

## **PHILIP ARMSTRONG**

Department of Comparative Studies  
The Ohio State University  
451 Hagerty Hall  
1775 College Rd.  
Columbus, OH 43210-1340  
e-mail: armstrong.202@osu.edu

### **EDUCATION**

- 1995            Ph.D., Art History, University of California at Los Angeles.  
                  Dissertation: "Reading in Iconography"  
                  Committee: Donald Preziosi (Advisor), Samuel Weber and Cecile  
                  Whiting
- 1990-91        Elève Stagiaire, Centre pour Théorie et Histoire de l'Art, Ecole des Hautes  
                  Etudes en Sciences Sociales, Paris.  
                  Advisor: Hubert Damisch
- 1990-91        Paris Program in Critical Theory, University of California at Los Angeles.
- 1987            M.A., Art History, State University of New York at Binghamton.  
                  Advisor: John Tagg
- 1984            B.A. (Hons), (University of London), English Literature, Manchester  
                  College, Oxford.

### **EMPLOYMENT**

- 2002-Present Professor, Department of Comparative Studies, The Ohio State University  
                  Graduate Studies Chair, (2011-14, 2018-Present)  
                  Department Affiliations with History of Art; French and Italian; Germanic  
                  Languages and Literatures
- 2013-19        Dissertation Director and Independent Study Director, Institute for Doctoral  
                  Studies of the Visual Arts (IDSVA)
- 2003-04        Visiting Professor, Maine College of Art
- 1999-02        Senior Lecturer, Department of Comparative Studies, The Ohio State  
                  University
- 1998-99        Visiting Assistant Professor, History of Art, The Ohio State University
- 1997-98        Lecturer, History of Art, The Ohio State University, Marion Campus
- 1996-97        Chair, Department of Liberal Studies, Parsons School of Design, Paris.
- 1994-97        Maître de Conférences, Institut d'Etudes Politiques de Paris.
- 1995-96        Tutor, Art History, University of London, The British Institute in Paris.  
                  Course Co-Director, Parsons School of Design, South of France Summer  
                  Program
- 1993-96        Faculty, Parsons School of Design, Paris.  
                  Maître de Conférences, Ecole d'Architecture de Paris, Belleville.

## **FELLOWSHIPS, GRANTS, and AWARDS**

- 2015 Grant-in-Aid Manuscript Preparation (\$1200), Arts and Humanities, The Ohio State University
- 2015 Grant for Research and Creative Activity in the Arts and Humanities (\$2000), The Ohio State University
- 2012-14 (with Franco Barchiesi, Mat Coleman, Shannon Winnubst), Funded Working Group, "Precarity and Social Contract," (\$4000), Institute for Collaborative Research and Public Humanities, The Ohio State University
- 2012 Grant-in-Aid Manuscript Preparation (\$800), Arts and Humanities, The Ohio State University
- 2011-13 (with Lisa Florman and Laura Lisbon), Grant for Research and Creative Activity in the Arts and Humanities, "The Emergence of the Tableau," (\$20,000), The Ohio State University
- 2009 Grant for Research and Creative Activity in the Arts and Humanities (\$2837), The Ohio State University
- 2007 (with Nina Berman, Brenda Brueggemann, Steve Kuusisto, and Brian Stone), Research Grant (disability fieldwork in Kenya), (\$10,000), Kirwan Institute for the Study of Race and Ethnicity, The Ohio State University
- 2007 (with Nina Berman, Brenda Brueggemann, Steve Kuusisto, and Brian Stone) Research Grant (disability fieldwork in Kenya), \$10,000, College of the Arts and Sciences, The Ohio State University
- 2006 (with Kay Bea Jones), Grant for "Tradition and Modernity" Symposium, Knowlton School of Architecture (\$4250), funded by Office of International Affairs/ILSCIT, Knowlton School of Architecture, Department of Comparative Studies, CIRIT Interdisciplinary Initiative, OSU Federation of Arts and Science, College of the Humanities, Institute for Collaborative Research and Public Humanities
- 2001 (with Laura Lisbon and Stephen Melville), Grant for "As Painting, An International Symposium," Wexner Center for the Arts (\$20,000), Office of the Vice President for Research, College of the Arts, College of the Humanities, Department of Art History, Department of Art, Institute for Collaborative Research and Public Humanities, and the Wexner Center Foundation
- 1998-99 (with Laura Lisbon and Stephen Melville), University Seed Grant (\$10,000), "As Painting" Exhibition, Wexner Center, The Ohio State University

## **WORK IN PROGRESS**

*Precarity's Prayers: Theses on Hope and Abandonment.*

*Buccal Intimacies: "Face to Face" with Ann Hamilton*

## **PUBLICATIONS**

### **Edited Journals and Books**

Editor, “Archival Texts” (Hubert Damisch and Yve-Alain Bois), *Journal of Contemporary Painting* 5:1 (2019): 17-64.

