

CURRICULUM VITAE

Andrés Mario Zervigón

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Employment

2018-present	Professor , Art History Department, Rutgers University, New Brunswick, NJ
2012-2018	Associate Professor , Art History Department, Rutgers University
2005-2012	Assistant Professor , Art History Department, Rutgers University
2000-2005	Assistant Professor , University of La Verne, La Verne, CA
1999-2000	Adjunct Professor , Parsons School of Design, New York, NY

Education

1993-2000	Harvard University, Department of the History of Art and Architecture, Ph. D. in History of Photography and Modern Art under advisors Norman Bryson, Yve-Alain Bois and Benjamin Buchloh
1990-1993	Harvard University, Dept. of the History of Art and Architecture, MA
1983-1987	Brown University, Department of Art History, BA with Honors, <i>magna cum laude</i>

Fellowships, Funding and Honors (selected)

2023	Daphne Mayo Visiting Fellow , University of Queensland, Brisbane, Australia, March 2023.
2019	Visiting Fellow , Forschergruppe Journalliteratur, Universität Marburg, Marburg, Germany, March 2019
2013-2014	Paul Mellon Senior Fellow , CASVA, Center for Advanced Study in the Visual Arts, National Gallery, Washington DC, September 2013-May 2014.
2013-2014	Clark-Oakley Humanities Fellowship , The Clark Institute and Williams College, Williamstown, MA (declined)
2012-2013	Rutgers University Presidential Fellowship for Teaching Excellence , awarded on strength of promotion dossier
2012	Visiting Scholar , Thomas Walther Collection Project, Museum of Modern Art, New York (February, 2012)
2011	Partnership Development Grant , Social Sciences and Humanities Research Council of Canada, made in amount of \$197,205.00 (Canadian) for the 2011-2014 project "The Photographic Situation." Lead applicant: Prof. Elspeth Brown, University of Toronto
2011	Rutgers Seed Money Grant . Grant Amount: \$10,000, awarded to The Developing Room (see below under "Organizing and Chair Activities"). Office of Research and Economic Development
2011	Rutgers University Research Council Grant , to cover costs of images and image permissions for the book <i>John Heartfield and the Agitated Image</i> (2012)

Publications

Books

In process	The Worker's Illustrated Magazine – Die Arbeiter-Illustrierte-Zeitung, 1921-1938: Germany's Other Avant-Garde . Projected date of full manuscript submission: August 2025.
2025	Print Matters: Media and Modernity in Illustrated Magazines, 1910-1970 , coedited with Antonella Pelizzari (Hunter College/CUNY Graduate Center). Anthology of 17 chapters forthcoming from Getty Publications (under the auspices of the Getty Research Institute), November 2025.
2017	Subjective Objective: A Century of Social Photography , coedited with Donna Gustafson (Zimmerli Museum, Rutgers). Munich: Hirmer Verlag, September 2017.
2017	Photography and Germany . London: Reaktion Books, May 2017.
2017	Photography and Doubt , coedited with Sabine Kriebel (University College, Cork, Ireland). London: Routledge Books, 2016.
2014	Photography and Its Origins , coedited with Tanya Sheehan (Colby College). London: Routledge Books, 2014.
2012	John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage . Chicago: University of Chicago Press, 2012.

Book Chapters

- 2025 **"The Arbeiter-Illustrierte-Zeitung and Its Photography Supply Networks."** In *Print Matters: Media and Modernity in Illustrated Magazines, 1910-1970*, co-edited with Antonella Pelizzari (Getty Publications, 2025).
- 2022 **"Visual Explosion in the Weimar Era's Print Media."** In *Material Modernity: Innovations in Art, Design and Architecture in the Weimar Republic*, edited by Deborah Ascher Barnstone and Maria Makela, 115-139. London: Bloomsbury, 2022.
- 2021 **"The Timeless Imprint of Erna Lendvai-Dircksen's Face of the German Race."** In *Photography in the Third Reich: Art, Physiognomy and Propaganda*, edited by Christopher Webster., 97-128. Cambridge (UK): Open Book Publishers, 2021.
- 2020 **"Photography, Truth, and the Radicalized Public Sphere in Weimar Germany."** In *Photography and Its Publics*, edited by Melissa Miles and Edward Welch, 41-61. London: Routledge, January 2020.
- 2018 **"Ontology or Metaphor."** In *Photography and Ontology: Unsettling Images*, edited by Donna Brett West and Natalya Lusty, 10-23. London: Routledge Book, 2018.
- 2017 **"Documentary Photography and Emotion."** In *Subjective Objective: A Century of Social Photography*, coedited by Zervigón and Donna Gustafson (Zimmerli Museum, Rutgers). Munich: Hirmer Verlag, September 2017.
- 2017 **"Photography's Weimar-Era Proliferation and Walter Benjamin's Optical Unconscious."** In *Photography and the Optical Unconscious*, edited by Shawn Michelle Smith and Sharon Sliwinski, 32-47. Durham, NC: Duke University Press, 2017.
- 2016 **"Die AIZ sagt die Wahrheit'. Zu den Illustrationsstrategien einer ,anderen' deutsche Avantgarde.** Coauthored with Patrick Rössler in *Deutsche Illustrierte Presse. Journalismus und visuelle Kultur in der Weimarer Republik*, edited by Katja Leiskau, Patrick Rössler and Susann Trabert, 181-210. Baden-Baden: Nomos Verlagsgesellschaft, 2016.
- 2015 **"Rotogravure and the Modern Aesthetics of News Reporting."** In *Getting the Picture: The History and Visual Culture of the News*, edited by Jason Hill and Vanessa R. Schwartz, 197-205. London: Bloomsbury Academic, 2015.
- 2014 **"César Domela-Nieuwenhuis - Hamburg. Deutschlands Tor zur Welt"** ["Hamburg, Germany's Gateway to the World"], c. 1930." Edited by Mitra Abbaspour, et. al. New York: Museum of Modern Art, 2014. <http://www.moma.org/interactives/objectphoto/assets/essays/Zervigon.pdf>
- 2014 **"Toward an Itinerant History of Photography: The Case of Lalla Essaydi."** In *Photography, History, Difference*, edited by Tanya Sheehan, 84-103. Hannover, NH: University Press of New England, 2014.
- 2014 **"Die andren Bildamateure. Agitprop, Werbung und Bildmontage unter der Anleitung der KPD"** ["The Other Picture Amateurs: Agitprop, Advertising and Pictorial Montage under the Direction of the KPD"]. In *Das Auge des Arbeiters. Arbeiterfotografie und Kunst um 1930*, edited by Wolfgang Hesse, 55-72. Leipzig: Spector-Verlag, 2014.
- 2011 **"John Heartfield: Wallpapering the Everyday Life of Leftist Germany."** In *Avant-Garde Art in Everyday Life*, edited by Matthew Witkovsky, 29-44. Chicago/New Haven: Art Institute of Chicago and Yale University Press, 2011.
- 2010 **"Postcards to the Front: John Heartfield, George Grosz and the Birth of Avant-Garde Photomontage."** In *Postcards: Ephemeral Histories of Modernity*, edited by Jordana Mendelson and David Prochaska, 54-69. University Park: Penn State Press, 2010.
- 2009 **"Die Buchumschläge Heartfields"** ["Heartfield's Book Covers"]. In *John Heartfield: Zeitausschnitte. Fotomontagen 1918-1938*, edited by Freya Mülhaupt, 46-63. Berlin/Göttingen: Berlinische Galerie and Steidl Verlag, 2009.

