

KRISTINE STILES

France Family Distinguished Professor of Art, Art History and Visual Studies

EDUCATION

- 1987 PhD: University of California, Berkeley - History of Art
 Dissertation: *The Destruction in Art Symposium (DIAS): The Radical Social Project of Event-Structured Art*,
 Dissertation Advisor: Dr. Peter Selz
- 1976 MA: University of California, Berkeley - History of Art Masters' Thesis: *The Worlds of Yves Tanguy*; Thesis advisor: Dr. Herschel B. Chipp
- 1970 BA: San Jose State University, California - History of Art Thesis: *A Comparison of the Etruscan Regolini-Galassi and Urartian Pectorals of the 7th Century BCE*; Thesis advisor: Dr. William Gaugler

ACADEMIC POSITIONS

- 1988-Present: Duke University, Durham, North Carolina
- Distinguished Professor (2010-present); Full Professor (2006-2010); Associate Professor (1996-2005); Assistant Professor (1988-1995)
 - Secondary Appointments in "Gender, Sexuality & Feminist Studies" and in "Theater Studies"

FORTHCOMING PUBLICATIONS

- 2024 "Entanglement: The Destruction in Art Symposium, Dialectics of Liberation Congress, Antiuniversity, Antipsychiatry and R.D. Laing," in *Antipsychiatry*, Edited by Aurore Buffetault and Sandrine Meats, Paris, Éditions de la Sorbonne, 2024.
- 2024 "Gustav Metzger and the Social Implications of Auto-Destructive Art Monuments Today" in the *Routledge Companion to Performance Art Project*, edited by Natalie S. Loveless.

PUBLICATIONS IN PROGRESS

Monograph in progress: *DIAS: Destruction in Art and Its Aftermath in the Arts*

Conversing with Destructionists: Interviews with Participants in the Destruction in Art Symposium (1966).

This book will be a companion to *DIAS: Destruction in Art and Its Aftermath in the Arts*, and will be a compendium of the numerous, lengthy interviews that I conducted with DIAS participants from many countries in *The Destruction in Art Symposium (DIAS)* in September, in London, in 1966.

BOOK PUBLICATIONS

- 2016: *Concerning Consequences: Studies in Art, Destruction, and Trauma*. Chicago: University of Chicago Press.
- 2012: *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley, University of California Press. Kristine Stiles and Peter Selz. 2nd Edition revised and expanded by Kristine Stiles. 1st edition 1995.
- 2010: *Correspondence Course, An Epistolary History of Carolee Schneemann & Her Circle*, with an Introduction and annotated by Kristine Stiles. Durham: Duke University Press.

ARTICLES IN BOOKS, EXHIBITION CATALOGUES & JOURNALS

- 2023: "Mike Parr "Switching Off," *Mike Parr. Montage in Space & Time 1971-2019*. Museo de Arte Moderno de Bogotá, Columbia.
- 2022 "Tracey Rose, No More No Less," in *Tracey Rose: Shooting Down Babylon*. Zeitz MOCAA, Cape Town, South Africa.
- 2022 "Paul Neagu - Philosopher, Reader-Writer, Artist," in *Paul Neagu*. Cologne: Walther König Publishers.
- 2022: "Destruction in Art Symposium (DIAS)," monograph length (176 pages) annotated bibliography. In *Oxford Bibliographies in Art History*. Ed. Thomas DaCosta Kaufmann. New York: Oxford University Press. [This is a companion to my previous 2019 publication: "Destruction in Art," in *Oxford Bibliographies in Art History*. Oxford: Oxford University Press. Monograph length annotated bibliography. <https://www.oxfordbibliographies.com/view/document/obo-9780199920105/obo-9780199920105-0139.xml?rskey=sVbztN&result=1&q=Kristine+Stiles#firstMatch>
- 2022: "Shake Well Before Reading, Tomas Schmit, Interpreter" in *Tomas Schmit*, edited by Marius Babias, and Barbara Wien, Introduction by Marius Babias and Krisztina Hunya and writings by Tomas Schmit in *n.b.k. Exhibitions* Vol. 25 (2023).
- 2022: "Susan Harbage Page, Reclaiming Borderlands," in *Susan Harbage Page: Embodied Cartography in Territorial Disputes*. Davidson, North Carolina: Van Every/Smith Galleries at Davidson College, 2022.
- 2021: "Radical Is," in *ARTMargins* 10.3 Anniversary Issue, *ARTMargins* (Spring)
- 2021: "Collecting the Future," in Emese Kürti and Zsuzsa László, eds. *What Will Be Already Exists: Temporalities of Cold War Archives in East-Central Europe and Beyond* *Budapest, Hungary: Artpool Art, 2021), 21-34.
- 2020: "Lux Balcanica est umbra Orientis': Marilyn Arsem's Balkan Performances," in *Marilyn Arsem* (London: Intellect Books), 104-133.
- 2020: "In The First Place, An Afterword," in Barbara Smith, *What You Need To Know*. San Diego, Ca.
- 2020: "Chris Burden," American National Biography, American Council of Learned Societies/Oxford University Press:<https://www.anb.org/search?q=Chris+Burden&searchBtn=Search&isQuickSearch=true>
- 2019: "Destruction in Art," in Thomas DaCosta Kaufmann, ed., *Oxford Bibliographies in Art History*. Oxford: Oxford University Press. Monograph length annotated bibliography. <https://www.oxfordbibliographies.com/view/document/obo-9780199920105/obo-9780199920105-0139.xml?rskey=sVbztN&result=1&q=Kristine+Stiles#firstMatch>
- 2019: "Tribute to Carolee Schneemann," *The Brooklyn Rail*, Edited by Thyrza Nichols Goodeve (April 2019): <https://brooklynrail.org/2019/04/in-memoriam/A-Tribute-to-Carolee-Schneemann-1939-2019>
- 2019: "Introduction: Walking on the Edges, Peter d'Agostino's World-Wide-Walks," and "COME & GO," *World-Wide-Walks, Peter d'Agostino; Crossing Natural-Cultural-Virtual Frontiers*, Edited by Peter d'Agostino and David I. Tafler (Bristol, UK: Intellect Books, 2019), 3-31, 185-194.

- 2018: "Dan Perjovschi's Stockpile," Alina Șerban, ed., *Dan Perjovschi: The Book of Notebooks* (Bucharest: P+4 Publications, 2018), 532-538, 566-573.
- 2018: "Günter Brus zwischen "Wer" und "was" / Günter Brus, Between Who and What," for *Günter Brus, Unruhe nach dem Sturm/Unrest after the Storm* (Vienna: 21er Haus, Museum für zeitgenössische Kunst, 2018), 55-62.
- 2016: "Warhol's 'What?'," in Kristine Stiles' *Concerning Consequences: Studies in Art, Destruction, and Trauma*. Chicago: University of Chicago Press, 2016): 309-338.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_WarholsWhat.pdf
- 2016: "Bruce Conner's Eyes," in *Bruce Conner* (New York and San Francisco: Museum of Modern Art, New York and the San Francisco Museum of Modern Art, 2016), 309-317.
- 2016: "Destruction Art," "Anti-Art," and "Fluxus," and with Kathy O'Dell, "Bodies in Action," in Gabrielle Cody and Meiling Cheng, eds., *Reading Contemporary Performance: Theatricality Across Genres* (New York: Routledge Press, 2016), 185, 197, 205, 265-267.
- 2016: "Landscape of Tremors: Toward Lynn Hershman Leeson's Cultural and Intellectual History," in Peter Weible, ed., *CIVIC RADAR: Lynn Hershman Leeson Retrospective* (Ostfildern, Germany: Hatje Cantz, 2016), 133-139. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_civicradar.pdf
- 2016: "Necessity's Other: Charlotte Moorman and the Plasticity of Denial and Consent," *Far Out! Charlotte Moorman and the Avant-Garde* (Evanston: Mary & Leigh Block Museum of Art, 2016), 169-184. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_moorman.pdf
- 2016: "DIAS, Wiener Aktionismus, ZOCK" and "Notes on Rudolf Schwarzkogler's Images of Healing" (1990) in Michel Blancsubé and Lorena Moreno Vera, eds., *La révolte des anges sortis des limbes. The Revolt of the Angels from Limbo. La revuelta de los ángeles salidos del limbo* (Col. Santa María Tulpetla Ecatepec, Mexico: Fundación Fundación Jumex Arte Contemporáneo, 2016), 363-410, 453-478.
- 2015: "Ion Grigorescu's Gift," Gabriela Gantenbein, ed. *Textures of Thought: Geta Bratescu, Ion Grigorescu, Dan Perjovschi* (Vienna, Austria: Passagen Verlag, 2015), 86-111.
- 2015: "The Dangerous Mind of Kathryn Andrews, Hobo." In *Kathryn Andrews: Run For President* Chicago: Museum of Contemporary Art, Chicago, 2015), 98-127.
- 2015: "Acute Civility in Dan Perjovschi's Core Drawings," Gabriela Gantenbein, ed. *Textures of Thought: Geta Bratescu, Ion Grigorescu, Dan Perjovschi* (Vienna, Austria: Passagen Verlag, 2015), 151-178.
- 2015: "Ron Rozzelle, Painting as a Trust," in *Ron Rozzelle* (Greenville, NC: Greenville Museum, 2015), 5-11.
- 2014: "...but a hammer with which to shape it.": Media Art and Society 1959-2013," *Pioneering Values: WRO 15th Biennale* (Wroclaw, Poland: WRO, 2014), 10-27.
- 2014: "Rauschenberg's 'Gap': Rauschenberg, Looking Long and Thinking Hard," in *Rauschenberg: Collecting & Connecting/Exhibition* curated by Kristine Stiles at the Nasher Museum of Art at Duke University, with essays by Stiles, Lauren Acampora, Katherine Hardiman, Emma Hart, Jacqueline Samy, and Taylor Zakarin. New York: Robert Rauschenberg Foundation, 2014:
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_Rauschenberg.pdf

