

# Khadija von Zinnenburg Carroll

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## Education

- 2004 – 09 **Ph.D.**, Harvard University, Department of History of Art and Architecture.  
Dissertation Topic: Imaging Nation: The Resilience of Indigenous Australian Art and its Colonial Representation.  
**M.A.**, Harvard University, Department of History of Art and Architecture.  
Qualifying Paper: Space to Wonder at Incommensurable Curiosities: The Colonial Phenomenology of Recombinant Hybridity.
- 2000 – 03 **B.A.**, with Honours, La Trobe University, German and Art History. Thesis Topic: Re-membering in the Age of Reason: Johann Joachim Winckelmann's Theory of Imitation, Ekphrasis, and Duality.

## Awards and Research Grants

- 2016-2018 Sackler-Caird Fellowship, Royal Museums Greenwich
- 2014 Mellon Fellowship, Haverford College USA.  
Artangel Open shortlist 2014
- 2012 Alexander von Humboldt Foundation Post-Doctoral Fellowship  
Marrakech Biennale commission (in collaboration with Alex Schweder)
- 2010 British Academy & Royal Society Newton Fellowship  
Arts Victoria Creative Development Grant  
Austrian Research Council & Austrian Cultural Forum Mexico
- 2009 Deutscher Akademischer Austausch Dienst, research grant.
- 2004-2009 Frank Knox Fellowship to Harvard University.
- 2008 Getty Research Institute Fellowship, CIHA Melbourne.
- 2007 - Pembroke College, Associate Scholar, University of Cambridge
- 2007 Jan Westengarde Research Scholarship
- 2006 LEF Foundation of New England Art Grant.
- 2006 Arthur Kingsley Porter Traveling Fellowship
- 2006 Austrade Los Angeles Australian Art Mission (to 24 remote art centers)
- 2005 Wellcome Trust, Madness and Modernity project, Vienna (archival research assistance for Prof. Topp, for book, conference, and exhibition at the Wellcome et al)
- 2004 Australian Research Council, On Space research project (Prof. Timothy Mehigan)

2003 David Myers Medal La Trobe University (for graduating with the top mark in the university)

### **Academic Positions**

current Senior Researcher, ERC, University of Oxford  
2012-2014 Alexander von Humboldt Foundation Post-Doctoral Fellow  
(Humboldt University of Berlin)  
2010-2012 British Academy & Royal Society Newton Fellow (University of Cambridge)  
2009-2011 Academy of Fine Arts Vienna, Lecturer

### **University Teaching Experience**

#### **Lecturing**

2010-2015 University of Cambridge. Undergraduate lectures given on ‘The Display of Art: The Politics of Display’, and ‘Modernism, Postmodernism and After’, and the M.Phil course ‘Word and Image’.  
2015 University College London, Contemporary Art. Taught, redesigned and coordinated Second year art history module “Methodologies of Making”.  
2012-14 Global Environments Summer Academy, The Rachel Carson Center, Ludwig Maximilian University of Munich and Center of Environment in the University of Bern. Design and teach three-week courses for international group of 20 on issues related to the environment. I give lectures, lead excursions, practical exercises and final presentations.  
2009-11 Academy of Fine Arts Vienna, Lecturer for courses in “Race and Gender in Display”; “Textile as (post)colonial strategy”; “Fieldwork and Research”; “Vienna Zocalo”. Developed syllabi for and taught these topics as seminars, lecture courses, and led class excursions.  
2010 Technical University, Berlin. Wissenschaftlicher Mitarbeiter / Teaching Assistant: “Bildende Kunst und Architektur”. I taught and contributed to design of the First Year core survey for 250 students in Art and Architecture.

#### **Seminars and Small Group Tutorials**

2010-present University of Cambridge. Supervising BA, M.Phils and PhDs students in Art History, Architecture, Social Anthropology, and History of Science. Small group teaching in the museum and at the Pembroke College Social Sciences seminars. PhD workshops in the History and Philosophy of Science department.

- 2007 Harvard University, Cambridge, Teaching Fellow for the Undergraduate program in the History of Art and Architecture: “Monuments of World Art and Architecture”. Taught for a class with over 360 students, marked class assignments and some course examinations. Prepared the section on the politics of museum display in the Peabody Museum.
- 2005 – 6 Harvard Graduate School of Design, teaching and research assistant in Landscape Design History for Prof. Dorothee Imbert, organized and presented course material in seminars to 20 Master of Landscape Design and History students.

