

DORE BOWEN

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<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

- Presently Research Professor, Department of Art, Art History and Visual Studies, Duke University
- 2021-22 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 & 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 Ilya Dryansky and Érika Wicky, peer review
- 2010 "The Fluxus Event," in *Viz: Inter-Art Event: A Trans-genre Anthology*, ed. Roxanne Hamilton, GLights 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 Arts 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 donnés*," 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
- 2006 Curatorial Lecture, with Isabelle Massu, Royal College of Art, London, UK
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 Tambllyn 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 Tamblyn, *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