- 2014: "Performance Art," in *Oxford Bibliographies in Art History*. Ed. Thomas DaCosta Kaufmann. New York: Oxford University Press, 2014. This is a book-length annotated Bibliography: <https://www.oxfordbibliographies.com/view/document/obo-9780199920105/obo-%20%20%20%209780199920105%200047.xml?rskey=ndkl6k&result=1&q=Performance+Art#firstMatch>
- 2014: "The Ideal Gifts of Istvan Kantor." Ed. Linda Feeseey, *PERMANENT REVOLUTION: The Art of Istvan Kantor* (Toronto: The Istvan Kantor Collective, 2014), 73-87. https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_IstvanKantor.pdf
- 2014: "Kicking Holes in the Darkness: Rhys Ernst and Zackary Drucker." In *The Whitney Museum of American Art: 2014 Biennial* (New York: The Whitney Museum of American Art, 2014), 56-61.
- 2013: "Preface" to György Galántai and Júlia Klaniczay, *ARTPOOL The Experimental Art Archive of East-Central Europe* (Budapest: Artpool Publications, 2013), 8-10.
- 2013: "I'm Ready." Thinking About Artists' Writings in a Global Context," in De Prester, Helen, ed. *Not a day without a line. Understanding artists' writings* (Ghent, Belgium: Academia Press, 2013), 177-203.
- 2013: "Wangechi Mutu's Family Tree," *Wangechi Mutu: A Fantastic Journey* (Durham: Nasher Museum of Art at Duke University, 2013), 51-79. https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_WangechiMutusFamilyTree.pdf
- 2013: "Forward," to Rosie Miller, Jonathan Carson and Theresa Wilkie, eds. *The Reflexive Photographer* (Manchester, England: School of Arts & Media, Salford University, 2013), n.p.
- 2012: "Comments on my first interview with Gustav Metzger," in *Gustav Metzger, Years without Art*. Editors Albert-Ludwigs-Universität Freiburg, Samuel Dangel and Sören Schmeling (Freiburg: Modo Verlag, 2012), 39.
- 2012: "Conversation with William Pope.L," for *The Voice of Images* (Venice: Palazzo Grassi/François Pinault Foundation, 2012), 181-193.
- 2012: "Peter d'Agostino's *World-Wide-Walks / between earth & sky*," in *Peter d'Agostino: World-Wide-Walks [Paseos a Nivel Planetario] / between earth & sky [entre la tierra y el cielo] / 1973 - 2012* (Bilbao, Spain: Bizkaia de la UPV/EHU, 2012), 22-34.
- 2011: "Peggy Phelan and Kristine Stiles in Conversation," *Millennium Film Journal* 54 (2011): 30-34.
- 2011: "Negative Affirmative: San Francisco Bay Area Art, 1974-1981," in Paul Schimmel, ed., *Under the Big Black Sun: California Art 1974-1981* (Los Angeles: Los Angeles Museum of Contemporary Art, 2011), 27-43. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_underthebigblacksun.pdf
- 2011: "7.47 a.m. (The Traumatic Visual Vocabulary of Maurice Benayoun's *So.So.So. Somebody Somewhere Some time*)," in *Maurice Benayoun / OPEN ART 1980-2010* (Paris: CDA d'Enghien and Les Nouvelles Éditions Scala, 2011), 83-87. https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_MauriceBenayoun.pdf
- 2011: "Home Alone: 'Reversal of Positions of Presentation' and the Visual Semantics of Domesticity," in Nancy Princenthal and Helaine Posner, eds., *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1990*. Purchase, New York: Neuberger Museum of Art, 2011), 50-67.
- 2010: "Foreword, Or, Unbuckling the Belt of Fluxus through Billie Maciunas' Experiences," in Billie Maciunas, *The Eve of Fluxus* (Winter Park, Florida: Arbiter Press, 2010), ix-xvi.

- 2009: "Missing in Action: Agency and Meaning In Interactive Art," with Edward A. Shanken, in Margot Lovejoy, Christiane Paul, Victoria Vesna, eds., *Context Providers: Context and Meaning in Digital Art* (Minneapolis, MN: University of Minnesota Press, 2009), 31-54.
https://artexetra.files.wordpress.com/2009/02/stiles-shanken_missinginaction-proof.pdf
- 2009: "More and Less," *Duke Magazine: 25 on 25* (May-June, 2009):
<https://alumni.duke.edu/magazine/articles/25-25>
- 2009: "The Trinity Session," in *Future Species: Hybrids, Exoskel, Cybor Living Makeover Madness*. Toronto: Museum of Contemporary Canadian Art, 2009), 35-38.
- 2009: "Irregular Ways of Being in Time," in Alexandra Munroe, ed., *The Third Mind: American Artists Contemplate Asia 1860-1989* (New York: Solomon R. Guggenheim, 2009), 333-345.
- 2008: "Cloud with its Shadow," in *Marina Abramovic* (London: Phaidon, 2008), 33-94.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_MarinaAbramovic.pdf
- 2007: "Burden of Light," in Fred Hoffman, John Berger, Kristine Stiles, and Paul Schimmel, *Chris Burden* (Newcastle England: Merrell and Locus Plus), 22-37.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_BurdenOfLight_ChrisBurden.pdf
- 2007: "Teaching a Dead Hand to Draw, Kim Jones, War and Art," in *Kim Jones: A Retrospective*. Cambridge: MIT Press), 45-84. https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_KimJones.pdf
- 2007: "Oh, that mind and heart were one," in *Elke Krystufek: Liquid Logic* (Vienna: Hatje Cantz), 180.
- 2007: "Metzger's Fierce, Poignant, and Prescient Manifestos" in Rett Kopi, ed., *Rett Kopi Documents the Future* (Oslo, Norway: Rett Kopi), 157-166.
- 2005: "Barbara Smith's Haunting," in *The 21st Century Odyssey Part II: The Performances of Barbara T. Smith* (Pomona, California: Pomona College Museum of Art), 37-50.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_BarbaraTurnerSmithsHaunting.pdf
- 2005: "Fluxus Performance and Humor," in Jennifer Higgie, ed., *The Artist's Joke* (London and Cambridge: Whitechapel and The MIT Press, 2005), 52-58.
- 2005: "The Story of The Destruction in Art Symposium and the 'DIAS Affect'," in Sabina Breitwieser, ed., *Gustav Metzger. Geschichte Geschichte* (Vienna and Ostfildern-Ruit: Generali Foundation and Hatje Cantz Verlag, 2005), 41-65.
https://sites.duke.edu/aahvspdf/files/2017/01/STILES_metzger.pdf
- 2005: "Remembrance, Resistance, Reconstruction, The Social Value of Lia and Dan Perjovschi's Art," in *IDEA* [Cluj, Romania] 19 (March 2005): n.p; reprinted in Marius Babias, ed., *European Influenza* (Venice: Romanian Pavillon, La Biennale de Venezia, 51. Esposizione Internazionale D'Arte 2005): 574-612; excerpted in Lia Perjovschi, *Detective Draft*, published in the context of "On Difference #1, Local Contexts-Hybrid Spaces," Wurttemberghirscher Kunstverein, Germany, 2005. Bucharest and Stuttgart: CAA/CAA; excerpted in Iris Dressler, ed., *On Difference*. Stuttgart, Germany: Kunstverein, 2007; republished in Suzana Milevska, ed., *The Renaming Machine: The Book* (Ljubljana: P.A.R.A.S.I.T.E. Institute, 2010), 162-185.

- 2005: Kristine Stiles & Paul Grobstein, "The Art Historian and the Neurobiologist: A Conversation about Proprioception, the "I-function," Body Art, and Story Telling?," *Serendip* (16 October 2005) Bryn Mawr.
- 2004: "I/Eye/Oculus: Performance, Installation and Video," in Gill Perry and Paul W. Wood, eds., *Themes in Contemporary Art* (New Haven & London: Yale University Press and The Open University), 183-229.
- 2004: "Agnes Hegedüs, Bernd Lintermann, Jeffrey Shaw: "Reconfiguring the CAVE," in Jeffrey Shaw and Peter Weibel, eds., *Future Cinema: The Cinematic Imaginary after Film* (Karlsruhe, Germany and Cambridge, Mass: Center for Art and Media and MIT Press), 492-497.
- 2004: "The Aesthetics of the Misfit: The Case of Henry Flynt and David Tudor," in Kristine Stiles' *Concerning Consequences: Studies in Art, Destruction, and Trauma*. Chicago: University of Chicago Press, 2016): 263-273.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_HenryFlynt_DavidTudor.pdf
- 2004: "David Tudor - Alive, Free, and Without Need of Culture," in a special issue, "Composers inside Electronics: Music after David Tudor," *Leonardo Music Journal* 14, 62-63;
http://www.getty.edu/research/exhibitions_events/events/david_tudor_symposium/pdf/stiles.pdf
- 2003: "Jean-Jacques Lebel's Phoenix and Ash," *Jean-Jacques Lebel, Works from 1960-1965*. London: The Mayor Gallery, 2003.
- 2003: "Peinture, Photographie, Performance: Le Cas de Georges Mathieu," in *Georges Mathieu* (Paris: Galerie National du Jeu de Paume), 75-81.
- 2003: "Franz West's Dialogic Paßtücke," in *Franz West* (London: Whitechapel Gallery), 104-121.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_FranzWest.pdf
- 2003: "Performance," in Robert Nelson and Richard Shiff, eds., *Critical Terms for Art History*. 2nd Edition (Chicago: University of Chicago), 75-97.
https://sites.duke.edu/aahvspdf/files/2017/01/STILES_criticalterms.pdf
- 2003: "Anomaly, Sky, Sex, and Psi in Fluxus," in Geoffrey Hendricks, ed., *Critical Mass: Happenings, Fluxus, Performance & Intermedia at Rutgers University 1958-1971* (Rutgers University and Amherst College), 60-88.
https://sites.duke.edu/aahvspdf/files/2017/01/STILES_criticalmass.pdf
- 2003: "At Last, A Great Woman Artist: Writing About Carolee Schneemann's Epistolary Practice," in Kristen Frederickson and Sarah E. Webb, eds., *Singular Women* (Berkeley: University California Press), 213-237.
- 2003: "Larry Miller's Mom-Me," in Stiles' *Concerning Consequences: Studies in Art, Destruction, and Trauma*. Chicago: University of Chicago Press, 2016), 121-133.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_LarryMillerAndMultidimensionalConscience.pdf
- 2002: "Thunderbird Immolation: William Pope.L and Burning Racism," in Mark Bessire, ed., *William Pope.L: Eracism* (Cambridge and Portland: MIT Press and the Institute of Contemporary Art at Maine College of Art), 36-42.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_WilliamPopeL.pdf
- 2001: "The Painter as an Instrument of Real Time," Introduction to Carolee Schneemann's *Imaging Her Erotics: Essays, Interviews, Projects* (Cambridge, Mass.: MIT Press), 2-16.

