

Hannah B Higgins

Contact Information

Professor, Art History
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Employment

Founding Director, IDEAS (Interdisciplinary Education and the Arts), 2016-Present (half time).

Professor, Department of Art History, University of Illinois at Chicago. Chicago, IL. Spring, Fall 2010 to present.

Associate Professor with tenure, Department of Art History, University of Illinois at Chicago. Chicago, IL. Fall, 2002 – Summer, 2010.

Assistant Professor, Department of Art History, University of Illinois at Chicago. Chicago, IL. Fall 1994 – Summer, 2002.

Education

University of Chicago, Chicago, IL, Ph.D., 1994. Dissertation title: *Enversioning Fluxus: A Venture into Whose Fluxus, Where and When*. Advisors: Reinhold Heller, WJT Mitchell, Charles Harrison.

University of Chicago, Chicago, IL, M.A., Art History, 1989. Thesis title: *The Mad Man, The Muse and the Monist: Dada Artist Johannes Baader*.

Oberlin College, Oberlin, OH, B.A., Art History, 1988.

Publications

Books (solo author)

The Grid Book, Cambridge, MA: MIT Press, 2009.

Fluxus Experience, Berkeley, CA: University of California Press, Fall, 2002, Summer, 2003 and Spring 2005.

Edited

Co-edited with Douglas Kahn, *Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts*, Berkeley, CA: University of California Press, 2012.

Ongoing:

Dark Matter in the City of Light: Mary Reynolds in Paris 1920-1950

The Food Art Manual: A Cookbook of Edible, Almost Edible and Non-Edible Artist Foodworks.

The Legacy of Black Mountain College: Long Shadow of the Supine Dome.

Scholarly Articles (book chapter, journal article, catalogue essay)Forthcoming:

“The Car of Cars: Wolf Vostell’s Concrete Traffic,” in *Concrete Traffic*, Christine Mehring, ed. (Chicago: University of Chicago Press, Summer, 2018).

“Art and Container Culture: A Response to Michael Fried,” *Non-Site*, special Fried issue, Spring, 2018.

Published:

“Epic Armchair” in *Ellen Rothenberg* (exhibition catalogue) (Chicago: Gallery 2337, Spring, 2018).

“The Eyes Have Ears: Sound in WJT Mitchell’s Pictures,” in *W.J.T. Mitchell’s Image Theory: Living Pictures Theorizing Images*, ed. Krešimir Purgar, (London: Routledge, 2017).

“Live Art in the Eternal Network: The Annual New York Avant-Garde Festivals, 1963-1980” in *Think Crazy: Charlotte Moorman and the Avant-Garde, 1960-1980*, eds. Lisa Corrin and Corinne Granoff. (Evanston, IL: Northwestern University Press), 2016.

“The Arts and the Senses” in *A Cultural History of the Senses: The Modern Age, 1920-2000*, ed. David Howe (series editor, Constance Classen), Oxford, UK: Berg Publications, Fall, 2014. See <http://uic.academia.edu/HannahHiggins>.

“The House of Dust” in *The House of Dust*, ed. Jean-Francois Hebert, Centre De Culture Contemporaine, Montpellier (France), 2014.

EGG/TIME/EVENT: A Meditation, *Nye Ffarabas*, Catalogue, (Brattleboro, Vermont: Adam Silver Gallery), Spring 2014. See <http://uic.academia.edu/HannahHiggins>.

“Schlurp! The Argument For and Against Spaghetti” in *Feast: Radical Hospitality and Contemporary Art*, Chicago, IL: The Smart Museum of Art/University of Chicago, 2013. See <http://uic.academia.edu/HannahHiggins>.

“Dead Man Walking: George Maciunas and the History of Fluxus,” in *Perform, Repeat, Record*, Eds. Adrian Heathfield and Amelia Jones, Bristol, UK: Intellect Books, 2012.

“Food: The Raw and the Fluxed,” *Fluxus and the Essential Questions of Life*, Jacqueline Baas, ed., Hood Museum of Art/University of Chicago Press, 2011. See <http://uic.academia.edu/HannahHiggins>.

