

## **Prof. Dr. Khadija Zinnenburg Carroll**

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### **Education**

2004 – 09 **Ph.D.**, Harvard University, USA, 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, USA, Department of History of Art and Architecture.  
2000 – 03 **B.A.**, with Honours, La Trobe University, Australia. German and Art History. Thesis Topic: Re-membling in the Age of Reason: Johann Joachim Winckelmann's Theory of Imitation, Ekphrasis, and Duality. Henry Reynolds prize - top graduate mark of the university for the year. Including study abroad in Renee Green's Konzeptkunst masterclass at Akademie der Bildenden Künste and Philologie at Universität Wien.  
1998 **HSC** Toorak College. HSC score 99 (top 1% of the country).

### **Academic Positions**

current Associate Professor of History, Central European University Vienna  
since 2022 Honorary Professor and Chair of Global Art, University of Birmingham  
until 2026 Primary Investigator, European Research Council, Consolidator Grant  
2019-2022 Professor and Chair of Global Art, University of Birmingham  
2016-2019 Professorial Fellow, University of Birmingham  
2014-2016 Senior Researcher, University of Oxford, European Research Council CoI 'Subjectivity and Penal Power'.  
2013 Lecturer, University College London  
2007-13 Lecturer, University of Cambridge, and Researcher, Pembroke College  
2009-2011 Lecturer, Academy of Fine Arts Vienna, including Austrian Research Council project The Vienna Zocolo  
Lecturer, Technical University, Berlin  
2006-7 Harvard University, Cambridge, and Harvard Graduate School of Design Teaching Fellow in the Undergraduate programs

### **Awards and Grants**

2021-26 European Research Council Consolidator PI  
2018-21 PEEK, programme for Arts-based Research FWF (Austrian Science Fund)  
Advisor to 'Contingent Agencies',  
British Academy, Writing Grant, 'Global Southern Epistemologies',  
2016-18 Sackler-Caird, Maritime Museum & Pacific Gallery Commission for Royal Museums Greenwich  
2014 Mellon Fellowship, Haverford College USA.

	Artangel Open art commission
2013-2015	Art Fund UK, indigenous print making collection
2012-2014	Alexander von Humboldt Foundation Fellowship Marrakech Biennale commission
2010-2012	British Academy & Royal Society Newton Fellowship at the University of Cambridge Arts Victoria Creative Development Grant Austrian Research Council & Austrian Cultural Forum Mexico grant
2009	Deutscher Akademischer Austausch Dienst, research grant
2004-2009	Frank Knox Fellowship to Harvard University.
2008	Getty Research Institute Fellowship, CIHA Melbourne.
2007-13	Pembroke College, Associate Scholar, University of Cambridge
2007	Jan Westengarde Research Scholarship, UK
2006	LEF Foundation of New England Art Grant
2006	Arthur Kingsley Porter Fellowship
2006	Austrade Los Angeles
2004	Australian Research Council,

### **Institutional Responsibilities**

2017 – 2019 Research and Impact Lead for Art History, Visual Studies and Curating, University of Birmingham.

2017 – 2018. Organizer of the Research Seminar and Research writing workshops Birmingham

2016 – ongoing. Impact Case Study lead for REF2021, University of Birmingham

2016 – ongoing. Member of the Promotions Committee (and various hiring committees for new staff) for the School of Languages, Art History, Visual Studies and Curating and Music, University of Birmingham.

### **Reviewing Activities**

since 2018, ongoing. Advisory Board, Tate UK, International Acquisitions and Research.

2017 – Evaluator, Royal Museums Greenwich, London. Stellenbosch, Cape Town, South Africa.

since 2013, ongoing. Grant Review panel member, Australian Research Council.

Regular Journal reviews include: Museum Studies, Environmental Humanities, Third Text, Art History, Interventions, Art Margins, October.

Book reviews include: MIT Press, Bloomsbury, Australian National University Press, Oxford University Press.

### **Board Memberships**

2022 – Secession Vienna – Vereinigung Wiener KunstlerInnen

2020 – Birmingham Museum and Art Gallery, UK. Board of Trustees Member.

2019 – Verein Bildende Kuenstlerinnen Oesterreich (VBKOE), Vienna, Advisory Board.

2015 - Journal Editor, Third Text, London.

2014 - International Board Member, Art Monthly Australasia, Australian National University.

