

KRISTINE STILES

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EDUCATION

- 1987 PhD: University of California, Berkeley, California - History of Art
 Dissertation: *The Destruction in Art Symposium (DLAS): The Radical Social Project of Event-Structured Art*; Dissertation Advisor: Dr. Peter Selz
- 1976 MA: University of California, Berkeley, California - 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
- Full Professor (2006-present)
 - Associate Professor (1996-2005)
 - Assistant Professor (1988-1995)
- 1999 Fall: Venice International University, Italy (Visiting Professor)
 1995 Spring: University of Bucharest, Romania (Visiting Professor Fall 1995)
 1983 Fall: University of California at Davis (Visiting Lecturer)
 1980 Spring 1980: University of California at Berkeley (Visiting Lecturer)
 1979 Fall: University of California at Berkeley (Visiting Lecturer)

BOOKS

- 2016: *Concerning Consequences: Studies in Art, Destruction, and Trauma*. Chicago: University of Chicago Press, 2016.
- 2014: Kristine Stiles, ed. *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:
<http://shuffle.rauschenbergfoundation.org/exhibitions/nasher/>
- 2012: Kristine Stiles ed., *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. University of California Press, 2nd Revised, Expanded Edition; first edition with Peter Selz, 1996.
- 2010: Kristine Stiles, ed., *Correspondence Course, An Epistolary History of Carolee Schneemann & Her Circle*, with an Introduction and annotations by Kristine Stiles Durham: Duke University Press.

- 2007: Kristine Stiles, ed., *States of Mind: Dan & Lia Perjovschi*. Survey essay by Kristine Stiles. Essays by Marius Babias and Andrei Codrescu; interviews by Roxana Marcoci and Kristine Stiles. Durham: Nasher Museum of Art at Duke University and Duke University Press.
- 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
- 1982: *Questions*. KronOscope Press: San Francisco. This artist's book on Kristine Stiles' art covers her conceptual art production from 1977 to 1982 with essays by Lynn Hershman, Kathy O'Dell, and Richard Irwin.

ARTIST'S MONOGRAPHS/CATALOGUES

- 2009: *Jean Toche: Impressions from The Rogue Bush Imperial Presidency*. Durham: John Hope Franklin Center for Interdisciplinary & International Studies. Book
- 2006: *Chris Burden*. New York: Zwirner & Wirth Gallery. Exhibition Catalogue.
- 2004: *Paul Couillard and Ed Johnson*. Ontario: Artspace. Brochure
- 2003 "Jean-Jacques Lebel's Phoenix and Ash," *Jean-Jacques Lebel, Works from 1960-1965*. London: The Mayor Gallery, 2003. Exhibition Catalogue
- 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
- 1980: *Rencontre Avec Morgan O'Hara*. Lausanne: Le Musée Cantonal des Beaux-Arts. Book

MANUSCRIPTS in PROGRESS

- *The Story of DLAS: The Destruction in Art Symposium and Its Legacy*. Manuscript in progress.
- *'Props for The Memory': Joseph Benys and the Legacy of Fascism*. Manuscript in progress.
- Kristine Stiles and Kathy O'Dell. *Mapping Contemporary World Art*. Manuscript in progress.

FORTHCOMING ESSAYS

- 2017 “Destruction in Art,” in Thomas DaCosta Kaufmann, ed., *Oxford Bibliographies in Art History*. Oxford: Oxford University Press. Monograph length annotated bibliography.
- 2017 “‘Lux Balcanica est umbra Orientis,’ Marilyn Arsem’s Balkan Performances,” in *Marilyn Arsem*. London: Intellect Books.
- 2017 “Peter d’Agostino Walking on the Edge,” and “coming and going: Angel Island,” (1982) in *Peter d’Agostino’s World-Wide-Walks* (London: Intellect Books).

