

**DR. COLIN GARDNER**

University of California  
Santa Barbara, California 93106-7120  
(805) 685-9675 (Home Phone)

**RESUME OF QUALIFICATIONS**

E-mail: [colingardner@cox.net](mailto:colingardner@cox.net)  
Web site: <http://www.colingardner.net>  
(805) 961-1018 (FAX) (805) 893-5694 (Office)

---

**CURRENT TEACHING EXPERIENCE (1998 - PRESENT):****ACADEMIC APPOINTMENTS, UNIVERSITY OF CALIFORNIA, SANTA BARBARA**

- 2006- Professor of Critical Theory & Integrative Studies, Departments of Art, Film & Media Studies, Comparative Literature and the History of Art and Architecture.
- 2002-2006 Associate Professor, Critical Theory and Integrative Studies.
- 1998-2002 Assistant Professor, Critical Theory and Integrative Studies.

**UNIVERSITY AFFILIATIONS:**

UCSB Center for Film, Television and New Media.

UCSB Center for Cold War Studies.

**COURSES TAUGHT:****Graduate Courses in Interdisciplinary Media: Theory and Criticism:**

- Deleuze and Film Theory
- Deleuze and Literature
- Theories of Spatiality
- Formalism: From Shklovsky to Postmodernism
- Colonial Discourse and Post-Colonial Theory in relation to non-Western Film Narratives.
- “The Spectator as Producer: From Reader Response Theory to Deconstruction.”
- “Cognition of Time, Cognition of Space” in Film and Literature (with Prof. Sydney Levy)
- Language as Space: Redefining the Text-Image from Modernism to Post-Conceptualism
- Introduction to Contemporary Film, Literary and Visual Theory.
- Art and/as Desire.
- M.F.A. Thesis Writing Seminar.
- Deconstruction and Contemporary Media.
- Baudrillard, Simulation & the Aesthetics of the Double.
- Michel Foucault and the Genealogy of History.
- Graduate Studio Critiques.

**Undergraduate Courses in Interdisciplinary Media: Theory and Criticism:**

- Foundation Course in Visual Literacy in Art, Film and Television.
- Introduction to Contemporary Film and Visual Theory.
- Exhuming McCarthy: The Impact of the Cold War on Film & the Visual Arts.
- Spectatorship and Point-of-View in Film and Video
- Film, Art and Revolution.
- Colonial Discourse and Post-Colonial Theory in relation to non-Western Film Narratives.
- Seminar in Critical Writing & Theory and Method applied to film and the visual arts.
- Introduction to Comparative Literature.
- American and European Art since 1945.
- Honors Students Studio Critiques.

**PREVIOUS TEACHING EXPERIENCE (1987 - 1998):**

ACTING ASSIST. PROFESSOR, RANDOLPH-MACON WOMAN'S COLLEGE, LYNCHBURG, VIRGINIA.

- 1997-1998      **Undergraduate Film and Art History:**
- Spatiality in Film.
  - American Art Since 1945.
  - 19th-Century Painting & Sculpture.
  - Seminar in Contemporary Issues in American Art.

LECTURER, HOLLINS UNIVERSITY, ROANOKE, VIRGINIA

- 1998            **Undergraduate Art History Survey:**
- 20th-Century Art History.

LECTURER, VIRGINIA TECH., BLACKSBURG, VIRGINIA

- 1997            **Undergraduate Art History Surveys:**
- 20th-Century Art History.
  - The History of Photography.

LECTURER, UNIVERSITY OF SOUTHERN CALIFORNIA

- 1995            **Graduate course in Critical Theory:**
- Michel Foucault and the Genealogy of History.

LECTURER, THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

- 1989            **Graduate courses in Film and Art Theory:**
- Marxism and Modernism.
  - Postmodernism and poststructuralism.

GRADUATE ADVISER, MFA PROGRAM, ART CENTER COLLEGE OF DESIGN, PASADENA, CA.

- 1988-1995      **Graduate Advising in Critical Theory and Studio Practice.**  
**Graduate Film and Art History/Theory Courses:**
- Composition & Continuity in Painting & Film (with Jeremy Gilbert-Rolfe).
  - Theories of Construction.
  - Theories of Photography.
  - Theories of The Sublime.
  - Introduction to Freud.
  - Theories of "The Real" (with Jeremy Gilbert-Rolfe).
  - Auteur and Narrative studies on: Michelangelo Antonioni, Roman Polanski, Joseph Losey.

**PREVIOUS TEACHING EXPERIENCE (CONTINUED):**

LECTURER, UNIVERSITY OF CALIFORNIA, LOS ANGELES.

1987-1995

**Graduate courses in Film, Art History and Theory:**

- Postcolonial and Non-Western Theory and Aesthetics: Spivak, Guha, Said, Hall, Bhabha & Minh-ha.
- Postmodernism: Contemporary Art Practice read through: Foucault, Deleuze & Guattari, Baudrillard, Lyotard, Jameson, Laclau & Mouffe, Adorno, Habermas.
- Foucault, Nietzsche and the Genealogy of History.

**Undergraduate courses in Film, Art History and Theory:**

- Advanced Art Theory & Aesthetics:  
Marx/Althusser, Freud/Lacan, Saussure/Derrida, Nietzsche/Deleuze.
- 19th-Century Art History Survey.
- Introduction to Modernism: 20th-Century Art History Survey.
- The Ideology of the Aesthetic: from Kant to Adorno.
- Multiplicity & Proliferation: Art Criticism & Difference.
- Issues in Contemporary Art Theory & Practice.
- Critical Theory from the pre-Socratics to deconstruction.
- Spinoza & Modern Critical Theory.
- Nietzsche and Aesthetics.
- Merleau-Ponty and the Phenomenology of Painting.