- 2001: "Il mostro, la maschera e la coscienza allargata (The Monster, the Mask and Expanded Consciousness)," in Gabriele Guercio, ed., *De Dominicis: Raccolta di scritti scultorici e liartista* (Torino: Umberto Allemandi & Co., 2001), 93-99.
- 2001: Interview in Matei Bejenaru, ed., *Periferic 5* (Iasi, Romania: Editura Musatinii, 2001), n.p.
- 2000: "Being Undyed: The Meeting of Mind and Matter in Yoko Ono's Events," in Alexandra Monroe, ed., *Yes Yoko Ono* (New York: Japan Society), 145-149.
- 2000: "Never Enough is Something Else: Feminist Performance Art, Probitiy, and the Avant-Garde," in James M. Harding, ed., *Contours of the Theatrical Avant-Garde: Performance and Textuality* (Madison: University of Madison/Wisconsin Press), 239-289.
https://sites.duke.edu/aahvspdf/files/2020/01/Stiles_NeverEnough.pdf
- 2000: "Corpora Vilia: Valie Export's Body," in *Valie Export: Ob/De+Con(Struction)* (Philadelphia: Goldie Paley Gallery), 16-33.
- 2000: "Afterward: Quicksilver and Revelations, Performance at the End of the 20th Century," in Linda Montano, ed., *Performance Artists Talking: 1979-7989: Sex/Food, Money/Fame, Ritual/Death* (Berkeley: University of California Press), 473-492.
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- 2000: "Comisuri: Art Actiunile ca Objecte," in *Balkon: Revista de Arta Contemporana* [Timisoara, Romania] 2 (March 2000): 3-4.
- 2000: "Review of RoseLee Goldberg's *Laurie Anderson for Make: The Magazine of Women's Art* 90 (December-February 2000-2001), 90.
- 2000: Review of Pamela M. Lee's *Object to be Destroyed: The Work of Gordon Matta-Clark*," for CAA Reviews, the online reviews publication of the College Art Association.
<http://www.caareviews.org/reviews/350>
- 2000: "Parallel Worlds: Representing Consciousness at the Intersection of Art, Dissociation, and Multidimensional Awareness," in Roy Ascott, ed., *Reframing Consciousness: Art and Consciousness in the Post-Biological Era* (Exeter: Intellect, 2000): 52-60; reprinted in *Gioconda's Smile from Mythic to Techno-ritual* (Chisinau, Republic Moldova: Soros Centre for Contemporary Art, 2001), 18-21.
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- 1999: "Beautiful, Jean-Jacques?: Jean-Jacques Lebel's Affect and the Theories of Gilles Deleuze and Fèlix Guattari," in *Jean-Jacques Lebel* (Milano: Edizioni Gabriele Mazzotta), 7-30.
- 1999: "300 Words for Dan Perjovschi," in *After the Wall: Art and Culture in Post-Communist Europe* (Stockholm: Moderna Museet, 1999): 153; reprinted in *Semaine: Institut d'art contemporain* 12 (2004), n.p. <http://www.ratiufamilyfoundation.com/RCC/events/26jan.html>

- 1999: "Battle of the Yams: Contentless Forms and the Recovery of Meaning in Events and Happenings," in *Off Limits: Rutgers University and the Avant-Garde, 1957-1963* (Newark: Newark Museum and Rutgers University Press), 118-129.
- 1998: "Uncorrupted Joy: International Art Actions," in Paul Schimmel, ed., *Out of Actions: Between Performance and The Object 1949-1979* (Los Angeles Museum of Contemporary Art), 226-328: https://sites.duke.edu/aahvspdf/files/2020/01/Stiles_UncorruptedJoy.pdf
- 1998: "INSIDE/OUTSIDE: Balancing Between a Dusthole and Eternity," in Zdenka Badovinac, ed., *Body and the East: From the 1960s to the Present* (Ljubljana, Croatia: Museum of Modern Art, 1998): 19-30; reprinted as "Wewnatrz/Na Zewnatrz," *Archive 1* (2008) (Muzeum Sztuki, Lodz, Poland), 17-27.
- 1998: "Dan Perjovschi, Romanica: A Pataphysical Field of Consciousness," in *Figurative: Beginning and End of the 20th Century in Romania* (COBRA Museum for Modern Art, Amsterdam); excerpted in "Dan Perjovschi," *IV St Petersburg Biennale* (St. Petersburg, Russia, 1997): 113; excerpted in "The Fringe," *Oxymoron 2* (1998): 21-25: https://sites.duke.edu/aahvspdf/files/2017/01/STILES_oxymoron.pdf
- 1998: "Ion Bitzan's Desire," *Ion Bitzan*. Bucharest: National Museum of Art, 1998.
- 1997: "Debate: Empty Slogan of Self-Representation," *Siksi* [Helsinki] 12:1 (Spring): 87-90. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_siksi.pdf
- 1997: "To the Organizers, Participants, and Audience of 'Recycling the Mode(ls),'", in *Messages from the Countryside/ Reflections in RE* (Chisinau: Soros Centre for Contemporary Art), 28-29.
- 1997: "Joshua Neustein," *BOMB* [New York] 57 (Fall): 80-81.
- 1997: "Performanta," *Buletin Art-hoc* [Chisinau, Moldova] 2 (February 1997), 6-7; originally published as "Performance Art" (Chapter IX) of Stiles and Selz, eds., *Theories and Documents of Contemporary Art* (Berkeley: University of California Press, 1996), 679-694.
- 1997: "Thoughts on Destruction Art," *Impakt 1997* (Utrecht: Impakt Festival), 2-5.
- 1997: "Concerning Public Art and 'Messianic Time'," in Marius Babias and Achim Konneke, eds., *Art & Public Spaces* (Hamburg: Kulturbehörde, 1997), 48-65; reprinted in *Manifesta 2: European Biennial of Contemporary Art* (Luxembourg: Imprimerie Centrale S.A, 1998); excerpted in *Romanian for the Annual Literary Supplement* [Bucharest, Romania] 50:460 (December 1998): 6-8; excerpted in *Balkon* [Cluj, Romania] 7 (June 2001): 39-40.
- 1997: "Comments," in a special issue on "Performance and Pedagogy," *Artsword* 5:1 (Fall 1997): 2.
- 1996: "Roman Signer: The Sound of One Bomb Clapping," in *Roman Signer* (Philadelphia: Goldie Palley Gallery at the Moore College of Art and Design), 10-15.
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- 1994: Multiple entries in Jane Turner, ed., *The Dictionary of Art*. New York: Grove Press.
- 1994: "Irreparable Damage: Meditation on James Lerager's *Tales from the Nuclear Age*," for *James Lerager: Tales from the Nuclear Age* (Raleigh: City Gallery Contemporary Art), 3-7.
- 1993: "Shaved Heads and Marked Bodies: Representations from Cultures of Trauma," in *Strategie II: Peuples Mediterraneens* [Paris] 64-65 (July-December 1993), 95-117; excerpted in Dan Perjovschi *Post R*, for "Media Culpa," Bucharest, Romania, 1995; reprinted with a new Afterword in Jean O'Barr, Nancy Hewitt, Nancy Rosebaugh, eds., *Talking Gender: Public Images, Personal Journeys, and Political Critiques* (Chapel Hill: University of North Carolina Press, 1996), 36-64; excerpted in *Lusitania* [New York] 6 (1994): 23-39; excerpted in German in *kursiv* [Linz, Austria] 2-3. (1995): 19-25; excerpted in numerous Romanian journals 1994-present; reprinted in Bruce Lawrence and Aisha Karim, eds., *On Violence: An Anthology* (Durham, N.C: Duke University Press, 2007, 522-538):
https://sites.duke.edu/aahvspdf/files/2019/08/STILES_ShavedHeadsMarkedBodies.pdf
- 1993: "Between Water and Stone: Fluxus Performance, A Metaphysics of Acts," in Elizabeth Armstrong and Joan Rothfuss, eds., *In The Spirit of Fluxus* (Minneapolis: Walker Art Center, 1993), 62-99. French and German translations; reprinted in Tracy Warr, ed., *The Artists' Body* (London: Phaidon Press, 2000):
https://sites.duke.edu/aahvspdf/files/2017/01/STILES_fluxus.pdf
- 1992: "Survival Ethos and Destruction Art," in *Discourse: Journal for Theoretical Studies in Media and Culture* 14:2 (Spring 1992): 74-102; reprinted in Tracy Warr, ed., *The Artists' Body* (London: Phaidon Press, 2000), 227-229, https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_SurvivalEthosAndDestructionArt.pdf
- 1992: "Selected Comments on Destruction Art," in Alex Adriaansens, ed., *Boek Voor De Instabiele Media - Book for the Unstable Media* (Rotterdam: V2-Organization), 43-75.
<http://www.scrapclub.co.uk/texts/kristine-stiles-selected-comments>
- 1992: "Thresholds of Control: Destruction Art and Terminal Culture," in Gottfried Hattinger and Karl Gerbel, eds., *Out of Control* (Linz, Austria: Ars Electronica & Landesverlag, 1991), 29-50; reprinted in Timothy Druckrey, ed. *Ars Electronica: Facing the Future (A Survey of Two Decades)* (Cambridge: MIT Press, 2000).
- 1992: "Unbosoming Lennon: The Politics of Yoko Ono's Experience," *Art Criticism* 7:2 (Spring): 21-54.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_YokoOnosExperience.pdf
- 1991: "Tuna and Other Fishy Thoughts on Fluxus Events," in *FluxAttitudes* (Buffalo & New York: Hallwalls and the New Museum, 1991), 25-34; reprinted in German in *Alison Knowles* (Saarbrücken, Germany: Stadt Galerie Saarbrücken, 1994), 26-35; reprinted in *By Alison Knowles: A Retrospective, 1960-2022* (D.A.P./University of California, Berkeley Art Museum and Pacific Film Archive, 2022): 269-272.
- 1990: "Readings: Performance and Its Objects," *Arts* 65:3 (November): 35-47.
- 1990: "Notes on Rudolf Schwarzkogler's Images of Healing," in *WhiteWalls: A Magazine of Writings by Artists* 25 (Spring 1990), 13-26; reprinted in *Rudolf Schwarzkogler* (Vancouver: University of British Columbia, 1993), 29-39: https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_RudolfSchwarzkogler.pdf