“The World’s Oldest TV: Time and Spacetime in the Early Work of Nam June Paik,” (lecture transcript) in *Shifting Perspectives: The Notion of Time*, Youngchul Lee, ed., Giheung-gu, Korea: Nam June Paik

Art Center, 2009, 10-23. See <http://uic.academia.edu/HannahHiggins>.

"Border Crossings: Three Transnationalisms of Fluxus" in *Not the Other Avant-Garde: The Transnational Foundations of Avant-Garde Performance*, James Harding, ed., Ann Arbor, MI: University of Michigan Press, 2006, 265-285. See <http://uic.academia.edu/HannahHiggins>.

"The Ritual Readymade and Other Lessons of the Fluxmass," *Critical Mass: Happenings, Fluxus, Performance, Intermedia and Rutgers University 1958-1972*, ed. Geoffrey Hendricks, New Brunswick, NJ: Rutgers University Press and Mason Gross Art Galleries, 2003, 220-230.

"Fluxing Across the Sensory," *Convergence*, Yvonne Spielmann, guest ed., vol. viii, no. 4, Winter, 2002, 59-77. See <http://uic.academia.edu/HannahHiggins>.

"Curiouser and Curiouser: Looking through the Museum of Corn-temporary Art," *Culture is Everywhere*, Victor Margolin, ed., Munich: Prestel Verlag, 2002, pp. 110-115.

"Fluxus and the Sensible Thought," in *The Fluxus Constellation* (museum catalogue), Genoa, Italy: Museo d'Arte Contemporanea di Villa Croce, 2002, pp. 54-70.

"Compleat Hirsch Farm" in *Hirsch Farm Project*, Mitchell Kane, ed., Hirsch Farm Project: Northbrook, IL, 1999, pp. 5:21-27.

"Fluxus Fortuna" in *A Fluxus Reader*, Ken Friedman, ed., London: Academy Press, 1998, pp. 31-62. Reprinted in *Fluxus A Creative Revolution: 1962-2012*, ed. Nicoletta Cavadini and Antonio d'Avossa, Milan: Skira, 2012.

"Fist Grips by Alison Knowles" in *Alison Knowles: Fist Grips*, Bremen, Germany: Lichthaus, 1996, pp. 306.

"Critical Refluxions: or, Fluxscribnotes," in *New Art Examiner*, Chicago, IL, March, 1994, pp. 17-24.

"Totally Excellent: Fluxus 1992," in *New Art Examiner*, Chicago, IL, May, 1993, pp. 32-36.

"Changing Names and Naming Change: Fluxus as a Proper Noun" in *Fluxus Virus*, Ed. by Ken Friedman, Galerie Schüppenhauer and Kölnischer Kunstverein, Cologne, 1992, pp. 68-90.

Short Format (Reviews, Interviews, Roundtable)

"A Very Nice Story," in Eric Andersen, *Art Textbook*, Copenhagen, DK, 2018.

"Preface," for Sally Alatalo, *A Rearranged Affair* (New York: Printed Matter Books, 2016).

"On Not Forgetting Fluxus Artist Benjamin Patterson," *Hyperallergic* (online magazine), July 6, 2016. <http://hyperallergic.com/309399/on-not-forgetting-fluxus-artist-benjamin-patterson/>

"An Art Historical Whodunnit: Hanna B. Hölling's Revisions: Zen for Film (New York: Bard Graduate Center, 2015)," (Book Review), *Critical Inquiry*, Spring 2016. http://criticalinquiry.uchicago.edu/hannah_higgins_reviews_revisions/

"Art by Telephone" Roundtable conversation with Silvia Kolbowski, Eva Meltzer, Nicholas Knight, Brian O'Keefe, Sébastien Pluot, Julia Robinson. Centre De Culture Contemporaine, Montpellier (France),

2014.

“On Subtlety,” *Critical Inquiry* Online, <http://criticalinquiry.uchicago.edu/>, July 2014.

“The Identical Lunch” in *Lunch Break Times*, ed. Sharon Lockhardt, in conjunction with Sharon Lockhardt: Lunch Break, Kemper Art Museum, Washington University, St. Louis, 2010.

