



January 31, 2019

Dear Trustees of the Peter Wall Institute for Advanced Studies

As someone who has been affiliated with PWIAS in various capacities since the directorship of Ken MacCrimmon and is committed to the intellectual vitality it brings to UBC, I would like to nominate Professor Catherine Soussloff of the UBC Department of Art History, Visual Art and Theory for the position of Interim Director.

Professor Soussloff's scholarly record, list of honours and international reputation speak for themselves. (See attached.) Her work as an art historian is wide-ranging as are the historical periods she covers: from baroque painting to contemporary performance art to curatorial practice to philosophy and aesthetic theory. Her most recent books are built on interdisciplinary foundations: *Foucault on Painting* (University of Minnesota Press, 2017) and her edited volume, *Foucault on the Arts and Letters: Perspectives for the 21st Century* (Rowman and Littlefield International Limited, 2016). The latter book, like much of the work she has done since coming to UBC from the University of California in Santa Cruz in 2010, is very much tied to her association with the Peter Wall Institute. It comes out of the joint international conference she organised with PWIAS and the Institut d'Études avancées in Paris in 2014, the first such international collaboration PWIAS undertook.

To be sure, Professor Soussloff has participated in most aspects of PWIAS's activities and offerings. She was a distinguished scholar in residence in 2013-2014; she was, as part of the institute's collaboration with the Collège de France, a visiting lecturer at the Collège in Spring 2015; and this year, with the

support of the French scholars lecture series, she will be hosting Dr. Frédérique Vignemont, a cognitive scientist and philosopher working on the body and consciousness. In short, she is familiar with the range of activities and opportunities PWIAS offers and well placed to oversee and represent them. In addition to her dedication and insider's understanding of the workings of PWIAS, Professor Soussloff also has the administrative experience to undertake the Interim Directorship with a very short learning curve.

I have consulted Professor Soussloff about this nomination and she has expressed her willingness to serve as Interim Director. As far as her readiness, she is recovering from a surgical procedure this past month. Fortunately the recovery is going well and she anticipates that she will be fully functional by the end of March.

It is with great enthusiasm that I recommend her candidacy to you.

Thank you for your consideration.

Yours truly,

Sima Godfrey

Sima Godfrey
Associate Professor
Dept. of French, Hispanic and Italian Studies
University of British Columbia

CATHERINE M. SOUSSLOFF, Ph.D.

**Professor of Art History, Visual Art & Theory
Associate, Peter Wall Institute for Advanced Studies
University of British Columbia**

EDUCATION

Ph.D. History of Art, Bryn Mawr College

A.B. History of Art, Bryn Mawr College

Languages: French, Italian, Spanish, German, Latin

ACADEMIC APPOINTMENTS

University of British Columbia, Department of Art History, Visual Art & Theory

Professor, Jan 2010-

Head of Department, Jan 2010-12

Associate, Peter Wall Institute for Advanced Studies, 2012-

Collège de France, Paris, France (nominated and elected)

Visiting Lecturer, April-May 2015

University of California, Santa Cruz

Professor, Department of History of Art & Visual Culture, 1997-2010

University of California Presidential Chair in History of Art & Visual Culture, 2006-2009

Director, Visual & Performance Studies Research Group (2003-10)

Patricia and Rowland Rebele Chair in Art History (Inaugural Appointee), 1998-2002

Associate Professor, Department of Art History, 1991-97

Assistant Professor, 1987-91

University of California, Berkeley

Visiting Professor, Department of the History of Art, Spring 2002-03

University of Rochester

Visiting Professor, Department of Art History, 2001-02

Director, Ph.D. Program in Visual and Cultural Studies

Teaching prior to tenure-track: University of North Carolina, Chapel Hill, University of Connecticut, Virginia Tech University

Selected GRANTS & HONORS

Consulate General of France in Vancouver and Peter Wall Institute for Advanced Studies, UBC, French Scholars Lecture Series PI for Dr. Frédérique de Vignemont, 2019. Peter Wall Institute for Advanced Studies, UBC, Distinguished Visiting Professor Grant, Co-PI, 2017-18.

Chercheur Invité, Institut National d'Histoire de l'Art (INHA), 2017.

British Columbia Arts Council, Early Career Development Mentorship Grant, 2016-17.

Visiting Lecturer, Collège de France, Paris, France (nominated and elected), 2015.

Distinguished Scholar in Residence, Peter Wall Institute for Advanced Studies, University of British Columbia, 2013-14.

National Endowment for the Humanities (NEH), Summer Seminar, UC Irvine, “The Later Writings of Walter Benjamin,” 2011.

University of California Presidential Chair, UC Santa Cruz, 2006-09.

University of California Humanities Research Institute (UCHRI) Large Conference Grant, 2009

Millard Meiss Publication Grant, College Art Association of America, 2004-05

Distinguished Visiting Professor, University of Alberta, History of Art, Design & Visual Culture Department and Religious Studies Program, 2004.

Invited Graduation Speaker, UC Berkeley, Department of History of Art, 2004.

Scholar in Residence, Sterling and Francine Clark Art Institute, Williamstown, MA, 2001-02.

Adjunct Fellow, Center for Advanced Judaic Studies, University of Pennsylvania, Spring 2001.

Distinguished Visiting Scholar, Department of Fine Arts, University of Colorado, April 2000.

Getty Scholar, The Getty Research Institute, Los Angeles, California, 1999-2000

The Salo W. Baron Lecturer, The Jewish Museum, New York City, March 1999

University of California Humanities Research Institute (UCHRI), Fellow, University of California, Irvine, Fall 1997.

National Endowment for the Humanities, Curriculum Development Grant for Pre- and Early Modern Studies at UC Santa Cruz, Co-PI, 1995-96.

Getty Center for the History of Art and the Humanities, Grant-In-Aid of “Art History in the Age of Bellori,” International Conference, American Academy in Rome, 1995.

Kress Foundation, New York City, Fellowship for “Art History in the Age of Bellori,” International Conference, American Academy in Rome, Co-PI 1995.

Visiting Fellow, New York Institute for the Humanities, New York University, 1989-91.

National Endowment for the Humanities, Fellowship for College Teachers, 1989-90.

Research Foundation Award, University of Connecticut, 1984-85.

College Art Association of American and J. Paul Getty Foundation, Los Angeles, Annual meeting travel grant, 1984-85.

Core Curriculum Enrichment Award, Virginia Tech, Humanities Area, 1983-84.

Summer Research Stipend, National Endowment for the Humanities (Alternate), 1984.

PUBLICATIONS: Books and Monographs (peer-reviewed presses)

Foucault on Painting, Minneapolis and London: University of Minnesota Press, 2017.

Foucault on the Arts and Letters: Perspectives for the 21st Century, Edited by Catherine M. Soussloff, in the Series: *Global Aesthetics Research*, London: Rowman and Littlefield International Limited, 2016.

Senior Editor, *Encyclopedia of Aesthetics, 2nd Edition*, Edited by Michael Kelly, Oxford and New York: Oxford University Press, 2014, 6 vols.

Consultant Editor, *The Handbook of Visual Culture*, Edited by Ian Heywood and Barry Sandywell, London and New York: Berg, 2012.

Unfolding the Baroque: Cultures and Concepts, Edited by Catherine M. Soussloff, Special issue of *Ars Aeterna* (Slovakia: Constantine the Philosopher University of Nitra, Faculty of Arts) 2 (2010), 169 pages.

