

**JESSICA WILLIAMS STARK**  
**CURRICULUM VITAE**

**ACADEMIC AND PROFESSIONAL POSITIONS**

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- 2024 - *present*    Research Fellow, Vision & Justice
- 2022 - 2024    McCormick Postdoctoral Research Associate in the History of Photography and  
Lecturer, Department of Art & Archaeology, Princeton University

**EDUCATION**

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- 2022            Ph.D., History of Art and Architecture, Harvard University
- 2016            M.A. with Thesis, History of Art and Architecture, Harvard University
- 2014            Certificate in Critical Theory, University of Maryland-College Park, Department  
of English Graduate Studies
- 2013            M.A. with Thesis, Art History and Archaeology, University of Maryland-College  
Park
- 2010            B.A. with Honors, English, Art History and Criticism, University of Nebraska-  
Lincoln

**PUBLICATIONS**

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***BOOK MANUSCRIPT IN PREPARATION***

*Photography against Apartheid: Anne Fischer in Exile*

***PEER-REVIEWED ARTICLES AND ESSAYS***

- in progress*    “‘Because of all the hazards:’ Naomi Shapiro’s Emergent South African Archive”  
(anticipated 2026)
- forth. 2026*    “Etel Mittag-Fodor: Architectural Photography, South African Modernism, and  
the Politics of Refusal,” *History of Photography* special issue, “A Foreign Eye:  
Photography’s Histories of Exile and Migration,” edited by Jordan Troeller and  
Hyewon Yoon.
- 2025            “Anne Fischer, 1914-1986.” *[Hi]stories of the German-Jewish Diaspora*, part of the  
Leo Baeck Institute’s *German-Jewish History in Modern Times*, a digital platform  
hosted by the Moses Mendelssohn Center for European-Jewish Studies,  
University of Potsdam.
- 2025            “‘In her capacity as a reporter:’ Naomi Shapiro’s Anti-Apartheid  
Photojournalism,” *Safundi* 26, no. 1-2 (2025): 1-12.
- 2023            “From Hamburg to Cape Town: The Denizen Photography of Else and  
Helmuth Hausmann.” In *Urban Exile: Theories, Methods, Research Practices*, edited by  
Burcu Dogramaci, Ekaterina Aygün, Mareike Hetschold, Laura Karp Lugo,  
Rachel Lee, and Helene Roth, 601-631. Bristol: Intellect, 2023.
- 2021            “A Working Woman’s Eye: Anne Fischer and the South African Photography of  
Weimar Women in Exile.” In *Women and Photography in Africa: Creative Practices and  
Feminist Challenges*, edited by Darren Newbury, Lorena Rizzo, and Kylie Thomas,  
23-44. Abingdon: Routledge, 2021.

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- 2020 “A Pariah Among Parvenus: Anne Fischer and the Politics of South Africa’s New Realism(s),” *October* 173 (summer 2020): 143-175.
- 2018 “Printing and the Urgency of Translation: Peter Hujar, David Wojnarowicz, and the Task of Schneider/Erdman, Inc.” In *Analog Culture: Printer’s Proofs from the Schneider/Erdman Photography Lab, 1981-2001*, edited by Jennifer Quick, 38-63. Cambridge, MA: Harvard Art Museums, 2018.

### INTERVIEWS AND OTHER MEDIA

- 2025 Jessica Williams Stark, “Anne Fischer: A Story Untold - *The Vale of Grace*,” Orms Print Room, Cape Town, August 12, 2025.
- 2017 Jessica Williams and Gary Schneider, “Building, Performing, and Translating the Negative: The Working Relationships of Schneider/Erdman, Inc.” *VoCA Journal*, October 20, 2017.
- 2017 Jessica Williams and Vera Ingrid Grant, “On NOTES: A Conversation.” In *The Art of Jazz: Form/Performance/Notes*, edited by David Bindman, Suzanne Preston Blier, and Vera Ingrid Grant, 34-39. Cambridge, MA: Harvard University Press, 2017.

