

Kevin J. Mulhearn
520 Pinckney Court
Spartanburg, SC 29306
(864) 279-4051
kmulhearn@uscupstate.edu

Education

2001—2010 **Graduate Center, City University of New York**, New York, NY

- Ph.D. in Art History: September 2010
- Specialized in modern and contemporary art with a particular focus on critical theory, the history of photography and on art beyond the West
- Dissertation: *Critical Positions in Recent South African Photography*
- Advisor: Geoffrey Batchen; Dissertation Committee: Batchen, Anna Chave, Claire Bishop and Okwui Enwezor
- *Coursework included:*
 - Life & Death: A Photographic Effect; and Vernaculars: Towards Another History of Photography, with Professor Geoffrey Batchen
 - Women's Art/Feminist Art; Minimalism in Perspective; and Careers in Modern Sculpture, with Professor Anna Chave
 - Eccentric Abstraction, with Professor Robert Storr
 - Problems in African Art History, with Professor George Corbin

2005—2006 **Whitney Museum of American Art Independent Study Program**, Critical Studies Program, New York, NY

- Engaged in individual scholarly research and critical writing project with tutor Eduardo Cadava, Princeton University
- Participated with curators and working artists in intensive seminars debating the theoretical and critical study of the practices, institutions, and discourses of art
- Visiting artists and scholars included Hans Haacke, Martha Rosler, Mary Kelly, Fred Wilson, Hal Foster and Gayatri Spivak

1993—1997 **Haverford College**, Haverford, PA

- Bachelor of Arts in History: May 1997
- Graduated with Departmental Honors in History
- Advisor: Susan Mosher Stuard
- *Coursework included:*
 - Art of the Spanish Speaking World; Realism from Caravaggio to Virtual Reality; Nationalism in Twentieth Century Europe; Politics and Society in Contemporary India; Great Powers and the Near East; Islam between East and West; Women in Pre-Industrial Europe; Economic & Social History of the Middle Ages

Publications

- 2015 “The Market Photography Workshop and the Development of South African Photography,” *Photographies* (under review).
- 2015 “Mikhael Subotzky: Picturing Prisons and Interrogating Freedom,” *Photography and Culture* 8, 1 (March 2015): 7-36.
- 2014 “Revealing Whiteness/Displaying Violence: South African Photography by David Goldblatt and Hentie van der Merwe,” *Images of Whiteness* (Inter-Disciplinary Press, 2014).
- 2014 “Jane Alexander,” “Ibrahim Njoya,” “Berni Searle,” and “Sue Williamson” biographical entries, *Grove Art Online* (Oxford University Press, 2014).
- 2011 Review of Darren Newbury, *Defiant Images: Photography and Apartheid South Africa* in *History of Photography* 35, 4 (November 2011): 441-3.
- 2006 Artists’ biographies, and bibliography in Okwui Enwezor, ed., *Snap Judgments: New Positions in Contemporary African Photography* (ICP/Steidl, 2006).
- 2005 “North African Photography,” “West and Central African Photography,” and “East African Indian Ocean Photography,” in Lynne Warren, ed., *Encyclopedia of Twentieth-Century Photography* (Routledge, 2005).

Lectures and Symposia

- 2014 **South Eastern College Art Conference**
Paper delivered: Reassembling Commercial Photographic History: Exploring the Mulhearn/Hoedt Archive [co-authored with Rachel Snow]
- 2013 **African Studies Association Annual Conference**
Paper delivered: The Market Photography Workshop and South African Photography after Apartheid
Panel co-chaired: Art Education and the Flow of Artistic Knowledge
- 2013 **Images of Whiteness, 3rd Global Conference, Oxford, UK**
Paper delivered: Revealing Whiteness/Displaying Violence: South African Photography by David Goldblatt and Hentie van der Merwe
- 2012 **Modern Critical Theory Lecture Series, University of Illinois**
Paper delivered: Feminist Theory
- 2011 **South Eastern College Art Conference**
Paper delivered: Before and After: Apartheid and the Artistic Career of David Goldblatt

- 2010 ***Africa on My Mind: Savannah College of Art and Design Biennial Art History Symposium***
Paper delivered: 'Either I'm Nobody, or I'm a Nation': Coloured and Creole Subject Positions in the Work of Berni Searle and Ernest Cole
- 2010 ***College Art Association Annual Conference***
Paper delivered: Critical White Studies and African Art
- 2009 ***African Literature Association Annual Conference***
Paper delivered: Lolo Veleko: 'Blackness' Is in the Eye of the Beholder
- 2009 ***South Eastern Regional Seminar in African Studies: Spring Conference***
Paper delivered: Zanele Muholi and the Art of Political Activism
- 2008 ***College Art Association Annual Conference***
Paper delivered: Augustus Washington and the African American Origins of African Photography
- 2007 ***South Eastern College Art Conference***
Paper delivered: Carl Andre's Grids: Landscapes, Maps and Monuments
Panel co-chaired: War Photography: Capturing Conflict
- 2007 ***South Eastern Regional Seminar in African Studies: Fall Conference***
Paper delivered: 'Colour,' Camouflage and Resistance: The Work of Ernest Cole and Berni Searle
- 2006 ***Whitney Museum of American Art, Independent Study Program Symposium: Critical Perspectives on Visual Culture***
Paper delivered: 'Colour' Photography: Some Strategies in Contemporary South African Photography
- 2006 ***Politics of Imaging Africa: International Center of Photography Symposium held in conjunction with the exhibition "Snap Judgments: New Positions in Contemporary African Photography"***
Panel chaired: Identity in Contemporary African Photography
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Teaching Experience