LECTURER, OTIS ART INSTITUTE OF PARSONS SCHOOL OF DESIGN, LOS ANGELES, CA.

1987-1991

**Graduate courses in Film, Art History and Theory:**

- "Fear of the French": hermeneutics, jouissance and contemporary practice.

**Senior courses in Film, Art History and Theory:**

- Studio Critiques.
- Urban Terrorism and the Media.
- 19th-century French Painting.
- Marxism and Modernism.
- Rhetoric from Plato to Derrida.
- Clement Greenberg and 20th-Century Formalism.

**Senior courses in Film Theory:**

- Introduction to Film Theory: from Arnheim to Metz.
- Advanced Film Theory: Gilles Deleuze's *Cinema 1 & 2*.

**BOOK PUBLICATIONS**

- 2006            *Karel Reisz* (Manchester University Press, 'British Film Makers Series', ISBN 0-7190-7548-3).
- 2004            *Joseph Losey* (Manchester University Press, 'British Film Makers Series', ISBN 0-7190-6782-0).

**EXTERNAL REVIEWS OF BOOK PUBLICATIONS: "JOSEPH LOSEY"**

- 2006            "Reviews", by David Ehrenstein, *Screening the Past: An international, refereed journal of media and history*, La Trobe University, Melbourne, Australia, Issue 19, 2006.  
[http://www.latrobe.edu.au/screeningthepast/reviews/rev\\_19/DEbr19a.html](http://www.latrobe.edu.au/screeningthepast/reviews/rev_19/DEbr19a.html)
- 2005            "Book Reviews", by Graham Barnfield (University of East London, England), *Scope: An Online Journal of Film Studies*, University of Nottingham, England, Issue No. 3, November 2005.  
<http://www.scope.nottingham.ac.uk/>
- "Self-Conscious Bravura", by David Lancaster (The University of Leeds, England), *Film & History: An Interdisciplinary Journal of Film and Television Studies*, Vol. 35, No. 1, 2005, pp. 88-9.
- "El cine de Losey", by Daniel Marranghello (Centro de Cultura Cinematografica Irazu) in *La Prensa Libre*, San José, Costa Rica, 1 April, 2005, A banico section, p. 12.

**CHAPTERS IN BOOKS**

- 2007            "Stalinisme, Temporalité et Contagion dans *L'Assassinat de Trotsky* de Joseph Losey," in *Cinéma anglophone: le/la politique éclaté(e)*, Trudy Bolter, ed. (Paris: L'Harmottan). Forthcoming.
- "L'École de New York au Service d'un Cinéma Réinventé: Formalisme de L'Écran Large et Couleur-Image Abstraite dans *La Fureur de Vivre* de Nicholas Ray," in *Les Autres Arts Dans L'Art du Cinéma*, Dominique Sipère and Alain J.-J. Cohen, eds., (Presses Université de Rennes, France).
- 2006            "Re-Mapping the Dance of the Honeybee: Rhizomic Space in Diana Thater's *Knots + Surfaces*," in *Robert Leberman Lectures on Contemporary Art No. 4*, Lynne Cooke, Karen Kelly and Barbara Schröder, eds. (Dia Publications, New York).
- 2000            "Alienating Alienation": Deconstructing the Anti-Hero in *Five Easy Pieces*," in *Jack Nicholson: Movie Top Ten*, Mikita Brottman, ed. (Creation Books, London, England).
- "“No Guarantees, They're Wolves”: Structure, Movement and the Dystopic in Diana Thater's *China*," in *Space, Site, Intervention: Situating Installation Art*, Erika Suderberg, ed. (University of Minnesota Press).
- 1996            "An Audience for Art." Interview with Susan Hiller, in *Thinking About Art: Conversations with Susan Hiller*, Barbara Einzig, ed. (Manchester University Press, England).
- 1993            "The Influence of Wallace Berman on the Visual Arts," in *Wallace Berman: Support the Revolution*. (Institute of Contemporary Art, Amsterdam, Holland).
- "Bringing it all Back Home: Jeremy Gilbert-Rolfe's New Paintings," in *Theories of Contemporary Art*, by Richard Hertz, ed., Second Edition. (Prentiss Hall).
- 1985            "Art in L.A." in *L.A.: The Book*. (H. Dieter Rickford, Publisher, Los Angeles).

## CHAPTERS IN BOOKS (CONT'D)

- 1985 "The Married Woman (*La Femme Mariée*) by Jean-Luc Godard", in Frank N. Magill, ed., *Magill's History of the Cinema: Foreign Language Films, Volume 4*. (Englewood Cliffs, NJ, Salem Press, 1985), pp. 1970-5.
- "Le Mépris (*Contempt*) by Jean-Luc Godard", in Frank N. Magill, ed., *Magill's History of the Cinema: Foreign Language Films, Volume 5*. (Englewood Cliffs, NJ, Salem Press, 1985), pp. 2019-23.
- "Le Samurai by Jean-Pierre Melville", in Frank N. Magill, ed., *Magill's History of the Cinema: Foreign Language Films, Volume 6*. (Englewood Cliffs, NJ, Salem Press, 1985), pp. 2625-9.