“Kinji Akagawa – Artistic Journey from the Egotistical Self to the Eco-tistical Self: Shifting the Focus from Maker to Relationship,” Linda Weintraub, ed., special section, *Art Journal*, vol. 65, no. 1, Spring 2006, p. 76-77.

“Intermedia Statement,” in *Manifest*, Karin Nygård, ed, Rett Kopi (Journal), Norway, 2007, 123-124.

“Foreword” to *Participatory Autonomy*, Rick Gribenas, ed., UIC Gallery 400, 2006, p. 6-13.

"Duchamp Through Shop Windows," *Electronic Book Review* (online vetted journal), Sept. 15, 2001, unpaginated, ten pages. <http://www.electronicbookreview.com/thread/webarts/windowpains>

"Visual Display," (Book Review), *Design Issues*, vol. xiii, no. 1, Spring, 1997, pp. 83-86.

"Eric Andersen," "Albert Fine," "Joe Jones," in *Films ou Cinema*. La Collection d'un Muse, Paris: Centre Georges Pompidou, 1996, unpaginated, two pages each.

"Fluxus: Germany, Denmark, Sweden, U.S.A." in *ArtPapers*, Atlanta, GA, Spring, 1993, pp. 16-17.

Mention for significant research contribution to *Action Theater: The Happenings of Ken Dewy*, by Barbara Moore, Franklin Furnace, Inc., New York, NY, 1987.

Autobiographical

“Love’s Labor Lost and Found” *Art Journal*, vol. 69, nos. 1-2, Spring-Summer, 2010, p. 8-23. See <http://uic.academia.edu/HannahHiggins>.

Hannah Higgins interviewed by Jeff Abell, *Mouth to Mouth: The Chicago Art Scene Speaks for Itself*, Winter, 2004, 32-41.

“Eleven Snapshots of Dick Higgins: A Biographical Essay,” in *Dick Higgins*, College Park, MD: University of Maryland Press, 2003, 23-46.

Appendix to "Dick Higgins: Intermedia," in *Leonardo*, Vol. 34, No. 1, 2001, pp. pp. 54-55.

“Flux Generations,” Interview, *Art Journal*, v. 59, no. 2, 2000, pp. 6-17.

"Notes Toward Indigo Island: A Conversation between Alison Knowles and Hannah Higgins" in *Alison Knowles: Indigo Island*, Catalogue, Stadt Gallerie Saarbrücken, Germany, 1994, pp. 86-115.

"A Fluxus Cantata," *Politiken*, Copenhagen, DK, February, 1995, pp. 26-7.

"Reflections on Alison's Studio," in *Das A und O: Hidden and Found in an Attic*, Catalogue, Galerie Lehnstredter 62, Bremen, Germany, 1986. Unpaginated.

Editorial

Editor, "Intermedia" (Special Segment), *Leonardo*, v. 34, no. 1, 2001, 49-54.

Fluxus Vivus, Catalogue Editor and Author, "Fluxephant: An Introduction" and "What's a Little Arguing Among Friends?" The Arts Club of Chicago, Chicago, IL, 1993.

HH Books Reviewed/Discussed:

Mainframe Experimentalism:

Furtherfield: Arts Technology, Social Change, by Rob Myers, March 24, 2015.

<http://www.furtherfield.org/features/reviews/mainframe-experimentalism> Reposted to *Rhizome* (a popular online resource for people who are interested in new media art, the intersection of new technologies and contemporary art)

Information and Culture: A Journal of History, reviewed by Salvador P Barragan. 2014.

Computer Music Journal, Hubert Howe and Jeffrey Trevino (two separate reviews), Volume 37, issue 2, Spring 2014. MIT journal, peer reviewed. <http://www.computermusicjournal.org/reviews/37-2/howe-trevino-mainframe.html>

Turbulence.org, Networked Performance, Jo-Anne Green, 2012.

Included in relevant lists on various websites including: Rizhome, Computing the Human Experience, goodreads, Zotero, Peripheral Arteries: Young Contemporary Art Review, monoskop.org (Max Bense), Fishpond.co.id, Artist Organized Art,

Citations: Benjamin Piekut, *Experimentalism Otherwise: The Limits of the Avant-Garde* (University of California Press, Berkeley), 2015. "Experimentalism" in *The Grove Encyclopedia of American Art*, vol. 1, (Oxford University Press), 2014. *Communities of Sense: Rethinking Aesthetics and Politics*, eds. Beth Hinderliter, Vered Maimon, Jaleh Mansoor, Seth McCormick (Duke University Press, 2009).