Editing the Image: Strategies in the Production and Reception of the Visual, Edited by Mark Cheetham, Elizabeth Legge, and Catherine M. Soussloff, Toronto: University of Toronto Press, 2008.

The Subject in Art: Portraiture and the Birth of the Modern, Durham: Duke University Press, 2006.

Jewish Identity in Modern Art History, Edited by Catherine M. Soussloff, Berkeley and London: University of California Press, 1999.

The Absolute Artist: The Historiography of a Concept, Minneapolis and London: University of Minnesota Press, 1997.

Critical Topoi in the Sources on the Life of Gianlorenzo Bernini, (Bryn Mawr College Ph.D. Dissertation), Ann Arbor: University Microfilms, 1982.

PUBLICATIONS: Articles in Peer-reviewed Journals

“Negativity and Historiography in the Paintings of Chaim Soutine,” *Images: Journal of Jewish Visual Culture*, (Winter 2018), 37pp. ms. w/15 illustrations, in press.

“Michael Morris: “Hollywood Babylon,” *Capilano Review* 29 (2016), 2 pp.

“Art History’s Dilemma: Theories for Time in Contemporary Performance/Media Exhibitions,” *Performance Research (PRJ)* 19 (Fall 2014) Special Issue on Time: 93-100.

"Approaching the Curator Critically," *Collections*, Special issue "The Task of the Curator," 7, no. 4 (2011): 385-389.

“Foucault on Painting,” *History of the Human Sciences (HHS)* 24 (2011): 113-123.

“Introductions to the Baroque,” *Ars Aeterna* 2 (2010): 4-8.

“The New Jewish Visual Studies: A Historiographical Review,” *Images* 3 (2010): 102-118.

“Michel Foucault and the Point of Painting,” *Art History* 32 (September 2009): 734-754.

“The Aesthetics of Publishing: The Art Book as Object from Print to Digital,” *Visual Resources* 24 (March 2008): 39-42. (Co-author w/William Tronzo)

- “Publishing Paradigms in Art History,” *Art Journal*, 65 (Winter 2006): 36-40.
- “Art History and Its Publishers,” (as Convener and Editor of Roundtable Discussion) *Art Journal*, 65 (Winter 2006): 51-55.
- “The Trouble with Painting: Image (less) Text,” *Journal of Visual Culture*, Special issue edited by Martin Jay, (Summer 2005): 203-236.
- “Jackson Pollock and Post-Ritual Performance: Memories Arrested in Space,” *TDR (The Drama Review)* published by MIT Press) 48 (Spring 2004): 60-78.
- “Visual and Performance Studies: A New History of Interdisciplinarity,” *Social Text* 73 (Winter 2002): 29-46. (Co- author with Mark Franko)
- “Teaching Jewish Studies: Projecting Culture, Jewish Historians and the History of Art,” *Judaism* 49 (summer 2000): 352-357.
- “Review Article: The Turn to Visual Culture,” *Visual Anthropology Review*, 12 (Spring 1996): 77-83.
- “Leni Riefenstahl: The Power of the Image,” *Discourse*, 18 (Spring 1996): 20-44. (Co-author with Bill Nichols)
- “The Question of ‘Native Style’ in Renaissance Art History,” *Periskop* (Journal of the Institute for Kunstgeschichte, University of Copenhagen), 4 (1995): 101-118.
- “The Early Modern Lives of the Artist in the Italian Context: The Literary and Historical Dimensions of a Myth,” in *The Image of Technology (Selected Papers of the 1994 Society for the Interdisciplinary Study of Social Imagery)*. Edited by Will Wright and Steven Kaplan (Pueblo: University of Southern Colorado, 1994), 160-165.
- “Lives of Poets and Painters in the Renaissance,” *Word & Image*, 6 (April-June 1991): 154-162.
- “Imitatio Buonarroti,” *Sixteenth Century Journal*, 20 (Winter 1989): 582-602.
- “Old Age and Old-Age Style in the *Lives* of Artists: Gianlorenzo Bernini,” *Art Journal*, 46 (1987): 115-121.
- “Two Statues by Gianlorenzo Bernini in Morristown, NJ,” *Art Bulletin*, 56 (1974): 551-554.

PUBLICATIONS: Chapters in Books (peer-reviewed)

- “Artist: Functions and Forms of History and Subjectivity,” in *The Companion to Art History: Theories and Methods*, Edited by Geraldine A. Johnson (Oxford: Wiley-Blackwell, 2019), contracted and in progress.

“Espejito, Espejitos: Hacia una Historia de la Forma en el *Libro de los Pasajes* de Walter Benjamin,” in *Walter Benjamin aquí y ahora*, Edited by Maria Mercedes Andrade, Bogotá, Columbia: Universidad de los Andes, 2018, 11-27.

“A Proposition for Reenactment: *Disco Angola* by Stan Douglas,” in *The Oxford Handbook of Danced Reenactment*, Edited by Mark Franko, London and New York: Oxford University Press, 2017, 571-586.

“*Ultimo Bagaglio* par Hubert Damisch et Ken Lum: L’objet théoretique et la pensée en peinture,” in *Hubert Damisch, l’art au travail*, Edited by Giovanni Careri and Georges Didi-Huberman, Paris: Editions Mimésis, 2016, 192-229.

“Deleuze on Foucault: The Recourse to Painting,” in *Foucault on the Arts and Letters: Perspectives for the 21st Century*, Edited by Catherine M. Soussloff, in the Series: *Global Aesthetic Research*, London: Rowman and Littlefield International Ltd., 2016, 149-164.

“Introduction: Perspectives on Foucault and the Arts and Letters,” in *Foucault on the Arts and Letters: Perspectives for the 21st Century*, Edited by Catherine M. Soussloff, in the Series: *Global Aesthetic Research*, London: Rowman and Littlefield International Ltd., 2016, xi-xviii.

“Pablo Picasso: Late Works and the Model-Muse,” in *Picasso: The Artist and His Muses*, London: Black Dog Press and Vancouver: Vancouver Art Gallery, 2016, 128-151.

“To Begin with the Scrim,” in *Stan Douglas*, Edited by Léon Krempel, Munich, London and New York: Haus der Kunst and Prestel, 2014, 160-165.

“The Artist (Revised),” in *Encyclopedia of Aesthetics, 2nd Edition*, Oxford and New York: Oxford University Press, 2014, Vol. 1, 196-201.

“Historicism in Art History (Revised),” in *Encyclopedia of Aesthetics, 2nd Edition*, Oxford and New York: Oxford University Press, 2014, Vol. 3, 333-338.

“Michel Foucault’s Ironic Object,” in *Proceedings of the 33rd Congress of the International Committee History of Art*, Nuremberg: 2014, 69-72.

“Fairness and the Visual Arts in Theory and Practice: The Case of Klimt’s *Portrait of Adele Bloch-Bauer I*,” in *Explorations of Fairness: Interdisciplinary Inquiries in Law, Science and the Humanities*, Edited by Janis P. Sarra, Toronto: Carswell, 2013, 155-169.

“Toward a New Visual Studies and Aesthetics: Theorizing the Turns,” in *The Handbook of Visual Culture*, Edited by Ian Heywood, Barry Sandywell, Catherine Soussloff, et al. London: Berg, 2012, 90-101.

“The *Vita* of Leonardo da Vinci in the Du Fresne Edition of 1651,” in *Re-Reading Leonardo: The Treatise on Painting across Europe, 1550-1900*, Edited by Claire Farago, London: Ashgate, 2009, 75-196.