Articles and edited issue

- 2023 **Visible Yet Transparent: The Lens in Nineteen-Century Photographic Cultures**, *Critical Inquiry* Vol. 49, Issue 4 (Summer 2023): 626-662.
- 2020 **"L'image prolétarienne entre agitation politique et sobriété réaliste. L'Arbeiter Illustrierte Zeitung et le mouvement photographique ouvrier allemand,"** in special issue devoted to worker photography, *Transbordeur* Nr. 4 (2020): 38-49.
- 2019 **"Is Photomontage Over?"** Special issue of *History of Photography* coedited with Sabine Kriebel (University College Cork, Ireland). Zervigón's article **"The Photomontage Activity of Postmodernism"** is published along with the coauthored introduction. *History of Photography* Vol. 23, No. 2 (2019): 119-121 & 130-143.

- 2019 “Photography Studies and Germany,” in the cluster “Forum: Visual Studies—The Art Historian’s View,” edited by Maria Makela in *The German Quarterly* 92.2 (Spring 2019): 266-268.
- 2017 **Contribution in response to questionnaire: The State of Research in the History of Photography.** *Fotogeschiede* 37, No. 145 (September 2017): 62-64.
- 2017 “The A-I-Z at Play with Photography.” *Playing the Photograph*, a special issue of *Photo Researcher* 27 (2017): 42-55.
- 2014 “The Peripatetic Viewer at Heartfield’s *Film und Foto* Exhibition Room.” *October* 150 (Fall 2014): 27-48.
- 2012 “The *Wiederaufbau* of Perception: German Photography in the Postwar Moment, 1945-1950.” *Études Photographiques* 29 (May 2012): 82-123.
- 2010 “Persuading with the Unseen? *Die Arbeiter-Illustrierte-Zeitung*, Photography, and German Communism’s Iconophobia.” *Visual Resources* 26, no. 2 (June 2010): 147-164.
- 2009 “‘A Political *Struwwelpeter*?’ John Heartfield’s Early Film Animation and the Crisis of Photographic Representation.” *New German Critique*, no. 107 (Summer 2009): 5-51.
- 2005 “A Magnificent Distraction? The Drag Cult for Nazi-Era Film Diva Zarah Leander.” *Australia New Zealand Art Journal* 6, no. 1 (November 2005): 89-113.
- 2002 “The Weave of Memory. Siemon Allen’s *Screen* in Post-Apartheid South Africa.” *Art Journal* 61, no. 1 (Spring 2002): 68-81.

