on the Public Funding of "Controversial" Art and Neo-Conservative Attacks on the National Endowment for the Arts between 1989 and 1992*
- 1996 Leigh George. *Imposed Integration: Identity and Layout in 12 Million Black Voices*.
- 1997 Krista Ivy. *When Surrender Is Sweet: Bob Flanagan , Masochism and the Modalities of Resistance*.

CURATORIAL PRACTICE

- 1987 Alison Ferris, Suzan Friedlander and Pamela Toma. *Working Spaces: New Work from New York*
- 1987 Paul Ivey. *Yee Jan Bao: Oils 1983-1985*
- 1988 Wendy Botting. *Posing for Power/Posing for Pleasure: Photographies and the Social Construction of Femininity*
- 1990 Darlene Miller. *Access and Exclusion: A Survey of Works from the Wilkes-Barre/Binghamton Regions* (co-supervised)
- 1990 Jamie Park. *In Search of a National Identity: The Min Joong Art Movement of Korea* (co-supervised)

CURRENT GRADUATE SUPERVISION

PH.D. DISSERTATION COMMITTEES

- Esra Atamer. *An Altered Concept of Production: Transindividual*. (Comparative Literature) [ABD: 11 November 2008]
- Ozgun Cicek. *The Politics of Kurdish Film-Making in Turkey, 1980–2011*. (Program in Philosophy, Interpretation and Culture)
- Hyeok Cho. *Postmodernity, Femininity, and Racial Identity in Lee Bul's Art* (Chair) (Art History) [ABD: 2 February 2011]
- Jeremy Culler. *From Television Signal to Magnetic Strip: An Archaeology of Experimental Television and Video Knowledge, 1962-2006*. (Chair) (Art History) [ABD: 29 May 2007]
- Cagatay Dogan. *Representations of Istanbul in Postwar Turkey: Othmar Pferschy, the State and Urban Reconstruction* (Art History) [ABD: 8 December 2010]
- Todd Goehle. *Visualizing "1968:" Media, Memory, and Social Transformation in West Germany, 1966 to 1983*. (History) [ABD: 7 June 2006]
- Josh Franco. *Chicano/a Art*. (Art History)
- Jennifer Kennedy. *"Charming Little Monsters:" The Spectacle of Femininity in Postwar France*. (Art History) [ABD: 18 March 2011]
- Na'ama Klorman-Eraqi. *Feminism and Photography in Britain in the 1970 and 1980s*. (Chair) (Art History)
- Hye-ri Oh. *Photography and Criticism in Korea: Modernity, National Identity and the Conception of Photography from the Late Chosun Dynastic Period to Japanese Colonialism*. (Chair) (Art History) [ABD: 1 June 2009]
- Young-Sin Park. *International Expositions in Korea, 1915 to 1929*. (Chair) (Art History)
- Chunghoon Shin. *Art As Spatial Critique: South Korean Visual Arts since the Late 1960s*. (Art History) [ABD: 18 August 2009]

- Ariza Torres *The Development of the Photobook in Puerto Rico* (Chair) (Art History)
 Ya-Ling Wang. *The Reception of American Abstract Expressionism in China and Taiwan*. (Chair) (Art History)
 Dengyan Zhou. *The Language of Photography in China: Key Concepts for a Critical History*. (Chair) (Art History)

M. A. THESES

UNDERGRADUATE SUPERVISION

SENIOR HONORS THESES

- 1988 Tracy Bashkoff. *Essentialism and Anti-Essentialism in Feminist Art: Judy Chicago's "Birth Project" and Mary Kelly's "Post-Partum Document"*
 1990 Ellen Tepfer. *The Cultural Politics of Surrealism*
 1995 Marissa Gluck. *An Examination of the Politics of Meaning in the Languages of Advertising Directed at or Representing Women*
 1996 Kim Forsberg. *The Body and Theory: Reimagining the Body in Contemporary Art Practice*
 1997 Rebecca Gardner. *Envisioning Women: Photography, Capitalism and Gender in America, 1935–45*
 2001 Mary Gustaitis. *Ben Shahn: The Biography of a Mural*.
 2004 Kristina Seekamp. *Unmaking the Museum: Marcel Duchamp's Readymades in Context*.
 2005 Emily Colasacco. *The Decoded Seine: The Meaning of Water in Monet's Highway Bridge and Boat Basin, 1874*.
 2008 Timothy Leonido. *Spanish Experimental Film in the "Apertura" Period, 1962–975*. (Comparative Literature)