### **Supervision of Graduate Students**

Currently supervising the following seven PhD students, 2 in first and 5 in their final year:

- Adewole Falade, ‘Repatriates to Benin from France, film archives and Paris Quai Branley’ (FT, CEU, 100%, 2026)
- Ananya Casius, ‘The Last Prisoners of War: Restitution and Reparation of Looted Objects’ (FT, 100%, 2023)

- Rebecca D'Andrea, 'Relationships between aesthetics, art and organising practices in autonomous and anarchist protest camps, with a focus on the Hambach Forest occupation in Germany' (FT, UoB, 80%, 2022)
- Tamara Newton, 'The international politics of repatriation to Africa' (FT, UoB, 80%, 2024)
- Sanne Molenaar 'Museum networks and contemporary artists between Benin and Brazil' (FT, UoB, 80%, 2023)
- Azadeh Sarjooghian, 'Identity and Gender Stereotypes: The Representation of Muslim Men's and Women's Bodies in Contemporary Middle Eastern Art' (FT, UoB, 50%, 2022).
- Stacey Kennedy 'Women's agency in the African Contemporary Art World: exploring Afropolitan art networks' (FT, UoB, 40%, 2022).
- Stephanie Misa 'Of Bastard Tongues and Ghosts in the Archive' (FT at University of the Arts Helsinki - 60% 2022).
- 7 PhDs externally examined at Kings College London, Goldsmiths, Kingston, Humboldt University Berlin, University of Trondheim, University of Melbourne, and Oxford University.
- 2009 – 2017 Successfully supervised 8 MA dissertations. 3 PhDs supervised to completion.

### **Organization of Scientific Meetings and International Conferences**

2021 conference panel lead, Global Art History and the Imbalance of Power, AAH  
 2018 conference PI, Cooks New Clothes conference, Maritime Museum London, UK  
 2017 conference PI, Art History in Settler States: Cultural Studies of the Colonies, UK  
 2017 conference PI, Artist and Empire, Singapore  
 2016 conference co-convenor, Challenging Art History in Settler Colonial Societies, USA  
 2016 conference co-convenor, Border Control: Artists in Sites of Incarceration, Oxford, UK  
 2014 conference co-convenor, Economic Botany: Walking Kew Gardens, London, UK  
 2013 conference co-convenor, Beyond the White Cube, Cambridge, UK  
 2009 conference co-convenor, The Vienna Zocalo, Jalapa, Mexico

### **Major Collaborations**

- 2019 - 2023 *Bloomsbury Encyclopaedia of Visual Culture*, Getty funded editorial project over 3 volumes each of 600,000 words, with Barry Sandywell (York) Martin Hand (Queens, Canada) and others.
- 2017 - 2022 *Cook's New Clothes: Revisiting Captain Cook's Voyages in the Pacific*: PI in a TB21 and Sackler-Caird Fellowship funded research project with Queens College London, University of Birmingham, Oxford University Pitt Rivers Museum, British Museum, The Royal Society London, The Atlantic Project, Gisborne Maori Art School, New Zealand, National Maritime Museum, Manifesta, ZKM, and Ocean Space Venice.
- 2015 - 2019 *Subjectivity and Penal Power & Immigration Detention Archive*: ERC, and Leverhulme Network CoI with Mary Bosworth (PI) between Oxford University Law Faculty, Criminology, Ruskin School of Art, and Monash University, Melbourne, on the Impacts of Border Control that also includes Pitt Rivers Museum, University of Jogjakarta, University of Bern, Switzerland.

### **Publications**

#### **Books**

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

*Bordered Lives: Immigration Detention Archive* (Berlin: Sternberg Press, 2020).

*Mit Fremden Federn. Ein Restitutionsfall* (Vienna: Mandelbaum Verlag, 2021).

*The Contested Crown: Repatriation Politics between Europe and Mexico*, (Chicago: Chicago University Press, 2021).

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

*Tupaia, Captain Cook and the Voyage of the Endeavour: A Material History*, London: Bloomsbury Press, 2022.

*Botanical Drift: Protagonists of the invasive herbarium*, Berlin: Sternberg Press, 2017.

*Artist and Empire*, Third Text journal forum, 2017.

*The Importance of Being Anachronistic: Contemporary Aboriginal Art and Museum Reparations*, Discipline journal with Third Text publications, 2016.

*The Vienna Zocalo*, Vienna: Academy of Fine Arts Press, 2012.

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

‘On Properties of Relation, in the Process of Repatriation’, *21: Inquiries into Art, History, and the Visual. Beiträge zur Kunstgeschichte und visuellen Kultur*, Bd. 3 Nr. 1, 2022.

