

Dr. Staci Gem Scheiwiller
Associate Professor, Modern Art History
Department of Art

Education:

University of California, Santa Barbara

Ph.D., History of Art, 2009

Dissertation: “Mirrors of Memory: Nineteenth-Century Imagery in Contemporary Iranian Photography”

Committee: Robert Williams, John Foran, Laurie Monahan, and Miriam Wattles

Concentrations: Modern and Contemporary Iran, History of Photography, Contemporary and Modern Art and Theory, Gender, and Postcolonialism; Minor in Islamic Art

University of California, Riverside

M.A., History of Art, 2001

Thesis: “Revisiting American Atrocities in Photography and Film: Other and Difference in the Vietnam War Legacy of the United States”

Committee: Amelia Jones, Jonathan Green, and Katherine Kinney

Concentrations: the United States, Contemporary Art, Photography, Visual Culture, and Film; Constructions of Race, Gender, and Nation in Art

University of Southern California

B.A., Art History, *magna cum laude*, Phi Beta Kappa, 1999

Concentrations: Gender in Contemporary and Italian Renaissance Art, Postcolonialism, Islam, and the Middle East

Publications:

Books:

Refereed:

Liminalities of Gender and Sexuality in Nineteenth-Century Iranian Photography: Desirous Bodies (New York: Routledge, 2017)

Co-Editor (with Markus Ritter), *The Indigenous Lens: Early Photography in the Near and Middle East* (University of Zurich Press, published by De Gruyter, 2017)

Editor, *Performing the Iranian State: Visual Culture and Representations of Iranian Identity* (London: Anthem Press, 2013)

Invited:

Mirrors with Memories: Nineteenth-Century and Qajar Imagery in Contemporary Iranian Photography (Saarbrücken: Lambert Academic Publishing, 2011)

Book Chapters:

Refereed:

“Relocating Sevruguin: The Political Climate of the Iranian Photographer Antoin Sevruguin (c. 1851-1933),” in *The Indigenous Lens: Early Photography in the Near and Middle East*, ed. Markus Ritter and Staci Gem Scheiwiller (University of Zurich Press, published by De Gruyter, 2017), 121-43

“The Archeological Spaces of Photography: Portrayals of Nineteenth-Century Iranian Women in the Images of Photographer Yassaman Ameri,” in *Home/Land: Women, Citizenship, Photographies*, ed. Marion Arnold and Marsha Meskimmon (Liverpool: Liverpool University Press, 2016), 139-54

“Photographing the Other Half of the Nation: Gendered Politics of the Royal Photograph Albums of Nineteenth-Century Iran,” in *The Photograph and the Album*, ed. Jonathan Carson et al. (Edinburgh: MuseumsEtc, 2013), 30-74

“Cartographic Desires: Some Reflections on the *Shahr-e Farang* (Peepshow) and Modern Iran,” in *Performing the Iranian State: Visual Culture and Representations of Iranian Identity*, ed. Staci Gem Scheiwiller (London: Anthem Press, 2013), 33-54

“In the House of Fatemeh: Revisiting Shirin Neshat’s Photographic Series *Women of Allah*,” in *Performing the Iranian State: Visual Culture and Representations of Iranian Identity*, ed. Staci Gem Scheiwiller (London: Anthem Press, 2013), 201-20

“Reframing the Rise of Modernism in Iran,” in *Modernism beyond the West: A History of Art from Emerging Markets*, ed. Majella Munro (London: Enzo Arts and Publishing, 2012), 11-32

Invited:

“Performing the Past: Historical Performativity and Corporeality in the Photographs of Shadafarin Ghadirian, Afshan Ketabchi, and Arman Stepanian,” in *Contemporary Iranian Photography: Five Perspectives*, ed. Abbas Daneshvari (Costa Mesa: Mazda, 2017), 83+.