Co-edited with Christian Bonnefoi and Bernard Moninot, “Exposer,” *Cahiers de l’Agart* 1 (2017)

Co-edited with Jae Emerling, “A Tribute to Donald Preziosi,” special issue of *Journal of Art Historiography* 15 (December, 2016), available at <https://arthistoriography.wordpress.com>, includes (with Jae Emerling), “Introduction: ‘The Preface of What You Shall Have Been’”

Co-edited with Laura Lisbon, “Conversations with Hantäi: Didi-Huberman, Damisch, Rouan, Nancy,” *Journal of Contemporary Painting* 1:2 (2015): 201-249 (“Editorial Introduction,” pp. 201-203).

Co-authored with Jean-Luc Nancy, *La politique et au-delà: Entretien avec Philip Armstrong et Jason E. Smith* (Paris: Galilée, 2011) trans. Gesine Hindemith and Maud Meyzaud as “Die Politik und darüber hinaus, Philip Armstrong und Jason Smith im Dialog mit Jean-Luc Nancy” in Ed. Maud Meyzaud, *Arme Gemeinschaft: Die Moderne Rousseau* (Berlin: b-books, 2015), pp. 214-241; trans. Philip Armstrong and Jason Smith as “Politics and Beyond: An Interview with Jean-Luc Nancy” in “The Prepositional Senses of Jean-Luc Nancy,” *Diacritics* 43:4 (2015): 90-108.  
Review in: *Spirale* 239 (2012)

*Reticulations: Jean-Luc Nancy and the Networks of the Political* (Minneapolis: University of Minnesota Press, 2009)

Reviews in: *The Communication Review* 13 (2010), *The Information Society* 27: 272-73 (2011), *Enculturation* (2012), *Spirale* 239 (2012)

Co-edited with Nina Berman, Kimani Njogu, and Mbugua Wa-Mungai, “Disability, Culture and Human Rights: The Nairobi Workshop” *Disability Studies Quarterly* 29, 4 (Fall 2009); “Introduction” available at: <http://dsq-sds.org/article/view/1006/1156>

Co-edited with Stephen Melville and Erica Naginski, *Res* 46 (Autumn 2004), (issue on “Polemical Objects”)

Co-authored exhibition catalogue, with Laura Lisbon and Stephen Melville, *As Painting: Division and Displacement* (Cambridge and London: MIT Press; Columbus: Wexner Center for the Arts, 2001)

Co-authored (with Laura Lisbon) “As Painting: Problematics” (pp. 27-54), and entries on “Mel Bochner” (pp. 74-79); “Jean Degeottex” (pp. 94-98);

“Michel Dufrêne” (pp. 108-11); “Imi Knoebel” (pp. 123-128); “Agnes Martin” (pp. 134-136); “Robert Ryman” (pp. 151-53); “Jacques Villeglé” (pp. 169-171); “James Welling” (pp. 172-176)

Reviews in: *Art in America*, (October 2001); *Les Cahiers de MNAM*, (Centre Georges Pompidou) no. 80 (Summer 2002); *L’art même* (Brussels) 12 (2001).

Co-edited with Laura Lisbon and Stephen Melville, *La Part de l’Œil* 17/18 (2001) (Dossier: “Peinture pratique théorique”)

Co-edited with Kelly Dennis and Brad Macdonald, *Strategies* 3 (1990) (Issue on “In the City”)

### Chapters/Essays in Edited Books and Catalogues

“Notes on Abandonment,” in *Precarity and International Relations*, eds. Tahseen Kazi and Elisa Wynne-Hughes (London: Palgrave) (forthcoming)

“*Das Verhängnis* et l’être-avec: les enchevêtrements de Heidegger,” trans. Olivier Huot-Beaulieu in Jean-Luc Nancy and Elisabeth Rigal, eds., *Lire Être et temps* (Mauvezin: Éditions TER) (forthcoming).