ARTICLES IN BOOKS, EXHIBITION CATALOGUES & JOURNALS

- 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), 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), 185, 197, 205, 265-267.
- 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), 169-184. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_moorman.pdf
- 2016 “Carolee Schneemann’s Correspondence,” in Ron Hanson and Kenneth White, eds., *Carolee Schneemann: Unforgivable* (London: Black Dog Publishing), 32-39.
- 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 “DIAS, Wiener Aktionismus, ZOCK” and “Notes on Rudolf Schwarzkogler’s Images of Healing” (1990) in Michel Blancsubé and Lorena Moreno Vera, *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 Tulpetlac Ecatepec, Mexico: Fundación Fundación Jumex Arte Contemporáneo).
- 2015 “Ton Grigorescu’s Gift,” Gabriela Gantenbein, ed. *Textures of Thought: Geta Bratescu, Ion Grigorescu, Dan Perjovschi* (Vienna, Austria: Passagen Verlag), 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), 151-178.

- 2015 “Ron Rozzelle, Painting as a Trust,” in *Ron Rozzelle* (Greenville, NC: Greenville County Museum), 5-11.
- 2014 “‘...but a hammer with which to shape it.’: Media Art and Society 1959-2013,” *Pioneering Values: WRO 15th Biennial* (Wroclaw, Poland: WRO, 2013).
- 2014 “Rauschenberg, Looking Long and Thinking Hard,” *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: http://shuffle.rauschenbergfoundation.org/exhibitions/nasher/essays/Stiles_introduction/
- 2014 “Performance Art,” in *Oxford Bibliographies in Art History*. Ed. Thomas DaCosta Kaufmann. New York: Oxford University Press. This is a book-length annotated bibliography. <http://www.oxfordbibliographies.com/view/document/obo-9780199920105/obo-9780199920105-0047.xml>
- 2014 “The Ideal Gifts of Istvan Kantor.” Ed. Linda Feese, *PERMANENT REVOLUTION: The Art of Istvan Kantor* (Toronto: The Istvan Kantor Collective), 73-87.
- 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 “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 “Preface” to György Galántai and Júlia Klaniczay, *ARTPOOL The Experimental Art Archive of East-Central Europe*. Budapest: Artpool Publications.
- 2013 “Wangechi : 51-’s Family Tree,” *Wangechi Mutu: A Fantastic Journey* (Durham: Nasher Museum of Art at Duke University, 2013): 51-79.
- 2013 “Forward,” to Rosie Miller, Jonathan Carson and Theresa Wilkie, eds. *The Reflexive Photographer* (Manchester, England: School of Arts & Media at Salford University):
- 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 “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.
- 2012 “Conversation with William Pope.L,” for *The Voice of Images* (Venice: Palazzo Grassi/François Pinault Foundation, 2012): 181-193.
- 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 “Peggy Phelan and Kristine Stiles In Conversation,” *Millennium Film Journal* 54 (2011): 30-34.
- 2011 “7.47 a.m. (The Traumatic Visual Vocabulary of Maurice Benayoun’s *So.Sa.So. Somebody Somewhere Some time*),” in *Maurice Benayoun / OPEN ART 1980-2010* (Paris: CDA d'Enghien and Les Nouvelles éditions Scala), 83-87.
- 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*. Neuberger Museum.
- 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 “The Trinity Session,” in *Future Species: Hybrids, Exoskel, Cybor Living Makeover Madness*. Toronto: Museum of Contemporary Canadian Art): 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): 333-345.
- 2009 “Art will be...2009-2034,” special twenty-fifth anniversary issue, *Duke Alumni Magazine*.
- 2008 “Cloud with its Shadow,” in *Marina Abramovic* (London: Phaidon), 33-94.
- 2007 “Burden of Light,” in Fred Hoffman, John Berger, Kristine Stiles, and Paul Schimmel, *Chris Burden* (Newcastle England: Merrell and Locus Plus), 22-37.
- 2007 “Teaching a Dead Hand to Draw, Kim Jones, War and Art,” in *Kim Jones: A Retrospective*. (Cambridge: MIT Press), 45-84.
- 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 “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), 41-65.
https://sites.duke.edu/aahvspdf/files/2017/01/STILES_metzger.pdf
- 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.
- 2005 “Fluxus Performance and Humor,” in Jennifer Higgin, ed., *The Artist’s Joke* (London and Cambridge: Whitechapel and The MIT Press, 2005): 52-58.