Reviews

- 2023 Review of Juliet Hacking and Joanne Lukitch, eds., *Photography and the Arts: Essays on Nineteenth-Century Practices and Debates*, London, Bloomsbury, 2020. In *19th-Century Art Worldwide*, Vol. 22, No. 1 (Spring 2023). Available at this [link](#).
- 2016 Review of exhibition and catalog *Constructing Worlds: Photography and Architecture in the Modern Era*, Barbican Art Gallery, London, UK (September 25, 2014 – January 11, 2015), catalog edited by Alona Pardo and Elias Redstone (Munich: Prestel Verlag, 2014). Review is of the Madrid installation, Museo ICO, June 3 – September 6, 2015. *Exposure* 49, no. 1: 48-53.
- 2013 Review of Horacio Fernández. *The Latin American Photobook*, Exh. cat. New York: Aperture Foundation, 2011; Patrizia Di Bello. Colette Wilson, and Shamooin Zamir, eds. *The Photobook: From Talbot to Ruscha and Beyond*, London: I. B. Tauris, 2012; Ryuichi Kaneko and Ivan Vartanian. *Japanese Photobooks of the 1960s and '70s*, New York: Aperture Foundation, 2009. Review published at [CAAREVIEWS.ORG](http://www.caareviews.org), May 31, 2013. Can be accessed at the following link: <http://www.caareviews.org/reviews/2062>
- 2011 “Arbeiterfotografie” Review of exhibition *A Hard, Merciless Light: The Worker Photography Movement, 1926-1939*. Museo Nacional Centro de Arte Reina Sofia, Madrid. *Rundbrief Fotografie [Photography Circular]* 18, no. 4 (December 2011): 33-36.
- 2010 “A Legacy Gone Blind?” Review in English of exhibition and catalog *Hitler Blind – Stalin Lahm, Marinus-Heartfield. Politische Fotomontagen der 30er Jahre*.” Museum Ludwig, Cologne, Germany. *History of Photography* 34, No. 2 (May 2010): 200-202.
- 2009 “Fotomontage. Avantgarde in Politik und Medien?” [Photomontage: Avant-Garde in Politics and Media?]. Review of exhibition *Hitler Blind – Stalin Lahm. Rundbrief Fotografie* 16, no. 61 (September 2009): 27-30.
- 2002 “Weimar Surfaces” Review of Janet Ward. *Weimar Surfaces: Urban Visual Culture in 1920’s Germany*. Berkeley: University of California Press, 2001. In *Art Journal* 61, no. 4 (Winter 2002): 112-114.
- 1999 “Anselm Kiefer” Review of Matthew Biro. *Anselm Kiefer and the Philosophy of Martin Heidegger*. New York: Cambridge University Press, 1998; Lisa Saltzman. *Anselm Kiefer and the Holocaust*. New York: Cambridge University Press, 1999; and the exhibition catalog Nan Rosenthal. *Anselm Kiefer—Drawings*. New York: Metropolitan Museum of Art, 1998. *Art Journal* 58, no. 3 (Fall 1999): 103-106.
- 1995 “Remaking Bacon” Review of John Russell. *Francis Bacon*. London: Thames and Hudson, 1993; Andrew Sinclair. *Francis Bacon: His Life and Violent Times*. New York: Crown, 1993; and Ernst van Alphen. *Francis Bacon and the Loss of Self*. Cambridge: Harvard University Press, 1993. In *Art Journal* 54, no. 2 (Summer 1995): 87-93.

Exhibition Catalog Essays

- 2023 **“Magazine.”** Essay in *The Art Institute of Chicago Field Guide to Photography and Media*. This publication (AIC/Yale U. Press, 2023) served as the catalogue for an exhibition of the same name at the Art Institute of Chicago, 2023.
- 2020 **“Fünf Finger hat die Hand.”** Essay on the John Heartfield poster of the same name for catalog accompanying the exhibition “Engineer, Agitator, Constructor – The Merrill C. Berman Collection at MoMA,” Museum of Modern Art, Spring 2020.
- 2020 **“Produktive Beziehungen. John Heartfield und Willi Münzenberg.”** Essay for the catalog accompanying the exhibition *Fotografie plus Dynamit. Zeitschnitt*, curated & edited by Angela Lammert, *Akademie der Künste*, Berlin, March 2020, 38-45.
- 2012 ***Faking It: Photographic Manipulation before Photoshop*** Mia Fineman. Metropolitan Museum of Art. New York, October 2012. Contributed 7 catalog entries, each of which covers a set of photographs and is circa 300 words (approximately 1 page) in length.

Online Publications

- 2020 **Montagetechniken der anderen deutschen Avantgarde – Die Arbeiter-Illustrierte Zeitung 1921-1938**, *Blog-Netzwerk für Forschung und Kultur*, Staatsbibliothek zu Berlin (November 5, 2020).

Exhibitions

- 2017-2018 ***Subjective Objective: A Century of Social Photography***. Co-curated with Donna Gustafson and Julia Tulovsky at the Zimmerli Museum, Rutgers University, September 5, 2017 – January 7, 2018.
- 2006-2008 ***Agitated Images: John Heartfield and German Photomontage, 1920 – 1938***. Authored and Guest-curated by Andrés Mario Zervigón at the Getty Research Institute, Los Angeles. February 21–June 25, 2006. Wolfsonian Museum [travel venue], Miami Beach, September 20, 2007–February 10, 2008. Getty exhibition brochure authored by Zervigón nominated for the Katharine Kyes Leab & Daniel J. Leab American Book Prices Current Exhibition Award, 2007, under category: Brochures.

Organizing and Chairing Activities

- 2025-ongoing **Co-Editor, *History of Photography***. From January 2025, serving as Co-Editor with Patrizia di Bello (Birkbeck, University of London).
- 2008-ongoing **The Developing Room**. Academic working group co-founded with Art History Department colleague Prof. Tanya Sheehan in 2008. Since 2013, I chair it alone. The Developing Room is housed at the Center for Cultural Analysis, Rutgers University. It promotes interdisciplinary dialogue among members of the Rutgers community whose research and/or teaching engages with the histories, theories, and practices of photography. Since its founding we have staged numerous symposia (see separate listings) and 4 seminars. The seminar year **What is Photography?** involved three additional symposia and 5 seminars with external guests (not listed below) held over the academic year 2020-21. See the [Developing Room website](#) for more.
- 2018-2022 **Photography Network**. Association of photo historians and curators recognized by the College Art Association as an Affiliated Society. Co-founded, and served on Steering Committee, with four colleagues. Once established, served as Events Coordinator.
- 2018-ongoing **Photo-History-Listserv**. Email-based listserv co-led with Monica Bravo (Princeton University). As of October 2020 the listserv counts 334 members from around the world.
- 2024 **Photography and Artificial Intelligence – Students Reflect**. Roundtable of undergraduate Art History majors presenting their capstone course projects, convened by Zervigón.
- 2024 **The Futures of Photography: The Developing Room’s Ninth Graduate Student Colloquium**. Symposium convened by Steffen Siegel (Folkwang Universität der Künste, Essen, Germany) and Zervigón in collaboration with the Essen Center for Photography. November 8, 2024
- 2023 **Photographs That Unmake Citizens**. Symposium convened by Zeynep Gürsel and Zervigón under the auspices of The Developing Room. April 28, 2023.
- 2023 **Seventh Graduate Student Colloquium on the History and Theory of Photography**. International photography history graduate student symposium convened by the photo history graduate students at Rutgers and advised by Zervigón under the auspices of The Developing Room. April 27, 2023.
- 2022 **Photography and Making Modernity in the Islamic Mediterranean: Istanbul, Cairo and Ma’an**. Symposium convened by Zervigón under the auspices of The Developing Room. April 22, 2022.