## **Publications**

### **Books**

*Art in the Time of Colony*, (London: Ashgate Press, 2014).

*Fragile Crown: Empire, Collection, Restitution*, (Chicago University Press) Contracted.

### **Articles in peer-reviewed journals**

‘Botanical Conflicts: Marianne North’, *Third Text*, Special issue edited by Sheila Sheikh and Ros Gray, (2016), in press.

‘The Art of Dissident Domesticity’, with Jesse Shipley and Michal Murawski, *Critical Inquiry*, in press.

‘Anachronismus oder Vitrinendenken’, *Floorplan*, online journal, (2015).

‘Monuments to Protest: What is Nazi Loot to Postcolonial Repatriation Claims?’ under review.

‘Sartre’s Boomerang: The archive as choreographed ready-made’, *Discipline*, 8, (2015).

‘The Presence of Absence: Tommy McRae and Judy Watson in *Australia*, the imaginary grandstand at the Royal Academy in London’, *World Art Journal*, 4.2, (2014).

‘What would Indigenous taxonomy look like? The case of Wilhelm von Blandowski’, *Arcadia*, online journal (2014).

‘Fight the dragon long, the dragon you become: Performing Viewers in the Graffiti Monument’, *Laboratorium*, 2 (2013).

‘Wilhelm von Blandowski's Vorlesungskarten und Encyclopaedia von Australien’, *Mitteilungen des Freundeskreis für Cartographica*, 22 (2013) 2-35.

‘...(excerpting collections) from a history of interventions’, *On Curating*, 12 (2011), 20-24.

‘The Very Mark of Repression: The Dismantling of the Palast der Republik and the New Schloss Berlin’, *Architectural Design Journal*, (Sept. 2010), 10-18.

'Humboldt's Meal Micropolitics: Exploring Ethico-Aesthetics', *Inflexions*, 3 (2009)

'Re-membering the Body: J.J. Winckelmann's Ekphrasis', *Word & Image Journal of Verbal and Visual Inquiry*, 21/3 (2005) 261-269.

### **Special Journal Issues and Books Edited**

*Artist and Empire*, Third Text journal, 2016

*The Importance of Being Anachronistic*, (Melbourne: Discipline, 2016)

With Petra Lange-Berndt, *Botanical Drift*, (Berlin: Sternberg Press, 2016)

With Ruby Sircar, *The Vienna Zocalo*, (Vienna: Academy of Fine Arts Press, 2012)

### **Contributions to Books**

'Textiles as a postcolonial strategy in contemporary art', in J. Harris (ed.), *A Companion to Textile Culture*, (Oxford: Wiley-Blackwell, 2016). In press.

'The Inbetweenness of the Vitrine', P. Basu (ed.), *The In-Betweenness of Things: Materialising Mediation and Movement between Worlds ~ A Cabinet of Curiosities ~*, (London: Bloomsbury, 2016). In press.

'The Aesthetics of Classification', in N. Zschocke (ed.), *Universal - Specific. From analysis to intervention?*, (2017) In press.

'Anachronically Archive: Time in Contemporary Art', in I. McLean and Darren Jorgenson (eds.), *The Archival turn in Australian Aboriginal art*, (Perth: University of Western Australia Press, 2016) In press.

'Marianne North, William Colenso, and Economic Botany at Kew', *Botanical Drift*, (Berlin: Sternberg, 2016). In Press

'Ready-mades for repatriation, poetic re-enactments, and comic performances for the camera', *Julie Gough*, in Terri Ann White (ed.), (Perth, University of Western Australia, 2016).

'Living Paint, even after the death of the colony', in Mihnea Mircan (ed.), *Allegory of the Cave Painting*, (Milan, Mousse Press, 2015).

'Object to Project: Artist's Interventions in Museums', in: Christopher Marshall (Ed.), *Sculpture in the Museum*, (London, Ashgate Press, 2012), 216-239.

'Curating Curiosity: Wonder's Colonial Phenomenology', in: Timothy Mehigan (Ed.), *Frameworks, Artworks, Place: The Space of Perception in the Modern World*, (Amsterdam, Rodopi Press), 2008, pp. 203-225.

