

**Catherine M. Soussloff**  
**Ph.D. Bryn Mawr College**

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

**Endowed Chairs Held**

University of California Presidential Chair in Visual and Performance Studies  
Rowland and Patricia Rebele Chair in Art History, University of California, Santa Cruz

**Selected Grants Awarded**

National Endowment for the Humanities Fellowship for College Teachers; Scholar, The Getty Research Institute; Scholar, The Sterling and Francine Clark Art Institute; Fellow, University of California Humanities Research Institute; Millard Meiss award, College Art Association of America; Adjunct Fellow, Herbert D. Katz Center for Advanced Judaic Studies, University of Pennsylvania; Visiting Fellow, Institute for the Humanities at New York University; Distinguished Scholar in Residence, Peter Wall Institute for Advanced Studies; National Endowment for the Humanities Summer Seminar Fellowship for *Walter Benjamin's Later Writings*; Invited Researcher, Institut Nationale d'Histoire de l'Art (INHA), Paris.

**Visiting Appointments**

Collège de France; University of California, Berkeley; University of Rochester

**Books**

*Michel Foucault and the Pleasure of Painting*, Minneapolis: University of Minnesota Press, in press.

*Foucault on the Arts and Letters: Perspectives for the 21<sup>st</sup> Century*, Editor and contributor, in the series *Global Aesthetics Research*, London: Rowman and Littlefield, Ltd., 2016.

*The Handbook of Visual Culture*, Consultant Editor and contributor, London and New York: Berg, 2012.

*Editing the Image: Strategies in the Production and Reception of the Visual*, Co-Editor and contributor, Toronto: University of Toronto Press, 2006.

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

*Jewish Identity in Modern Art History*, Editor, Berkeley and London: University of California Press, 1999.

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

### **Selected Editorial and Collaborative Work**

Senior Editor, *Encyclopedia of Aesthetics*, 2<sup>nd</sup> Edition, Edited by Michael Kelly, Oxford and New York: Oxford University Press, 2014. 5 vols.

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

Editor, Special issue *Ars Aeterna* (University of Constantine the Philosopher, Slovakia) 2 (2010), "Unfolding the Baroque: Cultures and Contacts."

Chair, Editorial Board, *Art Journal* (College Art Association of America)

Director, Visual & Performance Studies Faculty Research Group (VPS), University of California, Santa Cruz (12 years)

### **Selected Articles and Essays**

"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, 2018), contracted and in progress.

"A Proposition for Reenactment: *Disco Angola* by Stan Douglas," in *The Oxford Handbook of Dance and Reenactment*, Edited by Mark Franko, London and New York: Oxford University Press, 2017, in press.

"*Ultimo Bagaglio* par Hubert Damisch et Ken Lum: L'objet théorique et la pensée en peinture," in *Hubert Damisch, l'art au travail*, Edited by Giovanni Careri and Georges Didi-Huberman, Paris: Mimésis. 2016, in press.

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

"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.

"Art History's Dilemma: Theories for Time in Contemporary Performance/Media Exhibitions," Special Issue on current trends in performance studies, *Performance Research Journal (PRJ)* (2014): 93-100.

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

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

“Historicism in Art History (Revised),” in *Encyclopedia of Aesthetics, 2<sup>nd</sup> Edition*, Oxford and New York: Oxford University Press, 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 and Barry Sandywell, London: Berg, 2012, 90-101.

“Approaching the Curator Critically,” *Collections: A Journal for Museum and Archives Professionals* 7 (Fall 2011): 385-389.

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

“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. [Republished in *Art History: Contemporary Perspectives in Method*, Edited by Dana Arnold, London: John Wiley and Sons, 2010.]

“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, 175-196.

“Image-Times, Image-Histories, Image-Thinking,” in *Given World and Time: Temporalities in Context*, Edited by Tyrus Miller, 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.

“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.

“The Aesthetics of Publishing: The Art Book as Object from Print to Digital,” *Visual*

*Resources* 24 (March 2008): 39-42. (with William Tronzo)

*Ben Gest: Photographs*. Exhibition Catalogue. Chicago: The Renaissance Society at the University of Chicago, 2007.

"Publishing Paradigms in Art History," *Art Journal*, 65 (Winter 2006): 36-40. "Art History and Its Publishers," (as convener and editor) *Art Journal*, 65 (Winter 2006): 41-50.

"Post-colonial Torture: Rituals of Viewing at Abu Ghraib," in *Ritual and Event: Interdisciplinary Perspectives*, Edited by Mark Franko, London: Routledge, 2006, 159-187.

"The Trouble with Painting: Image (less) Text," *Journal of Visual Culture*, Special issue on the state of visual culture studies edited by Martin Jay, 4 (Summer 2005): 203-236.

"The Renaissance in Art History," in *Palgrave Advances in Renaissance Historiography*, Edited by Jonathan Woolfson (London: Palgrave), 2005, 141-155.

"Jackson Pollock and Post-Ritual Performance: Memories Arrested in Space," *TDR* 48 (Spring 2004): 60-78.

"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.

"Visual and Performance Studies: A New History of Interdisciplinarity," *Social Text* 73 (Winter 2002): 29-46. (Co- author with Mark Franko)

"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.

"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, Middletown, CT: Wesleyan University Press, 2002, 69-98.

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

"Teaching Jewish Studies: Projecting Culture, Jewish Historians and the History of Art," *Judaism* 49 (Summer 2000): 352-357.

“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.

“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.

“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