

Estera Milman

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PROGRAM AND COLLECTION DEVELOPMENT

Director Contemporary, *Stephen Foster Fine Arts*, 2004 to the Present.

Founding Director, *Alternative Traditions in the Contemporary Arts* (ATCA), 1982 through 2004.

Composed of artifacts, performance relics and archival material of the post-World War II avant-garde, ATCA attained an international reputation as both a groundbreaking repository for contemporary artworks and a research program. Funded, in part, by a series of grants from Federal and State agencies, the project successfully generated a host of acclaimed topical workshops, exhibitions, publications and interdisciplinary symposia.

Charter Member *Conceptual and Intermedia Arts Online* (CIAO) and Project Leader, CIAO Fund-raising Subcommittee, 1997-2000. Participants in the CIAO consortium included Alternative Traditions in the Contemporary Arts/The University of Iowa, Berkeley Art Museum/The University of California, The Hood Museum of Art/Dartmouth College, the Getty Institute for the History of Art and the Humanities, Franklin Furnace (New York), the National Gallery of Canada, the Tate Gallery (London), and the Walker Art Center.

Co-Founder, Associate Director and Faculty Fellow,

Program for Modern Studies, 1988-97. Established in 1988 as an umbrella for The University of Iowa's Fine Arts Dada Archive and Alternative Traditions in the Contemporary Arts, the Program concurrently consolidated cross-disciplinary course offerings under the topical clusters "Art and Revolution," "Modernism and Historical Self-Consciousness," "The Crisis of Myth and the Secularization of World Views," "Community and the Arts," "Modernism and Politics of Place," "Contestation and Contemporary Art History," among others.

Program Coordinator, Participating Scholar, The Fine Arts Dada Archive and Research Center, 1982-1988. The project houses one of the country's most extensive photodocumentary archives of avant-garde visual works of the World War I era and has attained international visibility through its publication program, symposia, and cross-disciplinary collaborative research initiatives.

TEACHING, RESEARCH AND CURATORIAL APPOINTMENTS

2003: Distinguished Visiting Scholar, The History of Art, Connecticut College.

2001: Visiting Curator, The Mary and Leigh Block Museum of Art, Northwestern University.

1995-2001: Curator of the Intermedia Arts, The University of Iowa Museum of Art.

1997-99: Teaching Affiliate, Interdisciplinary Arts, The University of Iowa School of Music.

1990-97: Adjunct Associate Professor, The History of Art, The University of Iowa School of Art and Art History.

1992: Visiting Curator, Franklin Furnace, New York City.

1990; Visiting Curator, Des Moines Art Center.

1987-1990: Adjunct Assistant Professor, The History of Art, The University of Iowa School of Art and Art History.

1988: Visiting Curator, Taipei Fine Arts Museum, The Republic of China.

1988: Visiting Curator, Visual Studies Workshop, Rochester, New York.

1980-82: Adjunct Assistant Professor of Photography, The University of Iowa Division of Continuing Education.

PROFESSIONAL SERVICE

Member, Advisory Board, Franklin Furnace, New York City, 2004.

Member, Advisory Board, *Visible Language*, Rhode Island School of Design, 1992 to the present.

Member, Capital Campaign Steering Committee, ISAAC Charter School, New London, CT, 2003.

Member, Review Committee, Lyman Allyn Art Museum, New London, 2003.

Project Leader, Fund-raising Subcommittee, Conceptual and Intermedia Arts Online Consortium 1997-2000.

Member, The University of Iowa Council on the Status of Women (CSW) and of the CSW Affirmative Action Subcommittee, 1997-2000.

Member, Graduate Faculty, The University of Iowa, 1991-1998.

Member, Governing Committees, Program for Modern Studies (1988 to 1997) and Dada Archive and Research Center (1982-1988).

Reviewer, John Simon Guggenheim Memorial Foundation, 1994.

Member, Art History Curriculum Faculty Sub-committee, The University of Iowa, 1992-1994.

Member, Governing Committee, "The Artist and Television, A Time/Life Affiliated Interactive Teleconference, 1982.

AWARDS AND GRANTS

NO!art and the Aesthetics of Doom, funded by the National Endowment for the Arts and the Cultural Affairs Council, 2001, Project Director.

Selections from the Alternative Traditions in the Contemporary Arts Collection, funded by the National Endowment for the Arts, 2001, Project Director.

Conceptual and Intermedia Arts Online, funded through the Berkeley Museum of Art by the National Endowment for the Arts, 1997, Project Co-Director.

