

LIZ KOTZ

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EDUCATION

- 2002 Ph.D. Comparative Literature, Columbia University, with distinction
Thesis: "Words on Paper Not Necessarily Meant to Be Read as Art: Postwar Media Poetics
From Cage to Warhol" (Sponsor: Benjamin H.D. Buchloh)
- 1996 M. Phil. Comparative Literature, Columbia University
- 1992 M.A. English and Comparative Literature, Columbia University
- 1989-91 Graduate study, Film Studies, San Francisco State University
- 1986 B.A. Humanities, Honors, Stanford University
- 1983-84 Littérature Moderne, Université de Paris VII

ACADEMIC POSITIONS:

- 2010 - Associate Professor, Department of the History of Art, UC Riverside
- 2007-10 Assistant Professor, Department of the History of Art, UC Riverside
- 2001-07 Assistant Professor, Department of Cultural Studies and Comparative Literature
Affiliate Member of the Graduate Faculty in Art History
University of Minnesota, Twin Cities, Minneapolis, MN
- 2000 Lecturer, Department of Art History, University of Southern California, Los Angeles, CA
- 1999 Lecturer, Department of Art History, Scripps College, Pomona, CA
- 1998 Lecturer, Department of Art History and the Visual Arts, Occidental College, CA
- 1994-96 Lecturer, Department of Visual Arts, Mason Gross School of the Arts,
Rutgers University, New Brunswick, NJ
- 1993-96 Graduate Instructor, Composition Program, Columbia University, New York, NY
- 1993 Lecturer, Department of Visual Arts, University of Maryland, Baltimore

SCHOLARSHIP AND CREATIVE ACTIVITY

BOOKS

Liz Kotz, *Words to Be Looked At: Language in 1960s Art*. Cambridge, MA: MIT Press, 2007.

Eileen Myles and Liz Kotz, eds. *The New Fuck You: Adventures in Lesbian Reading*. New York: Semiotexte, 1995.

JOURNAL ARTICLES, CHAPTERS IN BOOKS AND CATALOGUES

“Language Upside Down,” in Linda Muehlig, ed. *Mary Bauermeister: The New York Decade*. Northampton, MA: Smith College Museum of Art, 2015: 58-77

“Conversation with Tashi Wada,” in Sabine Breitswieser, *Simone Forti, Thinking with the Body*. Austria: Museum der Moderne Salzburg, 2014: 62-29, German and English.

“Convergence of Music, Dance and Sculpture c1961,” in *Assign & Arrange: Methodologies of Presentation in Art and Dance*. Berlin: Sternberg Press, 2014: 31-52.

“Poetry Machines,” in Julia Robinson and Christian Xatrec, eds. *+/-1961: Founding the Expanded Arts*. Madrid: Museo Nacional Reina Sofia, 2013: 50-67. Spanish and English editions.

“Why Memory Matters: Notes on Bernadette Mayer’s Work,” *Concreta* 02, Barcelona: Fall 2013: 4-19. Spanish and English.

“A Name of a Name,” in *Susan Silton: Who’s in a Name?* Los Angeles: Susan Silton, 2013: 133-141.

“Dark Rides,” *Evan Holloway*. London, UK: Ridinghouse, 2012: 16-24.

“Make an object to be lost: multiples and minimalism,” Germano Celant and Chiara Costa, eds. *The Small Utopia: Ars multiplicata*. Venice: Fondazione Prada, 2012: 181-189.

“Bringing the War Home,” in Milena Hoegsberg and Melanie O’Brian, eds. *Omer Fast: 5000 Feet is the Best*. Sternberg Press, 2012: 49-61.

“Projecting Cinema Otherwise, Via Judson Dance,” in Ursula Fröhne and Lilian Haberer, eds. *Kinematographische Räume: Filmische Ästhetik in Kunstinstallationen und inszenierter Fotografie [Cinematographic Spaces: Filmic Aesthetic in Art Installations and Staged Photography]*. Paderborn, Germany: Fink Verlag, 2012: 42-28. German.

“Proliferating Scores,” in Dieter Daniels and Inke Arns, eds. *Sounds Like Silence: John Cage 4’33.”* Leipzig: Spector Books, 2012: 213-217.

“Between Object and Image,” *Anthony Pearson*. Los Angeles: David Kordansky Gallery, 2011: 4-15.

“Object, Action and Ephemera,” in Armin Hochdörfer and Susanne Neuberger, eds. *Konzept Aktion Sprache / Concept Action Language*. Vienna: Museum of Modern Art/Foundation Ludwig, 2010: 27-49. German and English.