## CATALOGS, JOURNALS AND SELECTED ARTICLES

- 2008 *Damaged Romanticism: A Mirror of Modern Emotion*. (Dan Giles Ltd., London, England). (Forthcoming)
- 2007 "The Mirror Crack'd: On the Uses and Abuses of Formalism for Life." MFA Exhibition Catalog. (University Art Museum, U.C. Santa Barbara).
- 2006 "Dimitri Kozyrev: Space/Vision/Perception." Exhibition wall text. (Gulf Coast Museum of Art, Largo Florida).
- "From Mimicry to Mockery: Cold War Hybridity in Evan Jones's *The Damned*, *Modesty Blaise* and *Funeral in Berlin*." (*Media History Journal*, Vol. 12, No. 2, July 2006. Special Issue: Britain, Popular Culture and the Cold War).
- "Haidee Wasson's *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema* & David E. James's *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*, Berkeley & Los Angeles: University of California Press, 2005." (College Art Association Book Reviews).  
<http://www.caareviews.org/detail.lasso?rev=wasson-gardner/>
- 2004 "Thinking the Unthinkable: Time, Cinema and the Brain," in *Journal of Neuro-Aesthetic Theory*, No. 3, Summer 2004, <http://www.artbrain.org/journal.html>.
- "Ann Diener's Uncultivated Borders." Catalog Essay. (Santa Barbara Contemporary Arts Forum).
- "Composite Memories: Jean-François Podevin's Time Machines." (San Luis Obispo Art Center).  
<http://www.podevin.com/podevin/collectors/ecrits/Gardner.htm>
- 2003 "Chris August," in *Meanwhile...* UC Santa Barbara MFA Exhibition Catalog. (Ridley Tree, Santa Barbara Museum of Art, and Frumkin/Duval Gallery, Santa Monica).
- 2002 "Time without Pity: The Contagion of *différance* in Harold Pinter and Joseph Losey's 'Proust Screenplay'." (*Interdisciplinary Humanities Journal*, Vol. 19, Nos. 1-2, Special Issue: Dialogues in Film and Literature).
- "A Conversation with Colin Gardner and Christopher Miles," in *Objects May Appear*. UC Santa Barbara MFA Exhibition Catalog. (Ridley Tree, Santa Barbara Museum of Art, and Frumkin/Duval Gallery, Santa Monica).
- "Vitamin P: New Work by Jane Callister," Exhibition wall text. (University Art Museum, UC Santa Barbara).

## CATALOGS, JOURNALS AND SELECTED ARTICLES (CONT'D):

- 2002 “Time Made Flesh: Fetishism, Duration and the Process of Faciality in Linda Stark’s Paintings,” in *Linda Stark: Runaway Love*. (Santa Barbara Contemporary Arts Forum).
- “*The King of Marvin Gardens*: Playing Verbal *Monopoly* with “The Philosopher King,” in *SiteStreet*, Summer, 2002.
- “Antonioni’s Blow-Up and the Chiasmus of Memory,” in *Journal of Neuro-Aesthetic Theory*, No. 2, Summer 2002, <http://www.artbrain.org/journal2/gardner.html>.
- 2001 “Dinh Q. Lê: The Texture of Memory.” Exhibition wall text for “The Red Lotus: Seven Contemporary Vietnamese-American Artists.” (City Gallery Chastain, Atlanta Georgia).
- “Absence as Presence: Paul Ryan’s “Post-Human” Body.” Gallery Essay. (Hunt Gallery, Mary Baldwin College, Staunton, Virginia).
- “The Eternal Return of Immanence: Becoming-toward-Death in Joseph Losey’s *Don Giovanni*,” or “L’éternel retour de l’immanence: le-devenir-vers-la-mort dans le *Don Giovanni* de Joseph Losey,” translated by Isabelle Cordonnier, in *CriticalSecret* No. 6, Indian Summer 2001: “Cinematographies” Qui Êtes Vous Berthe Smolders?” Edited by Penny Starfield. [http://www.criticalsecret.com/n6/interface\\_berthes/entrance2.html](http://www.criticalsecret.com/n6/interface_berthes/entrance2.html)
- “Between Indifference and Accountability: ‘Diabolical’ Beauty and the Transgressively Frivolous,” Catalog Essay in *Diabolical Beauty*. (Santa Barbara Contemporary Arts Forum).
- “Inflection/Infection: Metonymy, Hybridity and the Deterritorialization of Genre.” UC Santa Barbara MFA Exhibition Catalog. (Ridley Tree, Santa Barbara Museum of Art, and LA Artcore, Brewery Annex).
- “Deconstructing the Scene/Seen: Memory, Apparatus and Subjectivity in Rachel Khedoori’s Filmic Installations.” Catalog Essay. (Kunsthalle Basel, Switzerland & Kunstverein Braunschweig, Germany).
- “Constructing the Carceral Landscape: Colonial Discourse and Manifest Destiny in Sandow Birk’s ‘Prisonation’ Series.” Catalog Essay in *Incarcerated: Visions of California in the 21<sup>st</sup> Century*. (Santa Barbara Contemporary Arts Forum).
- “How to Build an Active Social Space: Re-Signifying Los Angeles with the Dispute Resolution Services Collective.” (*Art Papers Magazine*, Atlanta, July-August, 2001, pp. 14-19. Excerpted in *Adbusters*, No. 32, October-November, 2000).
- “Interpretation on Ice: Suzanne Caporaël’s Heuristic Painting.” Catalog Essay, in *Suzanne Caporaël: Turnagain Arm and Other Cold Places*. (Richard Gray Gallery, Chicago).
- 2000 “Painting the Cinematic Body: Elizabeth Saveri’s Obsessive Compulsion.” Catalog Essay. (Pomona College Museum of Art, Claremont). Online at: [http://www.pomona.edu/museum/exhibitions/archive/fall2000/saveri/essay\\_gardner.shtml](http://www.pomona.edu/museum/exhibitions/archive/fall2000/saveri/essay_gardner.shtml)
- “Double in Paradise: Michael Stuetz’s Alter Egos.” Gallery Essay. (William-Scott Gallery, Provincetown, Mass.). [http://www.michaelstuetz.com/info\\_03.html](http://www.michaelstuetz.com/info_03.html)