### **Contributions to Conference Proceedings**

*Cultural Confrontations with the Past in South Africa and Germany*, contracted.

‘Partially Proclaimed: Pictographic Law in the 1830 Tasmanian Picture Board’, *Postcolonial Justice*, (Wissenschaftlicher Verlag Trier, 2016)

‘Vitrinendenken: Vectors between Subject and Object’, in: G. Ulrich Großmann and P. Krutisch (eds), *The Challenge of the Object*, Congress of the International Committee of the History of Art, (Nuremberg: Germanisches National Museum, 2013)

‘Wer performt Kunst? Die performenden Betrachter Innen’, *This Sentence is Now Being Performed*, (Vienna: Akademie Der Bildenden Kunst, 2010), pp. 31–5.

‘Small Mirrors to Large Empires: Towards a Theory of Meta-museums in Contemporary Art’, in Jaynie Anderson (Ed.), *Crossing Cultures, Economies of desire: art collecting and dealing across cultures*, Proceedings of the 32nd Congress of the International Committee of the History of Art (CIHA), (Melbourne: Melbourne University Press, 2009), 1012-1017.

### **Critical Essays and Reviews**

Appropriating Universal Centrality: Containing the World in Berlin’s new Humboldt Forum, *Calvert Journal*, May 2016. Online

My Big Ugly Art World: Grayson Perry on Aboriginal art and how to be undiplomatic in the history wars, *Art Monthly*, November 2015, pp. 38-41.

Being in Detention: Media Arts at Colnbrook IRC. *Border Criminologies*, Oxford University, (2015). Online

Australia by Wilhelm von Blandowski, *Australian Aboriginal Studies Journal* (Canberra: Australian Aboriginal Studies Press, 2012), 1, 105-108.

The Object as Subject: dOCUMENTA 13, *Artlink* (Adelaide: Artlink, 2012), 32, 81-85

Breaking with Tradition, *Artlink Indigenous*, (Adelaide: Artlink), June 2011.

Documentary as Evidence?, In: *Kaleidoscope*, Ed. Joanna Fiduccia, 8, (Milan: Kaleidoscope, 2010).

Culture Warriors, In: *Blak on Blak* Artlink, Vol. 30, 1, (Adelaide: Artlink, 2010), 112-115.

Desert Visions Reach Across an Ocean, In: *The Sydney Morning Herald*, (August 25, 2007). Also printed as exhibition text at The Kluge-Ruhe Aboriginal Art Collection, (Charlottesville, University of Virginia, 2007).

Within Without: Elisabeth Weissensteiner, *Sculpture*, 24, 3, (2015). Online

Our culture's still cringing, In: *The Age*, (July 25, 2005)

Paul Capsis at home in Vienna, In: *RealTime*, 47, (2002), 30-36

## **Exhibition Catalogues**

*Bataille, Nietzsche, Clemens Wild: Portraits des Innenlebens als soziale Kritik*, in: Clemens Wild: Outsider Artist, (Milan: Bolo Papers, 2016).

*Ore Black Ore*, in: Allegory of Cave Painting, (Extracity Kunsthal, Antwerpen, 2014).

*The Artist as CV*, in: Super Vero, (Vienna: Academy of Fine Arts, 2013).

The Rise and fall, in: Chan, Carson and Nadim Samman (eds), *Higher Atlas/Au-delà de l'Atlas*, (Berlin: Sternberg Press, 2012) 313-336.

*Kranich Museum*, (Hessenburg: Kranich Museum, 2011).

Le Musée comme la Silhouette, in: Jean-Charles Agboton-Jumeau (Ed.), *Exposition 5-31 Janvier 2009*, (Cherbourg-Octeville: Ecole des beaux-arts de Cherbourg-Octeville, 2009), 22-29.

Europe Lost and Found, in: Basekamp (Ed.), *Plausible Artworlds*, (Philadelphia: Institute of Contemporary Art, 2007), 6-8.

Living Monuments, in: Mihnea Mircan (Ed.), *Memosphere: Rethinking Monuments*, (Venice Biennale: Revolver Press, 2007), 4-6. Also published in an installation titled Living Monuments + Track Changes, in: *Lost Highway Exhibition*, (Ljubljana: Skuc Gallery, 2007), 10-12.

*6: Six artists from the MIT visual arts program*, (Cambridge, MIT Centre for Advanced Visual Studies and Space Other Gallery Boston, 2006).