- 1990: Editor for "Art and Healing," a special issue for *WhiteWalls: A Magazine of Writings by Artists* 25 (Spring).
- 1989: "Sticks and Stones: The Destruction in Art Symposium," *Arts* 63:5 (January): 54-60.
- 1988: "Not Just An 'Other' Exhibition," *High Performance* 11 (Fall): 34-38.
- 1987: "Rodforce: Thoughts on the Art of Sherman Fleming," *High Performance* 10:2 (Summer): 34-39.
- 1987: "Synopsis of the Destruction in Art Symposium (DIAS) and Its Theoretical Significance," *The Act* (New York) 1 (Spring): 22-31. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_theact.pdf
- 1987: "Introduction to the Destruction in Art Symposium: DIAS," and "Discussion with Ivor Davies," *Link* (Wales) 52 (September): 4-10.
- 1985: "Imploring Silence: Words and Performance Essence, A Polemic," *High Performance* 8:1 (April): 33-36; excerpted in *Art-Hoc: Buletin al Centrului SOROS pentru Arta Contemporana*, (Moldova) 7 (April 1998): 14-15.
- 1984: "Modern Myth: A Review of the Interdisciplinary Conference at The New School for Social Research and The Cooper Union," *Frank* [San Francisco] 4 (November): 32, 38.
- 1984: "STELARC: On Evolution," *Frank* (San Francisco) 3 (August): 25, 35.
- 1982: "The Luciferian Marriage: Government/Corporate/Media 'Fact' as Entertainment," in *Good* (San Francisco: Partial Publishing, 1982): 22-2; reprinted in Peter D'Agostino and Antonio Muntadas, eds., *The Un/Necessary Image* (Cambridge: MIT Press, 1983), 28-31.
- 1982: "Come and Go," in Peter d'Agostino, *coming and going: NEW YORK (Subway), PARIS (Metro), San Francisco (BART), Washington (METRO): Peter D'Agostino* (San Francisco: Not For Sale Press, 1982), 76-81; excerpted in Glenn Phillips, ed., *California Video* (Los Angeles: The J. Paul Getty Museum, 2007), 78.
- 1981: "La Crise de l'avant-garde," and an "Interview with Jean-Jacques Lebel," + - 0 [Brussels] 34 (October): 32-33, 35-36.
- 1981: "Description of an aggression-action, July 19, 1980" in a special issue "On Methodology" in *The New Commercialist: A Review* [San Francisco] 3 (1981): 215-220. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_newcommercialist.pdf
- 1979: Short essays on American painters in *2 Jahrzehnte amerikanische malerei 1920-1940* (Dusseldorf, West Germany: Städtische Kunsthalle, Dusseldorf): 66, 76, 116, 122.
- 1979: "No Money Back Anytime," *LAICA Journal: Southern California Art Magazine* 23 (June-July 1979): 19-23.
- 1978: "Trans-Europ Express/Expressed," in *ALPHA, TRANS, CHUNG: Peter D'Agostino, A Photographic Model: Semiotics, Film, and Interpretation*. Dayton, Ohio: University Art Galleries, Wright State University, 1978, 55-58. www.peterdagostino.net/archives/pdA-ALPHA-book.pdf
- 1978: "Helen and Newton Harrison: Questions," *Arts* 52:6 (February): 131-133. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_artsmag.pdf

1978: “1.1.78 - 2.2.78: Roberta Breitmore,” *Roberta Breitmore Is Not Lynn Hershman* (San Francisco: de Young Memorial Museum): 5-14: https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_LynnHershman.pdf

1975: “Bringing Back the Beat Generation,” *Daily Californian* (February 7, 1975), 13-14.

LECTURES, PANELS, SYMPOSIA

2021: Keynote and panelist on Tomas Schmit, for *The Tomas Schmit Retrospective* exhibitions at the Kupferstichkabinett and the Hamburger Bahnhof – Museum der Gegenwart, Berlin, 2021.

2020: “Collecting the Future: Kristine Stiles’ Archive at the David M. Rubenstein Rare Book and Manuscript Library, Duke University, Methods, Theories, Self-and-Other Historicization, and A Special Focus on East-European Artists,” *Artpool 40 – Active Archives and Art Networks*, at Artpool Art Research Center, Budapest, Hungary, 20-21 February.

2019: “Tribute to Peter Selz,” University Art Museum, Berkeley, California.

2019: “Gustav Metzger and the Social Implications of Auto-Destructive Art Monuments Today,” at the *International Symposium on Gustav Metzger*, October 9-12, Zurich University of the Arts.

2018: “Body Art – Between the Who and the What of Love,” Washington University, St. Louis.

2016: “The Body Artist, Public Figure and Breaker of Laws.” Keynote for *Feast of Astonishments, Emerging Scholars Symposium*, Mary and Leigh Block Museum, Northwestern University.

2015: “Remembering the Long History of Performance Art,” talk on the occasion of an exhibition on Regina José Galindo at Davidson College, North Carolina.

2015: “The Bison’s Gaze: Trauma’s Concerning Consequences,” Keynote for the Graduate Student Colloquium at the University of Maryland.

2014: “Thinking about Rauschenberg,” Nasher Museum of Art at Duke University and at the Public Library, Durham, N.C.

2013: “...but a hammer with which to shape it’: Media Art and Society 1963-2013,” keynote at WRO Art Center’s 15th Media Art Biennale, Wroclaw, Poland.

2013: “Thinking About Artists’ Writings,” the Inaugural Carl Weber Lecture, Theater and Performance Studies Department, Stanford University.

2013: “Laudation for Dan and Lia Perjovschi,” European Cultural Foundation’s Princess Margriet Award, Brussels, Belgium.

2012: “Working with Artists’ Writings,” University of Louisville, Louisville, Kentucky.

2011: “The State of Trauma Studies in Art History,” for the symposium *Embodied Memories: The Work of Trauma in Art*, Zimmerli Art Museum, Rutgers University.

2010: “Whose Ethics? Principles and Standards in Age of Global Art,” on the occasion of a symposium celebrating M.F. Husain’s 95th birthday, Museum of Islamic Art, Doha, Qatar.