Oberman Fellowship, 1992 Faculty Research Seminar, "The Image in Dispute: Visual Cultures in Modernity," The University of Iowa Center for Advanced Studies and Institute for Cinema and Culture, Faculty Scholar.

Fluxus: A Conceptual Country, funded through Franklin Furnace Archive, Inc. by the National Endowment for the Arts, the New York State Council on the Arts, and Harper/Collins Publishers, 1992, Project Director.

Metamorphosis of the Avant-garde Artist and Author, 1908-1939: Social Roles and Cultural Consequences, funded by the National Endowment for the Humanities, 1991, Co-Organizer.

Art Networks and Information Systems, funded by the National Endowment for the Arts, 1989, Co-Director.

The Avant-garde and the Text, funded, in part, by the New York State Council on the Arts, 1988, Co-Organizer.

Fluxus: A Workshop Series, funded by the National Endowment for the Arts, 1984, Project Director.

HIGHER EDUCATION

M.F.A., 1980, The University of Iowa
Photography/Photomedia, Historical Criticism and

Theory

B.F.A., 1970 Rhode Island School of Design
Painting/Printmaking, Film

EXHIBITIONS

Leo Jensen: Total Pop Art. A Retrospective Exhibition.
Amarillo Museum of Art. October 9, 2010 – January 2,
2011.

Dalia Ramanauskas: *Playing Reality.* Amarillo Museum
of Art. October 9, 2010 – January 2, 2011.

NO!art and the Aesthetics of Doom. Mary and Leigh Block
Museum of Art, Northwestern University. November 2001.
Selected by *The Chicago Tribune* as representative of the
antithesis of “comfort art” in the immediate post 9/11 Chicago
artworld and described by the *Chicago Reader* as “one of the
best [Chicago area] exhibits of 2001,” the exhibition was the
first North American retrospective of works by this mid-
twentieth century collective of artists and poets. Participants in
NO! responded to the aftermath of the Holocaust and
Hiroshima. the atomic crisis, and the mass media’s
commodification of women while concurrently providing an
important link among Action Painting, Assemblage,
Environments, Happenings, and Pop Art. The exhibition
opened at the Mary and Leigh Block Museum of Art,
Northwestern University, in November, 2001, and traveled to
The University of Iowa Museum of Art. Funded by the
National Endowment for the Arts.

Ken Friedman: Art[net]worker Extra-Ordinaire. The University of Iowa Museum of Art, 2000. Funded by the National Endowment for the Arts.

New Acquisitions: Selections from the Estate of Lil Picard. The University of Iowa Museum of Art, 1999--2000.

Latin American Realities/International Solutions. A virtual exhibition on the World Wide Web <http://sdrc.lib.uiowa.edu/cayc/>, 1999. the exhibition is linked to the Conceptual and Intermedia Arts Online consortium and thus accessible through the University of California Berkeley, the Walker Art Center, the Getty Institute, Franklin Furnace Archive, Dartmouth College, the Tate Gallery and the National Gallery of Canada. A cross-section of the exhibition was installed in the University of Iowa Museum of Art Galleries in March of 2000 and then traveled to the Sheldon Memorial Art Gallery in Lincoln, Nebraska. Funded by two concurrent National Endowment for the Arts grants.

Boris Lurie: Knives in Cement and Other Selected Constructions. The University of Iowa Museum of Art, 1999.

The Artists' Poster Committee: A Decade of Political Art. The University of Iowa Museum of Art, 1999.

Alice Hutchins: Arenas for Happenings. The University of Iowa Museum of Art, 1998. Funded by the National Endowment for the Arts.

Artifacts of the Eternal Network. Encompassing well over three hundred correspondence works, the exhibition celebrates

ongoing contemporary avant-garde processes of culturing. *Artifacts of the Eternal Network* was the first of four exhibitions sponsored by the National Endowment for the Arts that were composed of selected works from the Alternative Traditions in the Contemporary Arts Collection. The University of Iowa Museum of Art, 1997.

Allan Kaprow: Inventions/Reinventions. An exhibition composed of two distinct segments: *Photo-texts, Recipes and Documents* and *Course/Re-Course: Iowa City, 1969-1996*. The latter -- an environment realized while the artist was in residence in Iowa City as an Ida Beam Visiting Professor -- evolved from the reinvention of a *Happening* first enacted in Iowa City in 1969.