## **Conferences Convened**

2016 The Clark Art Institute, colloquium co-convenor, "Challenging Art History in Settler Colonial Societies".

Ruskin School of Art, Oxford University, "Art in Detention", May 23.

2014 University College London, conference co-convenor, "Economic Botany: Walking Kew Gardens".

2013 Cambridge University, conference co-convenor, "Beyond the White Cube".

## **Invited talks**

2016 Williams College, Massachusetts, "Indigeneity, Racialization, Nationalism, Historiographies and Settler Subjectivities", with Damian Skinner, Anne Whitelaw, Kristina Huneault, Lize van Robbroeck, Bill Anthes, Clark Colloquium "Challenging Art History in Settler Colonial Societies" papers.

- Central St Martins and LUX London, "Immigration Detention and Other Fictions of Security", invited lecture.
- UCL and Calvert22 Gallery, London, "Appropriating Universal Centrality: Containing the World in Berlin's new Humboldt Forum" with Jonas Tinius, conference paper.
- Monash University, Melbourne, "Impacts of Border Control", Leverhulme Network Conference paper.
- Stellenbosch University, South Africa, Faculty of Arts and Social Sciences, Department of Visual Arts lecture series
- Holocaust and Genocide Centre Johannesburg, South Africa.

- Bonn University, Germany, “What is Nazi Loot to Postcolonial Repatriation Claims?” Table talk at “Whose Heritage?” conference
- 2015 University College London, “Passionate Politics”, workshop contribution.
- Australian Institute of Art History, “Restoration: The scientific and the affective dimensions of repatriation”, invited lecture.
  - University of Sydney, “Art in the Time of Colony”, Power Institute for Art & Visual Culture, guest lecture and book launch.
  - British Museum, “Who Owns Culture?”, Podium discussion as part of This Way Up Festival.
  - Australian National University, “The Importance of Being Anachronistic”, Museums and Heritage lecture series
  - Queen Mary University, Centre for Studies of Home, Senate House London, “Dissident domesticity: an ethnographic conceptualist approach to house arrest”, lecture series.
- 2014 Cambridge University, Centre for Research in the Arts, Social Sciences and Humanities, “The Politics of Framing and Staging”, conference keynote.
- Manchester University, “Cloakroom: Textiles as a postcolonial strategy in contemporary art” Whitworth Art Gallery “Tuesday Talks” Artists’ lecture series.
  - Weltmuseum, Vienna, “Wo liegt die Zukunft für Ethnographische Museen?” Podium discussion
  - University of Toronto, “Colony and the Curatorial”, Launch of Art in the Time of Colony, by Wanda Nanibush and Charles Stankievich
  - University of York, Canada, “Plant Protagonists and Vegetable Philosophies”, Launch of Botanical Drift book and film
  - Concordia University Montreal, “Settler Colonial Art History”, panel discussion
  - Haverford College, USA, “(Ir)reverence”, conference presentation
  - Kings College London, “Art in the Time of Colony”, book launch with Richard Drayton
  - Potsdam University, Berlin, Postcolonial Justice, “Other Hostages: Postcolonial justice and the politics of repatriation”, Conference paper and publication
  - Savvy Contemporary Berlin, Giving Contours to Shadows, “Fleshing the Archive: Performance/Orality/Embodiment of History”, Conference paper
- 2013 Royal Academy of Art and Sketch London, “Exhibition Histories”, Guest Lecture.
- PAN - Perspektiven auf Natur, Museum für Naturkunde, Leibniz-Institut für Evolutions- und Biodiversitätsforschung, “Perspektiven auf Natur in Wilhelm von Blandowskis Australien in 142 photographischen Abbildungen von 1862”, Conference Paper.
  - 1001 Leichhardts, International Conference, Potsdam University, “Re-enacting Leichhardt”, paper and performance.
  - The Institute of Historical Research, Senate House London, “Anachronism: Classification and Display in Nineteenth Century Colonial Collecting and Contemporary Museum Practice”, Invited lecture in the seminar series at the University of London on Collection and Display.
  - Australian National University and National Museum, Selling Yarns: Weaving the Nations Story, “The Making of Skins Cloak”, with Vicki Couzens and Lee Darroch, Conference Paper.
- 2012 Marrakech Biennale Literature Festival, Morocco, Can We Ever Be Modern?, Paper and Panel discussion chaired by Pankaj Mishra
- Cambridge University, Witnessing War, “If you fight the dragon long, the dragon you become: Comments on Monuments in the Balkan”, Conference Paper and film screening.
  - Henry Moore Foundation, Launch of Sculpture in the Museum book and reading.