- 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 College: <http://serendip.brynmawr.edu/bb/artneuro/>
- 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," Württembergischer Kunstverein, Germany. Bucharest and Stuttgart: CAA/CAA and Württembergischer Kunstverein 2005; 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.
- 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 "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 "Performance," in Robert Nelson and Richard Schiff, 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 "Peinture, Photographie, Performance: Le Cas de Georges Mathieu," in *Georges Mathieu* (Paris: Galerie National du Jeu de Paume), 75-81.
- 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 "Franz West's Dialogic Paßtücke," in *Franz West* (London: Whitechapel Gallery), 104-121.
- 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.

- 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 scullioopera 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 "Corpora Vilia: Valie Export's Body," in *Valie Export: Ob/De+Con(struction)* (Philadelphia: Goldie Paley Gallery): 16-33.
- 2000 "Never Enough is Something Else: Feminist Performance Art, Probity, 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.
- 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.
- 2000 "Mapping Joshua Neustein's Art," in in *Joshua Neustein: Five Ash Cities, Domestic Tranquility* (Herzliya, Israel: Herzliya Museum, 2000): 122-140; reprinted in *JOSHUA NEUSTEIN: Five Ash Cities* (Chicago: Academy Chicago Publishers): 122-130.
- 2000 "Comisuri: Art Actiunile ca Obiecte," in *Balkon: Revista de Arta Contemporana* [Timisoara, Romania] 2 (March 2000): 3-4.
- 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 "Review of RoseLee Goldberg's *Laurie Anderson for Make: The Magazine of Women's Art* 90 (December-February 2000-2001): 90.
- 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. http://books.google.com/books?id=bbumz_zoKV4C&pg=PA52&lpg=PA52&dq=kristine+stiles+parallel+worlds&source=bl&ots=RF2Z8yXKyj&sig=EC8QnlPITVERjUtyHC_zLamNR8&hl=en&ei=M9UYTcnkDaLfnQeDsKXVDg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBMQ6AEwAA#v=onepage&q=kristine%20stiles%20parallel%20worlds&f=false

- 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 “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.
- 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* [Villeurbanne, France] 12 (2004): n.p.
<http://www.ratiufamilyfoundation.com/RCC/events/26jan.html>
- 1998 “Ion Bitzan’s Desire,” *Ion Bitzan*. Bucharest: National Museum of Art.
- 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/2017/01/STILES_outofactions.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,” in *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
- 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 “Joshua Neustein,” *BOMB* [New York] 57 (Fall): 80-81.
- 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 “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 “Performanta,” *Buletin Art-boc* [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).
- 1997 “Comments,” in a special issue on “Performance and Pedagogy,” *Artsworld* 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.
- 1996 “Schlaget Auf: The Problem with Carolee Schneemann’s Paintings,” in *Carolee Schneemann: Up To and Including Her Limits* (New York: The New Museum): 15-25.
- 1996 “Conversation with Paul McCarthy,” *Paul McCarthy* (London: Phaidon Press, 1996): 6-29; reprinted in *pressPLAY: Conversations with Artists 1995-2000*. London: Phaidon Press, 2005.
- 1996 “Rampman Against a Portable Field: The ‘activities’ of Pinchas Cohen Gan,” in *Figure Form Formula: The Art of Pinchas Cohen Gan* (Greensboro: Weatherspoon): 19-41.
- 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.
- 1994 Multiple entries in Jane Turner, ed., *The Dictionary of Art*. New York: Grove Press.
- 1993 “Shaved Heads and Marked Bodies: Representations from Cultures of Trauma,” in *Strategie II: Peoples Mediterraneens* [Paris] 64-65 (July-December 1993): 95-117; excerpted in Dan Perjovschi *Post R*, for the exhibition “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; For a review of this article, see <http://www.h-net.org/reviews/showrev.cgi?path=20005912554278>
- 1993 “Warhol’s Shadow,” for symposium *Re-Reading Warhol: The Politics of Pop*, Duke University.
- 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.
- 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): 211-14. https://sites.duke.edu/aahvspdf/files/2017/01/STILES_fluxus.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 “Unbosoming Lennon: The Politics of Yoko Ono's Experience,” *Art Criticism* 7:2 (Spring): 21-54.
- 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).
- 1991 “Tuna and Other Fishy Thoughts on Fluxus Events,” in *Flux: Attitudes* (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.
- 1990 “Readings: Performance and Its Objects,” *Arts* 65:3 (November): 35-47.
- 1990 “Notes on Rudolf Schwarzkogler’s Images of Healing,” in *White Walls: A Magazine of Writings by Artists* 25 (Spring 1990): 13-26; reprinted in *Rudolf Schwarzkogler* (Vancouver: University of British Columbia, 1993): 29-39.
- 1990 Editor for “Art and Healing,” a special issue for *White Walls: 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*, [Chisinau, Republica 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 “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.