### BOOK AND EXHIBITION REVIEWS

- 2019 Review of *African Photographer J. A. Green: Reimagining the Indigenous and the Colonial*, Martha G. Anderson and Lisa Aronson, eds. *African Arts* 52, no. 2 (summer 2019): 90-91.
- 2016 Review of *The African Photographic Archive: Research and Curatorial Strategies*, Christopher Morton and Darren Newbury, eds. *African Arts* 49, no. 1 (spring 2016): 95-96.
- 2015 Review of *Portraiture and Photography in Africa*, John Peffer and Elisabeth L. Cameron, eds. *African Arts* 48, no. 1 (spring 2015): 94-95.
- 2014 Review of *Earth Matters: Land as Material and Metaphor in the Arts of Africa*, by Karen Milbourne. *De arte* 90 (spring 2014): 77-80.

### FELLOWSHIPS, GRANTS AND AWARDS

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- 2026 Postdoctoral Research Fellowship, SARChI Chair in South African Art and Visual Culture, University of Johannesburg
- 2025 Fulbright U.S. Scholar Award Semi-finalist, Cape Town, South Africa  
Affiliate with the University of Cape Town’s Libraries’ Special Collections  
*Photography against Apartheid: Anne Fischer in Exile*
- 2021 - 2022 Dissertation Completion Fellowship, Graduate School of Arts and Sciences, Harvard University
- 2021 Certificate of Distinction in Teaching, Harvard University, Derek Book Center for Teaching and Learning, Harvard College Office of Undergraduate Education

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## CURRICULUM VITAE

- 2021 Peter E. Palmquist Memorial Fund for Historical Photographic Research Grant for “The Exilic Photography of Etel Mittag-Fodor (1905-2005)”
- 2019 - 2020 Smithsonian Predoctoral Fellowship, National Museum of African Art, Washington, D.C.
- 2018 - 2019 Fulbright U.S. Student Research Award, Cape Town, South Africa  
Affiliate with the University of Cape Town’s Center for African Studies
- 2017 - 2018 Arthur Kingsley Porter Traveling Fellowship, History of Art and Architecture, Harvard University
- 2017 Graduate Society Summer Pre-Dissertation Research Fellowship, Graduate School of Arts and Sciences, Harvard University
- 2017 Graduate Student Council Conference Grant, Harvard University
- 2016 Foreign Language and Area Studies Fellowship (FLAS) for Advanced study of Zulu, Cape Town, South Africa
- 2013 Graduate Fellowship in Nigerian Visual Art and Culture for Non-Nigerian Scholars at Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF), Lagos, Nigeria
- 2013 Foreign Language and Area Studies Fellowship (FLAS) for Intermediate study of Zulu, Durban, South Africa
- 2011 Robert H. and Clarice Smith Doctoral Fellowship, Art History and Archaeology Department, University of Maryland-College Park

## TEACHING AND MENTORING EXPERIENCE

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- 2023 - 2024 Lecturer, Department of Art & Archaeology, Princeton University  
*Fascist Aesthetics: Women and Photography between the World Wars*  
*Photography and Fact*  
Undergraduate Advising, Senior Practice of Art Thesis: Lauren Olson
- 2024 Invited Guest Lecturer, Department of Art & Archaeology, Princeton University  
“American Icons: Gordon Parks and Dorothea Lange,” for *Re-Reading American Photographs*
- 2023 Lecturer, Department of Art & Archaeology, Princeton University  
“Photography’s Origins and the Politics of Portraiture,” for *An Introduction to the History of Art: Meanings in the Visual Arts*  
Additional Precepts with the Princeton University Art Museum Collections:  
“Portraiture and Photography in Africa”
- 2022 Invited Guest Lecturer, History of Art, University of Edinburgh  
“Visualizing Struggle: Photography and Migration,” for *Image Politics: A Global History of Photography*

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- 2020 Graduate Teaching Fellow, History of Art and Architecture, Harvard University  
*American Racial Ground: Race and Aesthetics in the Era of Stand Your Ground Law*  
(taught by Sarah Lewis)
- 2019 Lecturer, Art History and Visual Culture, Michaelis School of Fine Art,  
University of Cape Town  
*Art, Theory, and Society*
- 2012 - 2014 Graduate Teaching Assistant, Art History and Archaeology, University of  
Maryland-College Park  
*Art and Society in Africa* (3 semesters)  
*Art and Society in the Modern American World* (1 semester)
- 2012 - 2014 Graduate Student Mentor, University of Maryland Undergraduate Art History  
Symposium

