NICHOLAS DAVID MIRZOEFF

#### Education

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| --- | --- | --- |
| University of Warwick | 1983-86 | Ph.D. (Art History and History) 1990 |
| Balliol College, Oxford | 1980-83 | BA Hons. (History) 1983 |

**Ph.D. dissertation**: “Pictorial Form and Social Order in France 1638-1752: *L'Académie Royale de Peinture et Sculpture*” (University of Warwick, 1990)

**Teaching Positions**

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| --- | --- | --- |
| New York University | 2009—present | Professor, Media, Culture and Communication. Affiliate faculty in in Art History; Performance Studies; and Cinema Studies. Associate faculty Hemispheric Institute of Performance and Politics. |
| New York University | 2004—2008 | Professor, Art and Art Professions, affiliate faculty in Performance Studies |
| SUNY Stony Brook | 2001—2004 | Professor, Art and Comparative Literature |
| SUNY Stony Brook | 1998—2001 | Associate Professor, Art and Comparative Literature |
| University of Wisconsin, Madison | 1997—1998 | Associate Professor, Art History |
| University of Wisconsin, Madison | 1992-97 | Assistant Professor, Art History |
| University of Texas, Austin | 1991-92 | Assistant Professor, Art History |
| University of California, Irvine | Spring 1991 | Lecturer, Art History |
| University of Warwick | Autumn 1984, 1987-88,1989-90 | Lecturer, Art History |

### **Visiting Positions**

Astor Visiting Lectureship, Oxford University (2019)

Middlesex University, London (2013-17), Visiting Professor of Visual Culture. School of Art and Design.

### **Major Administrative Experience (since 2000)**

* Deputy Director, International Association of Visual Culture, 2011-2016
* Co-convenor, “Sound, Vision, Action,” McGill University, Montréal. Nov. 2014.
* Convenor: “In Visible Crisis: A Collective Visioning of Militant Research.” An international event held at NYU, February 2013
* Convenor, “Now! Visual Culture” the first conference of the International Association of Visual Culture, NYU, June 2012
* Advisor, “Open Peer-to-Peer Review” white paper grant project funded by the Andrew Mellon Foundation
* Co-P.I. “Networking Visual Culture,” funded by the Scholarly Communications Institute of the Andrew Mellon Foundation, planning and prototype phase 2008-11. Funding totaled $1.1 million in the time period., distributed via USC
* Director, Visual Culture MA/PhD program, New York University, 2004—present
* Hemispheric Institute of Performance and Politics Steering Group, 2007—present
* Convenor, NYC Visual Culture Working Group 2000—2009
* College Art Association, Board of Directors, 2001-2005
* Co-chair, CAA Visual Culture Caucus, 2000-2006
* Chair, Center for Digital Arts and Culture proposal group, SUNY Stony Brook 2000-2003
* Acting Director, Humanities Institute, SUNY Stony Brook, January-September 2000, & January-May 2001.
* Humanities Institute Advisory Board Member, 1998-2001, 2003-2005
* Undergraduate Director, Art Department, SUNY Stony Brook, Fall 1999, Fall 2000—2002.

#### Awards and Grants

* Astor Visiting Lectureship, Oxford University (Pitt Rivers Museum) (2019)
* NYU Visual Arts Award (2017)
* NYU Steinhardt Arts and Culture Challenge Grant (2015)
* “Sound, Vision, Action,” Social Sciences and Humanities Research Council of Canada Collaborator (with Jonathan Sterne and Tamar Tembeck) : 2014 Connection Grant: $22,500.
* Society for Cinema and Media Studies Anne Friedberg Prize for Innovative Scholarship, 2013

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| * Shpilman Institute for Photography
 | Grant in “Philosophy and Photography,” 2011-12 |
| * NEH 2010 Summer Institute: “Broadening the Digital Humanities” at UCHI and USC
 | NEH Summer Fellow |
| * Scholarly Communications Institute, Andrew Mellon Foundation
 | Co-Pl for Prototype Grant, “The Alliance for Networking Visual Culture” 2009-11. |
| * Scholarly Communications Institute, Andrew Mellon Foundation
 | Co-Pl for Planning Grant, “Networking Visual Culture” 2008. |
| * University of Canterbury, New Zealand
 | Visiting Canterbury Fellow, Winter 2005 |
| * Sterling and Francine Clark Art Institute, Williamstown, MA
 | Visiting Fellow, Fall 2002 |
| * University of Nottingham, UK
 | Leverhulme Visiting Professor in Visual Culture, Spring 2002 |
| * Humanities Research Center, Australian National University, Canberra
 | Visiting Fellow, Fall 2001 |
| * William Andrews Clark Memorial Library, University of California, Los Angeles
 | Visiting Fellow, August-September 2001 |
| * Humanities Institute, SUNY Stony Brook
 | Postdoctoral Research Fellow (Fall 1996) |
| * John Carter Brown Library, Providence RI
 | Touro National Heritage Trust Fellowship, April 1996 |
| * Graduate School, UW Madison
 |  Research Leaves, Spring 1996, 1996-97. |
| * Huntington Library, Pasadena CA
 | Visiting Fellow, June 1994 |
| * Yale Center for British Art
 | Visiting Fellow, June 1993 |
| * J. Paul Getty Center
 | Post-doctoral Fellow in the History of Art and the Humanities, 1992-93 |
| * UCLA Center for 17th and 18th Century Studies
 | Post-doctoral Fellow, 1990-91 |

**Publications**

#### Books

(\*indicates revised edition)

*The Appearance of Black Lives Matter* (Miami: NAME Publications, 2017). E-book.

Hardcover limited edition with contributions from artist Carl Pope and poet Karen Pope “Unpacking and Repacking Blackness” and “The Bad Air Smelled Of Roses,” 2018, pp. 209 and n.p. artist’s section

 *How To See The World* (London: Pelican Books, 2015), 310pp. 91 illustrations.

Companion website and blog: <https://wp.nyu.edu/howtoseetheworld/>

Coverage and reviews can be found at: <https://wp.nyu.edu/howtoseetheworld/auto-draft-5/>

Mainstream reviews in *New Scientist*, *The Independent, The Independent on Sunday*, & *The Saturday Paper*

*How To See The World: An Introduction to Images from Self-Portraits to Selfies, Maps to Movies and More,* Revised US edition (New York: Basic Books, 2016), 343pp.

