

Walid Raad

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Exhibitions, Performances, Lectures and Screenings

- 2007 LMIO, Meeting Points 5, Cairo, Egypt. **P**
LMIO, Meeting Points 5, Tunis, Tunisia. **P**
LMIO (revisited), Walker Arts Center, Minneapolis, MN, USA. **L**
“My Neck Is Thinner Than A Hair,” University of Minnesota, MN, USA. **L**
LMIO (revisited), Arts Papers, Atlanta, GA, USA. **L**
“I Feel A Great Desire...,” Halles de Scharbeek, Brussels, Belgium. **P**
““I Feel A Great Desire...,” Festival d’Automne, Centre Georges Pompidou, Paris, France. **P**
“The Atlas Group 1989-2004,” Culturgest, Lisbon, Portugal. **S**
“LMIO – 10 years Later,” Gulbekian Foundation, Lisbon, Portugal. **P**
“I Feel a Great Desire...,” The Holland Festival, Amsterdam, Holland. **P**
“The Atlas Group 1989-2004,” Tamayo Museo, Mexico City, Mexico. **S**
“LMIO,” Museo Tamayo, Mexico City, Mexico. **P**
“LMIO,” Haudenschild Garage, La Jolla, San Diego, CA, USA. **P**
“LMIO,” UCLB, Long Beach, CA, USA. **P**
“My Neck Is Thinner Than A Hair,” UC Berkeley, Berkeley, CA, USA. **P**
“Recent and/or Not So Recent Works,” The Paula Cooper Gallery, New York, NY. **S**
LMIO, Auckland Triennale, Auckland, New Zealand. **P**
“My Neck Is Thinner Than A Hair,” Auckland Triennale, Auckland, New Zealand. **P**
“Deutsche Borse Award,” The Photographer’s Gallery, London, UK. **G**
“The Withdrawal of Tradition Past a Surpassing Disaster,” UNPlaza, Berlin, Germany. **L**
- 2006 “Lets Be Honest The Weather Helped,” Henry Art Gallery, Seattle, USA. **S**
“The Atlas Group 1989-2004,” Hamburger Bahnhof, Berlin, Germany. **S**
“Under The Same Sky,” Die National Fotomuseum, Copenhagen, Denmark. **G**
“Let’s Be Honest...,” Sfeir Semler Galerie, Hamburg, Germany. **S**
“Ah, les belles images...,” Clermont Ferrand, France. **G**
“Extreme Documentary,” Williams College, Williamstown, MA, USA. **F**
“Out of Beirut,” Modern Art, Oxford, UK. **G**
“Neo-Sincerity,” Apex Art, New York, NY, USA. **G**
“We Can Make Rain But No One Came To Ask,” Ellen Gallery, Montreal, Canada. **S**
“The Dead Weight of a Quarrel Hangs,” The Kitchen, New York, NY, USA. **S**
LMIO, The Kitchen, New York, NY, USA. **P**
“My Neck Is Thinner Than A Hair,” The Kitchen, New York, NY, USA. **P**
“My Neck Is Thinner Than A Hair,” The New School, New York, NY, USA. **P**