## CATALOGS, JOURNALS AND SELECTED ARTICLES (CONT'D):

- 2000      Review essay of Dorothea Olkowski's *Gilles Deleuze and the Ruin of Representation*, Berkeley & Los Angeles: University of California Press, 1999. College Art Association Reviews: <http://www.caareviews.org/detail.lasso?rev=olkowski>
- 1999      "Lawrence Gipe: The Last *Picture Show*." Catalog Essay. (Joseph Helman Gallery, New York).
- "Jane Callister's Artificial Elegance: Painting Beyond the Pleasure Principle," in *Artificial Elegance*. (University of Texas at San Antonio Satellite Space, Blue Star Arts Complex).
- Charlie White, *In a Matter of Days*. Exhibition wall text (as "Allen Smithee"). (Santa Barbara Contemporary Arts Forum).
- "One Can't Look: John Baldessari's Untimely Meditation on Goya's *Disasters of War*," in *Ich Habe Es Gesehen: John Baldessari und Goya*. (Graphische Sammlung, Albertina, Vienna, Austria).
- "Grin and Bare It," UC Santa Barbara MFA Exhibition Catalog. (Ridley Tree, Santa Barbara Museum of Art).
- 1997      "Naturalism, Immanence, and the Primordality of Class: Deleuze's "Impulse-Image" and the Baroque Intriguer in Joseph Losey's *The Servant*." (*Iris*, No. 23, Special Issue: "Gilles Deleuze, philosopher of cinema").
- "Remote Sensing: Paula Crawford, Christopher French, Robin Rose and W.C. Richardson." (Numark Gallery, Washington D.C.)
- 1996      "No Guarantees, They're Wolves': Structure, Movement and the Dystopic in Diana Thater's *China*," in *Diana Thater: China*. (The Renaissance Society at the University of Chicago, and Le Creux de l'Enfer, Centre d'art contemporain de Thiers).
- "Images and Intervals: A Brief Note on Filmic Haunting," in *4 Days of Straub/Huillet*. (University of California, Los Angeles).
- 1994      "Anti-Semioticus: Spinoza, Deleuze and 'The Body Without Organs,' or, life between the pleats." (*More & Less*, Premiere Issue).
- "Of Nomads, Rhizomes, and Speed: Toward an Ontology of Smooth Space in "Third" Cinema." (*Emergences: Journal for the Study of Media & Composite Cultures* 5/6, 1993-1994).
- 1993      "Bringing it all Back Home: Jeremy Gilbert-Rolfe's New Paintings." (*Artspace*, July-August, 1992, Vol. 16, No. 4, pp. 36-39).
- "Nonrepresentation in Los Angeles." (*Tema Celeste*, April/May 1992, Vol. X, No. 2, pp. 64-69).
- "The Self-Absorbed Portrait or, Diderot's Dream," in *Buzz Spector, The Position of the Author*. (Visual Studies Workshop Press, New York).  
Online: <http://www.altx.com/ebr/ebr6/ebr6.htm>
- "Let It Bleed: *The Sublime and Plato's Cave, Rothko's Chapel, Lincoln's Profile*," in *Mike Kelley: Catholic Tastes*. (Whitney Museum of American Art).

## CATALOGS, JOURNALS AND SELECTED ARTICLES (CONT'D):

- 1992 "Mike Kelley: Out of the Frog," in *Mike Kelley*.  
(Kunsthalle, Basel; Portikus, Frankfurt; I.C.A., London).
- Jane McElbeney: Images of Petrified Unrest*. (Thomas Solomon's Garage, Los Angeles).  
Reprinted in *Artspace*, May-June, 1992, Vol. 16, No. 3, pp. 69-71.
- 1991 *Christopher Williams and the Loss of History*. (Max Hetzler Gallery, Cologne, Germany).  
Reprinted in *Artspace*, Fall, 1991, Vol. 15, No. 6, pp. 68-70.
- Christopher Williams*. (Carnegie International, Pittsburgh).
- "Brave New World (Russian Constructivism: Art Into Life)."  
(*Artforum*, February 1991, Vol. XXIX, No. 6, pp. 109-114).
- "All in the Cards." (*Art Issues*, November, 1990, Vol. 14, pp. 13-17).
- nonrePRESENTation: Presence in the Absence*.  
Catalog Essay. (Security Pacific Gallery at the Plaza, Los Angeles).
- 1990 "Lawrence Weiner: The Space Between Words."  
(*Artforum*, November 1990, Vol. XXIX, No. 3, pp. 156-160).
- 1989 *Fred Fehlau: From Parergon to Paragon*. New California Artist XVI: Fred Fehlau.  
(Newport Harbor Art Museum, Newport Beach).
- Jon Tower: Haloes*. (Thomas Solomon's Garage, Los Angeles).
- "John Baldessari: A Systematic Bewildering."  
(*Artforum*, December 1989, Vol. XXVIII, No. 4, pp. 106-112).
- A Brave New World*. (Karsten Schubert Gallery, London).
- 1988 "An Allegorical Fable Doubling as an Editorial."  
(*Visions Art Quarterly*, Winter '88, Vol. 3, No. 1, pp. 4-5).
- "John Boskovich: Boskovich and I." (*Artforum*, May 1988, Vol. XXVI, No. 9, pp. 132-133).
- "The World According to Douglas Huebler."  
(*Artforum*, November 1988, Vol. XXVII, No. 3, pp. 100-105).
- 1987 *Hannelore Baron*. (Jack Rutberg Fine Arts, Los Angeles; Roger Ramsay Gallery, Chicago;  
Galerie Lopes AG, Zürich).
- "Greeking." (*L.A.I.C.A. Journal*, Fall 1987, Vol. 5 No. 48, pp. 30-36).
- 1986 "MOCA: The Pressures of the Promise: Not With a Bang, But a Whimper."  
(*Eye International*, May 1986, Vol. 1, pp. 19-20).
- 1985 "Cable Television: Just Part of the Furniture." (*Spectacle*, June 1985, Vol. 1 No. 1, pp. 4-6).