SENIOR TUTORIAL PROJECTS

- 1990 Christine Haight. *The Festival of India in New York, 1985*
 1991 Mikhail Eskayo. *Archives of Lesbian Cultural History in New York State*
 1993 Jack Aiello. *Like A Virgin? Madonna and the Marriage of Postmodernism and Feminism*
 1995 Felyluz Laguio. *Words and Images of Medicine*.
 1998 Danielle Greisen. *A Study of U. S. Magazine Production and Design*
 1998 Julia Iannello. *A Chronology of the Development of Photographic Techniques and Technologies*.
 1998 Molly McGoey. *Gianni Versace: Cultural Production and the Fashion Industry*
 2001 Travis Pelkie, *The Museum of Comics: An Interactive Web-Site*

INNOVATIONAL PROGRAM BOARD MAJORS

- 1992 Aaron Howard. *Art Theory and Practice* (Honors Thesis: *Art into Idea as Art: The Development of Conceptual Art*.)

COURSES TAUGHT

SEMINARS

Fall 1986	Art History and Cultural Theory: An Introduction to Recent Debates (Art-H 380K) Curatorial Practice (Art-H 560)
Spring 1987	Art History and Cultural Theory II: Narratives of History (Art-H 380L) Curatorial Practice (Art-H 560)
Fall 1987	Photographies/Power/The State (Art-H 570A) Curatorial Practice (Art-H 560)
Spring 1988	Curatorial Practice (Art-H 560)
Fall 1988	Art History and Cultural Theory: Pro-Seminar (Art-H 401/501)
Spring 1989	Junior Seminar: Theories and Methods (Art-H 496)
Fall 1989	Curatorial Practice (Art-H 560)
Spring 1990	Representation and Counter-Practice (Art-H 501B) Curatorial Practice (Art-H 560)
Spring 1992	Photographies/Power/The State (Art-H 570A)
Fall 1992	Art History and Cultural Theory: The Vision Thing (Art-H 401/501)
Spring 1993	Representation and Counter-Practice: Marxism and Representation (Art-H 501B)
Fall 1993	Seminar in Contemporary Art (ArtH 550A)
Fall 1994	Photographies/Power/The State (Art-H 570A)
Spring 1995	Art History and Cultural Theory: The Vision Thing (ARTH 401/501A)
Fall 1995	Documentary, Discipline, Democracy (ARTH 503A)
Spring 1996	Art History and Cultural Theory: Marxism and Representation (ARTH 501)
Fall 1996	Documentary, Discipline and the State (S HUM 408)
Fall 1997	Art History and Cultural Theory: After Structuralism (ARTH 501)
Fall 1998	Photography and Death (ARTH 580A/COLI 580A/ENG 593P)
Fall 1999	Documentary, Discipline and the State (ARTH 503A)
Fall 2000	Marxism and Representation (ARTH 502A/COLI 574M)
Spring 2000	Theory and Methods (ARTH 500/COLI 574J)
Fall 2002	Meaning and Melancholia (ARTH 451B/ARTH 503C/ COLI 531T/ENG 450N/PIC 666B)
Fall 2002	Reading Early Foucault (PIC 597)
Fall 2003	Cultural Strategies and the State (ARTH 482D; ARTH 550E; COLI 480G; COLI 535A; ENG 450F; ENG 572V; PIC 608F)
Spring 2005	Theory and Methods (ARTH 500; COLI 512A; PIC 604C)
Spring 2006	RE: <i>Thinking Photography</i> (ARTH 580C/480C; COLI 480W/535W; PIC 604H)
Fall 2006	Marxism and Representation (ARTH 482J/ARTH 502A; COLI 574R; PIC 604J)
Spring 2007	Theory and Methods (ARTH 500)
Spring 2007	Art History After Structuralism (ARTH 503F/COLI 574S/ PIC 604L)