“The Online Avant-Garde: Iranian Video Art and Its Technological Rebellion,” in *Social Media in Iran: Politics and Society after 2009*, ed. David M. Faris and Babak Rahimi (Albany: State University of New York Press, 2015), 271-85

“Is there a PostIslamic Art, Or Are We Post-Islamic Art? Time and the Condition of ‘Contemporary Islamic Art,’” in *Global Trends in Modern and Contemporary Islamic Art*, ed. Rui Oliveira Lopes et al. (Lisbon: Centro de Investigação e Estudos em Belas-Artes, 2015), 109-39

Journal Articles:

“Khiaban-e dotarafeh: Safar ba tarikh dar aksha-ye Jalali [A two-way street: Traveling with history in Bahman Jalali’s photographs],” *Aksnameh* 7, no. 30 (1388/2010): 30-3

Exhibition Catalogues and Essays:

“Visual Sisters of *Iran Zamin*: Rewriting Women, Death, and Martyrdom in Shirin Neshat's *The Book of Kings and Women of Allah*,” in *Shirin Neshat: Frauen in Gesellschaft*, ed. Heide Barrenechea (Tübingen: E. Wasmuth, 2017), 107-19.

“A White Peril: Re-Scripting the White Postcolonial Subject in Aliza Levi’s Artwork,” in *Books on a White Background: Aliza Levi* (Cape Town: South African Jewish Museum, 2015), unpaginated

“The Limits of Sight, Knowing, and Possession: The Photographs of Mohammad Reza Tahmasbpour,” in *Mohammad Reza Tahmasbpour: Composing Poetry with Photographs* (Claremont: California State University, 2014), 7-10

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Editor, *Modern Art, 1800-1870: Undergraduate Papers on Nineteenth-Century Art* (Claremont: California State University, 2014), 4-6

“The Semiotics of Defiance: The Performances of Amitis Motevalli,” in *Amitis Motevalli: Porru* (Claremont: California State University, 2013), 6-11

“*Miyan-e Mahdoudiat-ha ya Marz-ha?* Contested Agency in Contemporary Iranian Art,” in *We are Standing outside of Time: An Ongoing Artistic Collaboration between: Shahram Entekhabi, Behrang Samadzadegan*, ed. Shahram Entekhabi (Linz: Atelierhaus Salzamat, 2012), 8-11

“A Photographic Transformation of American Photographer Carolyn Gledhill: The Rise of the ‘New Woman’ in the Gledhill Portraits,” in *Portraits in Paradise: The Photography of Carolyn and Edwin Gledhill, 1906-1944* (Santa Barbara: Santa Barbara Historical Museum, 2010): 5-16

Book Reviews:

Book Review, “Muslim Women Reformers: Inspiring Voices against Oppression,” *Women: A Cultural Review* 22, no. 4 (2011): 441-5

Book Review, “On Iranian Women,” *Women: A Cultural Review* 20, no. 2 (2009): 231-3

Book Review, “Iran in the 1930s: Exploring Iran: The Photography of Erich F. Schmidt, 1930-1940,” *History of Photography* 33, no. 1 (February 2009): 103-5

Forthcoming Articles:

“(Neo)Orientalism: Alive and Well—A Case Study of Contemporary Iranian Art,” in *Middle East Studies after September 11: Neo-Orientalism, American Hegemony and Academia*, ed. Tugrul Keskin (forthcoming 2018). Refereed

“Was There an Islamicate Aesthetic of Photography? Constructing Modern Photographic Identities between the Ottoman Empire and Qajar Iran,” in *Photography’s Shifting Terrain: Emerging Histories & New Practices*, ed. Shamooun Zamir and Issam Nassar (forthcoming 2018). Refereed

“Disrupting Bodies, Negotiating Spaces: Performance Art in Tehran,” in *Performing Iran: Cultural Identity and Theatrical Performance*, ed. Babak Rahimi (forthcoming 2018). Invited

Conferences:

Refereed:

“Photography and Prostitution in Qajar Iran (1785-1925),” *Slavery and Sexual Servitude in the Middle East and North Africa*, UC Santa Barbara, Santa Barbara, October 2018.

“Photographing the Queens of Iran: Mahd-e ‘Olya (1805-73) and Anis al-Dowleh (1842-97),” Association for Iranian Studies (AIS) 12th Biennial Conference, Irvine, August 2018.