- British Museum London, John Sloane Project, invited speaker.
- Monash University, Italy, “Indigenous Networks and ‘Transnational’ Cultures”, Conference paper.
- Deutsches Museum Munich, Anthropocene Project, “From Research to Exhibition Making”, Lecture.
- Centre for Research in the Arts, Social Sciences and Humanities Cambridge, Charting Vanishing Voices: A Collaborative Workshop to Map Endangered Oral Cultures, “No-No and Permissions to Map”, Conference Paper.
- Corpus Cristi College Cambridge, Poets Meeting, “Selection of recent poems”, reading and screening.
- The History and Philosophy of Science Department, University of Cambridge, “Colonial Classification”, Senior Seminar paper.
- The Courtauld Institute of Art, “Living Monuments”, guest lecture.
- 2011 World Textile Association Biennale Conference, Xalapa Mexico, “The Vienna Zocalo”, Conference paper.
- Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, “Visual and Verbal Taxonomy”, Seminar and Workshop.
- 2010 Academy of Fine Arts Vienna, “Who is Performing Art? Performing Viewers 1960-2010”, This Sentence is Already Being Performed, Symposium.
- Academy of Fine Arts Vienna, Monica Bonvicini master class lecture series, “Meta-artists’ Talk”.
- Berlin Biennale, Watchtower Schlesischer Busch, Panel: "Phantasmagorias of History", moderated by Svetlana Boym, Harvard University.
- 2009 The Glassell School of Art, Houston, Guest Lecture: "Colonial Conceptualists: How Museums shift from Objects to Projects through Global Contemporary Arts".
- Marfa Book Co. & The Chinati Foundation, Texas, Poetry Reading: "The Museum in a Book".
- American University, Katzen Center for the Arts, Washington DC, Lecture Series: "Along with the Whale: Histories of Art Trade from Australia to the US".
- 2008 University of East Anglia, UK, Sainsbury Research Center for World Art, Guest Lecture: “Under-drawing: A History of Drawing across Cultures”.
- Kluge-Ruhe Museum Aboriginal Art Collection, University of Virginia, Guest Lecture: “A History of Telling in Silhouette: Race, Euphemism and Empire”.
- 2007 University of California Los Angeles, Department of Art History, Guest Lecture: “Internationalism & Exhibiting”.
- Harvard University, Conference: “Conflicts and Entanglements,” Lecture: “Space to Wonder at Incommensurable Curiosities: The Colonial Phenomenology of Recombinant Hybridity”.
- 2006 Columbia University, School of International and Public Affairs, Conference: “Europe Lost and Found,” Lecture: “The Lost Highway from Greece to Sarajevo via Macedonia, Albania and Montenegro”.
- Massachusetts Institute of Technology, Center for Advanced Visual Studies, Conference: “Archives and the Lost Highway Expedition,” Lecture: “Artists as Criminals against Essentialism: mapping ‘Nationhood’ in the Western Balkan”.
- 2005 Otago University, New Zealand, Conference “On Space”, Lecture: “Language and Imaginary Space in the Performance of Ekphrasis”.

### **Other Conference Papers**

- 2015 Australian National University, Canberra, The Return of the Native, “Indigenous agency in the contemporary Museum of Archaeology and Anthropology”, Conference Paper.



- 2014 Sainsbury Centre for World Art, University of Norwich UK, At Work in the Archive, “Anachronism in the Archive: Appropriations of the colonial archive in Australia”, Conference Paper.
- 2013 ETH Zürich, Universal - Specific. From analysis to intervention?, ‘The Aesthetics of Classification’, Conference Paper.
- 2012 33rd Congress of the International Committee of the History of Art, Germanisches National Museum, Nuremberg, “Cases of Display: How vitrines have constructed subjects in and objects from the Wunderkammer to installation art”, Conference Paper.
- European Association of Social Anthropologists, Nanterre University Paris, “Ethnographies of the artistic event: managing uncertainty as a method”, conference paper.
  - Association of Art Historians, The Open University, UK, “Cases of Display”, Conference paper.
- 2011 American Anthropological Association, Montreal, “Ethnographic Conceptualism”, Conference paper.
- 2009 Staatsbibliothek Berlin, Kartensammlung, Lecture: “Maenner die fuer die Geographie Ihr leben entbuessten”.
- 2008 Melbourne University, Australia, Lecture: “Economies of Desire: Art Collecting and Dealing Across Cultures”, 32nd Congress of the International Committee of the History of Art.