‘The Renaissance We Need: Artistic Practices and Critical Dilemmas in the Long Twentieth Century’, Special issue on ‘Connected Histories in the Early Modern World’, Katie Anania, Bobby Brennan, and Andrew Leach (eds.), forthcoming.

‘Framing the Penal Colony: Representing, Interpreting and Imagining Convict Transportation’ in Sophie Fuggle, Charles Forsdick and Katharina Massing (eds), London: Palgrave, 2022.

‘Museopiracy: Redressing the commemoration of the Endeavour's voyage to the Pacific in Processions for Tupaia’ in *Exhibiting the Experience of Empire*, special issue of *Third Text*, Imma Ramos, John Giblin, Nikki Grout (Eds), Vol 33, Issue 4-5, 2019, pp. 541-558.

‘Censorship and X-Ray of Malevich’s Black Square, 1915’, *Third Text* special issue on *Decolonizing Colour*, Natasha Eaton (Ed.), with Dina Gusjenova, (2019).

‘NonWest by North: Marianne North and William Colenso's responses to plantlife and the classification of economic botany’, *Third Text* journal special Issue on 'The Wretched Earth: Botanical Conflicts and Artistic Interventions', Shela Sheikh and Ros Gray (Eds), (2018) pp. 290-310.

'The Senses, Presences and Beliefs in Indigenous Art History: Towards a recognition of non-Western historiography and methodology', with Damian Skinner in *Furthering, nurturing and futuring Global Art Histories, special issue of Kunstlicht*, (2018), pp. 72-80.

‘The Art of Dissident Domesticity: Julian Assange, King Prempeh and the Prison House’, with Jesse Shipley and Michal Murawski, *Social Text*, 133, 35, 4, (2017), pp. 113-152.

‘Art and Criminology of the Border: The making of the immigration detention archive’, with Mary Bosworth, *Oxford Artistic and Practice Based Research Platform*, April 2017.

‘Sartre’s Boomerang: The Archive as Choreographed Readymade’ in: *The Importance of Being Anachronistic: Contemporary Aboriginal Art and Museum Reparations*, special issue of *Discipline*, Khadija von Zinnenburg Carroll (ed.), (2016), pp. 19-51.

‘Anachronismus oder Vitrinendenken’, *Floorplan*, online journal, (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), pp. 209-235.

‘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, Ethnographic Conceptualism*, 2 (2013) 101-127.

‘...(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.

### **Book Chapters**

‘Minor Universality’, in Markus Messling Jonas Tinus, Helene Thierard (eds), Berlin: Matthes & Seitz, 2022.

‘Globalities: An Introduction’, *Bloomsbury Encyclopaedia of Visual Culture*, Khadija von Zinnenburg Carroll (ed.), Vol 1, (London: Bloomsbury), 2021, contracted.

‘El Penacho, the lack of provenance and the gains of decolonization: Ethical, technical or political reasons for restoration’, *Das Museum im kolonialen Kontext*, (Vienna: Bundeskanzleramt), 2021, in press.

‘Kopi’s Copies: Maree Clarke’ in *Cross-Currents in Australian Indigenous and Non-Indigenous Art*, Sarah Scott, in Helen McDonald and Caroline Jordan (eds.), London: Routledge, 2021.

‘Painting the Political in Oceanian Textile Cultures: Collectivity, syncretism and globalization’, in J. Harris (ed.), *A Companion to Textile Culture*, (Oxford: Wiley-Blackwell, 2020).

‘Art and Migration: On the Power of Movement’, *Migration: Darwin Lecture Series*, Cambridge: Cambridge University Press, 2020.

‘The Aesthetics of Classification and the Politics of Taxonomy: Wilhelm Blandowski’s Encyclopaedia as Theatre, 1849–1859’, in N. Zschocke (ed.), *Productive Universals - Specific Situations. Analysis and Intervention in Art, Architecture and Urbanism*, (Berlin: Sternberg, 2019).

'Phantom Palaces: Prussian Centralities and Humboldtian Horizontalisms in Berlin', in *Re-Centring the City: Urban Mutations, Socialist Afterlives and the Global East*, Bach, Jonathan and Michał Murawski (Eds.), University College London Press, 2020.

'Theatrum Botanicum: Restitutions to Nature's Ghosts', Shela Sheikh and Uriel Orlow (Eds.), *Theatrum Botanicum*, (Berlin: Sternberg Press, 2018), pp. 237-243.

