

DORE BOWEN

San José State University
One Washington Square
San José, CA 95192-0089
dore.bowen@sjsu.edu / <http://dorebowen.com>

CURRENT RESEARCH INTERESTS

Photography and Performance; French Art and Colonialism; Installation and Phenomenology, Queer Feminism

TEACHING COMPETENCE

Modern and Contemporary Art History. Courses taught include Issues in Contemporary Art (“The Thing”); Alternative Modernisms (“Spectacles: From the Magic Lantern to Immersive Art”); Curatorial Practicum; MFA Seminar (“The Archive”; “Craft vs. Art”); Art Historical Methods; New Media; Visual Culture

EDUCATION

- 2004 Ph.D. Program in Visual and Cultural Studies, University of Rochester, NY
Dissertation: *Danger Box: Fluxus Photography and Martin Heidegger’s Phenomenology*
Advisors: Professors Michael Ann Holly and Douglas Crimp
- 1999 M.A. Program in Visual and Cultural Studies
University of Rochester, New York
- 1995 M.A. Creative Arts (Interdisciplinary Arts)
San Francisco State University, CA
- 1984 B.A. Liberal Studies and Media Arts
The Evergreen State College, Olympia, WA

PROFESSIONAL EXPERIENCE

- 2021-present Professor of Art History and Visual Culture
Department of Art and Art History, San José State University
—Associate Professor, 2010-2020
—Assistant Professor, 2005-2010
- 2020 Visiting Faculty, Iceland University of the Arts
- 2004-2005 Visiting Faculty, Liberal Arts Department, San Francisco Art Institute
- 2002-2005 Adjunct Professor, Visual Criticism Program, California College of the Arts
- 1998-2000 Lecturer, *Inter-Arts Graduate Center*, San Francisco State University
- 1996 Research Assistant to Sandra Phillips for *Police Pictures: The Photograph as Evidence*
San Francisco Museum of Modern Art

SELECTED GRANTS, FELLOWSHIPS AND AWARDS

- 2017 Getty Research Institute Library Grant, Los Angeles, CA
- 2016-17 Resident Associate, National Humanities Center
- 2012 Fellowship, Clark Art Institute, Williamstown MA
- 2011 Fellowship, Centre Allemand d'histoire de l'art, Paris, France
- 2009 Grants for *Early Man on a Modern Road* from the Departement des Alpes de Haute Provence, France, la Region PACA, le Musée de Préhistoire des Gorges du Verdon
- 2006 Grants for *Not Given: Talking of and Around Photographs of Arab Women* (with Camerawork Gallery) from San Francisco Arts Commission, Phyllis C Wattis Foundation, LEF Foundation, Warhol Foundation, Columbia Foundation
- 2005 Fellowship, Camargo Foundation, Cassis, France
- 2005-ongoing SJSU Internal Grants include: Five-Year Research (2018) Grant; Humanities & The Arts Artistic Excellence Grant; Dean's Professional Development Grant (2019); Research, Scholarly, and Creative Activities Grant; Sabbatical Award (2011-12); CSU Research Award (2008-9)
- 2004 Exhibition Grant, La Compagnie, Marseille, France
- 2003 Library Grant, Getty Research Institute, Los Angeles, CA
- 2002 NEA Grant, *Agitate: Negotiating the Photographic Process* (with Camerawork Gallery)
- Excellence in General Education Teaching Award, San Francisco State University
- 1998 College Art Association Travel Grant
- 1997 Fellowship Award, The School of Criticism and Theory at Cornell University
- 1997 Research Grant, Susan B. Anthony Institute for Gender and Women's Studies, University of Rochester, Rochester, NY
- 1996 Fellowship, American Photography Institute NYU/Tisch School of the Arts, NY

PUBLICATIONS

BOOKS

- 2019 *Bruce Nauman: Spatial Encounters*, with Constance M. Lewallen, Berkeley, CA: University of California Press
- In preparation *The Diorama Effect*