**CATALOGS, JOURNALS AND SELECTED ARTICLES (CONT'D):**

- 1985 "An Interview with Hans Burkhardt," in *Hans Burkhardt, The War Paintings*. (Santa Susana Press).  
Reprinted in *Arts*, Vol. 59 No. 6, February, 1985, pp. 104-111.
- 1984 "Gardner's Art Throughout the City: A Survey of 10 Emerging Artists."  
(*Los Angeles Reader*, 10/26/84, Vol. 7, No. 2, pp. 1, 8-15).
- "Dennis Goddard." (*Images & Issues*, March/Apr 1984, Vol. 4, No. 5, pp. 36-37).
- 1983 "What's Greek to Some is Music to Xenakis." (*Los Angeles Reader*, 3/18/83, pp. 16-17).
- "Don Sorenson." (*Images & Issues*, Nov/Dec 1983, Vol. 4, No. 3, pp. 26-27).
- 1982 "John Cage." (*Los Angeles Reader*, 4/1/82, pp. 15-16).
- 1981 "Behind L.A.'s Independent Composers." (*Los Angeles Times*, 6/13/81).
- "Contemporary Music at Cal Arts: Forty Years in Four Days." (*Los Angeles Reader*, 3/20/81, pp. 8, 34).

**FREELANCE ART AND INTERMEDIA WRITING:**

- 1981-1995 *Artforum International*
- Art Issues*, L.A.
- Arts*, New York
- Artspace*, L.A.
- Artweek*, Oakland
- California Magazine*, L.A.
- Flash Art International*, Italy
- Images & Issues*, L.A.
- LAICA Journal*, L.A.
- Los Angeles Herald Examiner*
- Los Angeles Reader*
- Los Angeles Times*
- Spectacle*, L.A.
- Tema Celeste*, Italy

**CURATORIAL:**

- 2008 *Damaged Romanticism: A Mirror of Modern Emotion* (co-curated with Terrie Sultan and David Pagel, with curatorial assistance by Claudia Schmuckli and Nick Flynn). (Blaffer Gallery, the Art Museum of the University of Houston). In preparation.
- 2001-2002 *Diabolical Beauty* (co-curated with Jane Callister, U.C. Santa Barbara). (Santa Barbara Contemporary Arts Forum).
- 1990 *nonrePRESENTation: Presence in the Absence* (co-curated with Jeremy Gilbert-Rolfe, Art Center). (Security Pacific Gallery at the Plaza, Los Angeles).

**REVIEWS/COVERAGE OF CURATED EXHIBITS**

- 2002 D.J. Palladino, "Beauty and the Beastly: The Contemporary Arts Forum's *Diabolical Beauty* Exhibition." Roundtable discussion with Colin Gardner, Jane Callister, Lawrence Gipe and Meg Linton. *The Santa Barbara Independent*, January 3, 2002.
- 2001 D.J. Palladino, "The Good, the Bad and the Beautiful." *Santa Barbara Magazine*, December 2001.
- D.J. Palladino, "Awful Good Art," in *The Santa Barbara Independent*, December 6, 2001.
- Josef Woodard, "Mind of the Beholder," in *The Santa Barbara News-Press*, December 14, 2001.
- 1990 Cathy Curtis, "nonrePRESENTation: It's Enough to Make You Uneasy," *Los Angeles Times*, April 15, 1990, Section F, p. 6.

**EDITORIAL:**

- 1991 Editor, "A Dialogue about Recent American and European Photography," catalog for The Museum of Contemporary Art, Los Angeles.
- 1988-89 Editor, *Visions Art Quarterly*, Los Angeles.
- 1984-1987 Art Editor, *Los Angeles Reader*.
- 1984-1988 Contributing Editor, *Artweek*, Oakland.
- 1977-79 Managing Editor, *Synapse International Electronic Music Magazine*, Los Angeles.

---

**PAPERS, PANELS & LECTURES:**

- 2007            “Bim Bam Bom Bem: ‘Beckett’s Peephole’ as Audio-Visual Rhizome.” Paper for panel entitled ‘Cinema III,’ Greg Flaxman (University of North Carolina), moderator. “Gilles Deleuze: Texts and Images – An International Conference.” 9<sup>th</sup> Annual Comparative Literature Conference, University of South Carolina, Columbia, SC.
- Chair and moderator for panel on ‘Digital, Virtual, Intensities’, with Aden Evens (Dartmouth College), Timothy Murphy (University of Oklahoma) and Anna Powell (Manchester Metropolitan University). “Gilles Deleuze: Texts and Images – An International Conference.” 9<sup>th</sup> Annual Comparative Literature Conference, University of South Carolina, Columbia, SC.
- Lecture: “Streetwalking Around Plato’s Cave: Peripatetic Spectatorship in Recent Experimental Film and Digital Production.” Graduate Department of Fine Art, “Artist Lecture Series,” Otis College of Art and Design, Los Angeles.
- Lecture on “Frank Capra’s *It’s a Wonderful Life*: Violet Bick and the Moral Archive.” “Otis Speaks” lecture series, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles.
- 2006            Lecture: “Streetwalking Around Plato’s Cave: Peripatetic Spectatorship in Recent Experimental Film and Digital Production.” UCLA Department of Film, Television and Digital Media, Los Angeles.
- Lecture: “Decentered Spectatorship: Constructing a Hybrid Scopic Space in Recent Art Film and Video.” Speed Museum of Art, Louisville, Kentucky.
- 2005            Paper: “From Mimicry to Mockery: Cold War Hybridity in Evan Jones’s *The Damned, Modesty Blaise and Funeral in Berlin*.” University of Western Ontario, London Ontario, Canada.
- Gallery Talk: “David Ireland: The Way Things Are.”  
Santa Barbara Museum of Art, California.
- 2004            Lecture: “Art as Idea, Idea as Art: Contextualizing David Ireland.”  
Santa Barbara Museum of Art, California.
- Lecture on “Visual Orthodoxies: A Brief Introduction to Semiotics.”  
San Francisco Art Institute, San Francisco, California.
- Gallery Lecture on UCSB MFA exhibition, organized by the Santa Barbara Museum of Art.  
Ridley Tree Education Center at McCormick House, Santa Barbara.
- “Constructing Incommensurable Time: Poetic Realism and Deleuze’s ‘Affect-Image’ in Joseph Losey’s *Imbarco a Mezzanotte*.” Paper for panel at an international conference on Gilles Deleuze entitled “Experimenting with Intensities: Science, Philosophy, Politics, the Arts”, co-sponsored by The Philosophy Department of Trent University, The Centre for Theory, Culture and Politics and the Canadian Society for Hermeneutics and Postmodern Thought.  
Trent University, Peterborough Ontario, Canada.
- Lecture on “The Role of Theory in Contemporary Digital Arts Criticism.”  
Claremont Graduate University, Claremont, California.
- Lecture: “The Culture of the Copy: Jean Baudrillard & The Model of/as Simulation.”  
Santa Barbara Museum of Art, California.