- 1982 “The Luciferian Marriage: Government/Corporate/Media 'Fact' as Entertainment,” in *Good* (San Francisco: Partial Publishing, 1982): 22-2; reprinted in Kristine Stiles, *Questions* (San Francisco: KronOscope Press, 1982): 86-9; reprinted in Peter D'Agostino and Antonio Muntadas, eds., *The Un/Necessary Image* (Cambridge: MIT Press, 1983): 28-31.
- 1981 “La Crise de l'avant-garde,” and an “Interview with Jean-Jacques Lebel,” + - 0 [Brussels] 34 (October): 32-33, 35-36.
- 1979 Short essays on American painters in *2 Jahrzehnte amerikanische malerei 1920-1940* (Dusseldorf, West Germany: Stadische 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.
https://sites.duke.edu/aahvspdf/files/2017/01/STILES_alphatranschung.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.
- 1975 “Bringing Back the Beat Generation,” *Daily Californian*, (February 7, 1975), 13-14.

LECTURES, PANELS, SYMPOSIA

- 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.
- 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 “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.
- 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 "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.
- 2007 Moderator for panel on "The Future of Art in a Digital Age," HASTAC Conference on "Electronic Techtonics: Thinking at the Interface," Duke University.
- 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 "Art in Life=Art=Life," Karen Schreiber Gallery, Toronto, Canada.
- 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 "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 “Remembering Invisibility: Documentary Photography of the Nuclear Age,” Engaging Professors’ series, Duke University. <http://www.duke.edu/ipod/itunes/> reissued by Center for Information Technology iPod Experiment for Freshman, Duke University, 2004.
- 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.
- 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.
- 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 “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 “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 “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 “Remembering Invisibility: Documentary Photography in the Nuclear Age,” Davidson College, Davidson, North Carolina.
- 1997 “Shaved Heads and Marked Bodies: Representations from Cultures of Trauma,” *Body and Soul*, Instituut voor Kunst-Architectuurgeschiedenis en Archeologie, Groningen, The Netherlands.
- 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," South East 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.
- 1994 "Shaved Heads and Marked Bodies: Representations from Cultures of Trauma," for *Representations & Realities: Constructing Women's Lives*, Duke University.
- 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 "The Social and Political Significance of Fluxus Performance," for *In the Spirit of Fluxus*, Wexner Center for the Arts, Columbus.
- 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 including Yoko Ono, Nam June Paik, Dick Higgins, and Ben Patterson on the occasion of 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 "Women, Art, Trauma," Women's Art Festival, University of North Carolina, Greensboro.
- 1991 "Unbosoming Lennon: The Politics of Yoko Ono's Experience," Washington University, St. Louis, Missouri.
- 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.
- 1988 “Raphael Montañez Ortiz's Physio-Psycho-Alchemical Art,” for *Raphael Montañez Ortiz*, El Museo del Barrio, New York.
- 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 “On Graduating into the Present,” graduation address for the Art Department, University of California, Berkeley.
- 1984 Chair, panel on *Nihilism in Post-1945 Art*, College Art Association, Los Angeles.
- 1984 “National Tendencies in Contemporary German Art,” Anthony Kaes’ interdisciplinary seminar on *German Studies and German National Identity*, University of California, Berkeley.