Fluxus: A Conceptual Country. A traveling exhibition devoted to the investigation of the congruency of the movement's works and its social structure. Franklin Furnace Archives, Inc. and the Anthology Film Archives, New York City, September 1992; Madison Art Center, December 1992; The University of Iowa Museum of Art and the Institute for Cinema and Culture, March 1993; Montgomery Museum of Fine Arts, July 1993; Mary and Leigh Block Gallery at Northwestern University, September 1993; Dalhousie Art Gallery, Halifax, Nova Scotia, Canada, March 1994. Funded by the New York State Council on the Arts, Harper/Collins Publishers, and the National Endowment for the Arts.

American Pop: The Work of Art in the Post-Industrial Age. An exhibition composed of selected works from the permanent collection of the Des Moines Art Center, 1990.

The Avant-garde and the Text. A traveling exhibition and conference mounted by the Visual Studies Workshop in collaboration with the Fine Arts Dada Archive and Research Center. The venues for the exhibition included The University of Iowa Museum of Art, the Bowdoin College Museum of Art, the Krannert Museum of Art (University of Illinois), the Blaffer Gallery (University of Houston), and the Palmer Museum of Art (Pennsylvania State University), 1988.

Fluxus and Friends, Selections from the Alternative Traditions in the Contemporary Arts Collection, The University of Iowa Museum of Art, 1988.

Through the Looking Glass: Dada and the Contemporary Arts, The Taipei Fine Arts Museum, The Republic of China, 1988.

FILM AND VIDEO PROJECTS, PERFORMANCE AND INTERMEDIA EVENTS, AND OTHER SPECIAL PROJECTS.

“NO!art” and the Aesthetics of Doom: Boris Lurie and Estera Milman One-on-One. 2001/2011. Funded, in part, by the National Endowment for the Arts.

An Anthology of Activist North American Cinema from the 1960s, mounted in collaboration with the Anthology Film Archive (New York) and The University of Iowa's Institute for Cinema and Culture, Project Co-Organizer (with Jonas Mekas), 1999.

Allan Kaprow: Course Re-Course and Ida Beam

Distinguished Visiting Professorship, sponsored by the Office of the Provost and the University of Iowa Museum of Art, Curator, Project Organizer and Participating Scholar, 1996.

Jonas Mekas Retrospective Film Festival, funded by The University of Iowa Museum of Art, The Institute for Cinema and Culture, and The School of Art and Art History, Project Organizer, 1995.

In and Around Fluxus: Film Festival and Fluxfilm Environments, Curated by Jonas Mekas, the project realized the first authentic reconstruction of the original Fluxfilm environments and concurrently produced the Fluxfilm Anthology video, currently being circulated by the Anthology Film Archive. Funded, in part, by The National Endowment for the Arts, Project Director, 1992.

Fluxbase: A Virtual Exhibition, a collaboration between The University of Iowa's Computer Assisted Instruction Laboratory and Alternative Traditions in the Contemporary Arts. The project produced an interactive computer prototype which simulated hands-on access to art objects included in the exhibition, *Fluxus: A Conceptual Country*, Project Co-Organizer (with Joan Sustik Huntley), 1992.

Fluxus: A Workshop Series, Participants included Fluxus

artists Eric Andersen, Dick Higgins, Alison Knowles, and Ken Friedman, and contemporary critic Peter Frank. Selected interviews undertaken during the project have since been published in *Fluxus: A Conceptual Country*, Estera Milman, ed. Funded by the National Endowment for the Arts; Project Director, 1984.

The Artist and Television, An interactive performance festival, conference and teleconference; Project Coordinator, Co-host with Jaime Davidovich (Founder, SoHo TV), 1982. Cablecast live coast to coast, this Time/Life Affiliated interactive intermedia event won an ATC Cablevision Award in 1983.

The Second Intermedia Art Festival, Mounted in collaboration with the Experimental Intermedia Foundation (NYC) and funded by the National Endowment for the Arts; Project Coordinator, 1982.

SYMPOSIA ORGANIZED

NO!art and the Aesthetics of Doom, a symposium mounted by Northwestern University on the occasion of the opening of an exhibition of the same title, Project Director, Keynote Speaker and Participating Scholar, 2001.

NO!art: Art Actions and Human Rights, funded by The University of Iowa Cultural Affairs Council and the office of the Vice President for Research as a component of the University's year long celebration commemorating the ratification of the Universal Declaration of Human Rights, Project Director, Participating Scholar, 1999.