## CURATORIAL EXPERIENCE

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- forth. 2026* Curatorial Associate, *If Emmett Till Lived: Freedom on American Ground*, guest  
curated by Sarah Lewis, Museum of Contemporary Photography (MoCP),  
Chicago, September – December 2026
- forth. 2026* Co-curator with Sarah Lewis, *“When They See Us,”* Guest Room, Der Greif,  
Organization for Contemporary Photography
- 2023 Curatorial Assistant, *I Am Seen...Therefore, I Am: Isaac Julien and Frederick Douglass*,  
co-curated by Sarah Lewis and Henry Louis Gates Jr., Wadsworth Atheneum  
Museum of Art and the Amistad Center for Art & Culture
- 2021 Graduate Student Intern, Division of Modern and Contemporary Art, Harvard  
Art Museums  
Contributed wall labels and other gallery texts for *Devour the Land: War and  
American Landscape Photography Since 1970* (curated by Makeda Best) and aided in  
developing the museums’ ongoing *ReFrame* initiative.
- 2016 - 2017 Agnes Mongan Curatorial Intern, Division of Modern and Contemporary Art,  
Harvard Art Museums  
Conducted research and interviews for *Analog Culture: Printer’s Proofs from the  
Schneider/Erdman Photography Lab, 1981-2001* (curated by Jennifer Quick).  
Conceived, researched, and authored content for the *Schneider/Erdman  
Printer’s Proof Online Special Collection*, an online resource published in  
conjunction with the exhibition.
- 2015 Curatorial Intern, Wits Art Museum (WAM), Johannesburg, South Africa  
Aided in organizing a retrospective on Peter Shütz (co-curated by Fiona Rankin-  
Smith and Walter Olthmann) and assisted with the museum’s auction to raise  
funds for its endowment.

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**ADDITIONAL RESEARCH POSITIONS AND SERVICE TO THE DISCIPLINE**

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- 2024 - *present*    Research Fellow, Vision & Justice  
Compile research dossiers for potential new book projects; facilitate meetings related to the Vision & Justice Book Series (in partnership with *Aperture*), co-edited by Sarah Lewis, Leigh Raiford, and Deborah Willis; provide organizational and administrative support for the second convening, Vision & Justice Now, on the transformative power of art and culture to inform new visions of democracy.
- 2020 - *present*    Research Assistant, Sarah Lewis, John L. Loeb Associate Professor of the Humanities and Associate Professor of African and African American Studies, Harvard University  
Provided research and editorial assistance for *The Unseen Truth: When Race Changed Sight in America* (Harvard University Press, 2024), *Vision & Justice* (One World/Random House, 2026), *Groundwork* (Princeton University Press, 2027), and for numerous articles, interviews, catalog essays, and op-eds.
- 2023 - 2025    Research Collaborator, Ibali Digital Collections, University of Cape Town  
Worked with Michal Singer and Susan Mvungi to update UCT's online database with information related to the Anne Fischer Photographic Collection.
- 2022 - 2025    Membership Coordinator, Photography Network  
Maintained PN's membership lists; updated member activities on the organization's website; compiled monthly listserv digests and facilitated online Meet & Greets; aided in organizing PN's bi-annual online symposium; co-organized and hosted PN's Virtual Writing & Publishing Seminar, an initiative aimed at equity, access, and inclusion designed for emerging scholars; collaborated on and implemented new initiatives (such as free memberships) to help make the organization more accessible and reflective of the field.
- 2022 - 2024    Research Assistant, Vision & Justice
- 2012    Graduate Research Assistant, Michelle Smith Collaboratory for Visual Culture, Department of Art History and Archaeology, University of Maryland-College Park  
Researched and helped to implement a broad range of digital humanities projects related to Africa and its diasporas.

**INVITED LECTURES, PRESENTATIONS, AND MODERATED TALKS**

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- 2025    "Invisible Labours: Etel Mittag-Fodor's Forgotten South African Architectural Photography." Women in Photography: Practitioners, Labourers, Entrepreneurs in a Global Perspective (1839-1939), *Fotografiste*, Brera Academy of Fine Arts, Italy.
- 2024    "Because of all the Hazards: Naomi Shapiro's Emergent Archive." Deep Time, Shallow Time, Visual History & Theory International Workshop, Center for Humanities Research, University of the Western Cape, South Africa.
- 2024    Respondent, Emilie Boone, *A Nimble Arc: James Van Der Zee and Photography*. Photography's Futures Lecture Series, Princeton University.