BOOK CHAPTERS

- 2021 "Their Porous Body: On Bruce Nauman's San Jose Installation, Infrastructure, and the Experience of Time," eds. Sylvie Coëllier and Christein Vial-Kayser, *Installation Art as Experience of Self, in Space and Time*, Wilmington DE: Vernon Press, peer review
- "Paper Airplanes: An Interview with Akram Zaatari—Artist, Archivist and Curator" in Viola Shafik, ed, *Documentary Filmmaking in the Middle East and North Africa*, Cairo, Egypt: American University of Cairo Press, peer review
- 2016 "On the Site of Her Own Exclusion: Strategizing Queer Feminist Art History," *Otherwise: Imagining Queer Feminist Art Histories*, eds. Amelia Jones and Erin Silver, Manchester, UK: Manchester University Press, peer review
- 2013 "Fluxus," *Oxford Encyclopedia of Aesthetics 2nd Edition*, ed. Michael Kelly, Oxford, UK: Oxford University Press, peer review
- 2012 "Sacred Cow, Sacred Text: Allegories of the Spectacle in BLW's Re-Speaking Project, *Adaptation Theories*, ed. Jillian Saint Jacques, Jan van Eyck Press, peer review
- 2006 "Imagine There's No Image (It's Easy If You Try): Appropriation in the Age of Digital Reproduction," *Companion to Contemporary Art Since 1945*, Oxford, UK: Blackwell, peer review

JOURNAL ARTICLES

- 2018 "Une belle banalité: entretien avec Dan Graham," *Culture et Musées* 32, special issue on "L'art du diorama" (1700-2000), edited by Noémie Étienne et Nadia Radwan, peer review
- 2015 "The Diorama Effect: Gaslight, Politics, and Opera in the 1825 Diorama," *Intermédialités: histoire et théorie des arts, des lettres et des techniques* No. 24-25, special-issue on "Projection," edited by Larisa Dryansky and Érika Wicky, peer review
- 2010 "The Fluxus Event," in *Viz: Inter-Art Event: A Trans-genre Anthology*, ed. Roxanne Hamilton, City Lights Press, peer review
- 2007 "The Function of Dysfunction," *SWITCH* online media journal
- 2007 "This Bridge Called Imagination: On Reading the Arab Image Foundation and Its Collection," *Camerawork: A Journal of Photographic Arts*; An expanded version of this essay published in *Invisible Culture* peer review online journal (2008), peer review
- 1999 "Hysteria and the Helio-trope: On Bodies, Gender and the Photograph," *Afterimage: The Journal of Media Arts and Cultural Criticism*, 26.5, peer review
- 1999 Interview, "Exquisite Correspondence: A Dialogue with Whitney Chadwick," *Afterimage: The Journal of Media Arts and Cultural Criticism*, 26.6

REVIEWS

- forthcoming Book Review of Noémie Étienne, *The Art of the Anthropological Diorama* (English translation, de Gruyter, 2021), *Panorama: Journal of the Association of Art Historians of American Art*

- 2020 Exhibition Review of Lydia Ourahmane, *صرخة شمسية Solar Cry*, CCA Wattis, SquareCylinder, March 2020
- 2020 Exhibition Review, "Slant Step Forward," an exhibition at Verge Center for the Arts, Sacramento, *Art in America*, Jan. 2020
- 2019 Exhibition Review, "Bruce Nauman," on *Bruce Nauman: Disappearing Acts* at MOMA and MOMA/PS1, *Art in America*, Jan. 2019
- 2018 Book Review, "Photography After Feminism," on Abigail Solomon-Godeau's *Photography After Photography: Gender, Genre, History*, *Art in America*, Nov. 2018
- 2005 Exhibition Review, "Performance-Video in a New Key: A Review of Irreducible," *Art Papers*
- 2003 Exhibition Review, "Photography in the Mix: Flora-Fauna-Photo," *Camerawork: A Journal of Photographic Arts*
- 2002 Exhibition Review, "Yoko Ono: Into the Looking Glass," *Camerawork: A Journal of Photographic Arts*
- 2000 Exhibition Review, "Rattle and Roll: On SF Camerawork's 25th Anniversary Exhibit," *Afterimage: The Journal of Media Arts and Cultural Criticism*, 27.5
- 1998 Exhibition Review, "Narratus Interruptus: During and After Gary Hill's The Storyteller's Room," *Camerawork* 25.2
- 1998 Book Review, "Feminist Looks," *Afterimage* 25.5
- 1997 Book Reviews, "Spiegelman Reviewed" and "The Kinsey Archive," *The American Photography Institute's National Graduate Seminar*