**PAPERS, PANELS & LECTURES (CONT'D):**

- 2004            Lecture: "Hidden Mediations: Re-Contextualizing the Museum."  
Santa Barbara Museum of Art, California.
- 2003            Gallery Lecture on "Fine Lines: Minimal and Conceptual Works from the Collection of Wynn  
Kramarsky. Santa Barbara Contemporary Arts Forum, California.
- Exhibition lecture and 'Student Day' discussion on "Looking for Ishi", multi-media digital installation by  
Christopher August. Blanden Memorial Art Museum, Fort Dodge, Iowa.
- 2003            "From Mimicry to Mockery: Cold War Hybridity in Evan Jones's *The Damned*, *Modesty Blaise* and *Funeral  
in Berlin*." Paper for panel on 'Film Theatre, TV', James Chapman (Open University), moderator.  
Conference on 'Britain and the Culture of the Cold War.'  
Institute of Historical Research, University of London, England.
- Lecture: "Deleuze and Cinema: From Movement to Time."  
Art Center College of Design, Pasadena.
- Chair and moderator for panel on 'Anglo-American Connections', with Hugh Wilford (Sheffield  
University), and Marc Selverstone (University of Virginia).  
Conference on 'Britain and the Culture of the Cold War.'  
Institute of Historical Research, University of London, England.
- Lecture: "From Pictures to Signs: Postmodern Photography and the Deconstruction of the Real."  
Santa Barbara Museum of Art, California.
- Discussant for panel on 'New Perspectives on Cold War Culture,' Robert Dean (Eastern  
Washington University) moderator. "Reconsidering the Cold War" Conference.  
University of California, Santa Barbara/George Washington University.
- Lecture on "Time, Cinema and the Brain." Interdisciplinary panel on "Movies, Buildings and Brains,"  
Warren Neidich (The Cooper Union for the Advancement of Art and Science), moderator.  
University of California, Los Angeles, California.
- 2002            Symposium on "The Mutated Observer: An Inquiry into Neurological Structures, Perception  
and Visual Culture," with Warren Neidich, artist, & John Welchman, UC San Diego.  
University of California, Riverside/California Museum of Photography.
- Opening remarks, "Mind and Body," First Annual Graduate Student Conference.  
UCSB Consortium for Literature, Theory and Culture.
- Lecture on "Sexual Displacement and the Contagion of Violence in Roman Polanski's  
*Fearless Vampire Killers*." Center Stage Theater/Santa Barbara Contemporary Arts Forum.
- "Saturday Sound Off!" Gallery lecture on Linda Stark's "Runaway Love" Exhibition.  
Santa Barbara Contemporary Arts Forum.
- Lecture on "Third Space & Postcolonial Discourse in Stan Douglas's Digital Installations."  
California Institute of the Arts, Valencia.