“This is To Be Looked At,” in Beatrix Ruf, ed. *Elad Lassry*. Kunstmuseum Zurich/J. R. P Ringier, 2010: 79-86. German and English.

“Marked Records/Program for Activity,” in *Christian Marclay: Festival*. New York: Whitney Museum, 2010: 10-21.

“Cagean Structures,” in Julia Robinson, ed. *The Anarchy of Silence: John Cage and Experimental Art* Barcelona, Spain: Museu d’Art Contemporani de Barcelona, 2009: 118-135 Spanish, Catalan and English editions.

“Circuit and Score,” in Cosima Rainer, ed. *See This Sound: Promises in Sound and Vision*. Linz, Austria: Kunstmuseum Lentos, 2009: 130-143. German and English.

“Sound in Space,” in Lynne Cooke and Karen Kelly, eds. *Max Neuhaus*. New York: Dia Art Foundation/Yale University Press, 2009: 92-111.

“Live Through this,” in Suzanne Weaver, ed. *Phil Collins: “The world won’t listen.”* Dallas Museum of Art/Yale University Press, 2007: 57-65.

“Golden Years,” in Richard Marshall, *Jack Pierson, Desire/Despair: A Retrospective: Selected Works 1985-2005*. New York: Rizzoli, 2006: 17-20.

“Language + Image: Reconsidering Photography in Contemporary Art,” Amelia Jones, ed. *The Blackwell Companion to Contemporary Art Since 1945*. London: Blackwell, 2006: 512-533; reprinted in Spanish Translation, in *Papel Alpha* no. 7 (Salamanca, Spain: 2009) 57-89.

“An Aesthetics of the Index?” in *Dia’s Andy*. New York: Dia Art Foundation, 2005: 88-93.

“Language between Performance and Photography,” *October* no. 111. Winter, 2005: 3-21.

“Video Projection: The Space Between Screens,” in Simon Leung and Zoya Kocur, eds. *Theory in Contemporary Art Since 1985*. London: Basil Blackwell, 2004: 101-115; Revised edition, 2012. Reprinted in Tanya Leighton, ed. *Art and the Moving Image: A Critical Reader*. London: Afterall, 2008: 371-385; in Portuguese translation, in Katia Maciel, ed. *Cinema Sim: Narrativas e Projeções*. Sao Paulo, Brazil: Itaú Cultural, 2008: 48-62; and in Japanese translation in Miwa Kenjin, ed. *Waiting for Video: Works From the 1960s To Today*. Tokyo: National Museum of Modern Art, 2009: 226-247.

“Disciplining Expanded Cinema,” in Matthias Michalka, et al, *X-Screen: Film Installations and Actions in the 1960s and 1970s*. Vienna: Museum of Modern Art/Foundation Ludwig, 2003: 44-57 (Catalogue for the exhibition at the MUMOK/Museum Moderner Kunst/Stiftung Ludwig, Vienna) German and English editions.

“In the Stream of Life,” *Lawrence Weiner: Until It Is*. Columbus, OH: Wexner Center for the Arts, 2002, unpaginated (catalogue for exhibition/project at the Wexner Center for the Arts).

“Post-Cagean Aesthetics and the ‘Event’ Score,” *October* 95. Winter, 2001: 54-89. Revised version reprinted in Julia Robinson, ed. *John Cage: October Files 12*. Cambridge, MA: MIT Press, 2011: 101-140.

“Damaged” (on Arbus and Winogrand) in Connie Butler, ed. *The Social Scene: The Ralph M. Parsons Photography Collection*. Los Angeles: Museum of Contemporary Art, 2000: 21-28 (catalogue for exhibition at the Museum of Contemporary Art, Los Angeles, the Palm Beach Institute of Contemporary Art, and the Institute of Contemporary Art, Boston). Revised version printed in Ute Eskildsen and Alberto Martín, eds. *De Lo Humano: Fotografía Internacional 1950-2000/On the Human Being: International Photography 1950-2000*. Madrid: Centro Andaluz de Arte Contemporáneo/ Turner, 2008: 204-217.

“Aesthetics of ‘Intimacy,’” in Deborah Bright, ed. *The Passionate Camera: Photography and Bodies of Desire*. London and New York: Routledge, 1998: 204-215.

“Photography and the Portrait Tradition,” *Persona*. Chicago: Renaissance Society/Kunsthalle Basel, 1996, unpaginated (catalogue for exhibition at the Renaissance Society, Chicago and Kunsthalle Basel) English and German editions.