'The Inbetweenness of the Vitrine: Three Paraerga of a Feather Headdress', P. Basu (ed.), *The In-Betweenness of Things: Materialising Mediation and Movement between Worlds ~ A Cabinet of Curiosities ~*, (London: Bloomsbury, 2017) pp. 25-45.

'Anachronically Archived: 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) pp. 342-361.

'Introduction', and chapter 'Marianne North, William Colenso, and Economic Botany at Kew', *Botanical Drift: Economic Botany and its Plant Protagonists*, (Berlin: Sternberg, 2017).

'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*, (Farnham, 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**

'Immigrate into your Shadows (or the border will eat us)', *Proceedings of the 9th SAR - International Conference on Artistic Research*, Anya Lewin (Ed.), April 11th - 13th 2018, University of Plymouth, UK.

'Wilhelm von Blandowski und der Versuch, indigenes Wissen von Australien zu verbildlichen', *Whose Heritage?*, Anne-Marie Bonnet and Floorplan (Eds.), (Munich: Autopress, 2017), pp.126-163.

'Partially Proclaimed: Pictographic Law in the 1830 Tasmanian Picture Board', *Postcolonial Justice*, (Wissenschaftlicher Verlag Trier, 2016) pp. 73-90.

'The beard: A lecture performance with Ludwig Leichhardt and Wilhelm von Blandowski, 1860|2013 re-enactment', in: *Leichhardt: A scientist in a strange land*, Lindsay Barrett, Lars Eckstein, Andrew Wright Hurley, and Anja Schwarz (Eds.), *1001 Leichhardts*, International Conference, 2013, published through Queensland Museum.

'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**

‘Making kin not cash: Repatriations of substance cannot be made on terms that solely suit European museums’, *The Conversation*, December 5, 2019, online at: <https://theconversation.com/making-kin-not-cash-repatriations-of-substance-cannot-be-made-on-terms-that-solely-suit-european-museums-128089>

‘Why Repatriation is Important?’ *The Birmingham Brief*, October 31, 2019, online at: <https://www.birmingham.ac.uk/news/thebirminghambrief/items/2019/10/why-repatriation-is-important.aspx>

Sovereignty: Indigenizing and Decolonizing curatorial practise, *Art Monthly*, December 2016, pp. 36-39.

Everywhen: Interview with Stephen Gilchrist at Harvard Art Museums, *Art Monthly*, September 2016

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.

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

### **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, (Extracitry 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.

### **Selection of International Invited talks**

2022 Monash University, Melbourne, Form X Content series presentation

- LASALLE University Singapore, Keynote on Research and Practise
- UCLA, Contested Collections Conference presentation
- Hauptbeucherei Vienna book launch of Mit Fremden Federn
- LMU Munich, conference presentation at Future of Museums

2021 Yale University, New Haven, Book Launch of Re-Centring the City

- Musee du quai Branly Paris, artist's talk
- Institute Art Gender Nature HGK FHNW in Basel in collaboration with CULTURESCAPES 2021 Amazonia
- Université PARIS 8, "Arts, Archives, Performances" performance lecture
- ICA London, screening and conference presentation and book launch
- Arts of the Working Class Berlin, book launch
- University of Fine Arts Vienna, Postcolonialism Seminar
- Huxley Parlour Gallery London, in conversation with Gal Leshem
- Weisse Haus Vienna, reading from Mit Fremden Federn

2020 LASALLE Singapore, "Decolonizing artistic research and its institutions", keynote.

- Ludwig Maximilian University Munich, "Time, Property, and Agency in light of Repatriations" conference presentation.

2019 University of Oslo, Global Traces: art-ethnography-heritage conference keynote.

- Venice Biennale, Palace of Ritual, artist's talk
- SOAS London, Brunei Gallery, artist's talk
- University of Zürich and Migros Museum, keynote for Joint Ventures conference.

2018 The Darwin College Lecture, Cambridge, "Art and Migration", major public keynote.

- The British Museum, Exhibiting Empire, "We have never been pre-Empire, keynote.
- University of Birmingham, Art on Move conference keynote.
- LASALLE Singapore, seminar paper and workshop on art-research

2017 University of Cologne. Keynote Lecture at Making and Breaking Chains of Value conference.

- The Royal Society, London, "The Sartorial Science of Sir Joseph Banks", conference paper.