Trade reviews: Kirkus Reviews, Library Journal. Washington Post.

Translations: China (Penguin China); Spain (Editorial Planeta); Taiwan (Flaneuse); Czech Republic (Art Map); Poland (Wydawnicto Karakter); Italy (Jonathan Levi); Latvia (Andrew Nurnberg); Russia.

*The Right to Look: A Counter-History of Visuality* (Duke University Press, 2011), 416pp, 11 color and 78 b/w illustrations.

Winner of the Anne Friedberg Prize for Innovative Scholarship from the Society for Cinema and Media Studies (2013)

*An Introduction to Visual Culture*, 272pp., 54 illustrations (Routledge, 1999).

Italian translation (Rome: Meltemi, 2002); Spanish translation (Barcelona: Paidos, 2003); Chinese translation (Beijing: JSPPH, 2006); Korean translation (2009); Czech translation (Prague: Academia, 2012).

Chapter One reprinted and translated in Umelec (Czech Republic), 2001.

\*Second fully revised edition, 330pp, 105 color illustrations (Routledge, 2009)

*Seinfeld: A Critical Reading of the Series*, 133pp, 55 color illus. (British Film Institute, 2007)

*Watching Babylon: The War in Iraq and Global Visual Culture* (Routledge, 2005), 203pp., 46 illus.

Translated into Italian as *Guardare la guerra* (Rome: Meltemi, 2004)

Chapter Three, “Empire of Camps,” rpr. in Uli Linke and Danielle Taana Smith (eds.), *Cultures of Fear: A Critical Reader* (New York: Pluto Press, 2009), pp.313-326.

*Silent Poetry: Deafness, Sign and Visual Culture in Modern France*, 340 pp., 77 illustrations (Princeton University Press, 1995)

*Bodyscape: Art, Modernity and the Ideal Figure*, 221pp., 35 illustrations (Routledge, 1995). Korean translation, 1998. Chapter Two translated into Hungarian

##### Edited Collections (as editor)

*The Visual Culture Reader*, 554pp, 52 illustrations (Routledge, 1998)

Includes essay “What Is Visual Culture?” and introductions.

 Introductory essay reprinted in *Kunst og Kultur* (Norway) 2 (2005): 76 -84

\*Second fully revised edition, includes essay “The Subject of Visual Culture,” and introductions, 737pp, 60 illustrations (Routledge, 2002).

\*Third edition, 686 pp., 140 illustrations (Routledge, 2012).

# *Diaspora and Visual Culture: Representing Africans and Jews* (Routledge, 2000)

Includes essays: “The Multiple Viewpoint: Diasporic Visual Cultures,” pp.1-15 and “Pissarro’s Passage: The Sensation of Caribbean Jewishness in Diaspora,” pp. 55-74.

“Multiple Viewpoint” essay translated into German as: “Der multiple Sicht. Diaspora und visuelle Kultur.” Martina Baleva, Ingeborg Reichle and Oliver Lerone Schulz (eds.). *Image Match: Visueller Transfer, “Imagescapes” und Intervisualitat in globalen Bildkulturen* (Munich: Wilhelm Fink, 2012), 27-44.

Reprinted in Daniela Zyman (ed.), *Tactics of Invisibility: Contemporary Artistic Positions from Turkey* (Köln: Verlag der Buchhandlung Walter Köning, 2010), 151-62.

**Refereed and Journal Articles**

“Introduction” to edited “Decolonizing Media” dossier for “In Focus” section of *Cinema Journal* 57.4 (2018). Contributors: Khaled Barakeh, Simone Browne, Macarena Gómez-Barris, Jack Halberstam, J. Kēhaulani Kauanui, Negar Motahedeh, Julie Reid

“Tactics of Appearance for Abolition Democracy #BlackLivesMatter,” *Critical Inquiry* <https://criticalinquiry.uchicago.edu/tactics_of_appearance/> (2018). Web.

“Decolonial {R}evolution: Petrocracy and Geological Modernity from Detroit to Palestine and Back," Asian Diasporic Visual Cultures and The Americas 3 (2017): 322-343.

“Empty the Museum, Decolonize the Curriculum, Open Theory,” *The Nordic Jounral of Aesthetics* 53 (2017): 6-22

“Below the Water: Black Lives Matter and Revolutionary Time,” *e-flux Journal #79* (February, 2017). <http://www.e-flux.com/journal/79/94164/below-the-water-black-lives-matter-and-revolutionary-time/>

“The Murder of Michael Brown: Reading the Grand Jury Transcript,” *Social Text* 126 (Spring 2016): 46-71.

“Une poésie muette. Art, surdité et guerre des signes dans la France du XIXe siècle,” *Poli-Politique de l’image*. 11. “Politiques sonores,” 2015: 68-76. French text revised and partially translated by Maxime Boidy.

“Visualizing The Anthropocene,” *Public Culture* 26. 2 (Spring 2014): 213-32.

“The Climate Crisis Is a Debt Crisis,” *South Atlantic Quarterly* 112: 4 (Fall, 2013): 831-838.

“Why I Occupy,” *Public Culture* vol. 24 no. 3 (Fall 2012): 451-456.

“The Clash of Visualizations: Climate Change and Counterinsurgency” *Social Research* (2011), vol. 78 no. 4, 1185-1212

“The Right to Look,” *Critical Inquiry* 37, (Spring 2011): 473-96. Translated into Spanish by David Sanchez, “El derecho a mirar,” *IC Journal* (2016) 13, pp. 29-65.

“Inside Out: Photography 2.0,” *Foam: International Photography Magazine* no. 29 (Winter 2011/Spring 2012): 43-46.

“What’s Next?” *Foam: International Photography Magazine* no. 25 (Winter, 2010): 12-13.

“Visual Culture,” in Susan Currell (ed.) *The Year’s Work in Critical and Cultural Theory*, vol. 18 (2010): 327-337.

“The Sea and the Land: Biopower and Visuality After Katrina,” *Culture, Theory and Society*, vol. 50:2 (2009): 289-305.

“War is Culture: Global Counterinsurgency, Visuality and the Petraeus Doctrine,” *PMLA*, vol. 124 no. 5, special issue “War,” edited by Diana Taylor and Srinivas Avaramudan (October 2009): 1737-1746.