- “Beyond Boundary,” MOMA, New York, NY, USA. **G**
 LMIO, Theatre 71, Malakoff, France. **P**
 LMIO, CDN de Caen, Caen, France. **P**
 LMIO, Lieu Unique, Nantes, France. **P**
 LMIO, University of Wisconsin in Milwaukee, Milwaukee, WI, USA. **P**
- 2005 “My Neck Is Thinner Than A Hair,” The New School, NY, USA. **P**
 “I Feel A Great Desire To Meet The Masses,” Homeworks III, Beirut, Lebanon. **P**
 “LMIO,” Center for Contemporary Arts, Glasgow, UK. **P**
 “We Are A Fair People,” Anthony Reynolds Gallery, London, UK. **S**
 “Funny, How Thin The Line,” FACT, Liverpool, UK. **S**
 “LMIO,” FACT, Liverpool, UK. **P**
 “How Art Has Changed,” Frieze, London, UK. **L**
 “My Neck Is Thinner Than A Hair,” Oslo, Norway. **P**
 “New Acquisitions,” MOMA, New York, NY, USA. **G**
 “My Neck Is Thinner Than A Hair,” Trondheim, Norway. **P**
 “My Neck Is Thinner Than A Hair,” Bergen, Norway. **P**
 “I Fee A Great Desire To Meet The Masses,” Theater Der Welt, Stuttgart, Germany. **P**
 LMIO, Reed College, Portland, OR, USA. **P**
 “I Was Overcome...” Art Basel 36, Basel, Switzerland. **G**
 “Mapping Sitting,” Reed College, Portland, OR, USA. **C**
 “My Neck Is Thinner Than A Hair,” Kampnagel, Hamburg, Germany. **P**
 “Mapping Sitting,” Kranert Museum, Champaign-Urbana, IL, USA. **C**
 “My Neck Is Thinner Than A Hair,” Hamburger Kunsthalle, Hamburg, Germany. **P**
 “Identity,” Sfeir-Semler Gallery, Beirut, Lebanon. **G**
 “20 years,” Sfeir-Semler Gallery, Hamburg, Germany. **G**
 “Greater New York 2005,” PS1, LIC, NY, USA. **G**
 LMIO, University of Cincinnati, Cincinnati, OH, USA. **L**
 “I Was Overcome With a Momentary Panic,” Agnes Ethrington Gallery, Kingston, Ontario, Canada. **S**
 LMIO, Queens University, Kingston, Ontario, Canada. **P**
 “My Neck Is Thinner Than A Hair,” CCAC, San Francisco, CA, USA. **P**
 “My Neck Is Thinner Than A Hair: Engines,” Contemporary Arts Center, Cincinnati, OH, USA. **G**
- 2004 “I Feel A Great Desire To Meet The Masses Once Again,” New School U., New York, NY, USA. **P**
 “My Neck Is Thinner Than A Hair,” Theaterworks, Singapore. **P & L**
 LMIO, Kodak Lecture Series, Ryerson University, Toronto, Canada. **P**
 LMIO, Riverside Studios, London, UK. **P**
 “I Was Overcome With a Momentary Panic,” AGYU, Toronto, Canada. **S**

- “I Was Overcome With a Momentary Panic,” National Museum of Contemporary Arts, Athens, Greece. **G**
- “Neck: Engines,” Photo Triennale, Esslingen, Germany. **G**
- “The Truth Will Be Known...,” Prefix Institute, Toronto, Canada. **S**
- LMIO, School of the Art Institute of Chicago, Chicago, IL, USA. **P**
- LMIO, Ohio State University Wexner Center for the Arts, Columbus, OH, USA. **P**
- LMIO, RPI, Albany, NY, USA. **P**
- LMIO, NYU’s Institute of Fine Arts, New York, NY, USA. **P**
- LMIO, Yale University, Sculpture Department, New Haven, CT, USA. **P**
- “My Neck Is Thinner Than A Hair,” Beirut, Lebanon. **P**
- “My Neck Is Thinner Than A Hair,” Kunsten Festival des Arts, Brussels, Belgium. **P**
- “My Neck Is Thinner Than A Hair,” Spectacles Vivants, Centre Pompidou, Paris, France. **P**
- “My Neck Is Thinner Than A Hair,” House of World Cultures, Berlin, Germany. **P**
- “My Neck Is Thinner Than A Hair,” LIFT, London, UK. **P**
- “My Neck Is Thinner Than A Hair,” TheaterFestival: Welt in Basel, Basel, Switzerland. **P**
- “The Truth Will Be Known...,” The Interventionists, Mass MOCA, North Adams, Massachusetts, USA. **G**
- “Mapping Sitting,” Beit-El Dine Festival, Lebanon. **C**
- “Mediascope,” Museum of Modern Art, New York, NY, USA. **L**
- “The Truth Will Be Known...,” Beyond East and West, Hood Museum, Dartmouth College, USA. **G**
- “The Truth Will Be Known...,” Witness, Museum of Contemporary Art, Sydney, Australia. **G**
- LMIO, Hannover Kunstverein, Hannover, Germany. **P**
- “Mapping Sitting,” Museum of Contemporary Arts, Athens, Greece. **C**
- “Mapping Sitting,” Centre de l’Image Contemporaine, Saint Gervais, Geneva, Switzerland. **C**
- “Mapping Sitting,” Musée Niépce, Chalon-sur-Soane, France. **C**
- LMIO, BIT, Bergen, Norway. **P**
- LMIO, Les Laboratoires d’Aubervilliers, Aubervilliers, France. **P**
- LMIO, Hamburg Beaux Arts, Hamburg, Germany. **P**
- LMIO, ISNM, Lubeck, Germany. **P**
- “The Truth Will Be Known...,” Kranert Art Museum, Champaign, IL, USA. **S**
- LMIO, University of Illinois, Urbana, Champaign, IL, USA. **P**
- “My Neck Is Thinner Than A Hair: Engines,” Sfeir-Semler, Hamburg, Germany. **S**
- 2003 “The Truth Will Be Known...,” Hannover Kunstverein, Hannover, Germany. **G**
- “The Truth Will Be Known...,” Dislocations, Video Brazil, Sao Paolo, Brazil. **P & C**
- “Global Priority,” UMass, Amherst, MA, USA. **G**
- LMIO, PICA, Portland, Oregon, USA. **P**
- “Hostage,” Four Walls Cinema, Portland, Oregon, USA. **P**
- “My Neck: Engines,” Venice Biennale, Venice, Italy. **G**
- LMIO, Spiel Art, Hamburg, Germany. **P**