- 2022 **Sixth Semi-Annual Graduate Student Colloquium on the History and Theory of Photography.** International photography history graduate student symposium convened by the photo history graduate students at Rutgers and advised by Zervigón under the auspices of The Developing Room. April 29, 2022.
- 2020-2021 **What is Photography?** Co-conveners with William Galperin of yearlong academic seminar at the Center for Cultural Analysis, Rutgers University. The CCA Seminar funds six faculty fellows, six graduate student fellows and two postdoctoral fellows over the course of an academic year to meet over a specific theme or question, in this case as worked out at The Developing Room (see below). The description can be found at this [link](#).
- 2021 **Fifth Semi-Annual Graduate Student Colloquium on the History and Theory of Photography.** November 19, 2021.
- 2021 **Fourth Annual Graduate Student Colloquium on the History and Theory of Photography.** April 2, 2021.
- 2020 **Global Photographies. Rethinking the Medium's Identity.** Symposium convened by Zervigón under the auspices of The Developing Room. October 28, 2020.
- 2020 **Third Annual Graduate Student Colloquium on the History and Theory of Photography.** October 9, 2020.
- 2019 **Second Annual Graduate Student Colloquium on the History and Theory of Photography.** April 12, 2019.
- 2019 **Photography and Display.** Symposium convened by Zervigón under the auspices of The Developing Room. March 28, 2019.
- 2019 **What is Photography?** Session convened and chaired by Zervigón at the College Art Association Conference, New York, NY. February 15, 2019.
- 2018 **Light and Dark: A Little History of Photography. A Talk by Geoffrey Batchen.** Author's presentation convened by Zervigón under the auspices of The Developing Room. October 24, 2018.
- 2018 **First Annual Graduate Student Colloquium on the History and Theory of Photography.** International photography history graduate student symposium co-convened by Zervigón and the photo history graduate students at Rutgers under the auspices of The Developing Room. April 6, 2018.
- 2017 **Is Photomontage Over?** Symposium convened by Zervigón under the auspices of The Developing Room. October 12, 2017.
- 2017 **Reinventing Documentary Photography in the 1970s.** Symposium convened by Sarah Miller, Drew Sawyer, Donna Gustafson and Zervigón under the auspices of the Zimmerli Museum and the Developing Room. March 23-25, 2017.
- 2016 **Print Matters: Histories of Photograph in Illustrated Magazines.** Symposium convened by Zervigón and Antonella Pelizzari (Hunter College) under the auspices of The Developing Room. April 8-9, 2016.
- 2014 **Photography and Evidence.** Symposium convened by Zervigón under the auspices of The Developing Room. November 13, 2014.
- 2013 **Photography in Doubt.** Two-part session co-convened with Prof. Sabine Kriebel (University College Cork, Ireland) at the College Art Association Conference, New York, NY. February 13 and 16, 2013.
- 2012 **Documentary Photography Today.** Symposium co-convened with Prof. Tanya Sheehan. The Developing Room. December 7, 2012.
- 2012 **Photography and Its Origins.** Symposium co-convened with Prof. Tanya Sheehan. The Developing Room. April 27, 2012.
- 2011 **Writing National and Global Histories of Photography.** Symposium co-convened with Prof. Tanya Sheehan. The Developing Room. February 8, 2011.
- 2011 **The Unsettled Image.** Workshop on Weimar-era photography co-convened with An Paenhuysen at the ICI Berlin, Institute for Cultural Inquiry. January 27-28, 2011.
- 2010 **Photography and Radical Politics.** Symposium convened by Zervigón. The Developing Room. April 5, 2010.
- 2007 **Subject: Photography.** Session co-chair with Stephen Pinson (then Curator of Photography, New York Public Library, now Curator of Photography, Metropolitan Museum of Art, New York). College Art Association, New York, NY. February 2007.
- 2006 **Detours of Technology: Insights into the Hungarian and Weimar German Oeuvres of László Moholy-Nagy.** Co-chair with Oliver Botar (University of Manitoba) and Rose-Carol Washton Long (CUNY Graduate Center) of symposium held at Jane Voorhees Zimmerli Art Museum

- 2006 (Rutgers University) in conjunction with the exhibition “Technical Detours: The Early Work of Mohoy-Nagy Reconsidered.” October 28, 2006.
- Radical Politics/Radical Aesthetics.** Co-convenor with Juliet Koss and Andrew Perchuk of symposium at the Getty Research Institute, to accompany my exhibition “Agitated Images: John Heartfield and German Photomontage, 1920-1938.” May 6, 2006.