**PAPERS, PANELS & LECTURES (CONT'D):**

- 2002            “Video Installation and the Cinematic Apparatus.” Lecture for “Making Histories,”  
UCLA Visiting Artist Lecture Series.
- Lecture on “Beauty and the Sublime,” Otis College of Art and Design, Los Angeles.
- Moderator and participant for panel on “Diabolical Beauty” exhibition, with Jane Callister, Kelly McLane, Lawrence Gipe and Christopher Scoates. Center Stage Theater, Santa Barbara.
- Moderator for panel discussion, “Look Who’s Talking: Representations of Children in Film, Photography and Mass Media,” with George Dimock, Ulrich Keller, Lauren Greenfield, Cynthia Felando. University of California, Santa Barbara.
- 2001            “Re-mapping the Dance of the Honeybee: Rhizomic Space in Diana Thater’s *Knots + Surfaces*.”  
Robert Lehman Lecture Series, Dia: Chelsea (formerly Dia Center for Arts), New York City.
- “Gallery Talk” on “Diabolical Beauty” exhibition, Santa Barbara Contemporary Arts Forum.
- Exhibition Lecture on “Diabolical Beauty” for the Santa Barbara Art Affiliates.  
Santa Barbara Contemporary Arts Forum.
- “Third Space in Stan Douglas’s *Nut \*ea*, *Der Sandmann*, and *Win, Place or Show*.” Lecture for Art Talks  
Education Program, Museum of Contemporary Art, Los Angeles.
- Moderator and Discussant for panel on ‘Filing.’ Conference on “Packrats and Bureaucrats: Study in the  
Archive.” <http://www.ihc.ucsb.edu/packrats.html>. University of California, Santa Barbara.
- 2000            “Stalinism, Temporality and Contagion in Joseph Losey’s *The Assassination of Trotsky*.” Panel on  
“Pouvoir, Histoire, Politique,” Melvyn Stokes (University College, London), Moderator.  
Conference on ‘Cinéma anglophone et politique(s),’ Société d’études et de recherches sur cinéma  
anglo saxon (SERCIA), L’Institute d’études politiques de Bordeaux (Sciences Po), Université  
Montesquieu-Bordeaux IV, France. <http://www.univ-pau.fr/~parsons/sciencespocinema.html>
- 1999            “Re-Inventing Cinema through the New York School: Widescreen Formalism and the Abstract  
Color-Image in Nicholas Ray’s *Rebel Without a Cause*.” Panel on “Trans-Arts et cinéma,”  
Jean Mottet (University of Tours), Moderator. Conference on ‘Cinema and the Other  
Arts,’ Société d’études et de recherches sur cinéma anglo saxon (SERCIA), Collegio del Colle,  
Università degli Studi di Urbino, Italy.
- “The Finger of Guilt: Joseph Losey and the Hollywood Blacklist in England, 1952-59.”  
Panel on ‘George Orwell and Joseph Losey: English Intellectuals and the Cold War,’ Michael  
Shelden (Indiana State University), Moderator. Conference on ‘Cold War Culture: Film, Fact  
and Fiction,’ Dept. of West European Studies, Indiana University.
- Lectures on “Re-Inventing Cinema through the New York School: Widescreen Formalism and  
the Abstract Color-Image in Nicholas Ray’s *Rebel Without a Cause*”; and “One Can’t Look: John  
Baldessari’s Untimely Meditation on Goya’s *Disasters of War*.”  
Washington University at St. Louis, Missouri.

**PAPERS, PANELS & LECTURES (CONT'D):**

- 1999            “One Can’t Look: John Baldessari’s Untimely Meditation on Goya’s *Disasters of War*.”  
Panel on ‘Popular Word & Image Cultures,’ Jeremy Gilbert-Rolfe (Art Center College of Design, Pasadena), Moderator. Fifth International Conference of International Association of Word & Image Studies (I.A.W.I.S.), Scripps College, Claremont, California.  
[http://www.let.uu.nl/scholar\\_assocs/iawis/conferences/99-13.html](http://www.let.uu.nl/scholar_assocs/iawis/conferences/99-13.html)
- 1998            “Naturalism, Immanence, and the Primordality of Class: Deleuze’s ‘Impulse-Image’ and the Baroque Intriguer in Joseph Losey’s *The Servant*.”  
New Faculty Lecture, Interdisciplinary Humanities Center, U.C. Santa Barbara.
- Lecture on “Smooth Space” in Third World Cinema. Otis College of Art and Design, L.A.
- Lecture on “Cézanne’s Suicide: Painting, Movement and the Aporia of Time.”  
George Mason University, Fairfax, Virginia.
- Lecture on “Paraphotography,” Chuck Hagen, Curator. Maier Museum of Art, Lynchburg, Virginia.
- 1997            Panel on ‘Writing Criticism in the Provinces,’ Paul Ryan, Mary Baldwin College, Moderator. Southeastern College Art Conference (SECAC) and Mid-America College Art Association (MACAA) Conference, Virginia Commonwealth University, Richmond, Virginia.
- Lecture on “American Scene Painting and the Ash Can School.”  
Maier Museum of Art, Lynchburg, Virginia.
- 1994            “Narratological Causality and the Genealogy of History: Reading Burgoyne Reading Bertolucci Reading Italian History.” Panel on ‘Epic Cinema,’ Dick Kennedy, University of B.C., Moderator. Film Studies Association of Canada, Conference on “Film (and) History,” University of Calgary, Alberta, Canada.
- “Immanence and Contradiction in Joseph Losey’s *The Servant*.”  
Panel on ‘Deleuze in Film Theory and Practice,’ D.N. Rodowick, University of Rochester, Moderator. Society for Cinema Studies Annual Conference, Syracuse University, New York.
- 1991            Lecture on “A Dialogue about Recent American and European Photography.”  
Art Talks Education Program, Museum of Contemporary Art, Los Angeles.
- Lecture on “Emerging Artists in Los Angeles.” Visiting Artists & Critics Series.  
University of California, Riverside.
- “A Conversation with Susan Hiller.” Co-participant in video artist Hiller’s presentation as Visiting Art Council Chair at the University of California, Los Angeles.
- 1990            Lecture on “The Role of Theory in Contemporary Art Criticism.”  
Newport Harbor Art Museum, Newport Beach, California.
- Lecture on “The Los Angeles Art Critic.” Visiting Lecture Series.  
California State University, Fullerton.

**PAPERS, PANELS & LECTURES (CONT'D):**

- 1990            Symposium on "Spellbound" (exhibition of works influenced by Alfred Hitchcock), curated by Christian Leigh. Marc Richards Gallery, Los Angeles.
- 1989-1991      Annual Symposium on "The Classic." Hunter Drohojowska, Panel Moderator. Otis Art Institute of Parsons School of Design, Los Angeles.
- 1988            Symposium on "Art and Politics." Hunter Drohojowska, Panel Moderator. Otis Art Institute of Parsons School of Design, Los Angeles.
- 1987            Lecture on "Current Trends in Contemporary Art Criticism." Claremont Graduate University, Claremont, California.

**PRODUCTION CREDITS:**

- 1987-1988      WRITER, *THE PERFECT CRIME*  
Interactive DVD for Hasbro Electronics, Foster City, CA.
- 1986            WRITER/DIRECTOR *JOURNEY WITHOUT STRAPS*  
Radio drama for National Public Radio/"Territories of Art," MOCA, Los Angeles. Steve Proffitt, Producer.
- 1985-1986      WRITER, INTERACTIVE CD-I PROGRAMS  
CD-I Demonstration: History of the Symphony Orchestra. Warner Bros/The Record Group. Stan Cornyn, Producer.