- “The Truth Will Be Known...,” Anthony Reynolds Gallery, London, UK. **S**
- “The Truth Will Be Known...,” La Galerie, Noisy-le-Sec, France. **S**
- “We Can Make Rain But No One Came to Ask,” Mousontrum, Frankfurt, Germany. **P**
- “Mapping Sitting,” Kunstnermeshus, Oslo, Norway. **C**
- LMIO, Kunstnermeshus, Oslo, Norway. **P**
- LMIO, UCLA, California, CA, USA. **P**
- “Mapping Sitting,” Toledo, Spain. **C**
- LMIO, Arts International, New York, NY, USA. **P**
- LMIO, Carnegie Mellon University, Pittsburgh, PA, USA. **P**
- LMIO, Belluard Bollwerk International Festival, Fribourg, Switzerland. **P**
- “Mapping Sitting,” World Wide Video Festival, Amsterdam, The Netherlands. **C**
- “The Truth Will Be Known...” World Wide Video Festival, Amsterdam, The Netherlands. **S**
- LMIO World Wide Video Festival, Amsterdam, The Netherlands. **P**
- “Hostage,” World Wide Video Festival, Amsterdam, The Netherlands. **P**
- “Witness,” Barbican Art Galleries, London, UK. **G**
- “In Transit 03,” House of World Cultures, Berlin, Germany. **P**
- “Disorientation,” House of World Cultures, Berlin, Germany. **C**
- “Laokoon 2003,” Kampnagel, Hanburg, Germany. **S & P**
- “Terms of Address,” Ontario Institute for Studies in Education, University of Toronto, Toronto, Canada. **L**
- NYU, Performance Studies Program, New York, NY, USA. **L**
- 2002 “The Atlas Group,” Documenta 11, Kassel, Germany. **G / P**
- Witte deWith, Rotterdam, Th Netherlands. **G**
- “Mapping Sitting,” Die Photographische Sammlung SK Stiftung Kultur, Cologne, Germany. **C**
- LMIO, MEMEAC, CUNY graduate Center, New York, USA. **P**
- “Weep,” Watson Institute for International Studies, Providence, Rhode Island, USA. **G**
- Princeton University Art Museum, Princeton, NJ, USA. **G**
- LMIO, Mousonturm, Frankfurt, Germany. **P**
- LMIO, Fondacio Tapies, Barcelona, Spain. **G & P**
- Migros Museum for Contemporary Arts, Zurich, Switzerland. **V & P**
- “Mapping Sitting,” Palais des Beaux Arts, Brussels, Belgium. **C**
- LMIO, Eurokaz Festival, Zagreb, Croatia. **P**
- LMIO, 2002 Whitney Biennial, Whitney Museum of American Art, New York, NY, USA. **P**
- “Negation and Consumption,” Ocularis Cinema, Williamsburg, NY. **V**
- “What, A Tales of Images,” Memling Museum, Brugge, Belgium. **G**
- LMIO, Saratoga Springs Public Library, Saratoga Springs, New York, USA. **P**
- Atlanta Center for the Arts, Atlanta, Georgia, USA. **G**
- LMIO, Akademie Schloss Solitude, Stuttgart, Germany. **P**