Public Presentations (selected)

Invited Talks

- 2024 **Public interview with author.** Invitation by the Deutsches Haus at New York University to interview author Christophe Kroné on the occasion of the publication of his book *Uncanny Creatures* (University of Michigan Press, 2024). November 7, 2024
- 2024 **Visible Yet Transparent: The Lens in Nineteenth-Century Photographic Cultures.** Invited talk delivered at University College Cork, Ireland. April 17, 2024
- 2024 **Visible Yet Transparent: The Lens in Nineteenth-Century Photographic Cultures.** Invited talk delivered at the Universität Zürich, Switzerland. March 8, 2024.
- 2023 **Visible Yet Transparent: The Lens in Nineteenth-Century Photographic Cultures.** Invited talk delivered at the University of Sydney under the auspices of its Photographic Cultures academic working group, Sydney, Australia, March 9, 2023
- 2023 **Visible Yet Transparent: The Lens in Nineteenth-Century Photographic Cultures.** Talk delivered as part of the Daphne Mayo Visiting Fellowship, University of Queensland, Brisbane, Australia, March 16, 2023.
- 2022 **Media Relations from the Printed Page to the Glowing Screen.** Keynote talk delivered at the “Study Days” symposium “Medienbeziehungen der Fotografie,” Marburg, Germany, July 21, 2022.
- 2022 **Orphaned, Held Hostage, Restricted.** Invited talk on copyright issues in magazines studies, delivered at the symposium “New Perspectives on Photography and/in Magazines: Concepts, Questions, Infrastructures,” Marburg, Germany, July 14, 2022.
- 2022 **The Photographic Pedagogy of Suspicion in the *Arbeiter-Illustrierte-Zeitung*.** Invited talk delivered at the workshop “DDR-Zeitschriften. Erste Erkundung,” February 2, 2022.
- 2020 **The Photographic Pedagogy of Shock in the *Arbeiter-Illustrierte-Zeitung*, 1921-1938.** Keynote talk delivered at the annual symposium of the Photographic History Research Centre, De Montfort University, Leicester, UK, June 15, 2020.
- 2019 **Trademark John Heartfield.** Invited talk for the Four Corners Gallery (London) on the occasion of its Heartfield exhibition, November 21, 2019.
- 2019 **Fully Visible and Transparent: The Zeiss Anastigmat Lens.** Invited talk for the Photography Research Centre, Birkbeck College, November 20, 2019.
- 2019 **The Agitated *Arbeiter-Illustrierte Zeitung* and the Sober Worker Photography Movement.** Invited talk delivered at the symposium “Worker Photography,” Hunter College/CUNY, May 1, 2019.
- 2019 **Fully Visible and Transparent.** Keynote talk delivered at the conference “After Post-Photography,” St. Petersburg, Russia, May 24, 2019.
- 2019 **The “Third Something” Drawn from Photography and Text.** Invited talk presented at the Universität Marburg workshop “Photography, Writing, Letterpress,” sponsored by the Forschungsgruppe Journalliteratur (Marburg) and Bildarchiv Foto Marburg, March 13, 2019.
- 2018 **The Camera Lens: Fully Visible and Transparent.** Invited talk for the Graduate Student Lecture Series, Department of Art History, October 23, 2018.
- 2018 **Photo-Illustrated Magazines and Its Archive of Pictorial Knowledge.** Invited talk for the symposium “Heritage and the Visual Archive,” organized by the Cultural Heritage and Preservation Studies Program, Rutgers University, April 27, 2018.
- 2018 **Studying and Holding the Illustrated Magazine.** Invited talk for the symposium “Making Looking/Photography and Materiality: A Symposium on Science, Photography, and the Circulation of Printed Media,” organized by the Photography Memory Workshop, Yale University, April 13, 2018.
- 2018 **Fully Visible and Transparent.** Invited talk for the symposium “Photography: The Black Box of History,” Ryerson Image Centre, March 16-17, 2018.
- 2017 **Photography and Truth in the Radicalized Public Sphere.** Invited talk. Daniel H. Silberberg Lecture, Institute of Fine Arts, New York University. October 3, 2017.