Fall 2008	Photo/Text (ARTH 580A/ARTH 480C/COLI 535C/PIC 604A)
Spring 2009	Theory and Methods (ARTH 500) Art History: Genealogy of a Discipline (ARTH 504A/COLI 574C/PIC 604C)
Spring 2010	Picturing Crisis (ARTH 480D/ARTH 580D/COLI 574C/PIC 604D)
Fall 2010	The Politics of Documentary (ARTH 451E/ARTH 503E/COLI 480R/COLI 574A/ENG 593U/PIC 604A)
Spring 2011	Theory and Methods (ARTH 500) Art History After Structuralism (ARTH 503F/COLIT 507A/ENG 674C/PIC 604A)

LECTURE COURSES

Fall 1986	Photographies, Histories, Theories (Art-H 168J)
Spring 1987	Maps of Modernity or Why They Don't Do Surveys Like They Used To Do (Art-H 167Y)
Fall 1987	U.S.A.: Cultural Politics 1930-1960: American Culture and the State (Art-H 252)
Fall 1989	Photographies, Histories, Theories (ArtH-W 280)
Spring 1992	Contemporary Issues in Art (Art-H W 102)
Fall 1992	Histories of Photographies (ArtH-W 280)
Spring 1993	Contemporary Issues in Art (ArtH-W 102)
Fall 1993	American Art and Society, 1930-1960 (ArtH-W 252)
Fall 1994	Histories of Photographies (ArtH-W 280)
Spring 1995	Contemporary Issues in Art (ARTH-W 102)
Fall 1995	American Art and Society, 1930-1960 (ARTH-W 252)
Spring 1996	Contemporary Issues in Art (ARTH-W 102)
Spring 1998	Contemporary Issues in Art (ARTH-W 102)
Spring 1999	American Art and Society, 1930-1960 (ARTH 252)
Spring 2000	Contemporary Issues in Art (ARTH-W 102)
Spring 2003	Contemporary Issues in Art (ARTH-W 102)
Spring 2004	American Art and Society, 1930-1960 (ARTH 252)
Spring 2005	Contemporary Issues in Art (ARTH-W 102)
Spring 2006	Histories of Photography (ARTH 280)
Fall 2009	Histories of Photography (ARTH 280)
Fall 2010	American Art and Society 1930-1960 (ARTH 252)

ADMINISTRATION

DEPARTMENTAL

1986	Co-author of the proposal to establish a new graduate program in Curatorial Practice
1986 – 1987	Author of the proposal to establish the Art History Program's Distinguished Visiting Scholar Program, the annual symposium on <i>Current Debates in Art History</i> , and the associated publication, <i>Current Debates in Art History</i> , which were jointly funded by the