“Image-Times, Image-Histories, Image-Thinking,” in *Given World and Time: Temporalities in Context*, Edited by Tyrus Miller, Budapest: Central European University Press, 2008, 145-70.

“In the Name of the Artist,” in *NAME: Ready made* (Exhibition Catalogue), Edited by Janez Janša, Janez Janša, and Janez Janša. Graz: Forum Städtpark Steirischer Herbst and Ljubljana: Moderna galerija Ljubljana, 2008, 1-22.

“The Trouble with Painting: Image (less) Text” (revised), in *Editing the Image: Strategies in the Production and Reception of the Visual*, Edited by Mark Cheetham, Elizabeth Legge, and Catherine M. Soussloff, Toronto: University of Toronto Press, 2008, 67-92.

"Discourse/Figure/Love: The Location of Style in the Early Modern Sources on Leonardo da Vinci," in *Leonardo da Vinci and the Ethics of Style*, Edited by Claire Farago, University of Manchester Press, 2008, 37-57.

"Post-colonial Torture: Rituals of Viewing at Abu Ghraib," in *Ritual and Event: Interdisciplinary Perspectives*, Edited by Mark Franko, London: Routledge, 2007, 159-187.

“The Renaissance in Art History,” in *Palgrave Advances in Renaissance Historiography*, Edited by Jonathan Woolfson, London: Palgrave, 2005, 141-55.

“Portraiture and Assimilation in Vienna: The Case of Hans Tietze,” in *Diasporas and Exiles: Varieties of Jewish Identity*, Ed. Howard Wettstein Los Angeles and London: University of California Press, 2002, 113-149.

“Art Photography, History, and Aesthetics,” in *Art History and Its Institutions: Foundations of a Discipline*. Edited by Elizabeth Mansfield London and New York: Routledge, 2002, 295-313.

“Maya Deren Herself,” in *Maya Deren: Radical Aspirations*, Edited by Bill Nichols, Berkeley and London: University of California Press, 2001, 105-129.

“Like a Performance: Performativity and the Historicized Body, from Bellori to Mapplethorpe,” in *Acting on the Past: Historical Performance Across the Disciplines*, Edited by Mark Franco and Annette Richards, Wesleyan: Wesleyan University Press, 2000, 69-98.

“The Aura of Power and Mystery that Surrounds the Artist,” in *Rückkehr des Autors. Zur Erneuerung eines umstrittenen Begriffs*. Edited by Fotis Jannis, Gerhard Lauer, Mathias Martinez, Simone Winko, Tübingen: Max Niemeyer Verlag, 1999, 481-493.

“Introducing Jewish Identity to Art History,” in *Jewish Identity in Modern Art History*, Edited by Catherine M. Soussloff, Berkeley and London: University of California Press, 1999, 1-16.

“The Artist,” in *The Encyclopedia of Aesthetics*. Edited by Michael Kelly, New York and London: Oxford University Press, 1998, Vol. 1: 130-35.

“Historicism in Art History,” in *The Encyclopedia of Aesthetics*. Edited by Michael Kelly, New York and London: Oxford University Press, 1998, Vol. 2: 407-12.

Exhibitions Curated and Museum Publications

Ben Gest: Photographs, exhibition catalogue, Chicago: The Renaissance Society at the University of Chicago, 2007.

Big and Bold: Prints from the Anderson Collection, Santa Cruz Museum of Art and History, August-Nov 2003.

“Aesthetics and Catastrophe,” in *Collapsing Histories: Time, Space and Memory*, Sesnon Gallery, University of California, Santa Cruz, 2003, n.p.

John Ross Key: The Odyssey of an Artwork, Santa Cruz Museum of Art and History April-July 2001.

“Nell Blaine: Essay from Interview,” in *Virginia Women Artists: Female Experience in Art*, Blacksburg, VA, 1984, 52-57.

“New Prints from Old Cracow,” in *Printed in Cracow*, William Benton Museum of Art, Storrs, CT, 1984, 2-3.

Architectural Treatises from the Fowler Collection at Evergreen House (Exhibition Catalogue), The Johns Hopkins University, 1974.

Reprinted and Republished Essays and Chapters

“Michel Foucault and the Point of Painting,” in *Art History: Contemporary Perspectives in Method*, Edited by Dana Arnold, London: John Wiley and Sons, 2011, 78-98. (Reprinted from *Art History*, 2009)

“Otto Rank’s Artist and Freud’s Leonardo,” and “Art History’s ‘Leonardo,’” in *Leonardo da Vinci: Selected Scholarship. Vol. 1 Biography and Early Art Criticism*. Edited by Claire Farago, New York and London, Garland, 1999, I: 467-83.

(Reprinted from Catherine M. Soussloff, *The Absolute Artist: The Historiography of a Concept*. Minneapolis: University of Minnesota Press, Chapter 5: “The Artist in Myth: Early Psychoanalysis and Art History,” 112-137)

Book and Exhibition Reviews

A Brief History of the Artist from God to Picasso by Paul Barolsky, *CAA. Reviews* (Spring 2012).

Closer: Performance, Technologies, Phenomenology, by Susan Kozel, *Dance Research Journal* (Congress on Research in Dance) 43 (Winter 2011): 86-88.
 “Thinking about the Holocaust and Visual Culture,” *Judaism* 52 (Summer/Fall 2003): 274-278.
The Vienna School Reader: Politics and Art Historical Method in the 1930s. Edited by Christopher Wood, *Centropa* 2 (September 2002): 230-32.
Jewish Icons: Art and Society in Modern Europe, by Richard I. Cohen, *Central European History* (March–April 2000): 122-125.
Sigmund Freud: Culture and Conflict, at the Skirball Cultural Center, Los Angeles, California, *AJS Perspectives* (2000).
The Subjects of Art History. Edited by Mark Cheetham, Michael Ann Holly, Keith Moxey, *CAA. Reviews*, (Winter 1999).
Angelica Kauffman: A Continental Artist in Georgian England. Edited by Wendy Wassyng Roworth, *Art Bulletin*, 74 (March 1994): 175-177.
Patterns in Late Medici Art Patronage and *After Vasari* by E. L. Goldberg, *Art Bulletin*, 71 (1989): 697-98.
Gianlorenzo Bernini: New Aspects of His Life and Thought. Edited by Irving Lavin, *Sixteenth Century Journal*, 18 (1987): 437-39.
Sieneese Painting in the Age of the Renaissance, by Bruce Cole, *Sixteenth Century Journal*, 17 (1986): 554-555.