### **Exhibitions and Screenings**

- 2016 *Fragile Crown*, Pesta Boneka Festival, Jogjakarta, Indonesia  
Screening at LUX London, and Calvert22 Gallery London  
Casablanca International Film and Video Festival, Morocco
- 2015 *Snail Eating Theatre* and *Dissident Domesticity* SPACE Gallery, London  
*A Breathcrystal*, Project Space Dublin & Irish Film Institute
- 2014 *Prison House*, UrbanLab, London  
*Botanical Drift*, Kew Gardens, London, co-curated with Petra Lange-Berndt  
*Ethnographic Conceptualism and the City*, University College London  
*Allegory of Cave Painting*, Extracity Kunsthal, Antwerpen  
*Wilkommen, Bitte Gehen Sie Weiter*, Haus der Kulturen der Welt, Berlin  
*Investigated*, Savvy Contemporary, Berlin, together with Jesse Shipley
- 2013 *Skins Cloak*, National Museum of Australia, Canberra  
*That Breathed*, Chisenhale Gallery, London  
*The Lost World (Part 2)*, Museum of Archaeology and Anthropology Cambridge & Contemporary Art Tasmania, Hobart. Curated solo exhibition of Julie Gough.
- 2012 *Partial Proclamations*, permanent display, Museum of Archaeology and Anthropology Cambridge.  
*40,000 Years of Modern Art*, performance, Institute of Contemporary Art London, On Language series.  
*The Rise and fall*, performance installation, Marrakech Biennale, Morocco, together with Alex Schweder
- 2011 *Vienna Zocalo*, International Biennale Xalapa Mexico, Gallery Carlos Fuentes, co-curated with Ruby Sircar  
*Kranich Museum*, permanent exhibition, Hessenburg Germany, co-curated with Alex Schweder
- 2010 *Homebase V* Berlin, cultural program, co-curated with Anat Litwin  
*The Architect and The Urn*, Greg Lundgren, Seattle, together with Alex Schweder
- 2007 *Graffiti Monument*, Venice Biennale, Memosphere, Rumanian Pavilion  
*Europe Lost and Found*, Plausible Artworlds, Philadelphia Institute of Contemporary Art

- Track Changes*, Lost Highway Exhibition, Skuc Gallery Ljubljana  
*PARK[ing] day*, Los Angeles, with Adobe Architects  
*Constructing Nature: Swiss Landscape Design*, Harvard Graduate School of Design  
 (assistant to Dorothee Imbert)
- 2006 *Zones of Contact*, Biennale of Sydney (Curatorial assistant to the public program)  
*6: six artists from the MIT visual arts program*, Massachusetts Institute of Technology  
 (MIT) Centre for Advanced Visual Studies and Space Other Gallery Boston.  
*DADA*, with Diller Scofidio Architects, Museum of Modern Art NYC.
- 2005 *PROJECT ZAGREB: Transition as Condition>Strategy>Practice*, Harvard Graduate School of  
 Design and Zagreb City Museum.
- 2003 *The Sign Painters*, Platform Gallery, Melbourne; Gallerie Blumberg, Vienna; Gallery  
 Espace, New Delhi.  
*Free Radicals*, Melbourne Underground Film Festival, also curator of: “Low-fi Video,  
 International Selection, Belgrade 1999-2002”, Loop.
- 2002 *Insert New Image Here*, Soho in Otterkring Festival, Vienna.

**Media Appearances:** Smithsonian Channel, BBC, NYT, ABC, RBB, WDR.

**Languages:** **English:** fluent. **German:** fluent. **Italian:** reading knowledge. **Spanish:** reading  
 knowledge, **Ancient Greek:** reading knowledge. **Indigenous** languages in the **Pacific:** research  
 knowledge.

**Professional Affiliations:**

Third Text, Journal Editor

British Academy, Newton Fellow

Friction Talks, Board Member

Art Monthly, International Board Member