“Video: Process and Duration,” *Acting-Out: The Body in Video*. London: Royal College of Art, 1994: 17-26.

“Beyond the Pleasure Principle,” *Lusitania* no. 6, New York, 1994: 125-136; partially reprinted in Helena Reckitt, ed. *Art and Feminism*. London: Phaidon, 2001.

“Stories of Travel: The Films of Amos Gitai,” *Cinematograph* no. 4, San Francisco, 1991: 104-110.

“An Unrequited Desire for the Sublime,” Martha Gever, John Greyson, Pratibha Parmar, eds. *Queer Looks: Perspectives on Lesbian and Gay Film and Video*. New York: Routledge, 1993: 86-102.

“Complicity: Women Artists Investigating Masculinity,” in Pamela Church Gibson and Roma Gibson, eds. *Dirty Looks: Women, Power, Pornography*. London: British Film Institute, 1993: 101-123; reprinted in Pamela Church Gibson ed. *More Dirty Looks: Gender, Pornography and Power*. London: British Film Institute, 2004.

“Striptease East and West: Sexual Representation in Documentary Film,” *Framework* no. 38/39, 1992: 47-36; reprinted in Paul Willemsen and Jim Pines, eds. *The Essential Framework: Classic Film and TV Essays*. London: Epigraph, 1999.

“Pressuring the Surface of Reality,” in Richard Hawkins, ed. *Exhausted Autumn: a catalogue to accompany ‘Sweet Oleander,’ an exhibition of paintings by Tony Greene*, Los Angeles Contemporary Exhibitions, 1991: 41-48.

“Unofficial Stories: Documentaries by Latinas and Latin American Women,” *The Independent*, New York, May, 1989: 21-27; reprinted in *Bulletin of the Center for Puerto Rican Studies*, New York, Summer, 1990; reprinted in Clara E. Rodriguez, ed. *Latin Looks: Images of Latinas and Latinos in the U.S. Media*. CT: Westview Press, 1997.

SHORTER TEXTS AND REVIEWS

- “Seth Siegelaub: Passages,” *Artforum*, New York: December, 2013: 47-48.
- “Attention Span 2012,” Third Factory/Notes to Poetry, published online, December 2012.
- “Back to Basics: On Madison Brookshire and Tashi Wada at the wulf, Los Angeles” *Texte zur Kunst* 86, Berlin: June 2012: 249-252.
- “Introduction” [to 1965 interview of Donald Judd], *FLUOR No. 5: Revista de cultura contemporánea*, Madrid: 2013.
- “Preview: Henry Flynt,” *Artforum*, October, 2012.
- “Archiving LACE,” *Living the Archive: Selected Publications and Print Ephemera from the LACE Archives, 1978-2008*. Los Angeles Contemporary Exhibitions, 2011: 5-6.
- “The Lure of Enigmatic Gestures,” *New York Times*, Room for Debate, August 18, 2011.
- “Richard Hawkins, UCLA Hammer Museum,” *Artforum*, June 2011: 396-397.
- “1000 Words: Robert Whitman talks about *Passport*,” *Artforum*, April, 2011: 192-195.
- “Palermo in Los Angeles” (review), *Texte zur Kunst* no. 81, March, 2011:178-181, 250-255, German and English.
- “How Many Billboards? MAK Center, Los Angeles,” *Texte zur Kunst* no 80, December, 2010:146-149, 242-246, German and English.
- “Lutz Bacher, P.S. 1 Contemporary Art Center,” *Artforum*, December, 2009: 224-225.
- “The Medium and the Messages,” *Artforum*, October 2009: 67-68.
- “Preview: Allen Ruppersberg,” *Artforum*, September, 2009: 195.
- “Preview: Poor.Old.Tired.Horse,” *Artforum*, May, 2009: 159.
- “Preview: Dan Graham, Lawrence Weiner,” *Artforum*, January, 2009: 106-107, 120.
- “Open Source: Liz Kotz on Primary Information,” *Artforum*, March, 2009: 69-70.
- “The Treachery of Images: Christopher Wool and Wade Guyton,” *Parkett* no 83, 2008: 122-126.
- “Phantom Sightings” (exhibition review), *Modern Painters*, September 2008, 109.
- “January 5-31, 1969,” *Exit Express* no 37. Madrid, Spain, 2008: 16.
- “Lawrence Weiner: Louder Than Words,” *Modern Painters*, December 2007: 76-81.
- “Lutz Bacher: Closed Circuit,” in Thomas Y. Levin, ed. *CTRL[SPACE]: Rhetorics of Surveillance from Bentham to Big Brother*. Cambridge: MIT Press, 2002: 620-622.
- “Looks, Gazes, Styles” (on Collier Schorr), *Documents* no. 16, Fall/Winter 1999: 20-25.
- “Amy Adler at Margo Levin Gallery, LA,” *Documents* no. 15 Spring/Summer, 1999: 47-51
- “Jill Johnston, *Marmelade Me/Admission Accomplished*” (book review), *Women’s Review of Books* XV: 10-11, July, 1998: 19-21.
- Where is Your Rupture?* New York: Swiss Institute, 1998: “Amy Adler,” “Lutz Bacher,” “Marlene McCarty,” unpaginated.
- “Hannah Wilke/Carolee Schneemann,” *Texte zur Kunst* v. 6, no. 2, 1997: 110-116. German.
- “Rosemarie Trockel,” *Texte zur Kunst* vol. 6, no. 23, 1996: 175-177. German.
- “Roundtable on Feminist Artmaking,” “Questionnaire Response,” *October* no. 71, 1995: 26-27, 46-69.
- “Zoe Leonard: Taxidermic Aesthetics,” *World Art*, New York, Fall, 1994: 40-44.
- “Erotics of the Image,” *Art Papers*, Atlanta, November, 1994: 157-162.
- “Lutz Bacher's Excruciating Intimacy,” *Atlantica*, no. 7, Spring, 1994: 157-162, English and Spanish.
- “Nan Goldin, *The Other Side*,” *World Art*, New York, May, 1994: 98-99.
- “The Fraternal Feminine,” *Artforum*, New York, December, 1993: 13.
- “Openings: Nicole Eisenman,” *Artforum*, New York, October, 1993: 86.
- “Whitney Biennial: Video Drone,” *Artforum*, New York, May, 1993: 15-16.
- “Shu Lea Cheang/Exit Art,” *Art in America*, New York, January, 1993: 106.
- “Lutz Bacher: Sex With Strangers,” *Artforum*, New York, September, 1992: 82-85.
- “G.B. Jones,” *Arts Magazine*, November, 1991: 79.