Published Criticism

2000-01 and 1994-95 Film Reviews for KUSP National Public Radio, Santa Cruz, CA (written, recorded, and aired on radio two times per month)

Published and Broadcast Interviews with Catherine M. Soussloff

“Interview with the Author of *Foucault on Painting*: Catherine M. Soussloff,” *New Books Network*, Los Angeles, CA (1-hour interview recorded March 2018)
 “Public Art: Building Calgary’s Civic Identity...” CBC, Feb. 26, 2016.
<http://www.cbc.ca/news/canada/calgary/calgary-public-art-analysis-1.3466136>
MY NAME IS JANEZ JANŠA, Documentary/Art Film, 2012, (Dir. by Janez Jansa), Slovenia, <http://www.verkami.com/projects/1752-janez-jansa/lang/en>
Edmonton Journal, “19th- century realism lost on 21st- century eyes: Radicalism of 1800s work tough to discern today,” G6 (March 2005)
UC Santa Cruz Review, “Students Collaborate with Museum to Create Gallery Exhibit,” 6 (Spring 2005)
 “The Artist” on *Odyssey*, 1 hour program hosted by Gretchen Helfrich, produced at Chicago Public Radio, available at www.odysseyradio.org (August 2003)
The J. Paul Getty Trust Report (2001) “Scholar Year,” 31-37.
 “If you could tell your students only one thing, what would it be?” *Studio NOTES: The Journal for Working Artists* 26 (August-October 1999): 1

Leadership in Collaborative Research: Editorial

Editorial Advisory Board, *Performance Matters* on-line peer-reviewed journal (Simon Fraser University, Vancouver, BC, Canada) 2014-

Senior Editor, *Encyclopedia of Aesthetics*, 2nd Edition, Oxford and New York: Oxford University Press 2012-14

International Advisory Board, *Konsthistorisk tidskrift/Journal of Art History*, Stockholm, Routledge 2009-

Founding Reviews Editor, *Images: A Journal for the Study of Jewish Art and Visual Culture*, Leiden: Brill Publishers (First U.S.-based peer-reviewed scholarly journal devoted to scholarship on Jewish art, visual culture, museology, architecture, and film) 2005-10

Chair, Editorial Board, *Art Journal* (Peer-reviewed scholarly quarterly publication of the College Art Association of America) 2006-08; member 2003-06

Publications Committee, College Art Association of America 2006-08

Leadership in Collaborative Research: Research Groups

Director, Visual & Performance Studies (VPS), Collaborative faculty and graduate student research group, UC Santa Cruz, 1999-2010

Visual & Performance Studies Seminar Series 2003-10 (Co-Convener)

Visual & Performance Studies Lecture Series 2003-10 (Convener)

Extensions of the Baroque International Conference 2009 (Org. and Convener)

The Ends of Interdisciplinarity International Conference 2007 (Co-Org. Convener)

Authoritarian Spectacles in Inter-War Europe: Interdisciplinary Conference 2004 (Co-Org. and Convener)

Post-Ritual: Events/Performances/Art: International Conference 2002-03 with École des Hautes-Études, Paris, France (funded by France-Berkeley Fund)

Co-Author of *A Proposal for an interdisciplinary Ph.D. Graduate Program in Visual and Performance Studies*, submitted to Division of Arts, UC Santa Cruz, March 15, 2001

Curator/Programer for Patricia and Rowland Rebele Chair, Department of History of Art & Visual Culture, UC Santa Cruz, 1998-02.

TEACHING

Post-Doctoral Supervision

Ariane De Tilly, Ph.D. University of Amsterdam, "Video Display in Museum Contexts," 2011-12 Fonds de recherche du Québec and University of British Columbia

Heather Diack, Ph.D. University of Toronto, "Conceptual Art and the Moving Image," 2010-11 University of British Columbia Teaching Post-Doctoral Fellow

Alena Smieskova, Lecturer, University of Constantine the Philosopher, Slovakia, 2009-10 U.S. Fulbright Fellowship Committee, Post-Doctoral Fellow, "American Visual and Popular Cultures in Relation to Subaltern American Identity Formations," UC Santa Cruz

Kari Anden-Papadopoulos, Ph.D., Journalism, Media and Communication, University of Stockholm, "Media Imagery in Louise Lawler," 2001-02 University of Rochester

PhD Supervision and Committees

Michael Wooley, *Performance and Identity*, Art History, University of British Columbia, 2018-present, supervisor.

Daniela Perez de Montelongo, *South African Photography and Landscape*, University of British Columbia, Art History, 2017-present, supervisor.

Alice Choi, *Modern Painting in the Korean Diaspora*, University of British Columbia, Art History, 2015-present, supervisor.

Gloria Bell, PHD 2018, University of British Columbia, Art History, *The Eloquence of Things: Indigeneity and the 1925 Vatican Missionary Exposition*, committee member.

Heida Arnadottir, ABD, University of British Columbia, Art History, *Fluxus in Iceland*, 2015-18, committee member.

Marisa Sánchez, ABD, University of British Columbia, Art History, *Samuel Beckett and Contemporary Art*, 2012-present, supervisor.

Anton Lee, PHD 2018, University of British Columbia, Art History, *Photographic Practice and Post-Structuralist Theory in the U.S. and France*, supervisor.

Logan Walker, ABD, University of California, Santa Cruz, History of Consciousness, *Identity and Identification in Pre-New Wave French Film*, 2008-2017, supervisor.

Harry Rickit, PHD 2015, University of Auckland, New Zealand, History of Art, *Velazquez via Foucault: the Archaeology of Painting*, External Examiner

Lucian Gomoll, PhD 2013, University of California, Santa Cruz, History of Consciousness, *Museum Practices and Performances*, Co-supervisor.

Kelly Feinstein, ABD, University of California, Santa Cruz, History, *Broadsides, Politics, and Visual Culture in the British Isles in the Early Modern Period*, 2008-2012, committee member.

Natalie Loveless, PhD 2012, University of California, Santa Cruz, History of Consciousness, *Performing Feminist Pedagogy*, Co-supervisor.

Kelly Hicks, PhD 2011, MA 2007, University of California, Literature, *A Comparative Study of Early 20th Century Avant-Garde Performance and Literature*, committee member.

Meredith Hoy, PhD 2010, University of California, Berkeley, Rhetoric Department, *From Point to Pixel: A Genealogy of Digital Aesthetics*, Co-supervisor 2004-08.

Sasha Welland, PhD 2006, University of California, Santa Cruz, Anthropology Department, *Experimental Beijing: Contemporary Art Worlds in China's Capitol*, QE committee member

Marie-José Buggè, PhD 2004, Université de Montreal, History of Art, *Il Rinascimento visionario: L'anelito all'eternità del corpo nella cultura visiva del Rinascimento in Italia*, (Dissertation in Italian, Examination in French), External Examiner

Natasha Goldman, PhD 2002, University of Rochester, Visual and Cultural Studies, *Missing Absence: Trauma and National Memorials to the Holocaust*, supervisor.

Aaron Kerner, PhD 2002, Macquarie University, Sydney, Australia, Sociology, *Memory and Theory in Contemporary Catastrophe Art*, Co-supervisor with Dr. John Lechte.

James Sievert, PhD 1997, University of California, Santa Cruz, History Department, *Landscape and Environmental History in the Po' River Valley, Italy*, Committee member.

MFA Supervision and Co-Supervision

Cameron McLellan, Visual Art, University of British Columbia, MFA 2018.

Benjamin Allard, Visual Art, University of British Columbia, MFA 2015.

Emilio Rojas, Visual Art, University of British Columbia, 2014-15, transferred.

Guadalupe Martinez, Visual Art, University of British Columbia, MFA 2014.

Kate Moss, Visual Art and Performance, University of British Columbia, MFA 2014.

Carlos Colín, Visual Art, University of British Columbia, MFA 2013.

Nelly César, Visual Art, University of British Columbia, MFA 2011.

G. Craig Hobbs, MFA 2009, University of California, Santa Cruz, Digital Arts and New Media Program, Thesis and Project Supervisor

Melanie Stewart, MFA 2009, University of California, Santa Cruz, Digital Arts and New Media Program, Thesis and Project Supervisor.

Luke Bullock, MFA 2009, University of California, Santa Cruz, Digital Arts and New Media Program, Thesis and Project Supervisor.

Margaretha Haughworth, MFA 2008, University of California, Santa Cruz, Digital Arts and New Media Program, Thesis and Project Supervisor.

Alan Tollefson, MFA 2007, University of California, Santa Cruz, Digital Arts and New Media Program, Thesis and Project Supervisor.