- LMIO, Fondation Cartier, Paris, France. **P**
 Rotterdam Film Festival, Rotterdam, The Netherlands. **V**
- 2001 “Dig It Digital Festival,” Walker Arts Center, Minneapolis, MN, USA. **V**
 Margaret Mead Film Festival, New York USA. **V**
 Biennial of the Moving Image, Geneva, Switzerland. **P**
 University of Rochester, Rochester, New York, USA. **L**
 University of Buffalo, Buffalo, New York, USA. **L**
 Fever Festival, Vancouver BC, Canada. **V**
 Dumbo Short Film and Video Festival, New York, NY. **V**
 Wiener Festwochen, Vienna, Austria. **G & P**
 Leipzig University, Leipzig, Germany. **P**
 LMIO, Kunsten Festival des Arts, Brussels, Belgium. **S**
 Duke University, Durham, NC, USA. **L**
 Hampshire College, Amherst, MA, USA. **L**
 Dallas Video Festival, Dallas, TX, USA. **V**
 New York Video Festival, New York, NY, USA. **V**
 Video EX, Zurich, Switzerland. **V**
 Oberhausen Film Festival, Oberhausen, Germany. **V**
 D-Lux Film Festival, Sydney, Australia. **V**
 Electronic Media Arts Festival, Osnabruck, Germany. **V**
 CEPA Gallery, Buffalo, NY, USA. **G**
- 2000 American University of Beirut, Beirut, Lebanon. **L**
 Notre Dame University, Beirut, Lebanon. **L**
 Kaslik University, Kaslik, Lebanon. **L**
 Ayloul Festival, Beirut, Lebanon. **P**
 Kunst-Werke, Berlin, Germany. **P**
 Whitney Biennial, Whitney Museum of American Art, New York, USA. **V**
 VideoEx, Zurich, Switzerland. **V**
 Thaw-00, Iowa City, Iowa, USA. **V**
 European Festival of Mediterranean Cinema, Beirut, Lebanon. **V**
 "Mediterranean Metaphors II," Borusan Arts and Culture Center, Istanbul, Turkey. **G**

Productions 1993-

- 2007 We Can Make Rain But No One Came To Ask (Raad, 2007, 43 Color Photographs).
We Decided To Let Them Say “We Are Convinced” Twice (Raad, 2007, 18 Color Photographs).
Oh God, He Said Talking To A Tree (Raad, 2007, 29 Color Photographs).
Let’s Be Honest, The Weather Helped (Raad, 2007, 17 Color Photographs).
The Loudest Muttering Is Over (revisited) (Raad, 2007, Lecture/Performance).
- 2006 We Can Make Rain But No One Came To Ask (Raad, 2006, 4 Color Photographs).
We Decided To Let Them Say “We Are Convinced” Twice (Raad, 2006, 15 Color Photographs)
Let’s Be Honest, The Weather Helped (Raad, 2006, 7 Color Photographs)
- 2005 We Are A Fair People. We Never Speak Well Of One Another (Raad, 2005, Photo Installation).
Sweet Talk: Buildings 1992-2005 (Raad, 2005, 34 Color Photographs).
I Feel A Great Desire To Meet The Masses Once Again (Raad, 2005, Lecture/Performance).
We Can Make Rain But No One Came To Ask (Raad, 2005, Single Channel Videotape).
- 2004 My Neck Is Thinner Than A Hair: Volume 1_21 January 1986 (Raad, Chakar, Khbeiz, 2004,
Lecture/Performance).
I Was Overcome By A Momentary Panic At The Thought That They Might Be Right: Documents
from the Nassar File in The Atlas Group Archive (Raad, 2004, Mixed-Media Installation).
Livre d’Or (Raad, 2004, Mixed-Media Installation).
My Neck Is Thinner Than A Hair: Engines (Raad, 2004, Photo Installation).
We Can Make Rain But One Came to Ask (Raad, Chakar, 2004, Performance).
- 2003 The Truth Will Be Known When The Last Witness Is Dead: Documents from the Fakhouri File in The
Atlas Group Archive (Raad, 2003, Mixed Media Installation).
Civilizationally, We Do Not Dig Holes to Bury Ourselves (Raad, 2003, 21 Black and White
Photographs).
- 2002 Secrets in the Open Sea (Raad, 2002, 7 Color Photographs).
Missing Lebanese Wars (Raad, 2002, 24 Color Photographs).
Already Been in a Lake of Fire (Raad, 2002, 9 Color Photographs).
- 2001 Hostage: The Bachar Tapes (English Version) (Raad, 2001, 18 minutes, Single Channel Video).
Mapping Sitting (Raad/Zaatari, The Arab Image Foundation, 2001, Photo Installation).