“Zoe Leonard at Matrix, Transavant-garde Gallery,” “Kiki Smith at Matrix,” *Shift*, Fall, 1991: 74-78.
“*Questions of Third Cinema*” (book review), *Afterimage*, Rochester, NY, December, 1991: 16.
“Trinh T. Minh-ha, *Woman, Native, Other*,” *The Independent*, New York, December, 1989: 21-22.
“Crises of Language and Difference,” *Afterimage*, Rochester, NY, November 1989: 3, 20-21

INTERVIEWS (SUBJECT)

Nathan Blake, “An Interview with Liz Kotz,” *Octopus* no. 4. Irvine, CA: Fall, 2008: 125-134.

INTERVIEWS (AUTHOR)

“Liz Kotz and Clarinda Mac Low,” *Judson Now*. New York: Danspace, 2012: 107-111.
“The Body You Want: An Interview with Judith Butler,” *Artforum*, New York, November, 1992: 82-89;
Revised version in Amelia Jones, ed. *Sexuality*. London: Whitechapel Gallery, 2014: 185-190.
“Interview with Yvonne Rainer,” *The Advocate*, Los Angeles, October 22, 1991: 82-85.
“Interview with Chip Lord,” *Release Print*, vol. XII.3 (San Francisco: April 1989) 6-7, 15-17.
“Interview with Lilith Video in Brazil,” *Cine Acción News*, vol. 4.2 (Summer 1988) 2, 8.
“Interview with Heloisa Buarque de Hollanda,” *Cine Acción News*, vol. 3.2 (Summer 1987) 3.