MA Supervisor

Richard Chapplow, Art History, UBC, “Representations of Meat Carcasses in Early Modern Painting,” in progress.

Scuylar Kroeger, Art History, UBC, “Mary Cassatt and Feminist Issues,” in progress.

Jenn Jackson, MA 2018 Critical and Curatorial Studies, UBC, “Sum of the Parts Art and Archive: The Status of the Document.”

Sherena Razek, MA 2018 Art History, UBC, “Picturing Palestine/In Plain Sight: Documentary Photography and the Rawiya Collective in Palestine.”

Ines Min, MA 2017 Critical and Curatorial Studies, UBC, Exhibition, Or Gallery

Christine Olson, MA 2016 Critical and Curatorial Studies, UBC, “Japanese Internment Camps and Art in British Columbia.”

David Norman, MA 2016 Art History, UBC, “Greenland Performance Art and Its Historiography in Contemporary Art.”

Alice Choi, MA 2015, Art History, “Post-WWII Land Art in Korea.”

Margaret Stern, MA 2015, Art History/Critical and Curatorial Studies, University of British Columbia, “Salt and Contemporary Palestinian Art.”

Eva Tweedie, MA 2015, Art History/Critical and Curatorial Studies, University of British Columbia, “Dalla Husband: Printmaking and Automatism in Pre-WWII Paris”

Jordan Strom, MA 2014 Art History/Critical and Curatorial Studies, University of British Columbia, “Portraiture and Exhibitions.” Co-supervisor.

Michaela Rife, MA 2014 Art History/Critical and Curatorial Studies, University of British Columbia, “Dust on the Lens: Four Views of the Desert West.”

Katherine Schroeder, MA 2013 Art History/Critical and Curatorial Studies, University of British Columbia, “Full Frontal: Contemporary Representations of the Male Nude in the Belkin Art Gallery Collection”

Mo Salemy, MA 2012 Art History/Critical and Curatorial Studies, University of British Columbia, Art History, Visual Art & Theory, “Photographic Documentation and the Ethnographic Display in the Museum of Natural History, NYC,” Co-supervisor.

Adriana Estrada Estelles, 2011, MA Art History/Critical Curatorial Studies, University of British Columbia, Art History, Visual Art & Theory, “Broken Borders,” Co-supervisor.

Erica Zacharias, MA 2011, University of British Columbia, Art History, “Gordon Matta-Clark: Sculpture and Photography.”

Larissa Grezliak, MA 2011, University of British Columbia, Art History, “The Arch of Constantine and *Spoglie* in Early Christian Architectural Theory, Co-supervisor

George Bloom, MA 2005, University of California, Santa Cruz, Literature Department, “Sebald’s *Austerlitz*,” Co-supervisor

Lisa Phaneuf, MA 2002, University of Rochester, Visual and Cultural Studies, Thesis Supervisor.

Marilyn Vierra, MA 1992, University of California, Davis, Art History, Thesis Supervisor.

Graduate Seminar Teaching

At University of British Columbia, Art History, Visual Art & Theory
Methods in Art History; Methods in Critical and Curatorial Studies; The Idea of Painting; Michel Foucault and Painting Theory in the 20th Century; Baroques and Baroquisms (Tutorial for Ph.D. and M.F.A students); Walter Benjamin for Artists and Art Historians

At University of California, Santa Cruz

Embodiment: Visuality, Performance, Affect; Studio Critique/Lecture, Digital Arts & New Media MFA Program; Performances/Performativities, History of Consciousness Department (cross-listed w/Digital Arts/New Media MFA Program); Image/Text: Early Modern Italian Theories and Their Histories, Literature Department; Early Modern Culture & Society in Italy, Literature Department (team-taught with Harry Berger, Jr.)

At University of California, Berkeley, History of Art Department

Performance Studies and Art History: From Early Modern Contexts to Late Modern Theories History of Art Department, Spring 2003

At University of Rochester, Visual & Cultural Studies Program

Subject, Subjectivity, Depiction, Spring 2002; The Artist in History, Spring 2002 At University of North Carolina, Chapel Hill, **Department of Art and Art History**
The Biography of the Artist in History and Theory

Undergraduate Teaching

At University of British Columbia, Art History, Visual Art & Theory
VISA/ARTH 479 Performance (cross-listed Studio practice and theory course)
ARTH 437 Extensions of the Baroque
ARTH 300 Seminar on Methods and Approaches to Art History
ARTH 322 and 336 Early Modern Art in Italy ca. 1550-1700

At University of California, Santa Cruz

Undergraduate Seminars

Art History and Visual Culture

Historicism and Postmodernism in Visual Culture

Problems in the Methodology of Renaissance and Baroque Art History

Humanisms & Historicisms in Art History
 J. J. Winckelmann & Art History
 Image of the Artist in History & Fiction
 Art and Life of Gianlorenzo Bernini (1598-1680)
 Art Criticism in Early Modern Period: Giovanni Pietro Bellori
 The Philosophy of Art
 Methods and Writing in the History of Art and Visual Culture
 Renaissance and Baroque Sculpture
Undergraduate Advanced Lecture Courses
 Italian Renaissance Art 1300-1550
 High Renaissance
 Mannerism & the Reform of Painting
 Studies in Seventeenth Century Italian Art
 Baroque Art 1600-1750
 Southern Baroque Art 1580-1700
 Sculpture in Italy 1300-1750
 Northern Renaissance Art 1300-1600
 Early Modern Culture & Society (2 quarters and cross-listed w/Literature)
 German Aesthetics & Historicism 1790-present
 Jewish Identity and Visual Representation in Modernity (Jewish Studies)
 Feminism and Aesthetics
 History of Prints & Printmaking (w/Studio component)
 History of Sculpture
 Media History and Theory
Undergraduate Introductory Lecture Courses (w/Teaching Assistants)
 Western Visual Culture and the Human Imagination
 Introduction to History of Art & Visual Culture: Europe
 Introduction to Art History: Ancient-Medieval
 Introduction to Art History: Renaissance-Baroque
 Introduction to Art History: Modern-Contemporary
 Modern Art 1789-present
 The Renaissance (interdisciplinary Humanities course)

Service to the Profession

1998-present External Reviewer for Tenures and Promotion to Associate and Full
 Professor (multiple candidates in universities in U.S., Canada, Great
 Britain, Israel)
 2015- European Research Council, Peer Reviewer
 2013-14 American Academy in Berlin, External Fellowship Reviewer
 2011-13 Chair & Member, Distinguished Lifetime Achievement Award for
 Writing, College Art Association of America
 2010-12 Peter Wall Institute for Advanced Studies, University of British Columbia,
 Adjudication Committee Wall Exploratory Workshop Competition
 2010-12 Fine Arts Committee, SSHRC, Ottawa, Canada
 2008-12 American Council for Learned Societies (ACLS), Art and Architectural
 History Reviewer

- 2008 National Humanities Center, Fellows Review
Israel Science Foundation, Multi-Year Research Proposal Review
- 2007-09 UC Berkeley, Townsend Humanities Center, External member of
professorial and post-doctoral Fellowship Committee
- 2007 UC Education Abroad Program, Program Review of Semester Program in
Rome (declined)
- 2001 Williams College Museum of Art, Exhibition: "Hitler's Vienna"
Clark Art Institute, Austrian art photography
- 1999- 2006 UC/Humanities Research Institute, Committee on Jewish Studies