- 1983 “Event Art in the Sixties: The Humanist Aesthetic,” for *The 60s: Theories of Reality*, Walker Art Center, Minneapolis, Minnesota.
- 1983 “Documenta: German-American Relations in Contemporary Avant-Garde Art,” Anthony Kaes’ interdisciplinary seminar on *German Studies and German National Identity*, UC, Berkeley.
- 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.

HONORS AND AWARDS

- 2013: Presented laudation for Dan and Lia Perjovschi, laureates of the 5th European Cultural Foundation, Princess Margriet Award
- 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 Doctorate 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
 1978: University of California at Berkeley, Regents Fellow

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*.
- 2010: Advisor for 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).
- 2003: Curator and Judge for the *IVth Nicaraguan Biennial*, Managua, Nicaragua, with Virginia Perez-Ratton and Osvaldo Sanchez.
- 1998: Curatorial advisor for section 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: Curator for *Kazakhstan in the Nuclear Age: The Documentary Photographs of James Lerager*, Duke University Museum of Art.
- 1994: Curator, *Documentary Photography and Social Activism in the Nuclear Age*, Duke Museum of Art.
- 1994: Curator for *Tales from the Nuclear Age: The Documentary Photographs of James Lerager*, City Gallery of Contemporary Art, Raleigh, North Carolina.
- 1994-1996: Co-curator with Ruth Beesch *Figure, Form, Formula: The Art of Pinchas Cohen Gan* at The Weatherspoon (Greensboro).
- 1994-1996: Curatorial consultant for a series of exhibitions of contemporary Israeli art sponsored by the state of North Carolina, including Joshua Neustein at the Southeast Center for Contemporary Art (Winston-Salem).
- 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, Frankfurt Germany.
- 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.
- 1982-83: 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 GRADUATE STUDENTS

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

CURATORIAL PROJECTS WITH UNDERGRADUATE STUDENTS

I directed twelve undergraduate curatorial exhibitions at the 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 STUDENTS

Current Doctoral Students in Art History whose committees I chair: Ivana Bago, Karlee Bergendorff, Elizabeth Brown, Sarah Jones Dickens, and Jessica Orzulak.

Doctoral students on whose committees I serve: Anita Bateman (Art History), Patricia Bray (Art History), Nicole Gaglia (Art History), Rosalía Romero (Art History), Max Symuleski (Visual Studies)

PAST GRADUATE STUDENTS

I chaired the following Ph.D. dissertations:

- Katherine De Vos Devine (2017)
- Mitali Jones Routh (2015)
- Camila Maroja (co-chair with Esther Gabara) (2014), the Kindler Distinguished Historian of Global Contemporary Art and Assistant Professor at Colgate University
- Young Ji Lee (co-chair with Stan Abe, 2014), Visiting Assistant Professor at Oberlin College
- Kency Cornejo (co-chair with Esther Gabara, 2014), Assistant 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 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 and Director of Graduate Studies in Art History, University of Louisville
- 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 City.