- Institute of Historical Research, Kings College London, "After Empire", paper.
  - University of the Arts Helsinki, "contingent agencies", conference keynote.
  - Central European University, "Vegetal Mediations: Plant Agency in Contemporary Art and Environmental Humanities". conference paper.
  - European Congress on World and Global History, invited keynote.
  - IFA Gallerie Berlin, "Traces, Legacies, and Futures: (De)colonial Temporalities", invited lecture.
  - Kings College London, Menzies Center, "Global Art History" Bernard Smith book launch. invited lecture.
  - LASALLE and National Museum of Singapore, artist talk and Third Text Forum host.
  - Hay Festival, invited reading, book launch and discussion
  - State Theatre of Switzerland, Bern, invited talk after premier of play 'Shadows Talk'
  - Senate House London, History Seminar Series, invited lecture.
- 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.
- University of Queensland, Daphne Mayo named lecture.
  - Institute of Contemporary Art Brisbane, invited talk and screening.
  - University of Queensland Museum, invited lecture.
  - Gallery Kalahan, Indonesia, invited lecture.
  - Goldsmiths, Anthropology Research Seminar, "Repatriation and Disalienation: Art-research on the return of cultural property" invited lecture.
  - 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
  - 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”.

### **Teaching Activities - Lecturing**

- 2020-2021 University of Birmingham, UK, ‘Reading Art History’, ‘Research Methods’, ‘Historical Concepts’, BA and MA dissertations
- 2016-2019 University of Birmingham, UK, 'Global Art and Cultural Studies'; 'Art and Law' UG and MA; 'American Art in the 1960s'; 'Political Art'.
- 2010-2015 University of Cambridge. ‘The Display of Art: The Politics of Display’, and ‘Modernism, Postmodernism and After’, ‘Word and Image’.
- 2015 University College London, Contemporary Art. 'Methodologies of Making'.
- 2012-14 Ludwig Maximilian University, Global Environments Summer Academy.
- 2009-11 Academy of Fine Arts Vienna, 'Race and Gender in Display'; 'Textile as (post)colonial strategy'; 'Fieldwork and Research'; 'The Vienna Zocalo'.
- 2010 Technical University, Berlin. 'Bildende Kunst und Architektur'.
- 2007 Harvard University, Cambridge, 'Monuments of World Art and Architecture'.
- 2005 – 6 Harvard Graduate School of Design, 'Landscape Design History'.

### **Media Appearances:**

*Pacific Beat: Cook's New Clothes*, BBC radio 4, ABC radio national, Art Monthly, Hyperallergic, Frieze.

*Marianne North: Victorian Plant Hunter*, Smithsonian Channel and BBC, Blink Films.

New York Times, ABC, RBB, WDR, Kurier, Iran National Television.

## Museum Work

- 2016-18 Royal Museums Greenwich, London: co-curated the new permanent *Pacific Gallery* in the world's largest Maritime Museum, in London. This included partnerships (new contemporary art commissions, residency program, loans and repatriation program) with Tate, The Royal Society London, The Atlantic Project, Gisborne Maori Art School, New Zealand, Oxford University Pitt Rivers Museum, British Museum, and National Maritime Museum.
- 2009-2012 Museum of Archaeology and Anthropology Cambridge: curated the permanent display of Tasmania in the main gallery which included making a new video and multimedia installation, conservation work on paintings. Curated *The Lost World* exhibition of Julie Gough. Worked with the director Nicholas Thomas on curating indigenous print collection.
- 2005-2006 Fogg Museum and Peabody Museum at Harvard Art Museums: internship and courses in conservation and collections management as part of MA program.
- 2005 Zagreb City Museum: as part of the Harvard Graduate School of Design team making *PROJECT ZAGREB: Transition as Condition > Strategy > Practice* exhibition and book.