Community Service

- 2014- Institute for Performance Studies (IPS), Simon Fraser University, Board Member.
- 2011-14 Board Member, LIVE Performance Biennale, Vancouver, Canada
- 2006-09 Santa Cruz Hillel Board of Directors, Faculty Representative
- 1994-2004 Advisor on Visual Culture for Santa Cruz Museum of Art & History
- 1993 Consultant on educational programs for Whitney Museum of American
Art exhibition, San Jose Museum of Art

Invited Public Lecture or Forum Participation

- 2018 "Artist in the World," Seminar series, Museum of Anthropology (MOA), UBC
(Nov)
Presentation and book launch, *Foucault on Painting*, Morris and Helen Belkin,
Art Gallery, UBC (May)
- 2017 "Research in Progress," Institut Nationale d'Histoire de l'Art (INHA) (May)
Co-Organizer: "The Role of Cultural Institutions in an Age of Increased
Nationalism and Populism," Peter Wall Institute for Advanced Studies, October
25, 2017.
- 2016 Scholar's Gallery Talk and Public Lecture, "Picasso and the Model-Muse,"
Vancouver Art Gallery (Sept.)
Chair, Panel on Exhibition of Dana Claxton "Ready to be Made," Simon Fraser
University Audain Art Gallery, Vancouver, (Feb.)
- 2015 "Chaim Soutine and Theories of Expressionism" Canadian Cultural Centre,
Embassy of Canada, Paris (May)
"A Painter's Painter: Chaim Soutine," Vancouver Art Gallery, Vancouver
(March)
- 2014 "Participatory Aesthetics, Art, & Social Practice," Panel Chair, *Questioning
Aesthetics: A Symposium*, Oxford University Press and Pratt Art Institute, NYC
(Sept.)
Chair *Michel Foucault and the Humanities/les Arts et les Lettres*, Institut d'Études
Avancées, Paris (June)
"These Are Not Pipes," Temple University, Tyler School of Art, Philadelphia
(May)

- “Comments on Hans Wendt’s Paintings,” The Apartment Gallery, Vancouver and the Canada Culture Crawl, (April)
- 2013 “L’Objet théorique et la peinture, “*Hubert Damisch, l’art au travail*, Institut National d’histoire de l’art et École des Hautes Études en Sciences Sociales, Paris (Nov.)
- “Foucault on Painting,” Université Paris-Sorbonne, Centre Victor Basch (Recherches en esthétique et philosophie de l’art) (Nov.)
- “The Belatedness of Memory: Esther Shalev-Gerz and Walter Benjamin,” *Symposium* with Esther Shalev-Gerz, Ian Wallace and Catherine Soussloff, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver (Jan.)
- “Fictional Re-enactment in Photography as a Trope of Historical Representation,” *Visual and Performance Studies Reenactment Workshop*, University of California, Santa Cruz (Jan.)
- 2012 “Death, Benjamin and Melancholy: Thoughts on Matthew Monahan,” Contemporary Art Gallery, Vancouver (May)
- Respondent, Peter Wall Institute for Advanced Studies, University of British Columbia, Exploratory Workshop on *Explorations of Fairness* (Jan.)
- 2011 “Aesthetics and Ethics in Larry Clark: “Tulsa” and Kohei Yoshiyuki: “The Park,” Presentation House Gallery, West Vancouver, Canada (Nov.)
- “The Value of Art,” Museum of the African Diaspora, San Francisco, CA (Oct.)
- “Mirror, Mirror on the Wall’: Walter Benjamin and the Content of the Form,” Keynote Speaker: *Simposio Internacional “Walter Benjamin aquí y ahora.”* Universidad de los Andes, Bogota, Columbia (Oct.)
- “Fairness and the Visual Arts in Theory and Practice,” in *Creating New Landscapes in Notions of Fairness*, Peter Wall Institute for Advanced Studies, University of British Columbia (Mar.)
- 2010 Workshop Participant, *Nations in the History of Art*, Jackman Institute, University of Toronto (Oct.)
- “The Aesthetic Turn: In or Out of Art History and Visual Studies?” in Conference: *An Aesthetic Turn?* UC Berkeley, Arts Research Center (May)
- “The History of the Curator,” Conference: *Task of the Curator*, University of California, Santa Cruz (May)
- 2009 “Hubert Damisch and Michel Foucault in Dialogue with Painting,” *Dialogues with Others: A Symposium with Hubert Damisch*, Art History Institute, University of Amsterdam, The Netherlands (May)
- 2008 “Greenberg and Rosenberg in History,” Graduate Seminar, Department of Art History, Södertörn University College, Stockholm, Sweden (September)
- “In the Name of the Artist,” Graduate Seminar, Department of Art History, University of Stockholm, Stockholm, Sweden (September)

- “Greenberg and Rosenberg in History,” Panel on: *Identity, Engagement, Judgment: Clement Greenberg and Harold Rosenberg Then and Now*, The Jewish Museum, NYC (May)
- “Foucault and the Point of Painting,” Conference on: *Foucault Across the Disciplines*, University of California, Santa Cruz (March)
- “The Choreographer as Political Subject in the Twentieth Century,” Conference: *Dance and Resistance*, Centre National de la Danse, Paris, France (Jan.)
- 2007 “The Idyll of Mayer July’s Paintings,” Panel: *Jewish Folk Art: Recalling the Lost World of Polish Jews*, Judah L. Magnes Museum, Berkeley, CA (Oct)
- “The Ends of Interdisciplinarity: An Introduction,” Visual and Performance Studies Conference, UC Santa Cruz (Mar.)
- 2006 “Ben Gest Photographer: The Subject of Portraiture,” The Renaissance Society, University of Chicago (Dec.)
- “Parallel Lives in the 1651 Edition of the *Trattato della Pittura* by Leonardo da Vinci,” Department of Art History, University of Southern California, Los Angeles, CA (Nov.)
- “Performance in Baroque Painting and Sculpture,” Conference: *Performativity and Performance in Baroque Art*, Istituto Svedese di Studi Classici a Roma, Italy (Sept.)
- “Publishing the Art Book,” *Getty Symposium on Art History and the Digital Age*, Getty Research Institute, Los Angeles, CA (June)
- “Early Modern Lives of Leonardo da Vinci,” Colloquium: *Early Modern Lives: Writing Biography Then and Now*, University of Southern California-Huntington Early Modern Studies Institute (April)
- Art History and Its Publishers*, Colloquium Co-Convener, Sterling and Francine Clark Art Institute, funded by a grant from the Andrew W. Mellon Foundation (March –April)
- 2005 Panel Chair, “The Gramsci Discourse,” Cowell College, University of California, Santa Cruz (May)
- “Teaching the Three A’s of Jewish Identity and Visual Representation: Assimilation, Aniconism, and Art,” Conference: *Visual Culture & Jewish Identity*, Jewish Studies Program and Department of Art History, University of California, Davis, (April)
- "Pre-World War I Vienna: Visual Constructions of the Modern European Subject and Subjectivities," University of Alberta and Edmonton Art Gallery, (March)
- Jewish Identity and Visual Representation," Seminar sponsored by Religious Studies and Art History Departments, University of Alberta, (March)
- “The Artist in Art History," Seminar sponsored by Art History Department, University of Alberta, (March)
- "The Trouble with Painting: Image (less) Text," University of Toronto, (March)