“Michel Parmentier: entre le refus et l’abandon de la peinture,” trans. Philippe Hunt in Guy Massaux, ed., *Michel Parmentier, 1965-1999* (Paris: Editions Loevenbruck, 2016), pp. 96-100; “Between Refusal and the Abandonment of Painting,” in Guy Massaux, ed., *Michel Parmentier, December 1965—November 20, 1999: A Retrospective* (Paris/New York/Lansing: Éditions Loevenbruck/Galerie Ortuzar/MSU Broad Museum, 2019), pp. 86-90.

“Translator’s Introduction” in Jean-Luc Nancy, *The Disavowed Community* (New York: Fordham University Press, 2016), pp. xiii-xxvii.

“Precarity/Abandonment” in *Nancy and the Political*, ed. Sanja Dejanovic (Edinburgh: Edinburgh University Press, 2015), pp. 245-271.

“L’abandon et l’être-avec: Derrida, un Français d’Algérie,” trans. Cosmin Toma in Danielle Cohen-Levinas and Ginette Michaud, eds., *Appels de Jacques Derrida* (Paris: Éditions Hermann, 2014), pp. 297-319.

“Impossibilities: Painting Between Jean-François Lyotard and Philippe Lacoue-Labarthe,” in Anaël Lejeune, Olivier Mignon, and Raphaël Pirenne, eds., *French Theory and American Art* (Berlin: Sternberg and (SIC): Brussels, 2013), pp. 268-283.

“Obligations impossibles,” in *Déplacer, déplier, découvrir: La peinture en actes 1960/1999* (Villeneuve d’Ascq: LaM-Lille Métropole Musée d’art moderne, d’art contemporain et d’art brut, 2012), pp 30-39.

- “*Entre détresse et dénouement/Between Distress and Denouement*,” trans Marine van Hoof in *François Rouan: Découpe/Modèle 1965-2009* (Paris: Éditions Liénart and Galerie Jean Fournier, 2011), pp. 23-44.
- “L’en de l’entre,” catalogue essay in *Le paradoxe du diaphane et du mur: Toni Grand, Laura Lisbon, Bernard Moninot, Vincent Péraro*, La Region Centre, Conseil Général du Loiret, la Ville d’Amilly, and l’AGART (Summer 2010), pp. 7-11; 15-17. Includes Interviews with Laura Lisbon, Bernard Moninot, and Vincent Peraro (in English and French)
- “¿Una epistemología de los Estudios visuales? Recepciones de Deleuze y Guattari,” in ed. José Luis Brea, *Estudios visuales: La epistemología de la visualidad en la era de la globalización* (Madrid, Akal, 2005), pp. 115-130.
- “Délimitation,” trans. Michèle Martel, Catalogue essay in *Sylvie Turpin*, Centre d’Art Contemporain Carré St. Vincent, Orléans (2002), pp. 1-27.
- “Parodies and Wounds of Aesthetic Semblance and Identity,” Catalogue essay in *Guillaume Paris: Selected Works 1988-1998* (London: Contagious Magic, 1999), pp. 24-44 (available at [www.guillaumeparis.com/publications](http://www.guillaumeparis.com/publications))
- “À l’Image de la Peinture,” translated by Lydia Rapoport in Mick Finch, “*Plus près que vous ne le croyiez*,” Galerie Art & Patrimoine, Paris (1998), pp. 3-22 (“In the Image of Painting,” pp. 24-29).
- “Introduction” to Christian Bonnefoi, *Ecrits sur l’art 1974-1984* (Brussels: La Part de L’Œil, 1997), pp. 5-24.

### Articles in Journals

- “Gerhard Richter, *Doppelglassscheibe (416)*, 1977,” trans. Marie-Claude Peugeot in “Machines,” *Cahiers de l’Agart* 2 (2019): 55-57.
- “Exposition: Some Preliminary Theses/Exposition: quelques thèses préliminaires” trans. Marie- Claude Peugeot in “Exposer,” *Cahiers de l’Agart* 1 (2017): 34-39.
- “Networks-Trames-Redes,” trans. Maria Konta in *Reflexiones Marginales* 34 (issue on “Estética de la Mirada”) (2016), available at: <http://reflexionesmarginales.com/3.0/networks-trames-redes/>
- “Precarity’s Prayers,” in “Emergent Precarities and Lateral Aesthetics,” eds. Elizabeth Adan and Benjamin Batemen, *The Minnesota Review* 85 (2015): 180-188.
- “Gloss (à partir de quelques photos de Ann Hamilton),” trans. Cosmin Popovici-Toma in “Toucher des yeux. Nouvelles poétiques de l’ekphrasis,” ed. Ginette Michaud, *Études Françaises* 51:2 (2015): 163-174.