- 2017 **The Raised and Mangled Hand of Leftist Solidarity: 1911-1933.** Invited talk for the symposium "Visualizing the Social," Department of History of Art, University of Michigan, Ann Arbor, MI. September 23, 2017.
- 2017 **Photography in Nation Building: Germany 1871-1918.** Invited talk with two respondents, staged by Universität Zürich, and to be held at the Cabaret Voltaire, Zurich, Switzerland. May 24, 2017.
- 2017 **Photography and Truth in the Radicalized Public Sphere.** Invited talk, Fachbereich Geschichte und Soziologie, Universität Konstanz, Konstanz, Germany. May 23, 2017.
- 2017 **Photography and Truth in the Radicalized Public Sphere.** Invited talk, Art History Department, Portland State University, Portland, OR. March 1, 2017.
- 2017 **Photography and Truth in the Radicalized Public Sphere.** Invited talk for the symposium and panel discussion "'Post-Truth' Art and Media," Tyler School of Art, Temple University, Philadelphia, PA. February 7, 2017.
- 2016 **Representing the Belated Nation.** Invited talk delivered as part of the 2016-17 lecture series "Made in Germany? Photography and Photographers," the latest installment of the ongoing platform "Geography of Photography." Universität Zürich, Zurich, Switzerland. September 29, 2016.
- 2016 **Photography and Truth in the Radicalized Public Sphere.** Invited talk. Université de Lausanne. September 28, 2016.
- 2016 **Photography and Truth in the Radicalized Public Sphere.** Invited talk for the symposium „Mit Kamera und Schreibmaschine,“ Ruhr Museum, Essen, Germany. June 24, 2016.
- 2016 **Photography and Truth in the Radicalized Public Sphere.** Invited talk for the symposium "Seeing Through: Negotiation the Photograph." John-F.-Kennedy- Institut für Nordamerikastudien, Freie Universität, Berlin. June 9, 2016.
- 2016 **Photo Profusion and Walter Benjamin's Optical Unconscious in the Weimar Era.** Keynote talk delivered at the symposium "Photography. Ontology," University of Sydney, Sydney, Australia. June 3, 2016.
- 2016 **Photography in the Radicalized Public Sphere: The case of *Die Arbeiter-Illustrierte Zeitung*.** Invited talk for the seminar "Photography and Its Publics. Monash University Prato Center, Prato, Italy. April 15, 2016.
- 2015 **Photo Profusion and Walter Benjamin's Optical Unconscious in the Weimar Era.** Invited Talk. Department of the History of Art and Architecture, Harvard University. April 13, 2015.
- 2015 ***Die Arbeiter-Illustrierte Zeitung – The Worker's Illustrated Magazine, 1921-1938: The Cut and Paste of Germany's Other Avant-Garde.*** Keynote talk for the interdisciplinary graduate student conference Crossing the Boundaries, with the 2015 theme of "Cut and Paste" at Binghamton University, State University of New York. March 27-28, 2015.
- 2014 ***Die Arbeiter-Illustrierte Zeitung – The Worker's Illustrated Magazine, 1921-1938: Germany's Other Avant-Garde.*** Invited talk sponsored by the Department of Modern Foreign Languages and Literatures, University of Tennessee, Knoxville, TN. November 18, 2014.
- 2013 ***Die Arbeiter-Illustrierte Zeitung – The Worker's Illustrated Magazine, 1921-1938: Germany's Other Avant-Garde.*** Presentation of Paul Mellon Senior Fellow, CASVA, Washington DC. December 5, 2013.
- 2013 ***Die Arbeiter-Illustrierte Zeitung - The Worker's Illustrated Magazine, 1921-1938: Germany's Other Avant-Garde.*** Invited talk presented within the series "Modernism, Realism, Politics," Department of Art History and Archeology, University of Missouri, Columbia MO. November 14, 2013.
- 2011 **Cutting-Edge Insufficiency. The Photography of Germany's Weimar Period.** Invited talk presented within the "Scholars in Residence" series at the New York Public Library. February 10, 2011.
- 2010 **People Who Disliked Photographs. The Curious Case of *Die Arbeiter-Illustrierte Zeitung*.** Invited talk presented as part of the External Speakers Series, German Department, Duke University. October 28, 2010.
- 2010 **A Radical Ambivalence. Photography and the Early Years of Germany's *Arbeiter-Illustrierte Zeitung*.** Invited talk. John Rewald Lecture, Department of Art History, City University of New York, Graduate Center. September 14, 2010.
- 2010 **People Who Disliked Photographs. The Curious Case of *Die Arbeiter-Illustrierte Zeitung*.** Invited talk. Daniel H. Silberberg Lecture, Institute of Fine Arts, New York University. March 12, 2010.

- 2009 **Modernity Inverted: Looking Closely at Erna Lendvai-Dircksen's *Face of the German Race*.** Invited talk. Deliver as one of the regular institution-wide talks at the Shelby Cullum Davis Center for Historical Studies, Princeton University. February 20, 2009.
- 2007 **Doing Violence to Perception: John Heartfield and Political Photomontage.** Invited talk. Presented at the Wolfsonian Museum to accompany that institution's installation of my exhibition "Agitated Images. John Heartfield and German Photomontage, 1920-1938. September 27, 2007.
- 1998 **Camping Up Fascism: The Drag Cult for Zarah Leander.** Presented as part of "The Asby Dialogue Forum" series of lectures, University of North Carolina, Greensboro. November 12, 1998.