- 2011: "I'm Ready." Thinking About Artists' Writings in a Global Context," keynote address for the symposium "Not a day without a line. Artists' words and writings" at the Royal Academy of Fine Arts/Ghent University.
- 2010: "Encounters with Eastern European Performance, 1978-1998," lecture to the curatorial staff of the Museum of Modern Art, New York, on the history of performance in Eastern Europe, and consultation on artists to exhibit and purchase for the collection.
- 2010: "Global Techniques of Performance," Internationale Sommerakademie für Bildende Kunst, Salzburg, Austria.
- 2010: "Ever so Far at Close Shooting Range: Warhol's Polaroid Photographs," for the Robert and Avis Burke Lecture, Indiana University.
- 2010: "Mind Control and Remote Viewing, Uses and Abuses of Traumatic Dissociation," for the graduate and faculty seminar "Difficult Dialogues: Sites/Sights of Trauma in Visual Culture, University of California, Santa Cruz.
- 2010: "'Props for the Memory', or Joseph Beuys and the Legacy of Fascism," Savannah College of Art and Design, Savannah, Georgia.
- 2010: "World Trends and Contemporary Art at the Minneapolis Institute of Art," the Sylvia Drury Lecture to coincide with the opening for the exhibition, *Until Now: Collecting the New (1960-2010) Inaugural Show by MLA's Newly Appointed Contemporary Art Curator Elizabeth Armstrong*, Minneapolis Institute of Art, Minneapolis.
- 2009: "Ever so Far at Close Shooting Range: Warhol's Polaroid Photographs," Nasher Museum at Duke University.
- 2009: "Wild Artists and Radical Events: Writing about Experimental Art, Trauma & Artist's Writings," Chautauqua Lecture series, Duke University.
- 2008: "Remembering the Long History of Performance," lecture and panel for "Regina Galindo: Extensions," curated by Virginia Perez for TEOR/ética, San Jose, Costa Rica.
- 2008: "Thinking About Editing Artists' Writings," for "Art Always Has Its Consequences," organized by Dora Hegyi for transit.hu, Budapest, a prize-winning project to create a book on Eastern European artists' writings, funded by the European Union.
- 2008: "'Props for the Memory', or Joseph Beuys and the Legacy of Fascism," the annual distinguished Allen R. Hite Memorial Lecture, University of Louisville, Kentucky.
- 2007: "Fillies and Nags: Feminism in Art Today," for symposium "The F Word: Reclaiming Feminism in Visual Art," Rutgers University.
- 2007: Moderator for panel on "The Future of Art in a Digital Age," HASTAC Conference on "Electronic Techtonics: Thinking at the Interface," Duke University.
- 2007: "Comments on the history of my scholarship, theory, and practice related to Performance Art," for a planning session for the exhibition, *The Body Politic: Performance Art and Social Change in the United States after 1960*, Neuberger Museum.

- 2006: "Thinking about Visualizations of Trauma in Art," University of Illinois, Chicago.
- 2006: Participation in *Periferic: Romanian Biennale 2006*, Iasi, Romania.
- 2006: "Conversation with Paul McCarthy," for *The Aesthetics of Risk*, Getty Research Center.
- 2006: "Education Committee of the Institute for Energy and Environmental Research (IEER), in conjunction with Physics Department of East Tennessee State University College of Arts and Sciences in the development of courses on "Energy and the Environment," "War and Peace," "Science and Society," and "Technology and Policy."
- 2005: Panelist symposium on Gustav Metzger, Generali Foundation, Vienna; and "Discussion with Kristine Stiles on the Destruction in Art Symposium (DIAS)," Austrian National Radio.
- 2004: Three lectures at Florida State University: a) "Crazy Horse in the Pottery Barn: Mapping the Enduring Nature and Changing States of Art through Equine Imagery"; b) "Carolee Schneemann and Her Artistic Legacy: Painting, Performance, and Feminism"; and c) "Props for the Memory: Joseph Beuys & Doing Wrong."
- 2004: "Art in Life=Art=Life," Karen Schreiber Gallery, Toronto, Canada.
- 2004: "Parapsychology, Art, Trauma, and Science," for the Annual Meeting of the Society for Science, Literature, and Art, Durham, North Carolina.
- 2003: "Props for the Memory': Joseph Beuys and Doing Wrong," Hammer Museum, UCLA.
- 2003: "Props for the Memory': Joseph Beuys and Doing Wrong," the LIVE Performance Biennale, Vancouver Art Gallery, Vancouver, Canada.
- 2003: "Comments on the State of Art, or (Not Just) Horsing Around," for the Distinguished Lecture Series, "Forum for Contemporary Thought," University of Virginia.
- 2003: "Conversation with Carolee Schneemann," Mead Museum, Amherst College.
- 2003: "Between Earth & Sky: Peter d'Agostino's 'Walks' in a Contemporary Context," Temple University.
- 2003: "Comments on the State of Art and Metaphor, or (Not Just) Horsing Around," at the symposium *Serious Play/Metaphorical Gestures*, Austrian Cultural Forum, New York.
- 2003: "Larry Miller, A Case Study in the Paranormal, Dissociation, Multidimensional Consciousness," Rhine Research Center, Durham.
- 2002: "Anomaly, Sky, Sex & Psi in Fluxus," at a symposium for the 40th anniversary of Fluxus, *4T Fluxus*, École Nationale Supérieure des Télécommunication, Paris.
- 2002: "Dissociative Consciousness, Multidimensional Awareness, and the Case of Larry Miller," for symposium and performance festival *Zone 4*, Timisoara, Romania.
- 2002: "Yoko Ono's Films & a Telephone Conversation with the artist," Southeast Center for Contemporary Art, Winston-Salem.

- 2002: “‘Props for the Memory’: Traumatic Enactment and Cultural Memory in the Work of Joseph Beuys,” University Art Association Conference at The Owens Art Gallery, Mount Allison University, Sackville New Brunswick, Canada.
- 2001: “David Tudor - Alive, Free, and Without Need of Culture,” symposium on The Art of David Tudor: Indeterminacy and Performance in Postwar Culture, Getty Art Center.
- 2001: “Quicksilver and Revelations, Performance at the End of the 20th Century,” Department of Art, University of South Carolina.
- 2001: “Discussion and Performance with Yoko Ono,” Walker Art Center, Minneapolis.
- 2001: “Remembering Invisibility: Documentary Photography of the Nuclear Age,” Engaging Professors’ series, Duke University; reissued by Center for Information Technology iPod Experiment for Freshman, Duke University, 2004.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_RememberingInvisibility.pdf
- 2000: “Mimesis & Media,” WRO International Media Biennale, WRO Media Art, Wroclaw, Poland.
- 2000: “Dissociation, Multidimensional Consciousness, and the Mediation of Art & Technology: Larry Miller, A Case Study,” The Ottawa Art Gallery, Ottawa, Ontario, Canada.
- 2000: Respondent for a panel on “Witnessing Trauma,” American Studies Association, Women’s Committee, Detroit.
- 2000: “Being Undyed: The Meeting of Mind and Matter in Yoko Ono’s Events,” University of California at Los Angeles, Department of Design & Media Arts.
- 2000: “‘Props for the Memory’: Traumatic Enactment and Cultural Memory in the Work of Joseph Beuys.” Northwestern University, Art History Department, Graduate Symposium.
- 2000: “Remembering Invisibility: Documentary Photography in the Nuclear Age,” University of California at Davis.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_RememberingInvisibility.pdf
- 2000: “To See Knowing: Dissociative Consciousness, Parapsychology, and Art,” Panel on the subject of “Consciousness in the New Millennium,” Annual College Art Association.
- 1998: “‘Props for the Memory’: Joseph Beuys’ Aktionen,” Sierra Nevada College, Nevada.
- 1998: “Remembering Invisibility: Documentary Photography and the Nuclear Age,” Norma U. Lifton Lectures, School of the Art Institute of Chicago.
- 1998: “‘Props for the Memory,’” Museum of Contemporary Art, Barcelona.
- 1998: Moderator on a panel on Contemporary Israeli Art, Jewish Museum, New York.
- 1998: “Here, I am the Periphery,” *Periferic 2*, International Performance Festival, Iasi, Romania.
- 1998: “Imploring Silence,” for *Gioconda’s Smile - From Mythic to Techno-Ritual*, international performance festival, Chishinau, Republic of Moldova.

- 1998: Moderator for “Out of Actions: Between Performance and Its Objects,” panel on the exhibition at the University of California at Los Angeles.
- 1998: “Parallel Worlds: Representing Consciousness at the Intersection of Art, Dissociation, and Multidimensional Awareness,” for *Consciousness Reframed II*, Centre for Advanced Inquiry in the Interactive Arts, Newport School of Art and Design, Wales.
- 1998: “The Legacy of the Feminist Art Movement,” symposium on Laura Cottingham’s film, *Not for Sale: Feminist Art in the U.S.A. During the 1970s*, New School for Social Research, New York University, New York.
- 1997: Moderator, *Roman Singer*, Goldie Paley Gallery, Moore College of Art, Philadelphia.
- 1997: “Parallel Worlds: Representing Information at the intersection of Art, Science, and Psychic Phenomena,” for *From Energy to Information: Representation in Science, Art, and Literature*, Center for the Study of Modernism and the Center for Interdisciplinary and Digital Arts Studies, University of Texas at Austin.
- 1997: “Shaved Heads and Marked Bodies: Representations from Cultures of Trauma,” *Body and Soul*, Instituut voor Kunst-Architectuurgeschiedenis en Archeologie, Groningen, The Netherlands.
- 1997: “Remembering Invisibility: Documentary Photography in the Nuclear Age,” Davidson College, Davidson, North Carolina.
- 1996: “Rampman Against a Portable Field: The Art of Pinchas Cohen Gan,” Weatherspoon Art Gallery, Greensboro, North Carolina.
- 1996: “A Family Problem: Self-Censorship in Contemporary Exhibiting and Publishing Practices,” Contemporary Exhibiting, Romania, Sibiu, Romania.
- 1996: “Art and Cyberculture,” Bucharest University, Bucharest Romania.
- 1996: “Mapping Joshua Neustein’s Art,” Southeastern Center for Contemporary Art, Winston-Salem.
- 1996: “Contemplations of an Artist-Historian (in Three Parts: Autobiographical, Polemical, & Anecdotal, with an Afterword), at the conference on “Performance Art, Culture, Pedagogy,” School of the Visual Arts, Pennsylvania State University.
- 1995: “The Yogurt Island: From Minimal to Conceptual Art,” The National Gallery, Washington D.C., Distinguished Scholars Series.
- 1995: “I Was the Bride of Bruce Conner (Not One of the Beuys),” Walker Art Center, Minneapolis.
- 1995: “The Supplementary Universe: Pataphysics, Physics, and Psychic Phenomenon,” for *The Incident: An International Symposium to Examine Art, Technology and Phenomena*, Belluard-Bollwerk International, Fribourg, Switzerland.
- 1995: “I Was the Bride of Bruce Conner (Not One of the Beuys),” Walker Art Center, Minneapolis.
- 1994: “Shaved Heads and Marked Bodies: Representations from Cultures of Trauma,” for *Representations & Realities: Constructing Women’s Lives*, Duke University.