- “Mallarmé à travers,” trans. Philippe Hunt in *La Part de l’Œil* 29 (“Le dessin dans un champ élargi”) (2015): 17-27.
- “Toward a Politics of A-filiation,” in “Legacies for the Future: William V. Spanos,” *boundary 2* 42:1 (2015): 179-94.
- “In Fraternity’s Wake: Nancy, Derrida, and Algerian Independence” in “The Propositional Senses of Jean-Luc Nancy (1),” ed. Irving Goh and Timothy Murray, *Diacritics* 42:2 (2015): 60-81.
- “Modern Düşüncenin Karanlık Noktası: Nancy’nin Mekan Hakkında Yazılarının Bazı Bağlamları” (“‘The Murky Point of Modern Thought’: Some Contexts for Nancy’s Writings on Space,” *MonoKL* 10 (Special Issue on “Jean-Luc Nancy ile Karşılaşmalar (Encounters with Jean-Luc Nancy)”) (Spring 2011): 324-342.
- “From Appearance to Exposure,” in “Jean-Luc Nancy and the Sense of the Visual,” eds. Louis Kaplan and John Paul Ricco, *Journal of Visual Culture* 9:1 (2010): 11-27.
- “Beyond (Human) Rights?” in Philip Armstrong, Nina Berman, Kimani Njogu, Mbugua Wa-Mungai, eds., “Disability, Culture and Human Rights: The Nairobi Workshop,” *Disability Studies Quarterly* 29, 4 (Fall 2009), available at: <http://dsq-sds.org/article/view/989/1165>
- “‘Waiting for Tear Gas’: Sekula in Seattle,” in eds. Joe Wilferth and Kevin DeLuca, “Image Events: From Theory to Action,” *Enculturation: A Journal of Rhetoric, Writing, and Culture* 6.2 (Summer 2009), available at: <http://enculturation.gmu.edu/6.2/armstrong>
- “From Paradox to *Partage*: On Citizenship and Teletechnologies,” *TEXT Technology* 5:2 (2008): 49-71 (issue on “The Digital Humanities and Technologies of Citizenship”), eds. Patrick Finn and Alan Galey
- “Rethinking the Political: Derrida and Nancy on Networks, Citizenship, and Teletechnologies,” Conference Proceedings from “The Networked Citizen: New Contributions of the Digital Humanities,” *Computing in the Humanities Working Papers*, (January 2007), available at: <file:///Users/armstrong20/Desktop/Philip/Publication%20Essays/2007%20Computing%20Human%20Working%20Papers/CHWP%20Html%20file.htm>
- “Filets,” *La Part de l’Œil* (issue on “Ouvrir le support”) 20 (2005): 216-231.
- “Res/Réseau/Reticulations,” *the\_anomalist* 1 (2005) (issue on “The Multitude”): 1-36 (available at [www.theanomalist.com/papers](http://www.theanomalist.com/papers)).
- “Rodchenko’s Monochromes and the Perfection of Painting,” *RES* 46 (Autumn 2004): 173-184.

“Série(s) et apories: La peinture après le minimalism," *La Part de l'Œil* 17/18 (2001): 11-35.

“Collage/Concept,” in *Art et philosophie: Définitions de la culture visuelle III* (Musée d'Art Contemporain de Montréal, 1998), pp. 19-28.

“G. Caillebotte's *The Floor-scrapers* and Art History's Encyclopedic Memory,” *boundary 2* 26: 2-3 (1989): 191-223.

### Encyclopedia Entries and Other Writings

“*La communauté inavouable*” and “Jean-Luc Nancy,” in Michael Holland and Hannes Opelz, eds., *Dictionnaire Maurice Blanchot* (éd. Classiques Garnier), (forthcoming)

“*Painting as Model: An Interview with Yve-Alain Bois*,” in *Journal of Contemporary Painting* 5:1 (2019): 7-15.