CATALOG ESSAYS

- 2021 "Ephemerality is the New Permanent," Galleri Underpass, Reykjavik, Iceland
- 2019 Curatorial Essay, *Time Tunnel: Bruce Nauman's Corridor Installation with Mirror – San Jose Installation*, San José State University
- 2016 "The Gallery is Open: On Simulacra by Elin Hansdottir," i8 Gallery, Reykjavik
- 2015 "The Last of the Landfillians: Romanticism and Art from the Albany Bulb," *Refuge in Refuse: Homesteading in Art and Culture*, SOMArts Cultural Center, San Francisco
- 2010 "L'Autre Guide," for *Early Man On a Modern Road*, Musée de Préhistoire des Gorges du Verdon, Quinson, France
- 2008 "What is Given To Be Seen?," for MFA Exhibition San José State University at the Institute of Contemporary Art, San José, CA

- 2001 “The Uncertainty of Flight: Ed Osborn’s Flying Machine,” The Art of Ed Osborn, Klangturm Museum of Sound, St. Pölten, Austria
- “La vérité dans la photographie (pour Ben),” *Ben Vautier: Je cherche la vérité*, Musée d'Art Moderne et d'Art Contemporain Nice, Flammarion, Paris
- 2000 “Scott MacLeod: Seditious Substance,” Adeline Kent Award Exhibition Catalog, San Francisco Art Institute

EDITORIAL

- 2009 Editor, *Early Man on a Modern Road*, exhibition catalog
Musée de Préhistoire des Gorges du Verdon
- 2007 Editor, *Not Given: Troubling Gender in the Archive*, special-issue of *Camerawork: A Journal of Photographic Arts*
- 2003 Editor, *Agitate*, a special-issue of *Camerawork: A Journal of Photographic Arts*
- 1996 Publication Researcher, *Police Pictures: The Photograph as Evidence*, San Francisco Museum of Modern Art

CURATORIAL PROJECTS

- 2021 Curator, Introducing Berghall (Icelandic-based duo Anna Hallin and Olga Bergmann), Brooklyn Rail "On the Spot" Series
- 2020 Curator, "Iconic: San José State Responds," with student curators Frank Boban and Vickie Simms and the San Jose Museum of Art
- 2020 Curator, "Under the Covers: It's Not What It Seams," with San Jose State Students and the San Jose Museum of Quilts and Textiles (date TBD, delayed due to COVID)
- 2018-19 Lead Curator, *Time Tunnel: Bruce Nauman’s Corridor Installation with Mirror –San Jose Installation*, with Constance Lewallen, Tony May and Keith Daly, Thompson Gallery, San José State University; organizer of two re symposia – “Time Tunnel Curatorial Panel: Bruce Nauman’s ‘San Jose Installation,’ January 30 2019; and “The Art Of Time: Discussing Bruce Nauman’s ‘San Jose Installation,’ with Curator Joan Simon, Dr. Gwen Allen, and Ted Mann, of the Guggenheim Museum, February 13, 2018, Hammer Theatre, San Jose, CA
- 2009-10 Curator, *Early Man on a Modern Road* (with Isabelle Massu and Isabelle Gressier), Musée de Préhistoire des Gorges du Verdon, France
- 2008 Curator, *Archival Lounge*—performance/installation at *Intervene! Interrupt! Rethinking Art as Social Practice*, University of California, Santa Cruz
- 2007 Curator (with Isabelle Massu), *Not Given: Talking of and Around Photographs of Arab Women*, in cooperation of the Arab Image Foundation, San Francisco Camerawork
- 2005-06 Curator (with Isabelle Massu), *Soit dit en passant*, with the cooperation of the Arab Image Foundation, La Compagnie Contemporary Art Center, Marseille, France

- 2004 Curator, *Perfography: Projecting Personae*, series of lectures, San Francisco Camerawork
- 2002-3 Curator (with Chuck Mobley), *Agitate: Negotiating the Photographic Process*, San Francisco Camerawork
- 1997 Curator and Graduate Director, Hartnett Gallery, University of Rochester, Rochester, NY
- 1996 Research Assistant to Sandra Phillips, Curator of Photography, for *Police Pictures: The Photograph as Evidence*, San Francisco Museum of Modern Art