2012—2013

University of Illinois, Urbana-Champaign, IL

- Visiting Assistant Professor teaching both Graduate and Undergraduate Theory and Methodology courses, Junior Seminar on Contemporary Art for Art Majors, and European Art, 1880-1940.
- *Course: Theory and Methodology [Graduate]*
By exploring historical and contemporary theoretical paradigms in the history of art, students evaluate various approaches for the interpretation of visual production. The course is designed to help students understand the role methodological choices will play in future scholarship, especially the dissertation.
- *Course: Junior Seminar [Undergraduate Theory and Methodology]*
An introduction to theoretical and methodological approaches in the history of art, the course allows students to understand why different interpretative approaches are necessary and useful to those engaged in art historical and curatorial endeavors. The course also ensures students have the practical tools necessary to both conduct and present art historical research.
- *Course: Junior Seminar on Contemporary Art for Art Majors*
Designed for visual art majors, the course is an intensive introduction to the philosophical and historical underpinnings of current art practice, theory, and criticism. Using the seminar format, the class sheds light on debates that have conditioned the creation and reception of contemporary art.
- *Course: European Art, 1880-1940*
Addressing key movements in art from 1880 to 1940, the course discusses the development of modernism in the visual arts, the theoretical elaboration of the concept of the avant-garde, the conceptualization of new forms of artistic practice, and the interactions between art and contemporary political developments. Though focusing on the visual, the course also considers production in other artistic arenas, including literature and music.

2008—2015

Converse College, Spartanburg, SC

- Adjunct Professor teaching African art, the history of photography, art of the Middle East, introduction to Non-Western art, and art appreciation.
- *Course: History of Photography*
An introduction to the history of photography, this course tracks the medium from its beginnings in the 1830s to the recent development of digital imaging. Examining how the photograph creates meaning *in* and is given meaning *by* its social and historical contexts, the course asks a number of important questions: Why does the role of the photograph differ in different places and times? How can studying historical photographs help us come to grips with our own visual culture?
- *Course: African Art*
Exposing students to the diversity of African visual art, the course includes art from prehistory to the present. Students learn about the uses to which art is put in Africa, considering in particular the roles that African art fills in the lives of its makers and consumers. The course also examines the ideological frameworks through which African art has been looked at by Europeans and Americans.
- *Course: Art of the Middle East*
Beginning in the 7th century CE and continuing to the present, including Arabs, Turks, Persians, Berbers and many others, the artistic culture of the Middle East has deep roots and an important contemporary presence on the international art

scene. This course explores the history of both religious and secular art and considers the complex interaction between the two. Contemporary art dealing with globalization, urbanism and international conflict will allow students to expand their understanding of current events.

- *Course: Introduction to Non-Western Art*
An introduction to the art of Asia, Africa, Oceania and Native America, this course exposes students to several diverse visual cultures. It encompasses both ancient and contemporary art. For those students unfamiliar with art beyond the west, this course provides an opportunity to better understand the complexity of the world.
- *Course: Art Appreciation*
This course teaches students how to respond to visual experiences in the realm of art *and* everyday life. It is designed to make students previously unfamiliar with art interested in and engaged with creative expression. Through interactive discussions with the teacher and peers, students learn how to articulate the ways in which images communicate both formally and through various conventional types of subject matter. This class invites students to actively question the role that images play in shaping public opinion and personal beliefs.

2006—2015

University of South Carolina Upstate, Spartanburg, SC

- Adjunct Professor teaching surveys of Western art in-person and online, Twentieth Century art, African art, art of the Middle East, and art appreciation.
- *Course: Twentieth Century Art*
This course examines the origins and development of 20th century art. Students gain an understanding of influential art movements and the artists who played a significant role in their development. Students also acquire the critical and technical vocabulary needed to describe, analyze, and formulate arguments about specific artistic productions and the ways in which they are relevant to the social-historical contexts from which they emerge.
- *Course: History of Western Art: Prehistory to the Middle Ages*
Course: History of Western Art: Renaissance to the Present
Introductions to the history of Western art, these courses help students understand the role of art in culture and everyday life. Students consider how visual art creates meaning in our lives and how it is given meanings by society. The courses emphasize ‘looking’ as a special skill and give students the ability and opportunity to speak and write about art. While exploring the historical contexts in which works of art were created, students develop a vocabulary for analyzing images.