- 2000 It Would Be Better If I Could Weep (Raad, 2000, Video Installation).
No, Illness Is Neither Here Nor There (Raad, 2000, Video Installation).
The Loudest Muttering Is Over (Raad, 2000, 75 minute Mixed Media Performance).
- 1999 The Dead Weight of a Quarrel Hangs (Raad, 1996-1999, 18 minutes, Single Channel Video).
- 1998 Miraculous Beginnings (in two parts) (Raad, 1998, 4 minutes, Single Channel Video).
- 1997 Secrets in the Open Sea (Raad, 1997, 6 minutes, Single Channel Video).
- 1996 The Beirut Al-Hadath Archive (Raad, 1996, Photo Installation).
Archive Politique (Raad, 1996, Photo Installation).
Missing Lebanese Wars (in three parts) (Raad, 1996, 4 minutes, Single Channel Video).
- 1995 No, Illness Is Neither Here Nor There (Raad, 1995, 8 minutes, Single Channel Video).
- 1994 Body Politic (Raad, 1994, Photo Installation).
- 1993 Up to the South "Counterterror Series," (Raad/Salloum, 1993, 60 minutes, Single Channel Video).

Grants, Residencies, Awards and Fellowships 1993-

Alpert Award in Visual Arts, New York, NY, USA. 2007
Deutsche Börse Photography Prize, London, UK. 2007
Camera Austria Award, Graz, Austria. 2005
Fellow, Vera List Center for Art and Politics, New School, 2004-2005
Alpert Award Nomination, 2004
Alpert Award Nomination, 2003
Rockefeller Fellowship, 2003
NYSCA, Individual Artist Fellowship, 2003
Nomination for Rockefeller Fellowship, 2001
NYSCA Distribution Grant, New York, NY, 2000
Nomination for Rockefeller Fellowship, 2000
Jerome Foundation, Media Production Grant, New York, NY, 1999
Scholar Incentive Award, Queens College, CUNY, NY. 1999
Massachusetts Media Fellowship, Boston Film Video Foundation, Boston, MA, 1999
BFVF Production Grant, Boston Film Video Foundation, Boston, MA, 1999
PSC CUNY, CUNY, NYC, NY, 1999, 2000, 2001
Mellon Fellowship, AUB, Lebanon, 1999-2000
Hampshire College - MacArthur Development Grant (with Joan Braderman and Jackie Hayden) 1998
Hampshire College Faculty Development Grant - MacArthur, 1997
Nomination for Rockefeller Fellowship, 1995
Upstate Media Regrant, Visual Studies Workshop, Rochester, NY, 1995
Experimental Television Center Residency, Newark Valley, NY, 1995
Upstate Media Regrant, Visual Studies Workshop, Rochester, NY, 1993

Publications (by) 1994-

- Raad, Walid. Lets Be Honest The Weather Helped: The Raad Files in The Atlas Group Archive. (Verlag der Buchhandlung Walthe König: Cologne [Germany], 2007).
- . Scratching on Things I Could Disavow. (Culturgest, Lisbon [Portugal] and Verlag der Buchhandlung Walthe König: Cologne [Germany], 2007).
- Kolbowski, Silvia and Walid Raad. Between Artists. New York: A.R.T Press, 2006.
- Schmitz, Britta and Cassandra Nakas Eds. The Atlas Group 1989-2004. (Verlag der Buchhandlung Walthe König: Cologne [Germany], 2006).
- Raad, Walid and Jalal Toufic. We Can Make Rain But No One Came To Ask. Montreal [Canada]: Leonard and Bina Ellen Gallery, 2006.
- Raad, Walid. My Neck Is Thinner Than A Hair: Engines. (Verlag der Buchhandlung Walthe König: Cologne [Germany], 2006).
- . The Truth Will Be Known When The Last Witness Is Dead: Documents in the Fakhouri File in The Atlas Group Archive. (Verlag der Buchhandlung Walthe König: Cologne [Germany], 2004).
- Raad, Walid (as Ingrid Serven). "Portfolio," Movement. January 2004 (26): 38-45.
- Raad, Walid. "Already been In a Lake of Fire: Notebook Volume 38." Grand Street 71 (2003): 214-221.
- . "SweetTalk: A Photographic Document of Beirut." Interarchive (2002) 380-383.
- . "SweetTalk or Photographic Documents of Beirut." Camera Austria 80 (2002) 43-56.
- . "I Only Wish That I Could Weep." CTRL SPACE. Boston: MIT Press, 2002. 626-629.
- . "Civilizationally, We Do Not Dog Holes To Bury Ourselves." Tamss 1 (2002): 122-137.
- . "I Have Already Been In a Lake of Fire." Framework 43 (2002) 42-63.
- Raad, Walid, and Akram Zaatari. "Mapping Sitting." Camera Austria 78 (2002) 16-43.
- Bassil, Karl, and Zeina Maasri, Akram Zaatari, with the collaboration of Walid Raad. Mapping Sitting. Beirut [Lebanon]: Mind the Gap, 2002.
- Raad, Walid. "Miraculous Beginnings: Gibran." Al-Adab. 1-2 (2001): 64-65.
- . "Already been In a Lake of Fire." Springerin 4 (2000-2001) 42-47.
- . "No, Illness is Neither Here Nor There." Felix Voyeurism 2 (1999): 61-64.
- . "The Beirut Al-Hadath Archive." Rethinking Marxism 11 (1999) 15-29.
- . "Missing Lebanese Wars." Public Culture 28 (1999) 1-14.
- . "Bayrut Ya Beyrouth." Third Text 36 (1996): 65-82.
- Raad, Walid, and Jayce Salloum. "Up to the South...excerpts." Documents 2 (1994): 158-161.