Scholarly Presentations

- 2024 **A Photography of Suspicion in the *Arbeiter-Illustrierte-Zeitung*.** Conference talk delivered at the Association for Slavic, East European, & Eurasian Studies conference (Boston) on the panel "Photomontage in Motion: USSR and Central Europe." October 18, 2024.
- 2024 **A Photography of Suspicion in the *Arbeiter-Illustrierte-Zeitung*.** Conference talk delivered at the German Studies Association Conference (Atlanta) on the panel "New Approaches to Photography, Socialism, and National Socialism." September 28, 2024
- 2019 **Photomontage as Caption: 1918-1933.** Presented on the panel "Word-Photography Relations in Illustrated Periodicals 1880-1930 at *Periodicals and Visual Culture*, the Eight Annual ESPRit (European Society for Periodical Research) Conference, Athens, Greece, September 12, 2019.
- 2018 **Photography and Truth in the Radicalized Public Sphere.** Presented on the panel "Photography and Print Culture" at the Modernist Studies Association Conference, Columbus, Ohio, November 9, 2018.
- 2018 **Photography and the Post-Truth Conditions of Weimar-Era Germany's Political Culture.** Presented on the panel "Visual Culture and Left Politics Between the Wars: Persuasion and Satire in Mass Print," German Studies Association Conference, Pittsburgh, PA, September 29, 2018.
- 2018 **Photography and Truth in the Radicalized Public Sphere.** Presented on the panel "Photojournalism," at the Helsinki PhotoMedia Conference, Helsinki, Finland, March 28, 2018
- 2015 **Photo Profusion and Walter Benjamin's Optical Unconscious in the Weimar Era.** Presented at the symposium "Weimar Photography in Context: Sequentiality, Seriality, Narrativity," Oxford University. March 26, 2015.
- 2014 **The Politics of Memory and Mimesis in German Photography of the Postwar Moment, 1945-1950.** Presented at the symposium "Cold War Camera," Toronto Photography Seminar, Antigua, Guatemala. February 21-23, 2014.
- 2013 **Photography's Weimar-Era Contingency and Walter Benjamin's Optical Unconscious.** Presented at the workshop "Photography and Walter Benjamin's Optical Unconscious," The Toronto Photography Seminar, University of Toronto, Toronto ON. October 26, 2013.
- 2013 **The Peripatetic Viewer at Heartfield's Film und Foto Exhibition Room.** Presented at the symposium "Exhibition as Model," Harvard University. March 8, 2013.
- 2013 ***Die Arbeiter-Illustrierte Zeitung 1921-1938: Eine Geschichte der Anderen Avant-Garde der Weimarer Republik.*** Presented at the symposium "Deutsche illustrierte Magazine – Journalismus und visuelle Kultur in der Weimarer Republik," Erfurt, Germany. July 3, 2013.
- 2012 **Temporality, Imprint and the Odd Situation of Erna Lendvai-Dircksen's *Face of the German Race*.** Presented at the "The Photographic Situation Project: Workshop," University of Toronto, Toronto, Canada. September 21, 2012.
- 2012 **Towards a Nomadic History of Photography: The Case of Lalla Essaydi.** Presented at the Association of Art Historians Conference, Milton Keynes (UK). March 30, 2012
- 2012 **The Din of Dada and the Crash of Fluxus.** Presented at the symposium "Cabaret from Dada to Fluxus," Zimmerli Museum, Rutgers University. March 7, 2012.
- 2011 **'Proletarian Art' and the Avant-Garde after Germany's Revolution.** Presented at the symposium "Revolution and Representation: Germany, 1917-1923," Rice University, Houston, TX. November 12, 2011.
- 2011 **Christian Boltanski's *Untitled* [from the installation *Gymnasium*].** Presented in the series "Ten Ways of Looking at a Century. Explorations of Selected Prints and Photographs from *A Century of Art*," New York Public Library. October 22, 2011.
- 2011 **Russian Iconophiles and German Iconophobes.** Paper delivered at the Workshop "Berlin-Moscow 1913-1933," Department of the History of Art and Architecture, Harvard University. April 2, 2011.

- 2010 **The Soviet Demand for Photographic Propaganda Meets German Communism's Iconophobia: The Case of the *Arbeiter-Illustrierte Zeitung*.** Presented at the conference of the Association for the Advancement of Slavic Studies, Los Angeles. November 19, 2010.
- 2010 **The Reconstruction of Pictorial Consciousness: Postwar Photography in the Two Germanies.** Paper delivered at the conference "Visual Culture in Italy and Germany After Dictatorship and War," Casa Italiana Zerilli-Marimò, New York University. April 9, 2010.
- 2010 **Lalla Essaydi and the Aniconic Photograph.** Paper delivered at symposium to accompany the exhibition "Lalla Essaydi: Les Femmes du Maroc," Zimmerli Museum. March 3, 2010.
- 2009 **"Struck by a Bullet!" Fashioning the Haptic and the Offensive in *Deutschland, Deutschland über alles*.** Paper delivered on the panel "Visual Witnessing: Photography and World War II" at the conference "Feeling Photography," University of Toronto, Toronto, Canada. October 17, 2009.
- 2009 **Photography and Transnationalism in Weimar-era Berlin.** Introductory presentation delivered at the roundtable (of which I was a participant) "'Drehscheibe' [Turntable]: Transnational Individuals in Berlin and Germany, 1850-1933," Conference of the German Studies Association, Washington DC. October 11, 2009.
- 2009 **Die Buchumschläge Heartfields und der Ursprung der Politischen Fotomontage** [Heartfield's Book Covers and the Origin of Political Photomontage]. Presented at the symposium "John Heartfield: Zeitausschnitte," Berlinische Galerie, Berlin Germany (held on the occasion of the exhibition by the same name). June 18, 2009.
- 2009 **Persuading with the Unseen? *Die Arbeiter-Illustrierte Zeitung*, Photography, and German Communism's Iconophobia.** Presentation delivered on the panel "Seeing and/or Believing the Photograph," College Art Association Conference, Los Angeles, CA. February, 2009.
- 2008 ***Die Arbeiter-Illustrierte Zeitung* and the Demands of Soviet Propaganda.** Presented at the roundtable "Transnational Berlin 1850-1934," Modernist Studies Association Conference, Nashville, TN. November 16, 2008.
- 2009 **Looking Closely at Erna Lendvai-Dircksen's *Face of the German Race*.** Presented at the session "Close Looking," Southeastern College Art Conference, New Orleans, LA. September 26, 2008.
- 2007 **Respondent** to presentations on architecture by Prof. Abby van Syck and Prof. Despina Stratigakos. "The F-Word. Reclaiming Feminism in the Visual Art," Rutgers University. October 26, 2007.
- 2007 **A New Way of Seeing or Blinded by Science? *Das neue Sehen, das proletarische Auge* and the Battle over Weimar-Era Photography.** Presented at the conference "Methoden der Bildanalyse in den Sozial- und Geisteswissenschaften" [Methods of Visual Analysis in the Social Sciences and Humanities], convened by the Kulturwissenschaftliches Forschungskolleg "Norm und Symbol," Universität Konstanz, Konstanz, Germany. January 20, 2007.
- 2006 **A New Way of Seeing or Blinded by Science? László Moholy-Nagy, John Heartfield and the Battle over Weimar-Era Photography.** Presented at the symposium "Detours of Technology: Insights into the Hungarian and Weimar German Oeuvres of László Moholy-Nagy," Zimmerli Art Museum, New Brunswick, NJ. October 28, 2006.
- 2006 **The Multi-Sensorial Unconscious? Walter Benjamin, John Heartfield and an Inverted History of Mass Media,** presented at the conference "NOW – Das Jetzt der Erkennbarkeit. Orte Walter Benjamins in Kultur, Kunst und Wissenschaft" [NOW – The Now of Perceptibility. Locations of Walter Benjamin in Culture, Art, and Science], convened by the Zentrum für Literatur- und Kulturforschung [ZfL – Center for Literature and Cultural Research], Berlin. Paper given in the session "Das Optisch-Unbewußte – Mediengeschichtliche Konstellationen" [The Optical Unconscious – Constellations of Media History], chaired by Mike Jennings (Princeton) and Inge Münz-Koenen (ZfL), Berlin. October 18, 2006.
- 2006 **'Struck by a Bullet!' Fashioning the Haptic and the Offensive in *Deutschland, Deutschland über alles*.** Presented at "Eye-Cons: Illusions in Word and Image," the 2006 Scottish Word and Image Group conference, Dundee, Scotland. May 13, 2006.
- 2006 **'An Instrument of Ballistics.' John Heartfield's Early Film Animation and the Discovery of Photomontage.** Presented in the Department of German, Russian and East European Languages and Literatures, Rutgers University. March 7, 2006.
- 2006 **Photographing the Authentically Ugly Heimat: Erna Lendvai-Dircksen's *Face of the German Race*.** Delivered as "Special Presentation" at the conference "Heimat: Utopia or Reality?" Rutgers University. March 4, 2006.