“Conversations: Everywhere and Nowhere: Christian Bonnefoi,” in *Mousse Magazine* 2017, available at: <http://moussemagazine.it/everywhere-nowhere-christian-bonnefoi/>

with Jae Emerling, “An Interview with Donald Preziosi,” *Journal of Art Historiography* 15 (December 2016), available at: <https://arthistoriography.files.wordpress.com/2016/11/preziosi-interview.pdf>

“Contemporain,” “Question,” and “Souple.” Abécédaire entries in *Œuvres* (Lille: LaM Lille Métropole musée d’art moderne, d’art contemporain et d’art brut, 2014), 69-70, 236-37, 246-48.

“The Judgment of Singularities,” guest curator proposal in “Political Networks,” *In Media Res* (October 1-5, 2012), available at: <http://mediacommons.futureofthebook.org/imr/2012/10/05/judgment-singularities>

with Ginette Michaud, “Jean-Luc Nancy,” *The Johns Hopkins Guide to Literary Theory and Criticism*, 3<sup>rd</sup> Edition, eds. Michael Groden, Martin Kreiswirth, and Imre Szeman (Baltimore: Johns Hopkins University Press, 2012), pp. 343-347; extended version on-line at: <http://litguide.press.jhu.edu/entries/N.html>

“Philip Armstrong ile Söyleşi MonoKL (Interview with Philip Armstrong),” *MonoKL* 10 (Special Issue on “Jean-Luc Nancy ile Karşılaşmalar (Encounters with Jean-Luc Nancy)”) (Spring 2011): 499-515.

“Séries,” in *Christian Bonnefoi*, Galerie Rosa Turetsky, Geneva (2001), pp. 1-2.

(with Laura Lisbon and Stephen Melville), Interviewed by Catherine Spaeth on “As Painting,” *Dialogue* (July/August 2001): 17-19.

“Iconography and Iconology,” in Michael Kelly ed., *Encyclopedia of Aesthetics* (New York and Oxford: Oxford University Press, 1998), Vol. 2, pp. 454-458. (revised for 2013 edition)

Catalogue entry for *Christian Bonnefoi: Recent Paintings*, Waddington Galleries, London (1997), pp. 1-2

“Showing,” Catalogue Essay for *Torn Intimacies/Intimité Déchirée*, Banque des Cascades, Paris (1994), n.p.

## Film

*Objet Tressage* (“Un film de François Rouan réalisé à partir d'entretiens avec Philip Armstrong et Mick Finch à Laversine”), 2016, Musée Fabre, Montpellier, 24’52”

## Translations

Lucien Massaert, “Drawing’s Impropriety” in Kelly Chorpene and Rebecca Fortnum, eds., *A Companion to Contemporary Drawing* (“Wiley-Blackwell Companion to Art History” series) (London and New York: Wiley Blackwell) (forthcoming)

Michel Parmentier, “Collected Writings” in Guy Massaux, ed., *Michel Parmentier, December 1965—November 20, 1999: A Retrospective* (Paris/New York: Éditions Loevenbruck/Galerie Ortuzar, 2019).

Sarah Oppenheimer, “The Array/La Matrice” in “Machines,” *Cahiers de l’Agart 2* (2019): 51-53.

(with Jennifer Branlat) Hubert Damisch, “Painting is Truly Threefold” in *Journal of Contemporary Painting* 5:1 (2019): 19-38.

(with Jennifer Branlat) Yve-Alain Bois, “Incompletion” in *Journal of Contemporary Painting* 5:1 (2019): 39-47.

(with Jennifer Branlat) Yve-Alain Bois, “The Future Anterior: On a Canvas by Christian Bonnefoi” in *Journal of Contemporary Painting* 5:1 (2019): 49-57.

Christian Bonnefoi, “The Anteriority of the Future” in *Journal of Contemporary Painting* 5:1 (2019): 77-81.



*Christian Bonnefoi: Diagramme, Collage, Tableau*, (dir. Jean-Baptiste Lagadec and Antoine Langenieux-Villard, Central St. Martins, London, 2017) 56 mins (English subtitles).

Jean-Luc Nancy, *The Disavowed Community* (New York: Fordham University Press, 2016)

(with Jason Smith) "Politics and Beyond: An Interview with Jean-Luc Nancy" in "The Prepositional Senses of Jean-Luc Nancy," *Diacritics* 43:4 (2015): 90-108.

Amélie de Beaufort, "Denouement" in *Journal of Contemporary Painting* 1:2 (2015): 339-341.

Simon Hantaï, "Donation of Paintings: Notes by Simon Hantaï" in *Journal of Contemporary Painting* 1:2 (2015): 204-224.