The State of the Art of History: A Discussion of the Historiography of Twentieth-Century Cultural Studies. Participants included Simon Anderson (The School of the Art Institute of Chicago), Mark Antliff (Queen's University, Kingston, Ontario), John Bowlt (The University of Southern California), Stephen Foster (The University of Iowa), Patricia Leighten (Queen's University, Kingston, Ontario), Joan Marter (Rutgers University), and Nicoletta Misler (Istituto Universitario Orientale, Naples). Funding provided by the Center for Advanced Studies, the College of Liberal Arts, the Office of the Vice President for Research, the School of Art and Art History, and The University of Iowa Museum of Art, Project Director, Participating Scholar, 1995.

Metamorphosis of the Avant-Garde Artist and Author, 1908-1939: Social Roles and Cultural Consequences, an international, interdisciplinary research conference jointly sponsored by The University of Puget Sound, Northwestern University, (Center for Interdisciplinary Research in the Arts), and The University of Iowa (Program for Modern Studies) and funded by the National Endowment for the Humanities; Participating Scholar, Project Co-Organizer (with Stephen C. Foster, Kent Hooper, and Rainer Rumold) and Participating Scholar, 1991.

Art Networks and Information Systems, a collaboration between Alternative Traditions in the Contemporary Arts and Franklin Furnace Archive, Inc. Participants in the planning conference included representatives from Art Com (San Francisco), Art Metropole (Toronto), the Art and Architecture Thesaurus (The J. Paul Getty Art History Information

Program), the Electric Bank (Des Moines), the Flaxman Memorial Library (School of the Art Institute of Chicago), the Getty Center for the History of Art and the Humanities, the Hood Museum of Art (Dartmouth College), The Library of Congress, the Museum of Modern Art, Printed Matter (New York City), Stanford University Libraries, Umbrella Associates (Pasadena), and The University of Iowa. Funded by the National Endowment for the Arts and The University of Iowa; Co-director (with Martha Wilson), Conference Chair and Participating Scholar, 1988. Conference Proceedings appeared in print in 1990.

The Arts and the Event: Aesthetics and Social Transaction, The University of Iowa's *Third Annual Humanities Symposium*; Project Coordinator, Participating Scholar. The proceedings from this conference were later published as *"Event" Arts and Art Events*, Stephen C. Foster, ed, 1985.

SELECTED PUBLICATIONS

I. Books, Exhibition Catalogues, and Journals

NO!art and the Aesthetics of Doom, Mary and Leigh Block Museum of Art, Northwestern University, 2001. Funded, in part, by the National Endowment for the Arts.

Alternative Traditions in the Contemporary Arts: Subjugated Knowledges and the Balance of Power, The University of Iowa Museum of Art, 1999. Funded, in part, by the National Endowment for the Arts.

Fluxus: A Conceptual Country, Visible Language, Volume 26, Number 1/2, Winter/Spring, Providence, RI, 1992, Contributing Guest Editor.

"Historical Precedents, Trans-Historical Strategies, and the Myth of Democratization," pp. 17-34.

"Road Shows, Street Events, and Fluxus People: A Conversation with Alison Knowles," pp. 97-108.

"On Open Structures and the Crisis of Meaning, A Dialogue: Eric Andersen, Stephen C. Foster, and Estera Milman," pp. 133-142.

"Circles of Friends: A Conversation with Alice Hutchins," pp. 203-210.

Art Networks and Information Systems: A Source Book and Miscellany, Iowa City, Alternative Traditions in the Contemporary Arts, 1990, Editor. Funded, in part, by the National Endowment for the Arts.

The Avant-Garde and the Text, Visible Language, Volume XXI, number 3/4, Providence, 1988, Contributing Guest Editor (with Stephen C. Foster).

"The Text and the Myth of the Avant-Garde," pp. 335-363.

Fluxus and Friends, Selections from the Alternative Traditions in the Contemporary Arts Collection, Iowa City,

The University of Iowa Museum of Art, 1988.

Through the Looking Glass: Dada and the Contemporary Arts, Taipei, The Taipei Fine Arts Museum, 1988, (bound into *The World According to Dada*).

II. Journal Articles, Chapters of Books and Encyclopedic Entries

“Pop, Junk Culture, Assemblage, and the New Vulgarians,” *An American Odyssey, 1945-1980*, Stephen C. Foster, ed., Madrid, Spain, Circulo de Belles Artes, 2004, pp. 217-265.