“Response to War Questionnaire,” *October*, no. 123 (Spring, 2008): 123-125

“On Visuality,” *The Journal of Visual Culture* 2006, vol. 5 no 1, 53-79.

 “Invisible Empire: Abu Ghraib and Embodied Spectacle,” *Visual Arts Research*, vol. 32, no. 2 (Issue 63), 2006: 38-42.

“Disorientalism: Minority and Visuality in Imperial London,” *TDR* 51 (Summer 2006), 52-69

“Invisible Empire: Embodied Spectacle and Abu Ghraib,” *Radical History Review* 95 (Spring 2006), 21-44

“Invisible Again: Representations of the Genocide in Rwanda,” *African Arts* , vol. XXXVIII no. 5 (Autumn 2005), 36-39, 86-91, 96.

“Invisible Empire: The Spectacle at Abu Ghraib,” *Takahe* (New Zealand) 56: 33-39.

“Newspapers,” *Art Journal* (Summer 2003), 22-24.

“The Empire of Camps,” *Afterimage* (Sep/Oct 2002), 13-14. Translated into Polish 2004.

“Ghostwriting: Working Out Visual Culture,” *The Journal of Visual Culture*, vol. 1 no. 2, (2002): 239-54.

“Intervisuality,” *Exploding Aesthetics*, Lier en Boog, Series of Philosophy of Art and Art Theory, vol. 16 (Amsterdam, 2002): 124-133.

“Revolution, Representation, Equality: Gender, Genre and Emulation in the *Académie Royale de Peinture et Sculpture*, 1785-1793,” *Eighteenth-Century Studies*, Vol. 31 no. 2 (1997-98): 153-74.

“Photography at the Heart of Darkness: Herbert Lang's Photographs of the Congo (1909-1915),” in *African Reflections*, special number of the *Elvehjem Museum Bulletin*, ed. Henry J. Drewal (Spring 1996): 27-41.

Reprinted in Tim Barringer and Tom Flynn, *Colonialism and the Object: Empire, Material Culture and the Museum* (Routledge, 1998), pp. 167-87.

“Seducing Our Eyes: Gender, Jurisprudence and Visuality in Watteau,” *Eighteenth Century Theory and Interpretation,* Vol. 35 no 2 (1994): 135-154.

“Body Talk: Deafness, Sign and Visual Language in the Ancien Régime,” *Eighteenth Century Studies*, Vol. 25 no 4 (Summer 1992): 561-586.

“The Silent Mind: Learning from Deafness,” *History Today*, Vol. 42 (July 1992): 19-25.

**Mass Media Writing and Appearances**

* “Social Death in Denmark,” *The Nation* (Jan. 20, 2019) <https://www.thenation.com/article/denmark-refugees-asylum-europe/>
* “What Protest Looks Like.” Interview with Natasha Lennard. *New York Times* (August 3, 2016).

<http://www.nytimes.com/2016/08/03/opinion/what-protest-looks-like.html?_r=2>

* “On the new British ‘popular,’” *Open Democracy* (April 8, 2016) <https://opendemocracy.net/ourbeeb/nicholas-mirzoeff/on-new-british-popular>
* “The Republican Debate: Won and Lost on Social Media,” *Newsweek.* <http://www.newsweek.com/republican-debate-won-and-lost-social-media-388423>
* “The real winner of last night’s Republican debate: Twitter,” *Fortune* <http://fortune.com/2015/10/29/twitter-won-republican-debate/>
* “Don’t look away from Aylan Kurdi’s image, *Mail and Guardian*. (South Africa). <http://mg.co.za/article/2015-09-15-dont-look-away-from-aylan-kurdis-image/article/2015-09-17-saas-dudu-myeni-in-nenes-crosshairs>
* “In 2014 we took 1 tn. photos: Welcome to our new visual culture,” *The Guardian*, July 10, 2015 (<http://www.theguardian.com/books/2015/jul/10/2014-one-trillion-photos-welcome-new-visual-culture>).
* “Ferguson Taught Us To Not Look Away,” *Time* (August 10, 2015). <http://time.com/3991745/ferguson-dont-look-away/?xid=fbshare> .

Also posted as “How Ferguson and #BlackLivesMatter Taught Us Not To Look Away,” on *Truth-Out* (August 10, 2015) (<http://www.truth-out.org/opinion/item/32282-how-ferguson-and-blacklivesmatter-taught-us-not-to-look-away>).

And as “#BlackLivesMatter Is Breathing New Life Into the Die In,” *The New Republic* (Auguust 10, 2015) <http://www.newrepublic.com/article/122513/blacklivesmatter-breathing-new-life-die>

* Regular guest on *In the Morning*, WBAI/Pacifica (NYC) radio
* Interviews on CBC (Canada), ABC (Australia), Argentinian and Turkish TV
* Interviews on NPR stations in New York, Los Angeles and Minnesota
* Interviews with national newspapers in Argentina, Hungary, Italy, Turkey,

**Digital Humanities projects**

* “How to See Palestine.” (2017) <http://scalar.usc.edu/nehvectors/how-to-see-palestine/index>
* “After Occupy: What We Learned.” (2014) A collaborative project. (<http://nicholasmirzoeff.com/2014>)
* Occupy 2012: a durational writing project. A piece posted every day in 2012. (<http://nicholasmirzoeff.com/O2012>)
* ‘“We Are All Children of Algeria”: Visuality and Countervisuality 1954-2011.’ A multi-media project (Duke University Press and the Alliance for Networking Visual Culture, 2012) (<http://scalar.usc.edu/nehvectors/mirzoeff/index>)
* Co-ordinating editor of “The New Everyday” on Media Commons (2010—2012): <http://mediacommons.futureofthebook.org/tne/about>
* “For the Right to Look,” a scholarly blog accompanying *The Right to Look* (<http://nicholasmirzoeff.com/RTL>)