- 1994: "The Social and Political Significance of Fluxus Performance," for *In the Spirit of Fluxus*, Wexner Center for the Arts, Columbus.
- 1994: "Documenta, Cipher of German/American Cultural Relations," *6th Biennial Triangle German Studies Conference*, Culture Politics: German and the American Presence Since World War II, Duke University.
- 1994: "Shaved Heads and Marked Bodies: Representations from Cultures of Trauma," Duke University Alumni Group, New York.
- 1994: "Reflections on Interdisciplinary Practice as an Artist-Educator," for symposium on *Teaching and Learning in the Visual Arts*, University of Maine, Bangor.
- 1993: "Shaved Heads: Towards a Theory of Cultures of Trauma," conference on *Gender & War*, Bellagio, Italy.
- 1993: "DRUM BUN: Seeking an unconflicted practice in Ceausescu's Romania," for a panel organized by Richard Shiff on "Conflicted Conduct," College Art Association, Seattle.
- 1993: "The Social Impact of Fluxus," for a symposium on the occasion of the exhibition, *In the Spirit of Fluxus*, Walker Art Center, Minneapolis.
- 1993: "Voluntary Associations, The Avant-Garde and Fluxus," Mary and Leigh Block Museum, Northwestern University, Chicago.
- 1993: "Fluxus: Then and Now," panel with Yoko Ono, Nam June Paik, Dick Higgins, and Ben Patterson, for the exhibition *In The Spirit of Fluxus*, Whitney Museum of American Art, New York.
- 1992: "Art, Politics, and Culture in the United States," three lectures at Bucharest University.
- 1992: "Postmodern Performance," Nicolae Grigorescu Academia de Arta, Bucharest, Romania.
- 1992: "Knowledge and Representation: Conceptual Art and Communication," North Carolina Museum of Art, Raleigh.
- 1992: Respondent in a symposium on Terry Fox for *Terry Fox: Labyrinths*, Moore College Art and Design, Philadelphia.
- 1992: "Censoring Our Own," for *Facing the Future of Art Together: A meeting for artists, art activists and arts organizations about the NEA, legal and legislative issues, activism and arts censorship*, City Gallery of Contemporary Art, Raleigh.
- 1991: "Unbosoming Lennon: The Politics of Yoko Ono's Experience," Washington University, St. Louis, Missouri.
- 1991: "Women, Art, Trauma," Women's Art Festival, University of North Carolina, Greensboro.
- 1991: "Modernist Posters from the Collection of the Museum of Modern Art, New York," Nelson Atkins Museum, Kansas City, Missouri.
- 1991: "Destruction Art and the Technology of Pure War," Virginia Commonwealth University.

- 1991: "The Writing on the Wall: Graffiti Art and the Berlin Wall and The Political Economy of the Sign," Fifth Biennial Triangle Seminar on German Studies, Chapel Hill.
- 1991: "Art, Technology, and Survival: War and the Political Dimension of the Body in Art," Ars Electronica, Linz, Austria.
- 1991: "Re-negotiating the Polis: Politics and Women's Activist Art," National Council on Women's Studies at Duke University in conjunction with the Washington D.C. Area Friends of Duke University Women's Studies.
- 1990: "Thoughts on Painting myself Black," *Symposium on Racial and Gender Stereotyping*, symposium at NEXUS Gallery, Atlanta.
- 1990: "Destruction Art and the Technology of Pure War," International Conference on *Destruction, Technology, and Art*, V2 Organization, 'S-Hertogenbosch, The Netherlands.
- 1990: "The Censorship Crisis in American Art Today," Duke University Freshman Orientation Faculty Lecture Series, Duke University.
- 1990: "Unbosoming Lennon: The Politics of Yoko Ono's Experience," for *Feminism, Performance and Postmodernism*, Boston Institute of Contemporary Art.
- 1990: "Creep and Brend: Henry Flynt's Utopian Proposals for Subjective Authenticity," for *Utopias*, College Art Association, New York.
- 1989: "Destruction Art," for *Interdisciplinary Studies*, San Francisco State University.
- 1989: "Logos & Hysteria," for *The Map is Not the Territory*, 53rd Annual Mid-Western States College Art Association Conference.
- 1989: "Biblioclast: John Latham and the Phenomenology and Episteme of Event-structure," for *The Carolina's Symposium on British Studies*, Charlotte.]
- 1989: "Culture in the U.S.A. and Andres Serrano's 'Piss Christ'," for *Art and the Invisible Reality*, Rutgers' University.
- 1989: "Notes on the Politics of Performance," for *Performance Art in the 1960s, 1970s, and 1980s*, Maryland Institute of the Arts, Baltimore.
- 1989: "The Passions of Peter: On the Criticism and Art Historical Writings of Professor Peter Selz," for *Tribute to Peter Selz*, University Art Museum, Berkeley, California.
- 1989: "Subjects, Objects, and Issues: Women Artists of the 1970s-1980s," for *9 From North Carolina: An Exhibition of Women in the Arts*: Durham Arts Council, Duke University, the Hickory Museum of Art, the Wilson Arts Council, and Spirit Square, Charlotte.
- 1986: "Oskar Schlemmer and the Figure," for *Oskar Schlemmer Symposium*, Walker Art Center, Minneapolis.
- 1985: "DIAS: The Destruction In Art Symposium, Violence and Nihilism in Art," University of California at Los Angeles, Department of Art.

- 1985: "Studio Overview," *Artists' Panel*, College Art Association of America.
- 1984: Chair, panel on *Nililism in Post-1945 Art*, College Art Association, Los Angeles.
- 1984: "On Graduating into the Present," graduation address for the Art Department, University of California, Berkeley.
- 1984: "National Tendencies in Contemporary German Art," Anthony Kaes' interdisciplinary seminar on *German Studies and German National Identity*, University of California, Berkeley.
- 1983: "Documenta: German-American Relations in Contemporary Avant-Garde Art," Anthony Kaes' interdisciplinary seminar on *German Studies and German National Identity*, UC, Berkeley.
- 1983: "Event Art in the Sixties: The Humanist Aesthetic," for *The 60s: Theories of Reality*, Walker Art Center, Minneapolis, Minnesota.
- 1978: "Futurism, Dada, & Surrealism," and "Performance & Conceptual Art," Fiberworks, Berkeley.
- 1977: "The Sculpture of Duane Hanson," University Art Museum, Berkeley.
- 1976: "The Paintings of Bradley Walker Tomlin," University Art Museum, Berkeley.

CURATORIAL PUBLICATIONS: CATALOGUES, BOOKS & BROCHURES

- 2014: *Rauschenberg: Collecting & Connecting*. New York: Robert Rauschenberg Foundation. Exhibition curated by Kristine Stiles, who edited the online catalogue and wrote its comprehensive introduction. The volume contains essays by undergraduates, Lauren Acampora, Katherine Hardiman, Emma Hart, Jacqueline Samy, and Taylor Zakarin.
http://shuffle.rauschenbergfoundation.org/exhibitions/nasher/essays/Stiles_introduction/
- 2009: *Jean Toche: Impressions from The Rogue Bush Imperial Presidency*. Durham: John Hope Franklin Center for Interdisciplinary & International Studies.
https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_JeanToche.pdf
- 2007: *States of Mind: Dan & Lia Perjovschi*. Exhibition curated by Kristine Stiles, with essays by Stiles, Marius Babias and Andrei Codrescu, and interviews by Stiles and Roxana Marcoci. Durham: Nasher Museum of Art at Duke University and Duke University Press.
- 2006: *Chris Burden*. New York: Zwirner & Wirth Gallery. Exhibition Catalogue.
- 2004: *Paul Conillard and Ed Johnson*. Ontario: Artspace. Brochure.
- 2000: *Jean-Jacques Lebel*. London: Mayor Gallery. Exhibition Catalogue.
- 2000: *Bob Watts*. Museum of Koper, Slovenia: Editions Francesco Conz. Exhibition Catalogue.
- 1996: *amaLLA Perjovschi*. Bucharest: Soros Centre for Contemporary Art. Book.
- 1995: *Dan Perjovschi's Postcards from America*. New York: Pont La Vue Press, 1995. Book.
- 1995: *Hans Waanders*. Raleigh: City Gallery of Contemporary Art. Exhibition Catalogue.

1994: *Ion Bitzan: The Song of Songs; The Cabinet*. Bath, England: City of Bath College. Exhibition Catalogue.

1988: *Rafael Montañez Ortiz: Years of the Warrior, Years of the Psyche, 1968-1988*. New York: El Museo del Barrio: https://sites.duke.edu/aahvspdf/files/2017/03/STILES_ortiz.pdf

1980: *Rencontre Avec Morgan O'Hara*. Lausanne: Le Musée Cantonal des Beaux-Arts. Book.

CURATORIAL & CONSULTANT WORK

2012-2014: Curator, *Rauschenberg: Collecting and Connecting*, Nasher Museum of Art at Duke University with the Robert Rauschenberg Foundation, New York, and curatorial assistance of five undergraduate students <http://shuffle.rauschenbergfoundation.org/exhibitions/nasher/>

2014: Curatorial consultant to the Mary and Leigh Block Museum of Art, Northwestern University, for the exhibition *Far Out! Charlotte Moorman and the Avant-Garde*.

2009-2011: Advisory committee for *Under the Big Black Sun: California Art 1974-1981*.