Panel Chair, “Art, Literature, and Visual Culture,” Association for Iranian Studies (AIS) 12th Biennial Conference, Irvine, August 2018.

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Discussant, "From the Phonograph to Telegram: Publics in Old and New Media," Association for Iranian Studies (AIS) 12th Biennial Conference, Irvine, August 2018.

"Imperium Camera: How Photography Revolutionized Islamicate Empires in the Nineteenth Century," College Art Association (CAA) Annual Conference, Los Angeles, CA, February 2018.

Convenor, "Gendered Counternarratives of Representation in Qajar Society," International Society for Iranian Studies (ISIS) 11th Biennial Conference, Vienna, Austria, August 2016.

Panel Co-Chair with Nancy Micklewright, "Constructing Islamicate Visualities in Nineteenth-Century Photography: Tracing Photographic Developments in Qajar Iran and the Ottoman Empire," *Photography's Shifting Terrain: Emerging Histories & New Practices*, NYU Abu Dhabi, March 2015.

"Was There an Islamicate Aesthetic of Photography? Constructing Modern Photographic Identities of the Empires," *Photography's Shifting Terrain: Emerging Histories & New Practices*, NYU Abu Dhabi, March 2015.

Panel Chair, "Iranian Photography of the Long Century: Expressing a World in Flux," International Society for Iranian Studies (ISIS) 10th Biennial Conference, Montreal, Canada, August 2014.

"Deconstructing Antoin Sevruguin: Reconsidering the Liminality of Sevruguin and His Photographs of Iran," International Society for Iranian Studies (ISIS) 10th Biennial Conference, Montreal, Canada, August 2014.

"Ottoman and Qajar Modernisms: A Comparison that Provincializes Europe," *Likeness and Difference: Modern Art of the Middle East and the Confines of Modernism*, Association for Modern and Contemporary Art of the Arab World, Turkey, and Iran, Third Annual Conference, New York City, October 2013.

"The Iranian Indigenous Lens of the Nineteenth Century: Possibility or Moot Point?" Society for Photographic Education Annual Conference, Chicago, IL, March 2013.

"In Subversive Spaces: Photographic Portrayals of Nineteenth-Century Iranian Women in the Images of Photographer Yassaman Ameri," *Home/Land: Women, Citizenship, Photographies*, Loughborough University, UK, July 2012.

"Performing the Past: Historical Performativity and Corporeality in the Photographs of Shadafarin Ghadirian, Afshan Ketabchi, and Arman Stepanian," *Iranian Contemporary Art - Searching for Identity?* Bonn University, Germany, May 2012.

"Reframing the Rise of Modernism in Iran," Association of Art Historians (AAH) Annual Conference, Open University, Milton Keynes, UK, March 2012.

Panel Co-Chair with Pamela Karimi, "The Body as a Site of Political Intervention in Contemporary Middle Eastern Art," College Art Association (CAA) Annual Conference, Los Angeles, CA, February 2012.

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“Gender, Beauty, and Desire: The Camera and Sexuality in Nineteenth-Century Iranian Photography,” Art Historians of Southern California Annual Conference, University of Southern California, Los Angeles, CA, November 2011

“An Entangled Legacy: Shadi Ghadirian’s ‘Qajar’ Series and the Anxiety of Patriarchal History in Iran,” 7th Annual Hawaii International Conference on Arts & Humanities, Honolulu, HI, January 2009.

“Some Reflections on the *Shahr-e Farang* and the Modernization of Iran,” Art History Graduate Student Association Symposium, University of California, Santa Barbara, April 2004.

“*Hejab* and the Media,” Historians of Islamic Art (HIA), University of Pennsylvania, Philadelphia, February 2002.

Invited:

“Photography between Borders: Armenian Photographers in Qajar Iran and the Ottoman Empire,” *Continuity and Rupture: An Armenian Family Odyssey*, Brand Library, Glendale, February 2018.

“New Media Art in Iran,” *Digital Persianate*, University of California, San Diego, January 2018.