**Online publications**

* “The Politics of Seeing Within the Global City,” *Hyperallergic* (May 30, 2018), <https://hyperallergic.com/444073/the-politics-of-seeing-within-the-global-city/>
* “Photographs that Refuse to Stay Silent on the Palestinian Catastrophe,” *Hyperallergic* (May 15, 2018), <https://hyperallergic.com/443037/photographs-that-refuse-to-stay-silent-on-the-palestinian-catastrophe/>
* “The Power of Protest One Year After the J20 Art Strike,” *Hyperallergic* (January 19, 2018) <https://hyperallergic.com/422416/the-power-of-protest-one-year-after-the-j20-art-strike/>
* “The Historical Failure and Revolutionary Potential of Taking a Knee,” *Hyperallergic* (Oct. 5, 2017), <https://hyperallergic.com/402937/the-historical-failure-and-revolutionary-potential-of-taking-a-knee/>
* “How Donald Trump Broke The Media,” *The Conversation* (March 4, 2016) <https://theconversation.com/how-donald-trump-broke-the-media-55693#comment_917951>
* “How Ferguson and #BlackLivesMatter taught us not to look away,” *The Conversation* (Aug. 10, 2015). <https://theconversation.com/how-ferguson-and-blacklivesmatter-taught-us-not-to-look-away-45815>
* “Against Amnesia: The Cultural Boycott of Israel Matters,” with Amin Husain and Nitasha Dhillon, *Hyperallergic*. (Feb. 12, 2015). <http://hyperallergic.com/182245/against-amnesia-the-cultural-boycott-of-israel-matters/>
* “Infinite Conversation,” *Periscope* for *Social Text* (2014): <http://socialtextjournal.org/periscope_article/infinite-conversations/>
* “Being With Grace.” *Blunderbuss Magazine.* Posted Feb.4, 2014. [http://www.blunderbussmag.coChelsea!8m/being-with-grace/](http://www.blunderbussmag.com/being-with-grace/)
* “Boggs Standard Time.” *Waging Non Violence*. Posted Jan. 12, 2014.
* <http://wagingnonviolence.org/feature/boggs-standard-time-detroit-beyond/>
* “For Democracy, Strike Debt: Resonances of Abolition in the Occupy Movement,” *What Democracy Looks Like/Periscope*. <http://what-democracy-looks-like.com/for-democracy-strike-debt-resonances-of-abolition-in-the-occupy-movement/> (2012)
* “Nomadic Entities: Space, Race and the Levittown Complex,” *e-mesférica* 7: 1 (2010) at <http://hemisphericinstitute.org/hemi/en/e-misferica-71/mirzoeff>.
* “What We Saw: Politics in the Mirror of Neda Algha-Soltan,” *Social Text* on-line forum on the Iranian election, at <http://www.socialtextjournal.org/periscope/2009/11/what-we-saw-politics-in-the-mirror-of-neda-agha-soltan.php> .

#### Refereed Chapters in Books of Essays

“Qu’est-ce que la visualité?” in Maxime Boidy (ed.), *Visions et visualité: philosophie politique et culture visuelle* (Paris: Poli, 2019), 143-64.

"It’s Not The Anthropocene, It’s The White Supremacy Scene; or, The Geological Color Line," in Richard Grusin (ed.), *After Extinction* (Minneapolis: University of Minnesota Press, 2018).

“Enfin, on se regarde! Culture visuelle *versus* visualité,” in Gil Bartholeyns (ed.), *Politiques visuelles* (Dijon: Les presses du réel, 2016). Written in French.

“Debt and New Media,” in Wendy Hui Kyong Chun and Anna Fisher (eds.), *New Media, Old Media*, 2nd ed. (New York: Routledge, 2016).

“The Visual Commons: Counter-Power in Photography from Slavery to Occupy Wall Street,” in Charlotte Krunk and Jens Eder (eds.), *Image Operations* (Manchester University Press, 2016).

“*Black Reconstruction*: A Work in Progress,” in Imraan Coovadia, Coilin Parsons and Alexandra Dodd (eds), *Relocations: Reading Culture in South Africa* (Cape Town: University of Cape Town Press, 2015), 143-54.

“The History of the Anonymous and Horizontal Visuality,” in Aruna D’Souza (ed.), *Art History After the Global Turn* (New Haven: Yale University Press/Clark Art Institute, 2014).

“Striking: The Right to Strike/The Striking Image/Striking the Right,” in Jonathan Harris (ed.), *Identity Theft: The Cultural Colonization of Contemporary Art* (Liverpool: Liverpool University Press+Tate Liverpool, 2008), 197-220.

“Empire der Lager,” in Linda Hentschel (ed.), *Bilderpolitik in Zeiten von Krieg und Terror: Medien, Macht und Geschlechterverhältnisse* (Berlin: Verlag, 2008), 303-23.

“Von Bildern und Helden: Sichtbarkeit im Kreig der Bilder,” in Lydia Haustein, Bernd M. Scherer and Martin Hager (eds.), *Feinbilder: Ideologien und visuelle Strategien der Kulturen* (Berlin: Wallstein Verlag, 2007), 135-156.

“‘That’s All Folks’: Contemporary Art and Popular Culture,” in Amelia Jones (ed.), *A Companion to Contemporary Art Since 1945* (Oxford and Malden MA: Blackwell, 2006), 493-511.

“Network Subjects: or, The Ghost is the Message,” in Wendy Hui Kyong Chun (ed.), *New Media, Old Media: A History and Theory Reader* (New York: Routledge, 2005), 355-346

“The visual culture machine: or, Deterritorializing Mickey Mouse,” foreword to Amanda du Preez and Jeanne van Eeden (eds.), *South African Visual Culture* (Pretoria, South Africa: Van Schaik, 2005), v-vii.

“Libertad y Cultura Visual: Plantando cara a la globalización,” in José Luis Brea (ed.), *Estudios Visuales: La espistemología de la visualidad en la era de la globalización* (Madrid: Ediciones Akal, 2005), 161-173.

 “Aboriginality: Gesture, Performance and Colonial Encounter,” in Peter Seel (ed.), *Migrating Images*, (Berlin: Haus der Kulturen der Welt, 2004).

Contributor to Maurice Berger (ed.), *Postmodernism: A Virtual Discussion* (New York: Distributed Art Publishers, 2003).

“The Empire of Camps,” in Feride Cicekoglu (ed.), *9-11 Istanbul-New York* (Istanbul: Homer Kitabevi, 2003), 68-83.