- Panelist, Exhibition Colloquium: The People and the Book: Paintings and Rare Books from the Magnes Collection, Judah L. Magnes Museum, Berkeley, CA, (February)
- 2004 “A Seminar on Anamorphosis, Leonardo da Vinci and Daniel Buren,” École des Hautes Études, Sciences Sociales, Centre de l'Histoire de l'Art, (December, in French)
- “Not Content With What Is: History, Trance, and the Image,” International Conference on Materiality/History: The Materialization of Historical Time (Wissenschaftskolleg, Berlin), Organized by UC Santa Cruz and Central European University, Budapest, (November)
- “Leon Battista Alberti: The First Renaissance Man,” The Istituto Italiano di Cultura, San Francisco, (April)
- “The Trouble With Painting,” Show and Tell: The Current State of Visual Cultural Studies, convened by Profs. Martin Jay and Whitney Davis, University of California, Berkeley, (April)
- 2003 “Collapsing Aesthetics: Catastrophe and Visual Representation,” The Politics of Action: Art in the Public Sphere, funded by National Endowment for the Humanities, Stanford University Humanities Center (November)
- “Towards a Social History of the Subject: Viennese Art History and Portraiture,” *The Ends of Portrayal: 100 Years of Modern Portraiture, 1850- 1950*, Department of Art History, University of Delaware (September)
- “Discourse/Figure/Love: The Location of Style in Leonardo da Vinci.” The Townsend Humanities Center Early Modern Studies Working Group, UC Berkeley, (April)
- Respondent, “The Question of Interiority,” Art History and Biography, Getty Research Institute & Clark Art Institute Workshop, Getty Research Institute, Los Angeles, (January- February)
- 2002 “To Tear Open the Mouth of Humanity: Art History in Vienna ca. 1900,” Program in Visual Studies, Cornell University, (April)
- 2001 “The Biography of Leonardo da Vinci in *The Treatise on Painting* of 1651,” Conference on the Fortuna of Leonardo da Vinci’s Trattato della Pittura, Warburg Institute, University of London, (September)
- Seminar on “The Subject in Art,” Clark Art Institute, Williamstown, Massachusetts, (August)
- “Portraits and Subjects Against the Grain,” Identity and Art History II Conference, Getty Research Institute, (May-June)
- “Ways of Knowing: Analytical and Methodological Implications,” Monterey Bay History and Cultures Project, UCSC, (May)
- Seminar on “The Case of Hans Tietze: Assimilation in Vienna ca. 1900,” Center for Judaic Studies, University of Pennsylvania, (March)

- 2000 “The Subject in Art: Viennese Portraiture ca. 1900,” University of Pennsylvania, (December)
 Participant, Workshop on Art History and Identity, Clark Art Institute, Williamstown, Massachusetts, (November)
 “Portraiture in the Early Twentieth Century,” Fine Arts Department, Graduate Students Lecture Series, Harvard University (November)
 “Jewish Identity and Visual Representation at the End of the 20th Century,” Humanities Institute, SUNY Stony Brook, (November)
 “Like a Performance: Performativity in Figure Sculpture,” Distinguished Visiting Scholar, Department of Fine Arts, University of Colorado, Boulder, (April)
 Seminar on “Portraiture ca. 1900,” Distinguished Visiting Scholar, Department of Fine Arts, University of Colorado, Boulder, (April)
 Discussant of “Wittgenstein’s House for His Sister in Vienna” by Whitney Davis, Works-in-Progress Series, Getty Research Institute, (March)
 “Jewish Identity and Visual Representation at the End of the Twentieth Century,” Harn Museum of Art, University of Florida, Gainesville, (February)
 “Bellori’s Theory of Sculpture in *Le Vite*,” University of Southern California, Art History Department, (January)
- 1999 “Turning Pages: Becoming Art Historians,” Getty Research Institute, (October)
 “Jewish Portraits in Vienna,” Judaica Collectors’ Club of Los Angeles, (October)
 Investiture Address, Patricia and Rowland Rebele Chair in the History of Art, University of California, Santa Cruz, (June)
 Keynote Lecture, “After Aesthetics: Jewish Identity and Visual Representation in the Late 20th Century,” University of California, Los Angeles Symposium on *Race, Nation, Aesthetics, and the Fabrication of Modernities*, (May)
 Session Chair and Film Panel Discussant, *Sarira: Aspects of Embodiment in the Arts and Cultures of India*, University of California, Santa Cruz, (May)
 “Projecting Culture: Jewish Art Historians and the History of Art History,” The Salo W. Baron Lecture, The Jewish Museum, NYC, (March)
 “The Modern Jewish Romance with Art,” in *Icon, Image, and Text in Modern Jewish Culture*, conference, Princeton University, Princeton, New Jersey, (March)
 Panel Discussant, *Wither Visual Culture?* Anthropology Department, University of California, Santa Cruz, (February)
The Salo W. Baron Lecture, The Jewish Museum, New York City: “Projecting Culture: Jewish Art Historians and the History of Art History,” (February)
 “After Aesthetics: Visual Representation, Jewish Identity, and Cultural Studies,” Center for Cultural Studies, University of California, Santa Cruz, (January)
- 1998 “The Burden of Representation in Holocaust Film,” conference on the Holocaust in Film, University of California, Santa Cruz, (April)
- 1997 Lecture, “Jewish Identity in Diaspora: A Perspective,” Humanities Research Institute, University of California, Irvine, (December)

- Lecture, "Disciplinary Forum on Performance Studies," Humanities Research Institute, University of California, Irvine, (April)
 "The Historiography of Technocriticism," Art History Graduate Studies Colloquium and Humanities Institute, SUNY, Stony Brook, New York
- 1996 Co-Chair and Organizer, "Art History in the Age of Bellori," International Conference. Sponsored by American Academy in Rome and Association for Textual Scholarship in Art History, Rome, Italy, (November)
 "Performative Protocols in Bellori's Theory of Sculpture," Art History in the Age of Bellori, American Academy in Rome, Italy, (November)
 "Visual Culture and Image Theory in Interdisciplinary Historical Studies," NEH Focus Grant in Pre-and Early Modern Studies Seminar, University of California, Santa Cruz, (fall)
 "Jews and Artists in Vienna," Alumni Invitational Lecture Series, University of California, Santa Cruz, (October)
 "Pre- and Early Modern Studies at University of California, Santa Cruz," KZSC Public Radio, 1/2 hour interview, (September)
 "The Turn to Visual Culture," Art History Symposium, University of California, Santa Cruz, (May)
- 1995 "Location and Jewish Identity," *Prophets and Losses: Jewish Identity in Art History*, Southern Methodist University and The National Endowment for the Humanities, (October)
 "What is Visual Culture?" *State of the Arts*, KUSP National Public Radio, 1/2 hour interview, (March)
 "The Artist and the Jew: Psychoanalysis and Art History in Vienna," Cultural Studies Colloquium Series, University of California, Santa Cruz, (April)
- 1994 "The Question of 'Native Style' in Renaissance Art History," University of Copenhagen, Kunsthistorisches Institute, (October)
 "The Power of the Image of Leni Riefenstahl," University of Stockholm, Swedish Film Institute, (October)
 Session Chair, "Target 2000," University of California, Santa Cruz Arts Division Conference, University of California, Santa Cruz, (April)
 "Pre- and Early Modern Anatomical Display in Anatomy Museums," Conference of Pre- and Early Modern Anatomy, University of California, Santa Cruz, (April)
- 1992 "The Image of the Artist in Cultural History and Cultural Theory," Art History Forum, University of California, Santa Cruz
- 1991 "The Construction of Michelangelo's Reputation," New York Institute for the Humanities, New York University, New York, (March)
- 1988 "Lives of Poets and Painters," Literature Colloquium, University of California, Santa Cruz