## Major Curatorial Projects

- 2021 *Mit Fremden Federn*, Welt Museum Wien. Group exhibition of 7 artists, performance and round table based on the repatriation of el Penacho project.
- 2016-20 *Immigration Detention Archive*. Pitt Rivers Museum Oxford, Center for Contemporary Art Jogjakarta, Konzerttheatre Bern, Switzerland, Nitery Theatre Stamford, California. See open access online and printed catalogue by Sternberg Press funded by European Research Council.
- 2014 *Botanical Drift* co-curated a performance festival at Economic Botany Museum in Kew Gardens London with Petra Lange-Berndt, followed by a two-day conference. The catalogue of the 23 artists commissions and the papers given was published by Sternberg Press. With that material in 2019 I curated an exhibition and evening of readings and performances at Motto Berlin.
- 2012 *The Lost World (Part 2)*, Museum of Archaeology and Anthropology Cambridge & Contemporary Art Tasmania, Hobart. Curated solo exhibition of Julie Gough.
- 2010 *Kranich Museum*, Hessenburg Germany. Contracted to turn a ruined castle into a museum to German state specifications, and then commission 18 contemporary artists for site specific works that make up the permanent exhibition.
- 2009 *Homebase V* Berlin, co-curated the cultural program with Anat Litwin.
- 2009 *The Vienna Zocalo*, curated a group exhibition in the Jalapa gallery in Mexico, supported by Austrian Cultural Forum Mexico. Took 15 students from Akademie der Bildenden Kunst Wien with me for 3 weeks to Mexico to present their work in a Biennale exhibition and conference at the national museum in Jalapa.
- 2006 *Biennale of Sydney: Zones of Contact*, 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.
- LEF Foundation of New England Art curatorial project of Aboriginal art related to my PhD *Imaging Nation*.
- 2003 *The Sign Painters*, Platform Gallery, Melbourne; Gallerie Blumberg, Vienna; Gallery Espace, New Delhi.

*Free Radicals*, Melbourne Film Festival, curated *Low-fi Video, International Selection, Belgrade 1999-2002* after several visits to Belgrade and collaborations with video artists there, shown at Loop, Australia.

### **Films Directed**

*Repatriates*, 2022  
*Te Moana*, 2020  
*Te Haa Kui o Tangaroa*, 2019  
*Reflecting Relational Traces*, 2019  
*Processions for Tupaia*, 2018  
*Cook's New Clothes*, 2018  
*Artists in Residence*, 2016  
*Snail Eating Theatre*, 2015  
*Ore Black Ore*, 2014  
*Embassy Embassy*, 2009

### **Selected Exhibitions and Performances**

2022 *Tiny Unpredictable Things*, Forum Wissen Goettingen Germany  
*Repatriates*, Secession Vienna

2021 *Monuments to Protest*, Fluc Vienna  
*Te Moana*, St Kilda Film Festival

2020 *Critical Zones*, ZKM Karlsruhe  
*Storytelling and the Sea*, Manifesta 13, Marseilles  
*Ocean Archive*, Ocean Space, Venice  
*Parliament of Waters*, Dubai Expo, Sustainability Pavilion  
*Women in Waiting*, Stanford University Nitery Theatre, San Francisco

2019 *Deframed*, Institute of Contemporary Art London  
*Ecocinema*, Taxispalais, Austria  
*Botanical Drift*, Motto Berlin  
*Between the Sheets*, Parallel Art Fair Vienna  
*Reflecting Relational Traces*, Sharjah Biennale  
*Palace of Ritual*, Venice Biennale  
*Contingent Agencies*, Research Pavilion, Venice  
*Cook's New Clothes*, Brunei Gallery, SOAS London  
*Cook's New Clothes*, University of Oslo

2018 *Immigrate into your Shadows*, The House theatre, Plymouth  
*Kunst Macht Frei*, Bonavero Oxford  
*New Work*, Styrx Gallery Birmingham  
*Men in Waiting*, Nottingham Contemporary  
*Art and Migration*, Darwin Cambridge  
*The Gift*, Fault Line, Australian Embassy Berlin

2017 *Silver Sehnsucht*, Frieze  
*The Restitution of Complexity*, Austrian Cultural Forum London  
*Art in the Time of Colony* Hay Festival  
*Snail Eating Theatre*, International Film and Video Art Festival Casablanca  
*Shadows Talk*, Konzerthaus Theatre, Bern  
*Limbah Berbunyi*, Contemporary Art Jogjakarta  
*Botanical Drift*, Vegetal Mediations, Translocal Budapest

2016 *Imigrazie*, 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  
*Ethnographic Conceptualism and the City*, University College London  
*Allegory of Cave Painting*, Extracity Kunsthall, 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
- 2012 *Partial Proclamations*, permanent display, MAA Cambridge.  
*40,000 Years of Modern Art*, Institute of Contemporary Art London, On Language series.  
*The Rise and fall*, performance installation, Marrakech Biennale, Morocco.
- 2011 *Vienna Zocalo*, International Biennale Xalapa Mexico, Gallery Carlos Fuentes.  
*Kranich Museum*, three new commissioned installations
- 2010 *Embassy Embassy*, installation, Homepage V Berlin  
*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
- 2006 *DADA*, with Diller Scofidio Architects, Museum of Modern Art NYC.
- 2002 *Insert New Image Here*, Soho in Otterkring Festival, Vienna.

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