“Teletubbies: Infant Cyborg Desire and the Fear of Global Visual Culture,”

in Lisa Parks and Shanti Kumar (eds.), *Planet TV* (New York: New York University Press, 2002), 439-454.

“Ghostwriting: Working Out Visual Culture,” in Michael Ann Holly and Keith Moxey (eds.), *Art History, Aesthetics and Visual Studies* (New Haven: Yale University Press, 2002)

“Paper, Picture, Sign: Conversations between the Deaf, the Hard-of-Hearing and others,” in Helen Deutsch and Felicity Nussbaum (eds.), *“Defect”: Engendering the Modern Body* (Ann Arbor: University of Michigan Press, 2000), pp.75-92.

“Blindness and Art,” in Lennard J. Davis (ed.), *The Disability Studies Reader (Routledge, 1997)*, pp. 182-200.

“Framed: The Deaf in the Harem,” in Jennifer Terry and Jacqueline Urla (eds.), *Deviant Bodies* (Indiana University Press, 1995), pp. 49-77

“Signs and Citizens: Sign Language and Visual Sign in the French Revolution,” in John Brewer and Ann Bermingham (eds.), *The Consumption of Culture in Early Modern Europe* (Routledge, 1995), pp.272-93.

“Manet: The Respectable Rebel,” in Bruce Bernard (ed.), *The Impressionist Revolution* (New York: Orbis, 1986), p. 21-29.

**Catalog Essays**

“Decolonizing Appearance,” in Tone Nielsen (ed.), *Decolonizing Appearance* (Copenhagen: CAMP, 2018), 12-18.

“Walls,” in Tone Nielsen (ed.) *We Shout And Shout But No One Listens* (Copenhagen: CAMP, 2016), n.p.

“On Visuality and Image Wars,” in Shaheen Merali (ed.), *Everywhere Is War (and Rumours of War)* (Mumbai: Bodhi Art, 2008), n.p.

“Watching Babylon Again,” catalogue for J & K Collective *Babylon Diorama* at the Pergamon Museum, Berlin (Berlin: Pergamon Museum, 2008), n.p.

“Hitting the Wall,” catalogue for Cai Guo-Qiang *Head On* at the Deutsche Guggenheim, Berlin (Frankfurt: Deutsche Bank, 2006), 57-66 (also translated into German as “Mauern und Wölfe”).

“Atlantic Postcards” in catalogue for *Crossing the Atlantic: Uneasy Spaces*, 80 Washington Square East Gallery, New York, 2006, 15-20.

“Agent Orange: Fashion, the Body and the Contemporary,” in Peter Carelli and Lena Wilhelmsson (eds.), *In Fashion: New Swedish Clothing Design* (Helsingborg, Sweden: Redaktorer Editions, 2005), 280-84.

“Anarchy in the Ruins: Dreaming the Experimental University,” in Nato Thompson and Greg Sholette (eds.), *The Interventionists* (Massachussetts Museum of Contemporary Art, 2004).

“The Shadow and the Substance: Photography and Indexicality in American Photography,” in Coco Fusco and Brian Wallis (eds.), *Only Skin Deep: Changing Visions of the American Self*, International Center for Photography, (New York: Abrams, 2003).

“The Haunted House: Visuality and Global Culture,” in *Arquitecturanimation* (Barcelona, 2002), 1-54 (with Spanish translation).

“Inside/Out: Jewishness Imagines Emancipation,” in Susan Tumarkin Goodman (ed.), *The Emergence of Jewish Artists in Nineteenth Century Europe*, (New York: The Jewish Museum, New York City/Merell, 2001), 41-47.

“Eye Glasses,” catalogue essay for *Ken Aptekar*, Memorial Art Gallery, Rochester, NY, 2001

Catalogue essay for Elahe Massumi*, Iranian Photography*, Paris, 2001

“Intersections,” essay for *Joseph Grigely: Body Signs*, exhibit at W.P.A., Washington DC, Sep-Dec 1993, pp.1-5.

Commissions as editor of series:

In·sight: Routledge Visual Culture

* Raiford Guins (ed.), *The Object and Visual Culture* (2009)
* Vanessa Schwartz and Jeannene Pryzyblyski (eds.) *The Nineteenth-Century Visual Culture Reader*, (2004)
* Amelia Jones (ed.), *Feminism and Visual Culture* (2003), 475pp. Second edition (2010).

###### Interviews

For *Kulturmagasinet Fine Spind* (Denmark), <https://finespind.dk/index.php/artikler-og-billedserier/1060-camps-nye-udstilling-saetter-fokus-pa-dekolonisering> (2018)

For *Buala, “*Theory is not Just Words on a Page,” <http://www.buala.org/en/face-to-face/theory-is-not-just-words-on-a-page-it-s-also-things-that-are-made-interview-with-nichol> (June 27, 2017)

With *Widok* (Poland), “Persistent Looking In Times of Crisis,” <http://pismowidok.org/index.php/one/article/view/342/648> (2017)

With Deborah Kalb, *Book Q andA.* August 19, 2016.

<https://deborahkalbbooks.blogspot.com/2016/08/q-with-nicholas-mirzoeff.html>

With *Mousse: Contemporary Art Magazine* no.37 (February-March 2013): 84-87.

With *Revista de Letras* (Barcelona), <http://revistadeletras.net/nicholas-mirzoeff-en-ee-uu-nos-inspira-el-15m-ahora-podemos-cambiar-las-cosas/> supplement to *La Vanguardia* (December 4, 2012).

With *Shared Spaces*, a project of the Center for Contemporary Culture, Barcelona: <http://www.publicspace.org/en/post/nicholas-mirzoeff> (December, 2012)

With *Octopus: a visual culture journal* vol.3 (2007): 45-68.

With newspapers *Clarín* (Argentina), November 2008; *Il Manifesto*, *Avenire*, and *Liberazione* (Italy, November 2004). RAI Radio 3 (Italy) November 28, 2004.

Interview in *CAA News* (July 2003), 1, 4.

Interview in *Muerto* (Hungary), October 2002, 13-14.

Interview in *Radikal*, Turkish newspaper, June 13, 2002.

“Wenn das Bild global wild,” Ein E-mail-Interview mit Nicholas Mirzoeff von Tom Holert, in *Imagineering: Visuelle Kultur und Politik der Sichtbarkeit, Oktogon Jahrbüch für moderne Kunst* (Köln: Oktogon, 2000), pp.35-42.