2009: “Jean Toche: Impressions from the Rogue Bush Imperial Presidency,” exhibition at the John Hope Franklin Center, Duke University. Curated by Kristine Stiles. https://sites.duke.edu/aahvspdf/files/2020/11/Stiles_JeanToche.pdf

2010: Advisor to the Museum of Modern Art, New York, for collecting Eastern European performance and conceptual art.

2010: Advisor for the exhibition *Staging Action: Performance in Photography*, curated by Roxana Marcoci, Museum of Modern Art, New York.

2010: Advisor for the Russian Collection of Contemporary Art, Nasher Museum of Art at Duke.

2009: “Jean Toche: Impressions from the Rogue Bush Imperial Presidency,” exhibition at the John Hope Franklin Center, Duke University. Curated by Kristine Stiles.

2007-2008: Advisory committee for *The Third Mind: American Artists Contemplate Asia 1860-1989*, Solomon R. Guggenheim Exhibition. Curated by Alexandra Munroe.

2007-2009: Advisory committee for *The Body Politic: Performance Art and Social Change in the United States after 1960*, Neuberger Museum of Art, curated by Thom Collins, Director.

2006-2007: Curator and editor of the catalogue for *States of Mind: Dan and Lia Perjovschi*, mid-career retrospective, Nasher Museum of Contemporary Art at Duke University; essays by Kristine Stiles, Andrei Codrescu, and Marius Babias; interviews by Roxana Marcoci (with Dan Perjovschi) and Kristine Stiles (with Lia Perjovschi): https://monoskop.org/images/c/c2/Stiles_Kristine_States_of_Mind_Dan_and_Lia_Perjovschi.pdf

2003: Curator/Judge, *IVth Nicaraguan Biennial*, Managua, Nicaragua, with Virginia Perez-Ratton and Osvaldo Sanchez.

1998: Curatorial advisor on “The 1970s,” for *The America Century: Art and Culture 1900-2000*. Whitney Museum of American Art, New York.

- 1994-1996: Curatorial advisor for the international exhibition *Out of Actions: Between Performance and The Object, 1949-1979*, Los Angeles Museum of Contemporary Art.
- 1994-1996: Co-curator with Ruth Beesch of *Figure, Form, Formula: The Art of Pinchas Cohen Gan* at The Weatherspoon (Greensboro).
- 1994-1996: Curatorial consultant for a series of exhibitions on contemporary Israeli art sponsored by North Carolina in conjunction with Israel, including *Joshua Neustein* at the Southeast Center for Contemporary Art, Winston-Salem, NC, and *Figure, Form, Formula: The Art of Pinchas Cohen Gan* at The Weatherspoon, Greensboro, NC.
- 1994: Curator for *Tales from the Nuclear Age: The Documentary Photographs of James Lerager*, City Gallery of Contemporary Art, Raleigh, North Carolina.
- 1994: Curator, *Documentary Photography and Social Activism in the Nuclear Age*, Duke Museum of Art.
- 1994: Curator, *Kazakhstan in the Nuclear Age: The Documentary Photographs of James Lerager*, Duke University Art Museum.
- 1992-1995: Chair of Exhibition Committee for City Gallery of Contemporary Art, Raleigh.
- 1991-1993: Curatorial consultant for *In The Spirit of Fluxus*, Walker Art Center, Minneapolis.
- 1989: Curatorial consultant to Washington Project for the Arts, Frankfurt International Book Fair.
- 1988: Curatorial consultant for retrospective of Rafael Montañez Ortiz, El Museo del Barrio, NYC
- 1987-1990: Chairperson, "Bookworks" Washington Project for the Arts.
- 1984: Co-curator, Washington Project for the Arts Annual Art Auction, Washington, D.C.
- 1982-1983: Co-director of TWIN PALMS, an alternative art space that received grants from the National Endowment for the Arts and the California Arts Council. I also participated in the programming for the alternative space Jet Wave, San Francisco.

CURATORIAL PROJECTS WITH UNDERGRADUATE STUDENTS

I directed twelve undergraduate curatorial exhibitions at the former Duke University Art Museum:

- 2005: *Road in Sight: Art in North Carolina*
- 2000: *Uri Katzenstein: The Family of Brothers*
- 1999: *The Perfect Life, Artifice in L.A.*
- 1998: *Art + Tech: New Art & Technology in the San Francisco Bay Area.*
- 1996: *Fractured Fairytales*
- 1994: *Living in Knowledge*
- 1993: *Generational Identity*
- 1992: *Five Artists from Charles Cowles Gallery*
- 1991: *Contemporary Art from the Collection of Jason Rubell*
- 1990: *Barbara Kruger*
- 1989: *Six Artists From the Paula Cooper Gallery*

GRADUATE LIBERAL STUDIES PROGRAM STUDENTS

Brianne Martha Rovtar Russell, “Walking with Ma: A Lifetime of Memories, in One Act,” 2023.

CURATORIAL PROJECTS WITH GRADUATE STUDENTS

2015: Seminar on “Performance & Performativity,” resulting in student-curated show, “Full-Exposure: Paul McCarthy’s *Pirate Party*,” Nasher Museum of Art. Students essays: http://sites.duke.edu/vms710s_01_f2015/

CURRENT GRADUATE STUDENTS

Art History doctoral students whose committees I chair: Thea Ballard, Elizabeth Brown, Iris Gilad

Doctoral students on whose committees I serve at Duke: Robin Klaus (Art History); Brandee Newkirk (Art History); Saehim Park (Art History)

PAST GRADUATE STUDENTS

I chaired the following Ph.D. dissertations:

- Jessica Orzulak (2023)
- Karlee Bergendorff, Karlee (2023)
- Ivana Bago (2018)
- Katherine De Vos Devine (2017), Attorney
- Mitali Jones Routh (2015)
- Camila Maroja (co-chair with Esther Gabara) (2014), Assistant Professor of Art History & Communication Studies, McGill University, Quebec, Canada
- Young Ji Lee (co-chair with Stan Abe (2014)
- Kency Cornejo (co-chair with Esther Gabara, 2014), Associate Professor of Modern and Contemporary Latin American Art at the University of New Mexico
- Erin Hanas (2013), Associate Curator of Academic Programs at the Institute for Contemporary Art at Virginia Commonwealth University (the ICA at VCU).
- Jasmina Tumbas (2013), Assistant Professor in the Department of Visual Studies at the State University of New York in Buffalo
- Karen Gonzales Rice (2010), Sue and Eugene Mercy Assistant Professor of Art History, Connecticut College
- Octavian Esanu (2009), Assistant Professor in the Department of Fine Arts and Art History, and the Director/Curator of the museum at the American University of Beirut.
- Capri Rosenberg (2008), Professor Savannah School of Art and Design
- Laurel Fredrickson (2007), Assistant Professor of Contemporary Art History at Indiana University Southeast
- Susan Jarosi (2005), Associate Professor in Art History, Hamilton College
- David Little (2001), Director, Mead Art Museum, Amherst College; previously Curator & Head of Department of Photography, Minneapolis Institute of Arts; former Director of Adult Education at The Whitney Museum of American Art, and the Museum of Modern Art in New York.

I served on the following PhD dissertation committees at Duke University:

- Nicole Gaglia (Art History 2022)
- Katherine McCusker (Art History); Max Symuleski (2021)

- Anita Bateman (2020)
- Rosalía Romero (2019), Chau Mellon postdoctoral fellowship Pomona College
- Nathan Bullock (2019)
- Jung E. Choi (2016), Assistant Professor at Duke Kunshan University, China
- Amanda Suhey (2016)
- Rebecca Keegan (Ph.D. Art History, 2013), Assistant Professor, Vanderbilt University.
- Ignacio Adriasola (Ph.D. Art History 2011), Assistant Professor, The University of British Columbia
- Mora Beauchamp-Byrd (Ph.D. Art History 2011), Visiting Assistant Professor of Art History, Oklahoma State University
- Marianne Wardle (Ph.D. Art History, 2010), Director, University of Wyoming Art Museum
- Yukiko Kato (Ph.D. Art History 2010), Associate Professor, Saitama University, Tokyo
- Samantha Noel (Ph.D. Art History 2009), Assistant Professor, Art History, Wayne State University.
- Erica James (Ph.D. Art History 2008), Duke University; Assistant Professor of Art History, University of Miami.
- Jennifer Dillon (Ph.D. Art History 2008), Duke University
- Marco Deyasi (Ph.D. Art History 2007), Assistant Professor, University of Idaho
- David Hughes (Ph.D. German Studies, 2006), Senior Lecturer in International Relations, School of Social and Political Sciences, University of Lincoln, UK
- Cybelle McFadden-Wilkens (Ph.D. Program in Literature, 2005), Assistant Professor French and Francophone Studies, Macalester College, Minnesota.
- Kristen Kramer, (Ph.D. German Studies, 2005), Texas Higher Education Coordinating Board
- Christine Rogers (Masters of Art in Liberal Studies, 2005); Producer/Reporter, UNC-TV.
- Kelley Tatro (Masters, Art History 2004), Assistant Professor, North Central College, Illinois.
- Ben Fullalove (Ph.D. Art History, 2003), Associate Professor, Alberta College of Art & Design, Canada.
- Jay Bloom (Ph.D. Art History 2002), Visiting Associate Professor, Hamilton College.
- Andrea Barnwell (Ph.D. Art History 2001), Director, Museum of Fine Arts, Spellman College.
- Deborah Broderson (Ph.D. Art History 2001), Practicing Attorney
- Katharine Wallerstein (Ph.D. English Department, 2000), University of California at Davis, Associate Director of the U.C. Davis Humanities Institute.
- Penka Kouneva (Ph.D. Music Department 2000), Composer at Penka Kouneva Studios, Los Angeles, composes for film, games, Virtual Reality and a NASA Kennedy Space Center
- Charlotte Houghton (Ph.D. Art History 1999), Associate Professor, Emerita, Pennsylvania State
- Julia Walker (Ph.D. English Department 1999), Professor of English, University of Illinois.