“Dada New York: An Historiographic Analysis,” *Dada New York*, Martin Ignatius Gaughan, ed., New Haven, Conn., Thompson Gale, 3003, pp. 13-34.

"Fluxus History and Trans-History: Competing Strategies for Empowerment," *A Fluxus Reader*, Ken Friedman, ed., West Sussex, England, Academy Editions, 1998, pp. 155-165.

"Hans Richter in America: Traditional Avant-garde Values/Shifting Sociopolitical Realities," *Hans Richter: Activism, Modernism and the Avant-Garde*, Stephen Foster, ed., Cambridge, Massachusetts, MIT Press, 1998, pp. 160-183.

"Pop Art/Pop Culture: Neo-Dada and the Politics of Plenty," *The Image in Dispute: Art and Cinema in the Age of Photography*, Dudley Andrew, ed., The University of Texas Press, 1997, pp. 181-204.

"Futurism as a Submerged Paradigm for Artistic Activism and Practical Anarchism," *Futurism and the Avant-garde*, Cinzia Blum, guest ed., *South Central Review: A Journal of the Modern Language Association*, Volume XIII, number 2/3, Summer/Fall, 1996, pp. 157-179.

"Notes on the Aesthetics of Doom," *NO!art*, Berlin, Neue Gesellschaft Bildende Kunst, 1995, pp. 89-94.

"Process Aesthetics, Eternal Networks, Ready-made Everyday Actions, and Other Potentially Dangerous Drugs," *Eternal Networks: A Mail Art Anthology*, Chuck Welch, ed., Calgary, The University of Calgary Press, 1995, pp. 77-83.

"Fluxus and the Democratization of the Arts," *Dada Conquers! The History, the Myth, and the Legacy*, Taipei, The Taipei Fine Arts Museum, 1988, pp. 237-247.

"The Dada Myth," *Dada Conquers! The History, the Myth, and the Legacy*, Taipei, The Taipei Fine Arts Museum, 1988, pp. 113-128.

"Dada Biographies," *The World According to Dada*, Stephen C. Foster, Curator, Estera Milman and Ying-Ying Lai, Assistant Curators, Taipei, The Taipei Fine Arts Museum, 1988, pp. 190-219.

"Photomontage, The Event, and Historism," *"Event" Arts and Art Events*, Stephen C. Foster, ed., Ann Arbor, UMI Research Press, 1987, pp. 203-239.

"Friedensreich Hundertwasser," "Donald Judd," and "Sophie

Taueber Arp," *The Encyclopedia of World Biography*, 1986, pp. 147-199, 259-261, 391-393.

"The Media as Medium," *Kansas Quarterly*, Volume 17, Number 3, 1985 (with Stephen C. Foster), pp. 17-24.

"Dada New York: An Historiographic Analysis," *Dada/Dimensions*, Stephen C. Foster, ed., Ann Arbor, UMI Research Press, 1985, pp. 165-186.

III. Curatorial Essays

"Leo Jensen: Total Pop Art," Amarillo Museum of Art, 2010 – 2011.

"Dalia Ramanauskas: Playing Reality," Amarillo Museum of Art, 2010 – 2011.

"Artifacts of the Eternal Network," The University of Iowa Museum of Art, 1999.

"Alice Hutchins: Arenas for Happenings," The University of Iowa Museum of Art, 1999.

"Ken Friedman: Art[net]worker Extra-Ordinaire," The University of Iowa Museum of Art," 1999.

"The Artists Poster Committee: A Decade of Political Art," The University of Iowa, Global Focus: Human Rights, 1999.

"Boris Lurie: Knives in Cement and Other Selected Assemblage," The University of Iowa, Global Focus: Human Rights, 1999.

"Latin American Realities/International Solutions," University of Iowa Libraries and the Museum of Art, <http://sdrc.lib.uiowa.edu/cayc/>, 1999.

"Daniel Spoerri," The University of Iowa Museum of Art, 1996.

"Allan Kaprow: Inventions/Reinventions," The University of Iowa Museum of Art, 1996.

"American Pop: The Work of Art in the Post-Industrial Age," Des Moines, The Des Moines Art Center, 1990.

"Paula Modershon-Becker," "Gabriele Muntz," "Olga Vladimirovna Rozanova and Alexei Kruchenykh." *The Louise Noun Collection: Art by Women*, Jo-Ann Conklin, ed., Iowa City, The University of Iowa Museum of Art, March, 1990, pp. 64-65, 68-71, 78-85.