**PROFESSIONAL ACTIVITIES:**

- 2006-2007      Co-founder (with Claudio Fogu, Dept. of French & Italian) of U.C. Santa Barbara Research Focus Group on "The Question of the Humanities." Sponsored by the U.C. Santa Barbara Interdisciplinary Humanities Center.
- 2003-2007      Member of Academic Senate and U.C. Santa Barbara Foundation Distinguished Teaching Award Review Committee.
- 2001-2004      Member U.C. Santa Barbara Design Review Committee.
- 2001-2004      Program Committee Member, Santa Barbara Contemporary Arts Forum.
- 1999-2000      Juror, U.C. Santa Barbara Student Film Awards.
- 1999            Reviewer, J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities.
- 1998-1999      Acting Policy Board Member, University of California, Institute for Research in the Arts.  
  
Member of U.C. Santa Barbara Interdisciplinary Humanities Center, Idee Levitan-Maxted Lecture Committee.
- 1998            Member of 1998 Program Review Committee. Graduate Division, Otis College of Art and Design, Los Angeles.

**PROFESSIONAL AND ACADEMIC AWARDS & GRANTS:**

- 2007 UCSB Travel Grant, for Conference, 'Gilles Deleuze: Texts and Images,' University of South Carolina, Columbia, SC.
- 2004 UCSB Travel Grant, for Conference, 'Experimenting with Intensities,' Trent University Center for Theory, Culture and Politics, Peterborough, Ontario, Canada.
- 2006 UCSB Interdisciplinary Humanities Center sponsorship for Research Focus Group on "The Question of the Humanities." (With Claudio Fogu, Dept. of French & Italian)
- 2003-2004 U.C. Santa Barbara Faculty Research Grant for *Joseph Losey* (Manchester University Press).
- 2002-2003 U.C. Santa Barbara Regents' Humanities Faculty Fellowship for *Joseph Losey* (Manchester University Press).
- 2001-2002 U.C. Santa Barbara Interdisciplinary Humanities Center "Collaborative Projects Award" for "Diabolical Beauty" exhibition, co-curated with UCSB Prof. Jane Callister at the Santa Barbara Contemporary Arts Forum.
- 1999-2000 U.C. Santa Barbara Committee on Research Special Opportunity Grant for development of "Diabolical Beauty" exhibition, co-curated with Prof. Jane Callister at the Santa Barbara Contemporary Arts Forum.
- 1998-1999 U.C. Santa Barbara Travel Grant, for Société d'études et de recherches sur le cinéma anglo saxon (SERCIA) Conference on 'Cinema and the Other Arts,' Collegio del Colle, University of Urbino, Italy.
- U.C. Santa Barbara Instructional Improvement Grant to develop Undergraduate Art Theory Lecture in Colonial Discourse and Post-Colonial Studies.
- U.C. Santa Barbara Travel Grant, for Conference on 'Cold War Culture: Film, Fact and Fiction,' Dept. of West European Studies, Indiana University.
- U.C. Santa Barbara Interdisciplinary Humanities Center "Individual Research Assistance Award" for *Postmodern Limbo: Aesthetic Purgatory and the Politics of Affirmation*.
- 1995-1996 Dissertation Year Fellowship, U.C.L.A. Department of Film and Television.
- 1995 Honoree of "The Big Night," a Group Art Exhibition at The Bradbury Building, Los Angeles, sponsored by Art Center College of Design, Pasadena.
- 1992-1994 Fellowship, U.C.L.A. Department of Film and Television.
- 1972-1975 Open Scholarship in History, St. John's College, Cambridge University.

**TEACHING AWARDS:**

- 2003-2004 U.C. Santa Barbara Office of Residential Life and the Residence Halls Association Outstanding Faculty Award.
- 2001-2002 University of California Academic Senate and U.C. Santa Barbara Foundation Distinguished Teaching Award.

**SUPERVISED PH.D DISSERTATIONS:****COMPLETED**

2006 Shi-Pu Wang (Committee Member, UCSB Dept. of the History of Art & Architecture).  
Dissertation Title: "Becoming-American: Asian Identity Negotiated through the Art of Yasuo Kuniyoshi."

**IN PROGRESS**

Lucia Ricciardelli (Committee Co-Chair, UCSB Dept. of the History of Art & Architecture).  
Dissertation Title: "Visual Culture and the Crisis of History: American Documentary Practice in the Postmodern Era."

Ursula Ginder (Committee Member, UCSB Dept. of the History of Art & Architecture).  
Dissertation Title: "The Secret Snub: The Kunststadt Muenchen in 1937."

Mahlon Chute (Committee Member, UCSB Dept. of the History of Art & Architecture).  
Dissertation Title: "'Mississippi of the West': Architecture, Tourism and Violence in the Las Vegas Valley, 1930-1970."

Jennifer Vanderpool (Committee Co-Chair, UCSB Independent Ph.D, Art Theory/Praxis).

Rose Hayden-Smith (Committee Member , UCSB Dept. of History).

Erin-Moira West (Committee Member, UCSB Dept. of the History of Art & Architecture).

**EDUCATION:**

1997 Ph.D. Cinema Studies, Department of Film & Television.  
University of California, Los Angeles.

1979 M.A. (Honors), History.  
St. John's College, Cambridge University, England.

1977 M.A. (Distinction), Cinema Studies, Department of Theater Arts.  
University of California, Los Angeles.

1975 B.A. (Honors), History.  
St. John's College, Cambridge University, England.

1971 Latymer Upper School, London, England.