SELECTED PRESENTATIONS

- forthcoming Organizer/Moderator, “Art School Confidential 3,” Brooklyn Rail, roundtable on labor and art
- 2021 Organizer/Moderator, “Art School Confidential 2,” with Robert Storr, Vincent Katz, Nato Thompson and Christine Kuan, Brooklyn Rail, February 16, 2021, <https://brooklynrail.org/events/2021/02/16/art-school-confidential-part-2/>
- 2020 Organizer/Moderator, “Art School Confidential 1” (with Carol Becker, Dewey Crumpler, John Priola and Gordon Knox), Brooklyn Rail, August 18, 2020, <https://brooklynrail.org/events/2020/08/18/art-school-confidential/>
- 2019 Book Presentation, with Constance Lewallen, CCA Curatorial Research Bureau, Yerba Buena Center for the Arts, San Francisco, CA
- Book Presentation, with Constance Lewallen, Sperone Westwater, New York NY
- Book Presentation, with Constance Lewallen, Berkeley Art Museum, Berkeley, CA
- 2018 Book Presentation, with Constance Lewallen, Manetti Shrem Museum of Art, University of California, Davis, in conjunction with “Bruce Nauman: Blue and Yellow Corridor,” Davis, CA
- Book Presentation, with Constance Lewallen, Schaulager Museum, in conjunction with the exhibition “Bruce Nauman: Disappearing Acts,” Basel, Switzerland
- Conference Paper, College Art Association, Los Angeles
- 2017 Presentation, Installation Art and Phenomenology, Langarts, Sorbonne, Paris
- Panel Chair, “The Photograph and its Narrative Shadow” at International Association of Word and Image Studies Conference, Lausanne, Switzerland
- Conference Paper, “The Photographic Work of Hank Willis Thomas and the Dioramic Sensibility in Contemporary Art,” at IAWIS, Lausanne, Switzerland
- 2016 Conference Paper, European Network for Avant-Garde and Modernism Studies, Rennes, France

- 2015 Speaker, The Center for Photographic Art, Carmel, CA
 Conference Paper, 6th International Conference on the Image, UC Berkeley, CA
 Panelist, *Society of the Spectacle*, Omni Ballroom, Oakland CA
- 2014 Conference Paper, "The Magic Lamp and the *Gazomètre*: Reading the 1825 Paris Diorama," *L'image en lumière*, University of Montreal, Montreal, Canada
- 2013 Conference Paper, "Archives, Images, Memory," *Unfixed Itineraries: Film and Visual Culture from the Arab World*, University of California, Santa Cruz, CA
- 2012 Conference Paper, "On the Site of Her Own Exclusion: Theorizing A Queer Feminist Art History from Yael Bartana's "...and Europe Will Be Stunned"
 Canadian Art History Association, Montreal, Canada
- Public Lecture, "Notes from an Excavation at the Arab Image Foundation"
 Hollins University, Roanoke, VA
- Public Lecture, "Site Specific, Elsewhere: The Diorama in Contemporary Art"
 Sterling and Francine Clark Art Institute, Williamstown, MA
- Public Lecture, "The Diorama as Political Landscape Circa 1825," Centre Allemand d'histoire de l'art, Paris
- 2011 Public Lecture, *The Living Room*, curated by Margaret Tedesco in association with *The Steins Collect*, San Francisco Museum of Modern Art, CA
- Panel Chair, "The Unwritten, Ill-Begotten Art History of the 1960s and 70s"
 College Art Association Conference, NY, NY
- 2010 Public Lecture, "Duchamp's *Étant donné*," Museum of Los Gatos, CA
- Conference Paper, "When Feminists Say Yes," College Art Association Conference, Chicago, Illinois
- 2009 Panel Participant, "*Early Man on a Modern Road*," l'Institut Méditerranéen de Recherches Avancées (IMéRA), Marseille
- Public Lecture, "From Archival Impulse to Professional Identity," Society for Photographic Education, West Region Conference, CA
- Public Lecture, "Re-Framing History," with Professor Emile Devereaux, The American Corner, Podgorica, Montenegro
- 2008 Public Lecture, "Not Given: Talking of and Around Photographs of Arab Women," Dept. of Middle Eastern Studies, University of Texas, Austin, Texas
- Panel Chair, "In the Public's Interest: An Updated Approach to Public Art," San José State University, San José, CA