Selected Publications (about) 2001 -

- Al-Kassim, Dina. "Crisis of the Unseen." Parachute. October 2002 (108): 146-163.
- Anton, Saul. "A Secret History." Frieze. January/February 2003 (72): 68-69.
- Carlotti, Roberto. "Beirut, la Guerra in autobomba." Il Manifesto. 16 June 2004: 16.
- Gilbert, Alan. "Walid Raad." Bomb. Fall 2002: 38-45.
- Jones, Caroline. "Doubt Fear." Art Papers. January/February 2005: 24-35.
- Kaplan, Janet. "Flirtations With Evidence." Art in America. October 2004: 134-139.
- Milroy, Sarah. "What's Wrong With This Picture." Globe and Mail. 30 September 2004: 20.
- Rogers, Sarah. "Forging History, Performing Memory." Parachute. October 2002 (108): 68-79.
- Root, Deborah. "Mapping the disaster." Prefix Photo. May 2003 (7): 30-41.
- Searle, Adrian. "The Atlas Group." The Guardian. 8 June 2004: 24.
- Siddiqui, Yasmeen and Hrag Vartanian. "Walid Raad / The Atlas Group." The Brooklyn Rail. March 2006: 20-21.
- Smith, Lee. "Missing in Action." Artforum. February 2003 (6): 124-129.
- Wallach, Amei. "The Fine Art of Car Bombing." The New York Times. 20 June 2004: 30.
- Whitehead, Frederika. "Transcultures" Contemporary. (66) 2004:69.
- Wilson-Goldie, Kaelen. "Atlas Group Brings War Documents Home." The Daily Star. 8 May 2004: 12.

Galleries and Distributors

Galleries:

Anthony Reynolds Gallery, London, UK.

Sfeir-Semler Gallery, Hamburg, Germany.

The Paula Cooper Gallery, New York, NY, USA.

Film and Video Distribution:

Arab Film Distribution, Seattle, WA, USA.

Argos, Brussels, Belgium.

V Tape, Toronto, Canada.

Video Data Bank, Chicago, IL, USA

Video Out, Vancouver BC., Canada.

Professional Employment

The Cooper Union, New York

Associate Professor of Art, The School of Art, 2005-present

Assistant Professor of Art, The School of Art, 2002-2005.

Queens College - CUNY

Assistant Professor, Dept. of Media Studies, 1998-2002

Hampshire College

Assistant Professor, School of Humanities, Cultural Studies and Arts, 1995-1998.

University of Rochester

Instructor, Dept. of Art and Art History, University of Rochester, 1991-1995.

Instructor, Dept. of Film Studies, University of Rochester, 1994- 1995.

Education

University of Rochester, Ph.D. in Cultural and Visual Studies. Rochester, NY, 1996

University of Rochester, MA in Cultural and Visual Studies. Rochester, NY, 1993.

Rochester Institute of Technology, Undergraduate Education, Fine Arts (Photography). Rochester, NY. 1985-1989.

Boston University, 1984 - 85.