#### Curatorial and Museum Experience

Curator, “Decolonizing Appearance,” Center for Art Migration Politics, Copenhagen (September 21-March 31, 2019). Artists: John Akomfrah, Jeanette Ehlers, Forensic Architecture, Pedro Lasch, MTL Collective, Carl Pope, Dread Scott, Abdul Dube, Jane Jin Kaisen, Khaled Albaih.

Reviews include Flash Art (<https://bit.ly/2IbzXEr>); Kunsten.nu (<https://bit.ly/2yEl33a>) ; *Dagbladet* (<https://bit.ly/2ClcOoS>) *Politiken* (<https://bit.ly/2U8k1EK>);

International Curator, “I Occupy,” Kasa Gallery, Istanbul, November 15-December 15, 2013.

Video interview for Wafaa Bilal, “3rd I Project,” 2011

Guest Expert, for Jeremy Deller, “It Is What It Is: Conversations About Iraq,” The New Museum of Contemporary Art, New York, February-March, 2009.

Scholar’s Panel and adviser, “The New Jewish Identity Project,” (commisioned photography show on non-Ashkenazi Jewishness), Jewish Museum, New York City, (2005).

Primary Adviser, “Only Skin Deep: Changing Visions of the American Self,” curated by Brian Wallis and Coco Fusco, International Center for Photography, New York City, 2003.

Scholar’s Panel and adviser, Emergence of Jewish Artists in Nineteenth Century Europe, curated by Susan Goodman, The Jewish Museum, New York City, November 2001.

Curator: “Intersecting Identities: Jewishness at the Crossroads,” University Art Gallery, SUNY Stony Brook, Nov. 9-Dec.16, 2000.

Exhibitions Committee, University Art Gallery, SUNY Stony Brook, 1999—2004

Scholar’s Panel, Chaim Soutine, curated by Norman Kleeblatt and Kenneth Silver, The Jewish Museum, New York City.

Exhibitions Committee, Elvehjem Museum, Madison, Wisconsin, 1994-96.

#### Conference and Event organizing (recent selected)

* *Another World Is Possible*. Center for Art Migration Politics, Copenhagen, December 2, 2018.
* *Decolonizing the Anthropocene*, New York University (NYU), October 19, 2017.
* *How To See The World*. Institute of Contemporary Arts, London. June 5, 2015
* *Sound, Vision, Action* with Jonathan Sterne and Tamar Tembeck at McGill University, Montréal. Nov. 13-15, 2014.
* *In Visible Crisis: A Collective Visioning of Militant Research*, NYU, February 7-8, 2013.
* *Now! Visual Culture*, International Association of Visual Culture annual conference, May 31-June 2, 2012, NYU.
* *Visual Culture 2010*, conference. Keynote: W. J. T. Mitchell (London)
* *The New Everyday*, unconference, NYU (2009). Keynote listener: Arjun Appadurai
* *NYC Visual Culture Working Group* (2001-2009). Presenters including: Andrew Ross, Allen Feldman, Marita Sturken, Dana Polan, Alex Galloway, & Rachel Adams.
* *War, Violence and Global Visual Culture* lecture series, Cooper Union/NYU (2006-7), including W.J.T. Mitchell, Susan Buck-Morss, Michael Taussig, & Eduardo Cadava.
* *Dis/ability and Visual Culture*, College Art Association panel, New York (2005), speakers include Lennard J. Davis and W.J.T. Mitchell
* *What is the Contemporary Now?*, conference at the University of Canterbury, Christ Church, Aotearoa New Zealand (2005)
* *Multiculturalism, Diaspora and Visual Culture*, conference at the University of Nottingham, U.K. Including: Griselda Pollock, May Joseph, Roshini Kempadoo (2002)