LECTURES, TALKS, PANELS AND PRESENTATIONS

“Huebler in Transition, 1968” (keynote), at the conference, “Douglas Huebler: Human Systems as Cultural Readymades,” Université Catholique de Louvain, Belgium, October 24-25, 2014.
“Apocalyptic Wallpaper,” Museum of Contemporary Art, Los Angeles, October 16, 2014.
“Paper Chase: Bochner’s Working Drawings,” at “Relevant Language: Speaking About Mel Bochner,” Jewish Museum, New York, September 18, 2014.
“AIDS as Context: Art and Life c1990,” Mak Center for Art and Architecture, Los Angeles, August 20, 2014.
“Drawing in the Air: Sound and Its Representations, Charles Curtis and Liz Kotz in Conversation,” Experimental Drawing Studio, Department of Visual Arts, UC San Diego, April 9, 2014.
Respondent, talk by Ulrike Hanstein, Getty Research Institute, Art on Screen seminar series, Los Angeles, April 2, 2014.
“The 1960s and the Present,” Seminar Series, USC Roski School of Art and Design, February 28, 2014.
“More American Photographs: Walead Beshty in Conversation with Liz Kotz,” California Museum of Photography, Riverside, November 12, 2013.
“Remembering Richard Maxfield,” LAXART, Los Angeles, July 13, 2013.
“Convergence of Music, Dance and Sculpture c. 1961,” at the symposium “Hearing Postwar Art,” Menil Collection, Houston, May 11, 2013.
“The ‘Expandable, Renewable’ Artwork,” at the session “Multiples in Context: The Early Years,” College Art Association, New York, February 13, 2013.
“Convergence of Music, Dance and Sculpture c. 1961,” at the conference “Assign and Arrange: Methodologies of Presentation in Art and Dance,” Institute for Cultural Inquiry, Berlin, December 7-8, 2012.
“Performance of the 1960s and Now,” at the symposium “Making Time,” Arts Research Center, UC Berkeley, April 19-21, 2012.
“The Kind of Grid a Typewriter Produces,” at “Symposium: Concrete Poetry,” Belkin Art

- Gallery, University of British Columbia, February 10, 2012.
- “Scores in Text and Prose: Some Contexts for Lucier’s Early Work,” at the symposium “The Performer as Subject: Interpreting American Experimental Music,” UC San Diego, November 19-20, 2011.
- “Reading it is not enough: *An Anthology of Chance Operations*,” UCLA, October 4, 2011.
- “Some Stabs at Memory” (keynote lecture), “Modes of Love and Reason: A Bernadette Mayer Symposium,” SUNY Buffalo Poetics Program, April 1, 2011.
- “Performance Research: Paul McCarthy’s Early Videos,” at the conference “Alternative Projections: Experimental Film in Los Angeles 1945-1980,” Los Angeles Filmforum/ USC, November 14, 2010.
- “Post-Studio Practices,” Roski School of Fine Arts, USC, October 25, 2010.
- “Interdisciplinary Roots of Conceptual Art,” New School, New York, October 20, 2010.
- “Conversations on Art: Christian Marclay’s Performance Work,” Whitney Museum of Art, New York, September 21, 2010.
- “Theorizing Early Video Between Film and Art” (keynote lecture), at the conference “Aus Ferne und Nähe: Verschränkungen von Kunst und Kino um 1970” [From Close and Afar: The Interweaving of Art and Cinema around 1970], Museum Ludwig, Cologne, September 3, 2010.
- “Theorizing the 1990s/ACT UP and Beyond,” USC Public Art Studies, March 8, 2010.
- “Fluxus and Proto-Fluxus: Performance and Publication Models,” USC Public Art Studies, February 8, 2010.
- “Theorizing the Multiple,” USC Roski School of Fine Arts, February 3, 2010.
- “1 Image:1 Minute: Angelenos Present Significant Photographs,” X-tra, Pacific Design Center, Los Angeles, January 30, 2010.
- “Theorizing the Multiple,” UC Irvine, January 28, 2010.
- “Cagean Structures,” Kunst Akademie Vienna, December 7, 2009.
- “Site and Sound in the 1960s,” Kunstmuseum Linz, December 3, 2009.
- “Conversations with Artists: Robert Barry and Liz Kotz,” Los Angeles County Museum of Art, May 7, 2009.
- “Projecting Cinema Otherwise, Via Judson Dance,” at the conference “Expanded Cinema: Activating the Space of Reception,” Tate Modern, London, April 17-19, 2009.
- Moderator, “Reframing Critical Practices of New York Artists in the Early 1990s,” MAK Center, Los Angeles, February 28, 2009.
- “Durational Structures,” at the session “John Cage,” College Art Association, Los Angeles, February 27, 2009.
- “Duration in Projection,” at the conference “Cinema Indeed,” Instituto Itaú Cultural, Sao Paulo, Brazil, October 29-31, 2008.
- “What Passes for Conceptual Art,” Art Center College of Art, Pasadena, CA October 21, 2008.
- “Photography and Language,” Handtmann Photography Lecture Series, USC, October 13, 2008
- Moderator/Co-Organizer, “Identity and its Aftermaths,” Guggenheim Museum, New York City, October 2, 2008.
- “From Durational Structures to Indeterminacy: John Cage and 1960s Art,” Wesleyan University, September 17, 2008.
- “Seeing Language,” Visual Arts Department, UCSD, March 6, 2008.
- “Dissolving the Self Into Language: Acconci’s Poetics,” at the conference “Power Fields: Explorations in the Work of Vito Acconci,” University of Pennsylvania, February 29-March 1, 2008.
- “Liz Kotz and Lawrence Weiner on AS FAR AS THE EYE CAN SEE,” Whitney Museum, New York, January 17, 2008.
- “The Rise and Fall of Participatory Aesthetics,” at the session “Dada-Cage-Fluxus,” Modern Literature Association, Chicago, December 29, 2007.