Jean-Luc Nancy, *Intoxication* (New York: Fordham University Press, 2015)

Jean-Luc Nancy, *The Pleasure in Drawing* (New York: Fordham University Press, 2013)

Christian Bonnefoi, "The Objection That the Obscure Makes to Painting," in Philip Armstrong, Laura Lisbon and Stephen Melville, *As Painting: Division and Displacement* (Cambridge and London: MIT Press; Columbus: Wexner Center for the Arts, 2001), pp. 205-08.

Bruno Goosse, "Catalogos" in *Tegenvleug/Rebrousse-Poil*, Exhibition Catalogue, Kunstcentrum, Sittard (1999).

## **CURATORIAL/STUDIO PRACTICES**

- |           |  |
|-----------|--|
| 2018      | Curatorial Assistant for Association Michel Parmentier, Michel Parmentier exhibition, Eli and Edythe Broad Art Museum. Michigan State University |
| 1999-2017 | MFA Review Committees, Art Department, The Ohio State University   |
| 2014      | Curatorial Assistant, Michel Parmentier Retrospective, Villa Tamaris, Toulon   |
| 2003-04   | BFA Review Committees, Maine College of Art  |
| 2001      | Co-curator (with Laura Lisbon and Stephen Melville), "As Painting: Division and Displacement," Wexner Center for the Arts, Columbus              |
| 1999      | 4th Year Jury, Académie Royale des Beaux-Arts, Brussels  |
| 1998      | Curator, "(Dé)Collage," Group Exhibition, Jan Maiden Gallery, Columbus.  |
| 1993-97   | BFA Review Committees, Parsons School of Design, Paris.  |
| 1996      | Visiting Critic, Kent Institute of Art and Design, Canterbury, UK.   |
| 1994      | Curator, "Art and Technology" Exhibition, Parsons School of Design, Paris  |
| 1988      | Research Assistant, American Dept., Los Angeles County Museum of Art.  |
| 1987      | Artist-in-Residence Show, Victor Burgin "Office at Night Series," Student Gallery, State University of New York at Binghamton.                   |

## **OTHER PROFESSIONAL ACTIVITIES**

- 2019 External Promotion Review, Cambridge University (UK)
- 2019 External Promotion Review, Oregon State University
- 2019 External Tenure Review, Georgia Southern University
- 2018 External PhD Examiner, History of Art, University of Toronto
- 2018 External Tenure Review, University of Cincinnati
- 2017-Present Advisory Board, Association Michel Parmentier (Brussels, Belgium)
- 2016-Present Editorial Board, *Cahiers de l'Agart*
- 2011-2017 External Funding Peer Reviewer: Social Science and Humanities Research Council of Canada (SSHRC); The Research Foundation Flanders (Fonds Wetenschappelijk Onderzoek—Vlaanderen, FWO).
- 2011 External PhD Examiner, French Studies, University of Western Australia
- 2009-Present Advisory Board, Institute for Doctoral Studies of the Visual Arts (IDSVA)
- 2009-Present International Advisory Board, *La Part de l'Oeil*
- 2005 Editorial Advisory Board, *the anomalist*
- 2007 Fieldwork on Disability, Kenya
- 2007 Organizer, “Rethinking Precarity” round-table, The Ohio State University
- 2006 Colloquium co-organizer (with Kay Bea Jones), “Modernity and Tradition,” Knowlton School of Architecture, The Ohio State University.
- 2004 Organizer, “Talks in Contemporary Visual Culture” Public Lecture Series, Institute of Contemporary Arts, Portland, Maine
- 2004-Present Peer Reviewer for Continuum; Edinburgh University Press; Polity; Fordham University Press; University of Chicago Press; MIT Press; Cornell University Press; Minnesota University Press; Oxford University Press; Liverpool University Press; Routledge; *Transformations: The Journal of Inclusive Scholarship and Pedagogy*; *Disability Studies Quarterly*; *Transformations: Journal of Media and Culture*; *Environment and Planning D: Society and Space*; *Constellations: An International Journal of Critical and Democratic Theory*; *La Part de l'Oeil*; *diacritics*; *Parrhesia*; *Contemporary Political Theory*; *French Studies*
- 2001 Co-Organizer, *As Painting* Symposium/Webcast, Wexner Center for the Arts, Columbus
- 1992-95 Translation and Video Production (Newsplus, Editions Fréquences, Telerama, France 3, INSERM), Paris.
- 1988-90 Editorial Collective, *Strategies: A Journal of Theory, Culture and Politics*.