- 1986 “Some Considerations on the Early Lives of Artists,” Conference of New England Land Grant Universities, University of Massachusetts, Amherst, (April)
 “Beyond the Image of the Artist,” University of North Carolina, Chapel Hill, (April)
- 1983 “Gianlorenzo Bernini” and “Bernini and Michelangelo,” National Endowment for the Humanities Lectureship, Wake Forest University, (November)
- 1982 “Bernini’s St. Lawrence and the Idea of the Paragone,” Frick Collection Symposium for Graduate Students, (April)

Papers Presented at Professional Meetings

- 2019 Session Organizer and Chair, “Foucault and Art History,” College Art Association of America Annual Meeting, NYC (Feb)
- 2013 “Art History’s Dilemma: Theories for Time in Contemporary Performance/Media Exhibitions,” PSI 19 (Performance Studies International Annual Conference), Stanford University, July 2013
- 2012 “Michel Foucault’s Ironic Object,” 33rd Congress of the International Committee of the History of Art, Nuremburg, Germany (July)
 “Theory for Art in the Historiography of Early Modern Art,” Session: *The Renaissance and Contemporary Critical Theory*, Renaissance Society of America Annual Meeting (Mar.)
- 2008 “Embodiment in the Context of Art History,” Session: *Resisting Closure: Phenomenology as a Critical Practice in Art, Architecture, and Art Writing*, College Art Association of America Annual Meeting (Feb.)
- 2007 “Teaching Jewish Art and Visual Culture in Post-World War II America,” Panel: *Jewish Visual Culture*, Association for Jewish Studies Annual Meeting, Toronto, Canada (Dec.)
 “Anamorphosis and Performance in Daniel Buren at Versailles,” Session: *The Body and Performativity: Issues of Performance Across the Disciplines*, University of California Institute for Research in the Arts (UCIRA) Annual Conference, UC Berkeley (May)
 “The Aesthetics of Publishing: The Art Book as Object from Print to Digital,” Co-Chair and Presenter, College Art Association of America Annual Meetings, NYC (Feb.)
- 2006 “Prolegomena for a History of Performance and Art: Considerations for and from the Early Modern Period,” and Co-Chair for Session: *Performance*, III Mediterranean Congress on Aesthetics, Podgorz, Slovenia (Sept.)

2004 “Art History and Performance Studies: Theories and Contexts,” Session on Neighbors: Art History and Interdisciplinarity, International Conference of the History of Art (CIHA), Montreal, (August)

- Co-organizer and Chair, *Figuring the Artist in Early Modern Italy: I and II*, Renaissance Society of America Annual Meeting, NYC, (April)
 “Discourse/Figure/Love: Leonardo da Vinci and Early Biographies,” *Figuring the Artist in Early Modern Italy: I and II*, Renaissance Society of America Annual Meeting, NYC, (April)
- 2003 “Historiographies of Art History,” in *Images of Culture* Conference, University of Copenhagen and Louisiana Museum of Modern Art, (November)
 “Image (less) Text: Visual and Verbal Rhetoric in Early Modern Art History,” *Editing (Out) the Image* Conference, University of Toronto, (November)
 “Performance Studies in Progress,” UC Performance Research Group Annual Meeting, UC Berkeley, (May)
 “Jackson Pollock and Post-Ritual Performance,” France-Berkeley Program Conference (Visual and Performance Studies), UC Santa Cruz, (January)
- 2000 “Acts of Assimilation in the History of Art,” Chronology Panel, 30th International Congress of the History of Art (CIHA), London, (September)
 “Interdisciplinarity and Art History,” Museum of Modern Art and Getty Research Institute Panel, College Art Association of America Annual Meetings, New York City, New York, (February)
- 1999 “Actualizing Absence in Performance Theory,” University of California Performance Research Group, Third Annual Meeting, UCSC, (May)
 Co-organizer and Presenter, UC Performance Research Group Annual Meeting, University of California, Santa Cruz, (May)
 “Visual and Performative Studies Initiatives for Visual Anthropology,” Northern California Anthropology Association, University of California, Santa Cruz, (April)
- 1998 Session Chair, “Performativity I,” Visible Evidence Annual Conference, San Francisco State University, San Francisco, California, (August)
 Seminar Chair, “Visual Culture and Jewish Studies,” Annual Jewish Studies Conference, University of California, Los Angeles, (May)
 Seminar Leader, “Performativity Theory,” UC-wide Performance Studies Research Group, University of California, Santa Barbara, (May)
- 1997 Session Commentator, “The Notions of Progress and Decline in Art History: Their Importance and Function,” College Art Association of America Annual Meeting, Boston, Massachusetts, (February)
- 1996 “The Construction of Arts as History,” American Society for Aesthetics Annual Meeting, Montreal, Canada, (November)
 Session commentator: “Between Fine Art and Craft,” American Society of Aesthetics Pacific Division Meeting, Asilomar, California, (April)
 Chair, Session on “Jewish Identity in Art History,” College Art Association of America Annual Meeting, Boston, Massachusetts, (February)

- “Introduction to the Problem of Jewish Identity in Art History,” College Art Association of America Annual Meeting, Boston, Massachusetts, (February)
- 1995 “Location and Exile in Shimon Attie’s Work,” Program Committee Session on Representation and the Holocaust, The American Society of Aesthetics Annual Meeting, St. Louis, Missouri, (October)
 “Jewish Identity and the Artist,” in *The Artist in the City*, INCS Annual Conference, University of California, Santa Cruz, (March)
 “The Origin and Genealogy of Art History According to von Schlosser,” in Art History: Theory and Practice, Northern California Renaissance Conference, San Francisco, California, (April)
 “The Origin and Genealogy of Art History According to Julius von Schlosser,” College Art Association of America Annual Meeting, affiliated session, San Antonio, Texas, (January)
- 1994 “The Early Modern Lives of Artists in the Italian Context,” Society for the Interdisciplinary Study of Social Imagery Annual Conference, Colorado Springs, Colorado, (March)
- 1993 “History and Memory in the Artist: A Response,” American Society of Aesthetics, Annual Meeting, (October)
 Session Chair, “Art History,” Renaissance Society of America, Northern California Chapter Annual Meeting, San Francisco, California, (May)
- 1992 “History and Memory/Walter Benjamin and Photographs,” American Society of Aesthetics Annual Meeting, Santa Barbara, California, (October)
 “The Image of the Artist in Cultural History and Cultural Theory,” College Art Association of America Annual Meeting, New York, New York, (February)
- 1990 “Michelangelo After, After His Death,” College Art Association of America Annual Meeting, Washington, District of Columbia, (February)
- 1989 Session Chair for “Religion, Monarchy and Parliament,” The Sixteenth Century Studies Conference, St. Louis, Missouri, (October)
- 1987 Session Chair for “Re-Reading the *Lives* of Artists,” Renaissance Society of America Annual Meeting, Tempe, Arizona, (March)
 “Introduction to Reading the *Lives* of Artists,” Renaissance Society of America Annual Meeting, Tempe, Arizona, (March)
- 1984 “Defining the Image of the Artist: A Critical Approach to the Early Biographies of Artists,” Sixteenth Century Studies Society, Annual Meeting, (October)

“The Idea of Old-Age Style in the Biographies of Bernini,” Symposium,
College Art Association of America, Annual Meeting, Los Angeles,
(February)

1984 Session Chair, “Topics in the History of Sculpture,” Southeastern College Art
Conference, (October)