2009—2010

Wofford College, Spartanburg, SC

- One semester sabbatical replacement and adjunct professor teaching the history of photography, art of the Middle East, introduction to Non-Western art, and survey of Western art.

2004—2006

Manhattan College, Bronx, NY

- Adjunct Professor teaching one-semester thematic survey of art history and the history of photography.

Museum Experience

2005—2006 **Researcher, International Center of Photography, NY, NY**

- Served as researcher and coordinator on “Snap Judgments: New Positions in African Photography,” curated by Okwui Enwezor.
- Wrote wall labels, catalogue text and bibliography, and moderated artist’s panel with photographers from several nations.

2000—2001 **Researcher, Metropolitan Museum of Art, New York, NY**

- Coordinated internet feature showcasing 17th to 20th century period rooms and furniture in the American Wing of the Museum.
- Composed object labels and in-depth educational copy for this feature.

1999—2000 **Educator, Brooklyn Museum of Art, Brooklyn, NY**

- Taught visiting school groups of various grades ranging from Kindergarten to High School in Museum’s galleries and art studios.
- Created teacher development workshops for local public school districts.

1999 **Research Intern, Metropolitan Museum of Art, New York, NY**

- Performed research in the Walker Evans Archive, a vast collection of negatives and papers acquired by the Museum from the artist’s estate.
- Worked with curator Jeff Rosenheim; developed design concept and drafted text for proposed internet exhibition to publicize archive.

Exhibitions Curated

2001 **“Wish You Were Here: Graciela Fuentes,”** Splendid, Brooklyn, NY
A selection of the work of this New York-based Mexican photographer, the exhibition was reviewed in *El Norte* of Monterrey, Mexico (June 18, 2001), *The New Yorker* (August 13, 2001), and *Art on Paper* (November-December 2001).

Other Professional Experience

2000 **Intern, Ministry of the Interior, Natitingou, Benin**

- Evaluated agricultural training centers that provide farmers with practical training and opportunities for micro-finance.

1997—1999

**Legislative Aide and Press Secretary, Office of
Congresswoman Darlene Hooley, Washington, DC**

- Drafted legislation, prepared Congresswoman Hooley with research memos on daily legislative activities, and oversaw Congresswoman's policies on various issues including: Education, Social Security, Veterans Affairs, Science, Campaign Finance, and Government Reform.
- Wrote congressional speeches, pamphlets, editorials and press releases, organized press conferences and large district events, and produced congressional cable-access programs taped in Washington, DC and seen on cable outlets in Oregon.

Grants and Awards

2007 **Gulnar Bosch Travel Assistance Award**, South Eastern College Art Conference

Professional Service

2015 **Reviewer**, *Photography and Culture*

University Service

2007—2009 **Club Art and Design Student Trip to New York City, Co-Advisor**, USC Upstate

2007—2008 **Women's Studies Curriculum Committee**, USC Upstate

References

Geoffrey Batchen, Professor of Art History and the History of Photography
Victoria University of Wellington, New Zealand
Old Kirk 312, Wellington 6140, New Zealand
geoffrey.batchen@vuw.ac.nz, 011-644-463-9688

Anna Chave, Professor of Contemporary Art and Theory
Graduate Center, City University of New York
365 Fifth Avenue, New York, NY 10016
annachave@aol.com, (212) 817-8035

Lisa Rosenthal, Professor of Art History
University of Illinois at Urbana Champaign
143 Art & Design Building, Champaign, IL 61820
lrosenth@illinois.edu, (217) 333-0855

Allison Moore, Professor of Art History
University of South Florida
4202 East Fowler Ave., FAH 110, Tampa, FL 33620
allisonmoore@usf.edu, (813) 974-2360

Oscar Vasquez, Professor of Art History
University of Illinois at Urbana Champaign
143 Art & Design Building, Champaign, IL 61820
oscarv@illinois.edu, (217) 333-0855

Suzanne Schuweiler, Professor of Art History
Converse College
580 East Main Street, Spartanburg, SC 29302
zan.schuweiler@converse.edu, (864) 596-9180

Peter Schmunk, Professor of Art History
Wofford College
429 North Church Street, Spartanburg, SC 29303
schmunkpl@wofford.edu, (864) 597-4599

Jane Nodine, Professor of Art and Gallery Director
University of South Carolina Upstate
800 University Way, Spartanburg, SC 29303
jnodine@uscupstate.edu, (864) 503-5838

Mark A. Pottinger, Chairperson, Fine Arts Department
Manhattan College
Manhattan College Parkway, Riverdale, NY 10471
mark.pottinger@manhattan.edu, (718) 862-7372