“To Veil or Not to Veil? The Fine Line between the Local and the Global and between Lived Experience and Neo-Orientalism in Images of the Veil in Contemporary Middle Eastern Art,” *The Religious Life of Fashion*, University of Salzburg, Austria, May 2015.

“Iranian Performance Art and Video Art in Global, Local, and Transnational Contexts,” *Between Literature and Theater: Performing Iran*, University of California, San Diego, February 2014.

Invited Lectures:

“Teleologies of New Media: Digimodernism, Post-Postmodernism, and the Postcontemporary.” 6 June 2015. Aaran Gallery, Tehran

“Modern Iranian Art: 1900-1960.” 31 March 2015. University of California, Berkeley

“Queens, Scholars, and Revolutionaries: Women, Power, and Representation in Nineteenth-Century Iran.” 25 November 2014. University of Vienna

“On Contemporary Iranian Photography.” 19 November 2014. Hinterland Gallery, Vienna

“A Tenuous Masculinity: Gender and Classicism in Picasso’s Ceramics.” 8 October 2013. Tuesday Reading Club, Turlock, California

“Gender, Beauty, and Desire: The Camera and Sexuality in Nineteenth-Century Iranian Photography.” 14 May 2013. GEND 3000 -- *Gender Studies Research Methods*, California State University, Stanislaus

“Reframing the Rise of Modernism in Iran.” 29 April 2013. California State University, Sacramento

“Architectural Hybridities: Pagan, Christian, Islamic or All the Above?” 18 September 2012. Modesto Architecture Festival

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Workshop: "Postmodernism and Contemporary Iranian Photography." 16 December 2011. University of Zurich

"Entangled Legacies: Nineteenth-Century Imagery in Contemporary Iranian Photography." 15 December 2011. University of Zurich

"The History of Iranian Photography." 1 August 2007, 8 December 2008. ARTHI 6G – *Art Survey: History of Photography*, University of California, Santa Barbara

"Contemporary Iranian Photography." 10 May 2007. ARTHI 138B—*Contemporary Photography*, University of California, Santa Barbara

"Social Documentary Photography in Iran." 5 March 2007. ARTHI 138C –*Social Documentary Photography*, University of California, Santa Barbara

Courses Taught:

California State University, Stanislaus, Turlock, CA (2011-Present)

- ART 2515—*Art Hist Survey-Ancient*. Total enrollment of 51
- ART 2520—*Art Hist Survey-Modern*. Total enrollment of 51
- ART 2522—*Art Hist Survey-Contemporary*. Total enrollment of 51
- ART 2525—*Art Hist Survey-Nonwestern*. Total enrollment of 51
- ART 2526—*Art Hist Survey-Islamic*. Total enrollment of 51
- ART 2530—*Art Appreciation*. Total enrollment of 74
- ART 4070/GEND 4070—*Women and Gender in the History of Art I: Europe and North America*. Total enrollment 30
- ART 4400—*New Media Theory*. Total enrollment 40
- ART 4500—*Art, Museums, and Society*. Total enrollment 25.
- ART 4540—*Modern Art, 1800-1870*. Total enrollment of 48
- ART 4545—*Modern Art, 1870-1970*. Total enrollment of 51
- ART 4548—*Global Modernisms*. Total enrollment of 40
- ART 4550—*Art of the Postmodern Era*. Total enrollment of 51
- ART 4555—*American Art*. Total enrollment of 70
- ART 4562—*Islamic Art*. Total enrollment of 40
- ART 4570—*Senior Seminar in Art History (WP)*. Total enrollment of 25
- ART 4920—*Art in Action*. Total enrollment of 20
- GEND 4930—*Studies in Activism: Comparative Contemporary Feminist Activism*. Total enrollment of 25

Die Käthe Leichter-Gastprofessur für Gender Studies, Institut für Kunstgeschichte, Universität Wien (2014-15)

- Vorlesung—*Women and Gender in Islamic Art*
- Fallstudie II/III —*Gender and Other Identities in the History of Iranian Photography*
- Seminar—*Sex, Gender, and Desire in Nineteenth-Century Iranian and Ottoman Photography*

Languages:

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Writing, speaking, and reading knowledge of Persian, German, and French