“State of the Art Magazine” Symposium, Museum of Fine Arts Houston Core Program, Houston, TX, November 17, 2007.

“Max Neuhaus’s Sound Pieces,” Dia Art Foundation, Beacon, NY, September 29, 2007.

“Draw a Straight Line: Looking Back on Drawing and Performance in the 1960s,” Department of the History of Art, UC Riverside, April 18, 2007.

Co-Chair, “The Projected Image in Media Art,” Society for Cinema and Media Studies, Chicago, March 11, 2007.

“Carl Andre’s Poetics of War,” Voices Lecture Series, Gallery 400, University of Illinois, Chicago, March 8, 2007.

“From Durational Structures to Indeterminacy: John Cage and 1960s Art,” Department of Art History, University of Oregon, November 10, 2006.

“Drawing a Line: La Monte Young and Performance Art,” Visual and Performance Studies Lecture Series, UC Santa Cruz, November 8, 2006.

“Language as Medium and Material in Contemporary Art,” California College of Art, San Francisco, March 17, 2006.

“Drawing a Line: La Monte Young and the Beginnings of Performance Art,” at the conference “Minimalist Jukebox: From Intonation to Collaboration,” Getty Research Institute and Los Angeles Philharmonic, March 31-April 1, 2006.

“Language as Object and Action in 1960s Art,” Kansas City Art Institute, February 2, 2006.

“Language as Object and Action: Carl Andre and Vito Acconci” Silverberg Lecture Series, Institute of Fine Arts, N.Y.U., October 14, 2005.

“Roundtable: Cinema and Time,” at the conference “Out of Time: Theorizing Culture and the Political,” University of Minnesota, October 22, 2005.

Moderator, “Performance and the Moving Image,” at the conference “Workshop on Performance and the Visual Arts,” Getty Research Institute, Los Angeles, May 6-7, 2005.

“Other Minimalisms,” College Art Association, Atlanta, GA, February 17, 2005.

“Theorizing the Expanded Screen,” at the conference “Art History and the Moving Image,” Getty Research Institute, January 21, 2005.

“Art History and the Moving Image,” Clark Art Institute, Williamstown, Mass, October 23, 2004.

Moderator, “Movement and Ephemerality,” at the conference “Structures and Systems: An Intercontinental Art World,” Getty Research Institute/Los Angeles Country Museum of Art, October 2, 2004.

Moderator, “Beyond the Soundtrack: Representing Music in Cinema,” University of Minnesota, April 24, 2004.

Panel Organizer and Chair, “Recorded Sound/Experimental Text,” Media and Literature Discussion Group, Modern Language Association, San Diego, December 29, 2003.

“Language between Performance and Photography,” Art Center College of Design, July, 2004

“Rethinking Expanded Cinema,” Carleton College, February 3, 2004.

“Language as Medium and Material,” U.C. Irvine, March 21, 2003.

Panel Co-organizer and Co-Chair, “Material Performance: Sound in Avant-garde Cinema,” Society for Cinema Studies, Minneapolis, March 8, 2003.

“Sound Analogues: Post-Serial Music and Structural Film,” Society for Cinema Studies, Minneapolis, MN, March 8, 2003.

“Poetics and Process,” at the conference “Lust for Life: the Life and Writing of Kathy Acker,” Fales Library, NYU, November 8, 2002.

“Toward a Genealogy of Durational Structures: From Experimental Music to Experimental Film,” Society for Cinema Studies, Denver, May 24, 2002.

“Process in 1960s Poetics: Vito Acconci and Carl Andre,” at the panel “Form Reformed,” Marjorie Perloff, organizer; Modernist Studies Association, Houston, October 10, 2001.