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- 2023 Symposium co-organizer (with Josie Johnson, Katherine Bussard, Caroline Riley, and Patricia Hayes) of Photography's Frameworks, a three-day virtual symposium jointly convened by the Photography Network and the University of the Western Cape, South Africa.
- 2023 "Anne Fischer: South African Photographies of Exile and Resistance." Geographies, Spaces of Experience, and Objects of Migration in Jewish Visual and Material Culture, workshop held by the Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Italy.
- 2023 "Photography against Apartheid: Anne Fischer, Dora Taylor, and the *Vale of Grace*." Work in Progress Talk, Department of Art & Archaeology, Princeton University.
- 2022 "Etel Mittag-Fodor: Architectural Photography, South African Modernism, and the Fabrication of Race." Intersecting Photographies, Photography Network Symposium, Howard University, Washington, D.C.
- 2022 "Anne Fischer: South African Photography and the Politics of a Failed Photobook." A Radical Lens: Global Perspectives on the New Woman Behind the Camera, virtual symposium convened by the National Gallery of Art, Washington, D.C.
- 2021 "Käthe Kollwitz and the South African Left." Art Talk Live, given as part of the Harvard Art Museums' *ReFrame* initiative, Cambridge, Massachusetts.
- 2021 "Denizen Photography: The Postmigrant Work of Else and Helmuth Hausmann." Urban Exile: Placemaking and Belonging, online symposium held by METROMOD, Institut für Kunstgeschichte, Ludwig-Maximilians-Universität München, Germany.
- 2020 "From Berlin to Cape Town: New Realism and the South African Photography of Anne Fischer." A Foreign Eye: Interwar European Photographers Abroad, Association for Art History's (AAH) 46th Annual Conference, Newcastle University & Northumbria University, England. (Conference cancelled due to Covid-19)
- 2019 "The Path to Apartheid: Anne Fischer, Constance Stuart Larrabee, and the Politics of South Africa's New Realism(s)." Women Photographers Lecture Series, Smithsonian National Museum of African Art, Washington, D.C.
- 2018 "Langa in a Hard, Merciless Light: A Working Woman's Eye and an Early Documentary Ethos, 1937-1941." Center for African Studies Graduate Student Colloquium, University of Cape Town, South Africa.
- 2018 "An Unsentimental Lens: Anne Fischer and the South African Photography of Weimar Woman in Exile." Indexing Transformation: Interventions in Critical Knowledge Production in South Africa, hosted by the Department of Sociology and Social Anthropology, Stellenbosch University, South Africa.
- 2017 "Boring Pictures of Uninteresting Things: Adam Broomberg and Oliver Chanarin's *The Polaroid Revolutionary Workers*." The Politics of Abstract and Conceptual African and African Diasporic Art, Panel Chair, the Arts Council of

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the African Studies Association (ACASA) 17th Triennial Symposium on African Art, University of Ghana.

- 2016 “Whitfield Lovell’s *Servilis*: Photography and the African American Women’s Club Movement.” *The Art of Jazz: Form/Performance/Notes* symposium, hosted by the Hutchins Center in correspondence with the Ethelbert Cooper Gallery of African & African American Art, Harvard University.
- 2015 Respondent, Nandipha Mntambo’s *The Flight*, an original performance commissioned for Harvard University’s Black History/Art History lecture and performance series.
- 2014 “Perceiving the Foreign: Images of African Diasporic Identities by Thandile Zwelibanzi and Ade Adekola.” African Photography/Diasporas, the Arts Council of the African Studies Association (ACASA) 16th Triennial Symposium on African Art, Brooklyn Museum, New York.
- 2013 “Dissensus and Belonging in Thandile Zwelibanzi’s *Still Existence*.” Revolution 3.0: Iconographies of Social Utopia in Africa and its Diasporas, Iwalewa-Haus, Bayreuth Academy of Advanced African Studies, University of Bayreuth, Germany.

## PROFESSIONAL AFFILIATIONS

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Arts Council of the African Studies Association (ACASA)

Association for Art History (AAH)

Association for Critical Race Art History (ACRAH)

College Art Association (CAA)

Photography Network (PN)

South African Visual Arts Historians (SAVAH)

Visual Arts Network of South Africa (VANSA)

Updated December 1, 2025