The Grid Book:

The Guardian (London), March 14, 2009 <http://www.guardian.co.uk/books/2009/mar/14/grid-book-hannah-b-higgins>

Enlightenment Economics:

http://blog.enlightenmenteconomics.com/blog/_archives/2009/5/18/4190049.html.

American Scientist: <http://www.americanscientist.org/bookshelf/pub/crosshatching-in-the-crosshairs>

Architects Journal: <http://www.architectsjournal.co.uk/the-critics/books/the-grid-book/5200297.article>

Artnet News, April 30, 2009: <http://www.artnet.com/magazineus/news/artnetnews/artnetnews4-30-09.asp>

Oberlin Alumni Magazine, July 1, 2009, p. 40.

Women's Wear Daily, Friday August 7: <http://www.wwd.com/lifestyle-news/hannah-higgins-takes-on-the-grid-2232325/?full=true>

Swiss Legacy (Blog), April 5, 2009: <http://www.swisslegacy.com/index.php/2009/04/05/the-grid-book>.

Journal of Design History (Oxford) 2009 22(3):293-294:

http://jdh.oxfordjournals.org/cgi/pdf_extract/22/3/293

Pop Matters (online scholarly journal), April 17, 2009, by David Banash:

<http://www.popmatters.com/pm/review/72698-the-grid-book-by-hannah-g.-higgins>

Humanities and Social Sciences (online H Net), July 2010:

<http://www.h-net.org/reviews/showrev.php?id=30825>

T.A. Horton, "Grid Jumper" in *The Architect's Newspaper*, August 18, 2010.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1467-8705.2011.01979.x/full>

Lily Ford, *The Grid Book*, *Critical Quarterly*, Vol. 53, Issue 1, April 2011

Jill Grant, "Grids in History," H-Net: Humanities and Social Sciences Online, July 2010.

<http://www.h-net.org/reviews/showrev.php?id=30825>

Fluxus Experience:

The Drama Review, Fall, 2004.

Modernism and Modernity, Nancy Perloff, Winter 2005. *Umbrella Magazine*, vol. 26, no. 1, May, 2003, 32-33.

Parachute: Contemporary Art, Michael Davidge, October, 2003.

Performance Art Journal, Bonnie Marranca, Winter 2004.

Rum: Tidsskrift om Arkitektur, Intretning og Design (Denmark), January 1, 2003.

Leonardo, Aug. 2003. *ARTbibliographies Modern*, 2003.

Ballast Quarterly Review, vol. 18, no. 4, Summer, 2003.

Critics' picks with text: *Rum* (February and March, 2003); *Art in America* (February and March, 2003),

Art Newspaper (March 1, 2003), *Balast Quarterly*, Vol. 18, Number 4 (Summer 2003), *Art Monthly*,

February, 2004.

Public Presentation

Keynote

"Aether/Or: The Place of Things and Beings in the Eternal Network," for *Underground in the Aether*, conference, VIVO Media Arts Center/Doryphore Independent Curators' Society, Vancouver, Canada, April 8, 2017.

"Grid Time. Grid Space. Grid Body," at *Performing the Grid* conference/exhibition, Ben Maltz Gallery at Otis College of Art, Los Angeles, March 7, 2016.

"On the Changing Geography of Zoomopolis: Social Life in the Scalar Dimension," Michigan State University, East Lansing, MI, December 3-4, 2015.

"Beyond Black and White: Chess and the Avant Garde" at Contemporary Art Forum: Critical Play - The Game as an Art Form," Museum of Modern Art, New York, NY, May 17 - 18, 2012.

"The Ghost in the Machine: Computer Art in the Mainframe Era." Mobile Processing (Conference), UIC Innovation Center, Chicago, November 2, 2012. Keynote, Burke Lecture and Technologies of Experience, conference, University of Indiana, April 4, 2013.