“Post-Cagean Aesthetics and The Question of Medium,” U.C.L.A., June, 2001
 “Disintegrated Circuits,” at the Symposium “The Art of David Tudor: Performance and Indeterminacy in Postwar Culture,” at the Getty Research Institute, May, 2001.
 “Fluxus and the Event Score,” Cooper Union, New York, October 11, 2000.
 Gallery talk on “The Social Scene,” Museum of Contemporary Art, Los Angeles, June 15, 2000.
 “Fluxus and the Event Score,” Sarah Lawrence College, Bronxville, NY, March, 2000.
 “Film As a Visual Art? Historicizing the 1960s,” College Art Association, New York, February, 2000.
 “Process and Poetry: Ashbery and Mac Low,” University of Washington, Seattle, January, 2000.
 “Post-Cage, Proto-Fluxus: Performance Between Language and Act,” Reclame, New York, November, 1999.
 “Inside World” (on Richard Prince’s Photographic Books), Society for Photographic Education, Los Angeles, November, 1999.
 “John Cage and the Fluxus Performance Score,” California Institute for the Arts, April, 1999.
 “John Cage and the Fluxus Performance Score,” Occidental College, Los Angeles, April 1999.
 “Where is your rupture?,” Swiss Institute, New York, October, 1998.
 “Durational Video,” School of the Art Institute of Chicago, October, 1996.
 “Queer Photography: Rehabilitating Sentiment,” Center for Twentieth Century Studies, University of Wisconsin, Milwaukee, March, 1996.
 Visiting Critic, Film Department, Univ. of Wisconsin-Milwaukee, March, 1996.
 “Queer Photography: Rehabilitating Sentiment,” School of Art and Design, University of Illinois-Chicago, March, 1996.
 Moderator, “Feminist Documentary: History/Theories,” In Visible Evidence III, Harvard University, August, 1995.
 Moderator, “Political Anatomies,” History and American Studies Collective, Columbia University November, 1994.
 “Rethinking Feminist Art,” Cooper Union, New York City, February, 1995.
 Panel member, “Pornography and the Postmodern: Photographic Models,” Brian Wallis, panel organizer; College Art Association, New York, February, 1994.
 Panel member, “Ciphers of Identity,” Maurice Berger, organizer; University of Maryland, Baltimore, November, 1993.
 Moderator, “Fantasy and Desire,” The New School for Social Research, New York, October, 1993.
 Panel Member, “Libido,” Exit Art, New York City, May, 1993.
 “Feminist Documentary in Latin America,” Center for Latin American Studies, UC Berkeley, April, 1991.
 Moderator, “Photography: Challenging Documentary,” Eye Gallery, San Francisco, April, 1991.
 Panel Member, “Critical Visibility,” OutWrite '91: Lesbian and Gay Writers’ Conference, San Francisco, March, 1991.
 Moderator/Organizer, “Advocating for Lesbian and Gay Media,” National Alliance of Media Arts Centers, Boston, May, 1990.
 Moderator/Organizer, “Video Diaries: Feminist Autobiography,” Video Free America, San Francisco, December, 1989.
 Moderator/Organizer, “Rethinking Documentary,” Cine Acción, San Francisco, October, 1988.
 Moderator/Organizer, “Democracy in Communication: Popular Video in Latin America,” Cine Acción/San Francisco State University, 1987.

CONFERENCES ORGANIZED

Co-organizer, "Workshop on Performance and the Visual Arts," two-day international symposium, Getty Research Institute, Los Angeles, May, 2005.

"The Rules of Attraction: A Conference on Lesbian and Gay Media," two-day conference funded by the California Council for the Humanities, Frameline, San Francisco, June, 1990.

"Video Diaries," two-day conference and screenings funded by the National Endowment for the Arts, Video Free America, San Francisco, December, 1989.

"Women of the Americas Film and Video Festival," week-long international conference and screenings of Latin American, Caribbean and U.S. media, funded by the California Council for the Humanities, Cine Acción, San Francisco, October 1988.

EXHIBITIONS, READINGS AND FILM SCREENINGS CURATED

"Where Is Your Rupture?" (co-curated with Annette Schindler), Swiss Institute New York, Fall, 1998 (catalogue).

Literary Curator, Trial Balloon Gallery, New York, 1992-93.

"Trespassing: Enrique Chagoya, Julia Murray, Manuel Ocampo, Rigo'92," Los Angeles Contemporary Exhibitions (LACE), March-April, 1992 (catalogue).

"Remapping Boundaries: Video and Popular Culture," Artists Space, New York, March, 1991, and New Langton Arts, San Francisco, May, 1991 (brochure).

Co-Curator, Film/Video, "All But the Obvious," Los Angeles Contemporary Exhibitions, November-December, 1990 (catalogue).