**Lectures and Scholarly Papers (selected since 1995)**

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| **Date/locale** | **Title of Presentation** |
| *2019*Astor Visiting Lectureship, Oxford University, England.Atlas of Transition Biennale, Bologna, Italy.Intra-Disciplinary Seminar Lecture Series, Cooper Union, NYC*2018*“Troubled Legacies” South African Visual Art Historians Conference, Keynote. Stellenbosch, South Africa,Magnum Foundation Conference, NYCCourtauld Institute of Art, LondonDistinguished Speaker in the Humanities, Michigan Technical UniversityUniversity of Edinburgh, Scotland | “Whiteness and the Crisis” lecture series“Infrastructures of Whiteness”“White Space: Infrastructures of Whiteness”“Eyes on Gaza.”“Ways of Appearance”“Ungovernable Aesthetics”“Ungovernable Aesthetics”“Striking! Or How to Become Ungovernable” |
| *2017*Performa 17 Festival “Forever and A Day”Center for Culture and Human Rights,Utrecht University. Keynote address. *2016*Lisbon Consortium VI: “Transvisuality.”Keynote address | “Archiving Countervisuality”“Decolonizing the Space of Appearance”“Appearance Unbound #BlackLivesMatter.” |
| “Law and Image: Picturing a Theory” conference. Birkbeck College, University of London | “Spaces of Law #BlackLivesMatter” |
| Université de Paris VIIIAnnual Humanities Center Lecture, Brigham Young University*2015*Harvard Art Museums, invited lecture for *Corita Kent* exhibitKeynote for University of Arizona, Tuscon, 2015 New Directions Graduate Student conference: “R/evolution: Changing Cultures, Changing Natures”Keynote for “Eye Candy” Yale Film and Media Studies Graduate Student Conference*2014*Maison de l’homme, CNRS, Lille, France“Image Operations” conference, Humboldt University, Berlin. Invited participant.Keynote, “Just what is it that makes today’s art schools so different.” Institute of Contemporary Arts, LondonKeynote, “Cold War Camera,” CIMRA, Antigua, Guatemala*2013*Keynote address, Association for the Study of the Arts of the Present, 5th annual conference, Detroit MI.Great Books Series, Humanities Institute University of Cape Town | “Visualité et droit de regard: le cas de Black Lives Matter“The Visual Commons #BlackLivesMatter”“The Visual Commons #BlackLivesMatter”“The Visual Commons #BlackLivesMatter”“The Cops and the Commons: Life, Love and Value After Ferguson.”“Activisme visuelle.”“The Visible Common”“Free Research Practice”“The Photographic Commons”“How Change Changed: Technologies of Direct Democracy.”“Freedom and the Global South: The Legacies of *Black Reconstruction*” |
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| Haverford College, *Shades of Occupation: Iraq After 10 Years* Brown University, *Habits of Living* ConferenceHumanities Center, University of Illinois Urbana-Champaign*2012* | “Command Visualization”: The Rise and Fall of CounterinsurgencyHow Change ChangedTechnologies of Direct Democracy |
| Université de StrasbourgUniversity of Rochester; Goldsmiths College, University of London; Center for Contemporary Culture, Barcelona; American Studies Association Annual Meeting, Puerto Rico.“Sense of Planet” conference. National Institute for Experimental Arts, UNSW, Australia. | *Droits de regard*Technologies of Direct DemocracyAnthropocene Aesthetics |
| Keynote, Arizona State University*And* University of Wisconsin, Madison; University of Barcelona. | The Right to Look |
| For Horizontal Visuality | “Another World,” Artspace, Sydney, Australia |
| *2011* |  |
| Institut Télécom, Paris | “Après le deluge: l’ouragan Katrina et changement climatique  |
| “Les ‘visual studies’ et le monde francophone.” Musée au quai Branly, Paris. | “Enfin, on se regarde: For the right to look” |
| *2010* |  |
| Forum on Contemporary Theory Conference, Chandigarh, India*And* Jawalarhal Nehru University, Delhi | “The Right to Look” |
| National Centre for Contemporary Art, Delhi | “Modernity and Climate Change” |
| Violence and Visibility Conference,Humboldt University, Berlin | “The Global Imaginary: Climate Change, Counterinsurgency and Visual Culture” |
| Visual Culture 2010, University of Westminster, London, keynote lecture | “Global Visualities and the New Everyday” |
| 2020 Event, Trinity Week, Trinity College, Dublin, Ireland | “Image-Worlds: Climate Change, Counterinsurgency, and the Crisis |
| The George Levitine Lecture, Center for Advanced Study in the Visual Arts, Washington DC | “The Right to Look: Visuality and the Abolition of Slavery, 1685-1962” |
| *2009* |  |
| “Flows of Images and Media,” Cluster of Excellence, *Asia and Europe in a Global Context,* University of Heidelberg | “Modernity and Climate Change” |
| “Consumption”: University Lecture Series, Denison University OH | “Thinking Globally: Climate Change, Counterinsurgency and the Consumption of Culture” |
| *Citizenship and Human Rights*, IX Encuentro of the Hemispheric Institute of Performance and Politics, Bogotà, Colombia | “Nomadic Entities: Space, Race and the House” |
| “Media and Belief,” American University in Paris and NYU Conference, Paris, keynote lecture | “The Mystical Authority of Visuality: Heroes, *Mana* and Modernity” |
| *2008* |  |
| “On Torture and Truth,” Columbia University conference | “Counterinsurgency and Globalization” |
| Performance and Visuality conference, King Juan Carlos Center, New York University | “*Pan’s Labyrinth*: Antifascist Neorealism” |
| Word and Image lecture series, Syracuse University | “The Right to Look” |
| Cityscapes Conference: Humanities Week,Case Western Reserve University, keynote address | “Days of Race: Black Reconstruction and Democracy in the work of Carl Pope” |
| *2007* |  |
| Modern Language Association conference, Chicago, roundtable: “War” *And* Cosmopolitanism and Globalization: 20th Anniversary Conference, Humanities Institute, Stony Brook University | “War is Culture: Counterinsurgency and Globalization” |
| Performance Studies International 13, New York City | Chair for panel “The Event of the Image” |
| Art Beyond Sight: Multimodal Approaches to Learning, Creativity and Communication. Metropolitan Museum, New York | “Visual Culture and Dis/ability” |
| Narcissus and Eros: Image and Text, Deutsche Haus, NYU | “Water, Visuality, Slavery: From Saint-Domingue to Katrina” |
| “Corpolíticas: Body Politics en las Américas: Formations of Race, Class and Gender,” Hemispheric Institute, Buenos Aires, Argentina | “I Noticed That…” Closing Plenary presentation |
| “Towards a New Visualization of Secrecy,” conference, organized by the Jan van Eyck Academy and the Stedelijk Museum, Amsterdam concluding address | “Open Secrets: The Police and Visual Culture”  |
| “Surrendering to the Image,” FS-1 Photography Symposium, Bergen National Academy of the Arts, Norway, keynote address | “The death of ‘the death of photography’” |
| *2006* |  |
| “Trans” Visual Culture conference,University of Wisconsin-Madison, keynote speaker | “Visual Rights: A politics for the global contemporary” |
| “Art History in An Age of Visual Culture” conference, New York University, opening address | “Borders Are U.S.” |
| Deutsche Guggenheim, Berlin | “Striking: The Right to Strike/Striking the Right” |
| Performance Studies International #12, London | “The Right to Look” |
| University of Denver, invited speaker | “Before and After Jewishness: Frédéric Brenner and Jewish Diaspora” |
| House of World Cultures, Berlin. “Image Wars” conference | “On Visuality and Image Wars: The Graphic and the Hero |
| Teacher’s College, Columbia University. Keynote Speaker, SICS Conference, “Threat [a]n[d] Youth” | “Visual Culture and the Crisis” |
| *2005* |  |
| Cooper Union, New York | “The Sideways Look: Minority and Visual Rights” |
| Massachussetts Museum of Contemporary Art | “The Event of Violence: Cai Quo Giang” |
| Visual Culture Seminar, Bryn Mawr College | “What is the Contemporary Now? The Place of the ‘South’?” |
| Distinguished Visiting Scholar, University of Kentucky, Lexington | “What is the Contemporary Now? The Place of the ‘South’?” |
| Keynote speaker, “What is the Contemporary Now?” conference, Christchurch, New Zealand | “What is the Contemporary Now?” |
| Pratt Institute, New York | “Visual Rights: Minority and Modernity” |
| *2004* |  |
| Visual Culture Gathering, Ohio State University, keynote speaker | “Invisible Empire: Globalization and the War in Iraq” |
| Visual Culture and Globalization conference, University of Southern California | “Invisible Empire: Globalization and the War in Iraq” |
| “Object and Visual Culture” conference, Penn State University, keynote speaker | “Visual Culture Objects” |
| ARCO Madrid: Visual Studies Conference, keynote speaker | “Watching the War in Babylon” |
| University of Potsdam/Berlin Free University conference: “Visual Cultures and Globalization,” keynote speaker | “Watching the War in Babylon, Long Island” |
| *2003* |  |
| Modern Language Association meeting, San Diego | “War in Babylon” |
| House of World Cultures, Berlin | “Aboriginality: Gesture, Encounter and Visual Culture |
| Zacheta Gallery, University of Warsaw *and* Goethe Institute, Krakow, Poland | “The Empire of Camps” |
| College Art Association Meeting | “Visual Culture and Its Discontents” |
| *2002* |  |
| Columbia University Graduate Colloquium | “Enlightening Signs: The Performance of Gesture in the South Pacific” |
| Sterling and Francine Clark Art Institute, Williamstown, MA | “Strange Attractors: Jewish-Queer Affinities in the Age of Oscar Wilde” |
| Leverhulme Lecture Series: Institute for Research in Visual Culture University of Nottingham, Spring/Fall 2002*And* lecture tour of Sweden, April 2002: Umeå, Linkoping, and Stockholm | 1. The Ghost and the Gaze
2. Strange Attractors: Jewish-Queer Affinities in the Age of Oscar Wilde
3. Ghetto Moderns
4. The Empire of Camps
 |
| Keynote speaker, “9-11 as Visual Spectacle” conference, Istanbul Bilgi University, Turkey | “The Empire of Camps”  |
| *2001* |  |
| University of Western Sydney, Sydney | “Visual Culture After 9/11” |
| Humanities Research Center, Australian National University, Canberra | “Enlightening Signs: Gesture and Performance in Colonial Culture” |
| Keynote speaker, Visual Cultures conference, de Balie Arts Center, Amsterdam | “Intervisuality: Working Out Visual Culture |
| Keynote speaker, The Glasshouse Conference, La Sapienza University, Rome | “FLAGing Desire: Visualizing the Global Economy” |
| Invited Speaker, University of Rochester | “Intervisuality: Working Out Visual Culture.” |
| *2000* |  |
| Archaeology of Multi-Media Conference (invited speaker), Brown University | “Desire in Camera: First Exposures from de Sade to the Webcam” |
| Global Humanities Conference (invited speaker), Dartmouth College | “Post-Post: The Visual Turn in the Humanities” |
| Vera List Center, New School University, New York (invited speaker) | “Strange Attractors, Strange Perspectives: African—Jewish—Queer diasporas 1900/2000” |
| Global and Multicultural Critiques of Whiteness Conference, Dartmouth College (Invited speaker) | “Strange Attractors: African-Jewish-Queer diasporas in the age of imperialism.” |
| Crossroads International Cultural Studies Conference, Birmingham, England | “Remembering Rwanda: Photography and Performance After Genocide |
| College Art Association, New York | “Intervisuality: The Practice of Visual Culture in the era of global capital” |
| *1999* |  |
| Fashion and Identity, Chicago Cultural Center | “Parisiennes from Bukhara to Kongo: The body and resistance on modernity's borders” |
| *1998* |  |
| American Studies Association, New York City | “What Is Visual Culture?” |
| College Art Association, Toronto | “The Diasporic Mirror: Pissarro and the Caribbean” |
| *1997* |  |
| Jewish Museum, New York City | The Saul and Gladys Gwirtzman Lecture: “Pissarro’s Passage: The Jewishness of Camille Pissarro” |
| Gallaudet University, invited speaker | "A Deaf Variety of Modernism" |
| Wellesley College, "Recovering Benin,” national conference. | "The Horror of Modernism: Sexuality and Cultural Geography in colonial Africa" |
| *1996* |  |
| Humanities Institute, SUNY Stony Brook | "On the passage of a Jewish artist through a rather dangerous moment in time" |
| Clark Library, UCLA, conference "Deformity, Monstrosity and Gender" | "Conversations With The Deaf" |
| Chair, "Diaspora and Modern Visual Culture," College Art Association, Boston |  |
| Chair, "Gender, Hybridity and Identity in the Caribbean, 1660-1850, American Society for Eighteenth Century Studies (ASECS), National Meeting, Austin TX | "Colonial Subjection: Caribbean-Jewish Identity" |
| *1995* |  |
| "Prophets and Losses: Jewish Experience and Visual Culture," conference at Southern Methodist University: invited speaker | "Pissarro's Passage: Color, Identity and Jewishness at the fin-de-siècle" |
| Association of Art Historians, Great Britain | "Photography at the Heart of Darkness" |