BOOKS AND ARTICLES IN PROGRESS

Burning Bridges: NO!art and the Political Realities of the Post-McCarthy Era

Neo-Dada: Selected Essays on the Politics of Marginalization.

"Art and Politics in the Americas: The Depression Era Muralists."

INVITED LECTURES

NO!art and the Aesthetics of Doom, Opening Address,
Mary and Leigh Block Museum of Art Northwestern
University, November 2001.

"NO! and the Cultural Politics of the Anti-Cannon," Mary and
Leigh Block Museum of Art, November, 2001.

"Latin American Realities/International Solutions," Sheldon
Memorial Art Gallery, Lincoln Nebraska, February 2001.

"Neo-Dada and the Aesthetics of Mass Production," The Nova
Scotia College of Art and Design, Canada, March 1994.

"Fluxus Art and Anti-Art," Dalhousie Art Gallery, Halifax,
Nova Scotia, March 1994.

"Fluxus: A Conceptual Country," Montgomery Museum of
Fine Arts, July 1993.

"Art Talk/Fluxus: The Coalition of an International Avant-
garde," Madison Art Center, December 1992.

"John Cage and the Total Work of Art," Elvehjem Museum of
Art, April, 1991.

"American Pop: The Work of Art in the Post-Industrial Age,"
Des Moines Art Center, August 1990.

PAPERS PRESENTED AT JURIED CONFERENCES

"Alternative Traditions in the Contemporary Arts: Subjugated
Knowledges and the Balance of Power," *2000 Annual
Conference of the College Art Association*, February,

2000.

"Futurism as Paradigm for Artistic Activism and Practical Anarchism," *Futurism and the Avant-Garde*, The University of Iowa Humanities Symposium, November, 1994.

"Fluxus History and Trans-history: Competing Strategies for Empowerment," Opening Address, *Fluxus Territories: Navigating in a Conceptual Country*, Mary and Leigh Block Gallery, Northwestern University, October 1993.

Respondent, *Fluxforum*, The Walker Art Center, February, 1993.

"Dada vs. Art/Art vs. Fluxus Art Amusement," The 1993 Annual Conference of the College Art Association, February 1993.

"Art and Politics in the Americas: The Depression Era Muralists," *Metamorphosis of the Avant-Garde Artist and Author: Social Roles and Cultural Consequences*, The University of Puget Sound, April 1991.

"The Artifact and the System: The Problematics of Democratization," *Preservation of the Avant-Garde*, ARLIS/NA Annual Conference, Kansas City, March 1991.

Chair, *Art Networks and Information Systems*, The University of Iowa, April 1989.

Chair and Participating Scholar, *Dada/Surrealism/Fluxus from Creation Myth to Mythical Communalities*, MACAA

52nd Annual Conference, Kansas City Art Institute, October 1988.

"The Text and the Myth of the Avant-Garde," *The Avant-Garde and the Text*, Visual Studies Workshop, Rochester, N.Y., September 1988.

"Fluxus and the Democratization of the Arts," *Dada Conquers! The History, The Myth, and The Legacy*, The Taipei Fine Arts Museum, Taiwan, The Republic of China, July 1988.

"The Dada Myth," *Dada Conquers! The History, The Myth, and the Legacy*, The Taipei Fine Arts Museum, Taiwan, The Republic of China, July 1988.

JURIED PANELS, PLANNING SESSIONS AND TELECONFERENCES

"NO!art and the Evolution of Contemporary Protest Art," Artists Talk on Art Panel Series/Critical Dialogue in the Visual Arts, Phoenix Gallery, New York, January 2002.

"Fluxus History and Trans-history: Competing Strategies for Empowerment," Project on the Rhetoric of Inquiry Faculty Seminar, The University of Iowa, Spring 1998.

Participating Scholar, "Dangerous Ideas," The Iowa Cultural Caucus, Des Moines, March 1990.

Participating Scholar, Latin American Conceptual Art,

Planning Session, The Bronx Museum of the Arts, New York,
January 1989.

Moderator and Participating Scholar, "The Avant-garde and
the Text: A Panel Discussion," Visual Studies Workshop,
Rochester, NY, September 1988.

Moderator and Participating Scholar, The Arts and the Event:
Aesthetics and Social Transaction, The University of Iowa
Annual Humanities Symposium, October 1985.

The Artist and Television, Live Interactive Performance
Festival and Teleconference, October 22, 1982, Iowa City,
New York City, and Los Angeles, CA, Cable-cast Nationally,
Co-host.

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