Curator, "Lines of Flight: (mostly) West Coast Video," Hallwalls Interdisciplinary Arts Center, Buffalo, November-December, 1990.

SELECTED PROFESSIONAL SERVICE

Panel Member, National Endowment for the Humanities Fellowships for Art History, 2014.

Evaluator, Creative Capital/Warhol Foundation Arts Writers Grant Program, 2014.

Nominator, Rema Hort Mann Foundation Awards, 2013-2014.

Contributing Editor, *East of Borneo*, 2010-

Manuscript Reviewer: *Art Journal*, *Cultural Critique*, Duke University Press, Manchester University Press, University of California Press, University of Chicago Press, University of Minnesota Press.

Evaluator and Panelist, Creative Capital/Warhol Foundation Arts Writers Grant Program, 2008-2009.

Reviews Editor and Editorial Board Member, *Art Journal*, College Art Association, 2007-2010.

Art Journal Awards Jury, College Art Association, 2005-2007.

Nominator, Cal Arts/Alpert Award in Film/Video, 2005.

Executive Committee, Media and Literature Discussion Group of the MLA, 2000-2003.

SELECTED SERVICE, UC RIVERSIDE

Chair, Search Committee for Historian of Latin American and Art Architecture, Department of the History of Art, 2013-2014.
Faculty Welfare Committee, UC Riverside, 2013-2014.
Chair, Search Committee for Historian of Asian Art, Department of the History of Art, 2012-2013.
Graduate Advisor, Department of the History of Art, 2008-2011.
Ph.D. Proposal Committee, Department of the History of Art, 2007-2012.
Search Committee for Historian of Photography, Department of the History of Art, 2008-2009.
Search Committee for UCR California Museum of Photography Director, C.H.A.S.S., 2008.
Search Committee for American Art Historian, Department of the History of Art, 2007-2008.
Faculty Advisory Committee for the UCR Sweeney Art Gallery, 2007-2010.

GRANTS, FELLOWSHIPS AND AWARDS

Academic Senate, Research Grant, University of California, Riverside, 2014-2015
Academic Senate, Research Grant, University of California, Riverside, 2013-2014
Principle Investigator, "Experimental Interdisciplinary Practices," University of California Humanities Research Institute Working Group grant, 2012-2013.
Co-Principle Investigator (with Charles Curtis, UCSD), "Imaginary Landscapes: Musical Experimentation and Interdisciplinary Art in California," University of California Institute for Research on the Arts Planning Grant, 2012-2013.
Faculty Organizer, "The Materiality of Print," Center for Ideas in Society, University of California, Riverside, Fall 2012.
Academic Senate COR Research Fellowship, University of California, Riverside, 2011-2012.
Academic Senate Field Research Travel Grant, University of California, Riverside, 2011-2012.
Regents Fellowship, University of California, 2009-2010.
Warhol Foundation/Creative Capital Art Writers Grant, 2007.
Graduate School Grant-in-Aid for Research, University of Minnesota, 2007.
Faculty Summer Research Fellowship, University of Minnesota, 2007 (declined).
Institute for Advanced Study Fellowship, University of Minnesota, Fall, 2006
Getty Research Institute Residential Postdoctoral Fellowship, 2004-2005
CLA Research Fellowship Supplement, University of Minnesota, 2004-2005
Graduate School Grant-in-Aid for Research, University of Minnesota, 2004-2006
Single-Semester Leave, University of Minnesota, Spring 2005 (declined)
Library Research Grant, Getty Research Institute, June, 2004
Faculty Travel Grant, European Studies Consortium, Univ. of Minnesota, February, 2004
Humanities Institute Fellowship, University of Minnesota, Spring, 2003.
Webcore Small Grant, InfoTech Fees Committee, University of Minnesota, Fall, 2002
Henry Luce/A.C.L.S. Dissertation Completion Fellowship, 1997-1998
Andrew Mellon Fellowship, Dissertation Research, Columbia University, 1996-97
Critic's Residency, School of the Art Institute of Chicago, October, 1996
Residency, MacDowell Colony, Peterborough, NH, 1995
Critic's Residency, Maryland Art Place, Baltimore, 1994
Video Criticism Grant, Video Data Bank/Lyn Blumenthal Fund for Independent Video, 1992
President's Fellowship, Columbia University, 1991-96
New Writings in Art Criticism Grant, San Francisco Artspace, 1989, 1990, 1992
Fellowship Recipient, Flaherty Film Seminar, 1989 and 1991