- 2005 **John Heartfield, Early German Cinema and the Fantasies of Photomontage.** Presented in the session "Film and Art" at the 2005 College Art Association Conference, Atlanta, GA. February 17, 2005.
- 2003 **Memorializing the Past in South Africa.** Presented in the session "Memorializing the Unimaginable" at the College Art Association Conference, New York City. February 22, 2003.
- 2002 **Heartfield's Doubt.** Presented at the Getty Research Center as part of the series "Works in Progress." April 11, 2002.
- 1999 **Re-Appraising Dada: Hugo Ball's "Destruction" of Verbal and Visual Languages.** Presented in the "Semiotics" session (chaired by Dr. Michel Costantini) of the yearly conference of the International Association of Word and Image Studies, Scripps College, Claremont, California. March 18, 1999.
- 1998 **Thesis Colloquium: Berlin Dada's Return to the Real.** Presented in the Department of the History of Art and Architecture, Harvard University. March 18, 1998.
- 1997 **Collected Fragments: Dada Montage After Simmel's Theory of Modern Experience.** Presented at the symposium "Collected/Collective: Objects, Spaces, Thought," sponsored by the Department of Art History, City University of New York Graduate Center, New York, New York. April 18, 1997.
- 1997 **The Pleasure of Francis Bacon: Viewing Bodies in Pain in Post-War Britain.** Presented at the symposium "ISO Conference on Psychoanalysis and Cultural Studies," sponsored by the Program in Art and Art History, University of Rochester, New York. April 5, 1997.
- 1997 **De Chirico at the Demise of Dada: The Berlin Avant-Garde's Move to Engaged Realism.** Presented at the symposium "New Scholars/New Ideas," sponsored by the School of the Arts, Virginia Commonwealth University, Richmond, Virginia. March 22, 1997.
- 1997 **Lendvai-Dircksen's German Volk Face: The Aesthetics and Reception of Fascist Abjection.** Presented in the session "Totalitarian Cultures and Their Audiences," chaired by Karen Fiss and Karen Kettering, College Art Association Conference, New York. February 13, 1997.
- 1996 **Weimar Through the Looking-Glass: An Era Takes a Look at Itself.** Series of 3 lectures dealing with the construction of German Republican identity as seen through the country's contemporary art. Sponsored by Prof. Edina Meier (Tel-Aviv University) and presented at the Faculty of Arts, Tel-Aviv University, Israel: The Garden of Urban Delights: Envisioning the New Identities of Weimar Germany, April 28, 1996. Revenge of the Machine, Dada's Manufactured Bodies and the Construction of Identity, April 21, 1996. Weimar Photography: Germany Defined through Faces and Bodies, April 17, 1996.
- 1995 **Conrad Felixmüller's Escape to Romantic Realism.** Presented at the Tel-Aviv Museum of Art. February 19, 1995.

Presentations to the General Public

- 2010 **Tradition and Melancholy in Post-WWII German Photography.** Invited talk presented at the Princeton Photography Club, November 10, 2010.
- 2005 **Painting the Intangible: Vincent van Gogh, German Expressionism and the Envisioning of Passion.** Presented at the Norton Simon Museum, Pasadena, CA. June 10th, 2005.
- 2004 **Lost but Found Modernism: Appropriating Reality into Art.** Series of three talks given at Pasadena's Norton Simon Museum on the occasion of its exhibition "Lost but Found: Assemblage, Collage and Sculpture, 1920-2002," curated by Michelle Deziel. Lectures given November 6, 13 and 20, 2004.
- 2004 **Really Interesting Photographs: The Document, the Artwork and Where the Two Converge.** Four-session course taught at the Museum of Contemporary Art in Los Angeles on the occasion of the exhibition "Street Credibility" curated by Mike Kelly. Lectures given February 21, 28 and March 6 and 13, 2004.
- 2003 **New Tendencies in Conceptual Art and New Tendencies in Contemporary Photography.** Lectures given at the Museum of Contemporary Art in Los Angeles, April 26 and May 3, 2003.