#### Editorial and Editorial Boards

Board Member:

*Photography and Culture*, 2006—present

*The Journal of Visual Culture*, 2001—present

“Interfaces,” book series for University of New England Press, 2003—present

*Social Text* collective (2011—2014)

*Cultural Studies* (2009—2012)

*Media Commons*, (2009—2014)

Coordinating-editor: “The New Everyday,” 2009-2012 (<http://mediacommons.futureofthebook.org/tne>)

British Film Institute Television Classics series, 2004-2006

*Art Journal* (USA), 2001-2003

#### Publications Referee

Duke University Press, 2011, 2012, 2013, 2014, 2015

Continuum, 2014

Cambridge University Press, 1999

Stanford University Press, 2008, 2015

MIT Press, 1999, 2000, 2003, 2008, 2009

Minnesota University Press, 1999, 2002, 2006, 2009

Oxford University Press, 1998, 2000

Eighteenth-Century Studies, 1996, 1997

Routledge, 1994—present

The Art Bulletin, 1994, 2000

University of Chicago Press, 1994, 2001, 2002, 2003, 2005

University of North Carolina Press, 2002

New York University Press, 2002, 2003

Journal of Visual Culture, 2001—present

Art History, 2003

**Grant proposal reviewer**:

J. Paul Getty Postdoctoral Grant Program, 1996—2006

Guggenheim Foundation, 2003

ACLS, 2006

#### Professional Organizations

Arts Council of the African Studies Association

Society for Cinema and Media Studies

Modern Languages Association

American Studies Association