- 1987 Offices of the Vice-President, the Vice-Provost for Graduate Studies and the Dean of Harpur College and of Arts and Sciences
Coordinator for the first Distinguished Visiting Scholar: Victor Burgin
- 1987 Organizer of the first annual symposium on *Current Debates in Art History: The Cultural Politics of "Postmodernism"*
- 1987 – 1990 Associate Chair of Art and Art History and Program Director of Art History
- 1987 Organizer of a roundtable on "The 10th Street Shuffle: New York Art in the 1950s"
- 1988 – 1989 Chair of the Art History Search Committee
- 1989 Editor of the first volume in the series, *Current Debates in Art History*, produced by MRTS press and published by the Department of Art and Art History
- 1989 Organizer of the *Current Debates in Art History* symposium: *Feminism and Poststructuralism*
- 1989 – 1990 Chair of the Art History Senior/Junior Search Committee
- 1990 Coordinator for the Distinguished Visiting Scholars: Esther Parada and Janet Wolff
- 1990 Organizer of the fourth annual symposium on *Current Debates in Art History: Feminism and Cultural Studies: Theory/History/Experience*
- 1994 – 1996 Director of Undergraduate Studies
- 1997 – 2004 Chair of the Department of Art History
- 1997 Chair of the Department of Art History Senior Initiating Personnel Committee
- 1997 – 1998 Chair of the Department of Art History Junior Initiating Personnel Committee
- 1997 – 1998 Chair of the Department of Art History Search Committee
- 1998 Organizer of the 1998 Romano Lecture, by Professor Ann L. Kuttner of the University of Pennsylvania: "History in Trees and Springs: Augustus's Rome as a Numinous City."
- 1997 – 2001 Organizer and co-ordinator of *VizCult: The Visual Culture Forum*, a fortnightly research seminar in the Department of Art History
- 2001 Organizer of the 2001 Mario and Antoinette Romano Lecture by Phyllis Pray Bober on "The Culinary Arts of Ancient Rome"
- 2000 – 2001 Chair of the Department of Art History Eastern Hemisphere Search Committee
- 2002 – 2003 Chair of the Department of Art History Modernist Search Committee
- 2004 Organizer of the 2004 Mario and Antoinette Romano Lecture by Barbar Kellum on "The Stuff of Which Dreams Are Made: The Phantasmagoric Imagery of the House of the Vettii, Pompeii"
- 2006 Chair of the Department of Art History Junior Initiating Personnel Committee
- 2007 Interim Chair of the Department of Art History

- 2007 Chair of the Department of Art History Search Committee
 2007 Organizer of the 2007 Mario and Antoinette Romano Lecture by Andrew Szegedy-Maszak on “Rambles in Rome: From Vedute to Early Photography”
 2009 – 2010 Interim Chair of the Department of Art History
 2009 Chair of the Department of Art History Junior Initiating Personnel Committee
 2009 – 2010 Organizer and co-ordinator of *VizCult: The Visual Culture Forum*, a forum for research in visual and spatial studies on campus, with support from the Harpur College Dean’s Speakers Series

UNIVERSITY COMMITTEES

- 1986 – 1998 Ad-Hoc Tripartite Committee
 1986 – 1991 University Art Museum Advisory Committee
 1987 – 1988 B.A. in American Studies Ad Hoc Committee
 1987 – 1988 Cinema Department Senior Search Committee
 1989 – 1990 Middle States Association Self-Study Task Force on Governance
 1992 – 1993 Chair of the Dean’s Research Semester Award Committee (Fine Arts)
 1992 – 1993 Diversity Requirement Implementation Task Force
 1999 – 2001 Middle States Association Accreditation Harpur College of Arts and Sciences Sub-Committee
 2000 – 2001 Dean’s Research Semester Award Committee (Fine Arts)
 2000 – 2001 Cinema Department Senior Initiating Personnel Committee
 2001 – 2004 Provost’s Humanities Task Force
 2002 – 2003 Studio Art Department Senior Initiating Personnel Committee
 2003 – 2004 Cinema Department Junior Initiating Personnel Committee
 2003 – 2004 Studio Art Department Senior Initiating Personnel Committee
 2004 – 2005 Graduate Strategic Planning Committee
 2005 Chancellor’s Award for Excellence in Teaching Nomination Selection Committee
 2005 Cinema Department Senior Initiating Personnel Committee
 2008 Cinema Department Senior Initiating Personnel Committee
 2009 Cinema Department Junior Initiating Personnel Committee
 2009 – 2010 Harpur College Dean’s Steering Committee
 2010 – Academic Honesty Hearing Board
 2010 Faculty Senate
 2010 Harpur College Faculty Development Committee