I served on the following doctoral committees:

- Jung E. Choi (2016)
- Amanda Suhey (2016)
- Rebecca Keegan (Ph.D. Art History, 2013) Duke University
- Ignacio Adriasola (Ph.D. Art History 2011), Duke University
- Mora Beauchamp-Byrd (Ph.D. Art History 2011), Duke University; Assistant Professor of Art History/Curator of University Art Collections, Xavier University
- Marianne Wardle (Ph.D. Art History, 2010), Duke University; Associate Curator of Art at the Nasher Museum of Art, Duke University
- Yukiko Kato (Ph.D. Art History 2010), Duke University; Assistant Professor, Saitama University, Tokyo
- Samantha Noel (Ph.D. Art History 2009), Duke University; Visiting Assistant Professor, Davidson College
- Erica James (Ph.D. Art History 2008), Duke University; Assistant Professor of Art History, Yale University
- Jennifer Dillon (Ph.D. Art History 2008), Duke University
- Marco Deyasi (Ph.D. Art History 2007), Duke University; Assistant Professor of Art and Design, University of Idaho
- David Hughes (Ph.D. German Studies, 2006), Duke University.
- Cybelle MacFadden-Wilkens (Ph.D. Program in Literature, 2005), Duke University; Assistant Professor French and Francophone Studies, Macalester College
- Kristen Kramer, (Ph.D. German Studies, 2005), Duke University
- Christine Rogers (Masters of Art in Liberal Studies, 2005); Producer/Reporter, UNC-TV.
- Kelley Tatro (Masters, Art History 2004); Ph.D. Candidate Ethnomusicology Duke
- Ben Fullalove, (Ph.D. Art History, 2003) Duke University; Associate Professor Alberta College of Art & Design, Alberta, Canada.
- Jay Bloom, (Ph.D. Art History 2002), Duke University; Associate Professor, Centre College, Kentucky.
- Andrea Barnwell, (Ph.D. Art History 2001), Duke University; Director, Museum of Fine Arts, Spellman College.
- Deborah Broderson, (Ph.D. Art History 2001), Duke University; Practicing Attorney
- Katherine Wallerstein (Ph.D. English Department, 2000), Duke University; Doctoral Candidate University of California at Berkeley.
- Penka Kouneva (Ph.D. Music Department 2000), Duke University; independent composer and winner of the 2001 Sundance Film Composer Fellow among many other awards.

- Charlotte Houghton, (Ph.D. Art History 1999), Duke University; Professor of Art History, Pennsylvania State University.
- Julia Walker (Ph.D. English Department 1999), Duke University; Professor of English, University of Illinois.

I served on the following doctoral committees at other institutions:

- 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, currently Director, Graduate Studies, Criticism and Theory, Associate Chair, Liberal Arts and Sciences, Art Center College of Design, Pasadena, California.

I served on the following Master's committees at Duke:

- JD/MA: Katherine De Vos Devine, Dana Diehr, and Esther Kwon
- MFAEDA students on whose committees I served: Anthony Shafer (2015-2017); Aaron Kutnick (2014-2015); Caitlin Margaret Kelly (2013-14); Braxton Hood (2013-14); Anthony Schafer (2016-2017)
- WIRED! MA: Jordan Noyes (2014-15).

SELECTED UNIVERSITY SERVICE

2017-2018 Hiring committee for Duke Kushan University
 2006-2016 President's Art Advisory Committee
 2015-present 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 Barbara Lee Diamondstein-Speilvogel Visiting Artist Selection Committee,
 David M. Rubenstein Rare Book and Manuscript Library, Duke University
 2014-2015 Exhibition committee for Smith Building
 2013-2014 Chair, Search Committee for Esbenschade 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

2005-present Acquisition Committee, 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 Beneson 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 Beneson Fellowship 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 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

2011-2014 Editorial Board *Art & Documentation*, Lodz, Poland

2010-2011 CAA Task Force on the Use of Human and Animal Subjects in Art.

2009-2013 Advisory Board, *Transmission: Annual*, Sheffield Hallam University, England.

1997-present Contributing Editor, *Performing Arts Journal*, Princeton University Press.

1987-present College Art Association.