I served on the following PhD dissertation committees at other institutions:

- Paul Blom (English & Comparative Literature), UNC, Chapel Hill (2022)
- Trevia Hodges (Comparative Humanities 2019), University of Louisville.
- Simon Deakin (Ph.D Art History 2012), School of Fine Art, History of Art, and Cultural Studies, University of Leeds, England.
- Christine Filippone (Ph.D Art History 2009), Rutgers University. Assistant Professor of Art History in the Department of Art and Design at Millersville University.
- Zoran Eric (Serbia) (Ph.D Art History & Theory 2005), Bauhaus-University, Weimar, Germany, Curator, Museum of Contemporary Art, Belgrade, Serbia.
- Lynn Brunet, (Ph.D Art History 2005), University of Newcastle, Callaghan, Australia.
- Jane McFadden, (Ph.D Art History 2003), University of Texas at Austin, Chair of ArtCenter's Humanities and Sciences Department, Pasadena, California.

I served on the following MA committees at Duke:

- MFAEDA students on whose committees I served: Minh Hoang Nguyen (2020); Anthony Shafer (2015-2017); Aaron Kutnick (2014-2015); Braxton Hood (2013-14); Caitlin Margaret Kelly (2013-14)
- JD/MA: Katherine De Vos Devine, Dana Diehr, and Esther Kwon (2014)

HONORS AND AWARDS

- 2013: Presented laudation for Dan and Lia Perjovschi, laureates of the 5th European Cultural Foundation, Princess Margriet Award in The Netherlands
- 2013: Reviewer for the Foundation for Polish Science 2013 FNP Prize, Warsaw, Poland
- 2011: Dean's Award for Excellence in Graduate Mentoring, Duke University
- 2010: France Family Distinguished Professor of Art, Art History and Visual Studies
- 2010: James B. Duke Society, Duke University
- 2005: Honorary Doctor of Arts, Dartington College & University of Plymouth, England
- 1994: Richard K. Lublin Distinguished Award for Undergraduate Teaching, Duke University

FELLOWSHIPS AND GRANTS

- 2008: College Art Association grant from the Millard Meiss Publication Fund
- 2008: Mary Duke Biddle Foundation Grant for Publication
- 2007: Provost Common Fund, Duke University
- 2006-2007: Fellow, Franklin Humanities Institute, Duke University
- 2005: Arts & Sciences Research Council Faculty Grant, Duke University
- 2005, 2001: Center for European Studies Travel Grant, Duke University
- 2001: John Simon Guggenheim Fellowship
- 2000: National Endowment for the Humanities Summer Grant
- 1998: Arts & Sciences Research Council Major Grant
- 1994: J. William Fulbright, Foreign Scholar, Teaching Grant to Romania, declined
- 1994: United States Information Agency Grant for development of "American Studies & the Romanian Transition to Democracy," faculty exchange between Duke University and Bucharest University, co-authored grant with Julie Tetel, Department of English
- 1993: United States Department of Education, Global Course Development Grant for my course on *Documentary Photography, Social Activism, and the Nuclear Age*
- 1993: Vietnam Travel Grant from Arts & Sciences Research Council, Comparative Area Studies and Center for International Studies Travel, Duke University
- 1992-1993: Duke in Romania Travel Grant to lecture at the University of Bucharest and the Nicolae Grigorescu Academia de Arta
- 1992: Duke University, Center for International Studies and Center for Soviet and East European Studies Travel Grant
- 1991-1992: Duke University, Andrew W. Mellon Assistant Professor of Art & Art History
- 1990-1992: Women's Studies, "Teaching Workshop on Women and Gender," Duke University
- 1990: Duke University Museum of Art Director's Award for Distinguished Service
- 1990: Research Council Major Grant, Duke University
- 1990: National Endowment for the Humanities Travel Grant
- 1989: Women's Studies Course Development Grant, Duke University
- 1982: Humanities Graduate Research Grant in 1982, University of California at Berkeley
- 1980-81: American Association of University Women Fellowship
- 1978: University of California at Berkeley, Regents Fellow
- 1977-78: Sigmund Martin Heller Travelling Fellowship

SELECTED UNIVERSITY SERVICE

2022-2025: Courses Committee, Duke University
 2022-2023: Curriculum Committee, Art, Art History and Visual Studies
 2022- 2023: Hiring Committee for Modern Art Historian for Art, Art History and Visual Studies
 2020-2023: Committee on Faculty Grants, Duke University
 2005-2023: Faculty Acquisitions Committee, Nasher Museum at Duke University
 2021: Native American and Indigenous Cluster Search
 2020-2021: Faculty Research Committee
 2020: Mentoring Statement Committee
 2019-2020: Search Committee for Director Contemporary Art, Nasher Museum at Duke University
 2019: Chaired the reappointment and promotion committee for Shambhavi Kaul
 2018-2021: A&S Faculty Research Committee
 2017-2019: Distinguished Professors Committee
 2006-2018: President's Art Advisory Committee
 2015-2019: Assistant DUS for Visual & Media Studies
 2014-2016: Provost's Five-Year Strategic Planning Steering Committee, Duke University
 2014-2015: Curriculum Committee, Department of Art, Art History & Visual Studies
 2014-2015: Exhibition committee for Smith Building
 2014-2015: Barbara Lee Diamondstein-Speilvogel Visiting Artist Selection Committee, Rubenstein Library
 2013-2014: Chair, Search Committee for Esbenshade Professor of the Practice in Studio Art
 2012-2013: Search Committee for the Director of the Nasher Art Museum
 2012-2013: Chair, Jennifer Weisenfeld Promotion Committee
 2012-2013: Chair, Merrill Shatzman Promotion Committee
 2012-2013: Theater Studies Faculty Search Committee
 2012-2013: Review Committee for Pedro Lasch
 2012: Promotion Committee, Harvard University
 2010-present: Faculty Advisory Committee to the Director of the Nasher Art Museum
 2010-2011: Nasher Museum of Art, Strategic Planning Committee
 2010-2011: Chair, Tom Rankin Promotion Committee
 2007-2011: Provost's Appointment, Promotion, and Tenure Committee
 2008-2009: Professor William Seaman appointment and tenure committee
 2007-2008: Professor David Morgan appointment and tenure committee
 2006: Central Campus Advisory Committee
 2006-2010: Visual Studies Initiative Steering Committee
 2006-2010: Director of Undergraduate Studies, Department of Art, Art History & Visual Studies
 2006-2007: Board of ISIS Faculty, Duke University
 2006-2007: Ad Hoc Committee to Distinguish Trinity College Degrees, Duke University
 2006-2007: Arts and Sciences Council, Committee on Curriculum, Duke University
 2006-2005: Provost's Strategic Planning Working Group on Technology in the Arts & Humanities
 2005: Committee for hiring curator of Contemporary Art, Nasher Museum at Duke University
 2005: Director, "20th Century Europe," Freshman Focus Cluster, Duke University
 2005: Strategic Undergraduate Curriculum Committee in the Department of Art & Art History
 2005: Benenson Fellowship Committee, Duke University
 2005-2000: Chair, Committee for the Humanities at Venice International University, Duke University
 2004-2003 1999-1995: Director of Undergraduate Studies, Department of Art & Art History
 2002-2009: Duke University Academic Council
 2001-1999: Evans Family Cultural Residency Program, Committee for distinguished Israeli Scholars
 1999-1995: Film and Video Executive Committee, Program in Literature
 1998: Search Committee for Modernist, German Studies

1998: Chair, Search Committee for Modernist in Art & Art History
 1998-1994: Advisory Board, European Studies
 1995: Advisory Board, Center for International Studies
 1994-1992: Director of Undergraduate Studies, Department of Art & Art History
 1994-1990: Comparative Area Studies Steering Committee
 1994-1989: Duke University Academic Council
 1993-1989: A.B. Duke Scholastic Fellowship Awards Selection Committee
 1993: Search Committee for Film & Video, Program in Literature
 1992-1988: Benenson Awards in the Arts Committee, Duke University
 1992-1989: Benjamin N. Duke Leadership Fellowship Selection Award Committee
 1990-1989: Film and Video Executive Committee, Program in Literature
 1991-2000: German Studies Executive Committee
 1990: Search Committee for composer, Music Department

VISUAL & MEDIA STUDIES

I wrote the original proposal for the founding of Visual & Media Studies

2014: Advisor and speaker for “Building Visual Studies: A Haverford Symposium,” on creating a Visual Studies program for Haverford College, sponsored by the Provost’s Office and the Haverford Center for the Arts and Humanities.
 2013: Thoroughly revised two required courses in the undergraduate major in Visual & Media Studies: “Introduction to Visual Culture” and “Theories of Visual Studies.”
 2006-2010: Supervised the Major in Visual Studies; taught Introduction to Visual Culture, required introduction to the major.
 2006-2002: Author of the proposal and Chair of the Committee for the Undergraduate Major in Visual Studies, Department of Art, Art History & Visual Studies.
 2000: Advisor for creating a Visual Studies/Technoculture program at the University of California at Davis.

BOARDS & PROFESSIONAL MEMBERSHIPS

1987-2012, 2020-2021: College Art Association
 2011-2014: Editorial Board *Art & Documentation*, Lodz, Poland
 2010-2011: Task Force on the Use of Human and Animal Subjects in Art, College Art Association.
 2009-2013: Advisory Board, *Transmission: Annual*, Sheffield Hallam University, England.
 1997: Contributing Editor, *Performing Arts Journal*, Princeton University Press.