- Conference Paper, "The Spectacle as Spatial Allegory in Contemporary Art," Society for Cinema and Media Studies Conference, Philadelphia, Penn.
- Curatorial Lecture, "Cross-Cultural Curatorial Practice"
Global Cultures, prof. Tarek El-Ariss, New York University, NY, NY
- 2007 Curatorial Lecture, San Francisco Art Institute, CA
- Curatorial Lecture (with Tarek El-Ariss), SF Camerawork Gallery, San Francisco, CA
- Conference Paper, "Danger Box, or, Adventures in *das Umwelt*," *Event and Score Event Structure*, organized by Ken Friedman and Owen Smith, Center for Design Research, Copenhagen
- Curatorial Lecture, with Isabelle Massu, Royal College of Art, London, UK
- 2006 Public Lecture, "Theory + Practice Panel," San José State University, San José, CA
- Conference Paper, "Not Given: Soit dit en passant," *Digitales: Conference on Women's Activism and New Media*, Constant vzw, Brussels, Belgium
- 2005 Public Lecture, "Soit dit en passant: On Sound and Image," La Compagnie Contemporary Art Center, with the Camargo Foundation, Marseille, France
- 2001 Public Lecture, "In and Between: Interdisciplinary Art," Panel on Interdisciplinarity, Yerba Buena Center for the Arts, San Francisco, CA
- Conference Paper, "Ben Vautier in the Age of the World Picture," College Art Association Conference, Chicago, Illinois
- 1999 Public Lecture, "Reflections on her Qualities," Symposium in Memory of Christine Tumblyn Camerawork, San Francisco, CA
- 1998 Conference Paper, "Hysteria Photographica"
Visible Evidence Conference, San Francisco
- Conference Paper, "The Performative Moment"
College Art Association Conference, Toronto
- Conference Paper, "Flaunting Inversion"
Visual and Cultural Studies Conference, University of Rochester
- Panel Chair, Psychoanalysis and Cultural Studies Conference, University of Rochester
- Conference Paper, "Coding as a Gay Sensibility"
Aesthetics and Politics Conference, Duke University

SELECTED ART EXHIBITIONS, SCREENINGS, PERFORMANCES

- 2019 Screening, *In Girum*, digital remix of Guy Debord's film; narration Dore Bowen, director Konrad Steiner, Artists' Television Access, San Francisco, CA
- 2017 Screening, *Society of the Spectacle*, (digital remix of Guy Debord's film; narration Dore Bowen, director Konrad Steiner), Pro Arts Gallery, Oakland, CA
- 2015 Screening, *In Girum imus nocte* and *Society of the Spectacle*, Omni Ballroom, Oakland, CA
- 2013 Artwork, "God's Algorithm: Connective Aesthetics" (2003), in *Artpool: The Experimental Art Archive of East-Central Europe*, eds. György Galántai and Julia Klaniczka, Budapest: Artpool
- 2009 Performance of *Alterguide*, Musée de Préhistoire des Gorges du Verdon, France
- 2008 Screening, *Society of the Spectacle*, Pacific Film Archive, Berkeley, CA
- Lecture and Performance, *Audience Event Scores*, Café of Hybrid Vigor, Artists' Television Access, San Francisco, CA
- 2007 Screening, *In Girum imus nocte*, Artists' Television Access, San Francisco, CA
- Screening, *Becoming Academic Part II: Falling for Yoko* (with Cathy Lee Crane), digital video, Pacific Film Archive, Berkeley, CA
- Screening, *Society of the Spectacle*, Artists' Television Access, San Francisco
- 2005 Group exhibition, *Veils*, "The Experimenter and the Art of Perception," Artpool Archive and Research Center, Budapest
- Performance, *Uncut Piece*, Fluxus Performance Festival, California College of the Arts, San Francisco, CA
- 2002 Group exhibition, *Kitsch n' Clement*, in "Best of Williamsburg," Williamsburg, NY
- 1999 Photography published, *Body Parts*, Gerbil Magazine
- 1997 Curator and Graduate Director, Hartnett Gallery, University of Rochester, NY
- 1996 Group exhibition, NYU and Tisch School of the Arts, NY, NY
- 1995 Solo exhibition, The Luggage Store Gallery, San Francisco, CA
- Group exhibition, *New Works in Photography*, Sandra Phillips curator, Intersection for the Arts, San Francisco, CA
- Photography for artwork, Christine Tambllyn, *Mistaken Identities*, Interactive CD-ROM

ORGANIZATIONAL AFFILIATIONS

2020-present Brooklyn Rail, New York, NY, Editor-at-Large

2020-present Gallerí Underpass, Reykjavik, Iceland, board member

2015-2020 San Jose Institute of Contemporary Art, board member

2012-present International Council of Museums, member

2006-2012 Society for Photographic Education, member

2000-2008 Camerawork Gallery, board member, chair of programming

1998-2000 The Artists' Committee, San Francisco Art Institute

1992-present College Art Association, member