"The Plastic Fantastic: Scalar Grids in Contemporary Art," at AHRA Annual Conference, Architectural Humanities Research Association (England), University of Kent, Canterbury, November 19, 2010.

"Convertible Grids," at You Needed Me: An International Symposium of Performance Art, Mount Allison University, NB, Canada, October 7-9, 2005.

Scholarly Lecture

“Information and Materials in the House of Dust,” Department of Performance Technology, University of Michigan, Ann Arbor, MI, March 9, 2018. Revised: “Art by Translation,” RedCat/Cal Arts, Los Angeles, March 24, 2018.

“Dark Matter in the City of Light: Mary Reynolds in Paris 1920-1950,” Visiting Scholar Series, Southern Illinois University, Carbondale, IL, March 23, 2017.

“Fluxus and the Fluid Timepiece,” for the panel, “The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art, Part I,” Chair: Andrew V. Uroskie, College Art Association (CAA), New York City, February 17, 2017.

“The Many Materialities of the House of Dust,” New York: James Gallery (City University of New York), September 9, 2016.

“The Aesthetics of Decay: Jack Smith and Dick Higgins’s New York,” Block Cinema Series, Northwestern University, Evanston, IL, February 11, 2016.

“Live Art in the Eternal Network,” Deering Library, Northwestern University, March 30, 2016.

“Fluid Time,” Literature, Science and the Arts (SLSA), Dallas, TX, October 11, 2014.

“A Report from Zoomopolis: A Meditation on Social Life and the Scalar Dimension,” Literature, Science and the Arts (SLSA), Dallas, TX, October 11, 2014.

“Computer Technology in and around Fluxus: 1960-1970,” in conjunction with The Letter Always Reaches its Destination (Exhibition), curator Sébastien Pluot, La Panacée, Montpellier (France), July 19, 2014.

“What’s Cookin’ in Ma Bell’s Kitchen?: Bell Labs and the Counterculture,” at Postnatural, Society for Literature, Science and the Arts (SLSA), University of Notre Dame, South Bend, Indiana, October 5, 2013.

“When Architecture was an Attitude” at Visionary Urbanism (Symposium), MCA Chicago, September 22, 2012.

“Love’s Labors Lost and Found: A Meditation on Fluxus, Family, and Somethings Else,” at Fluxus @ 50 (exhibition/performance festival), Museum Wiesbaden, Wiesbaden, Germany, September 2, 2012.

“The Case For and Against Spaghetti,” at On Hospitality, conference, Department of Visual Art, University of Chicago, May 5, 2012.

“The Plastic Fantastic: Scalar Grids in Contemporary Art,” at La Verité: 43 Congrès de l’Association Française d’Études Américaines, Brest, France, May 28, 2011, and Order of Nature or Matrix of Man?, Academy of Fine Arts, Helsinki, Finland, October 15 2010.

“Grids Again?: Fractal Scaling in Recent Art and Why it Matters,” at Shapeshifters (lecture series), Department of Graphic Design and Transmedia of the Saint Lukas Academy for Visual Arts Brussels, Belgium, April 2, 2010.

"Web Grids and Emergence in the Work of Antony Gormely" at ASAP/1, panel "Theorizing the Contemporary," Knoxville, TN, October 22-25, 2009 and the Phillips Collection Center for the Study of Modern Art, October 27, 2009.

"Why Grids?," Arts Club of Chicago, May 13, 2009 and Jane Addams Hull House Museum, Chicago, IL May 7, 2009.

"Chronophobia in the Early Videography of Nam June Paik" Nam Jun Paik Art Center, Seoul, Korea, February 4, 2009.

"Fluxus and the Fractional Dimension," at Modern Language Association (MLA) in Chicago, IL, December 28, 2007 and After '68: Art, Politics, History (Symposium), Chicago, IL, DePaul University, October 25, 2008.

"Intermedia and Intelligence," at "Multiples: Beuys and Fluxus," Harvard University, April 14, 2007 and New York University, Tisch School of Drama, February 13, 2007.

"The Experimental Classroom," on "Interclassrooms" panel at College Art Association (CAA) , New York, NY, February 14, 2007.

"Fluxus Information Systems," The University Of Nevada at Las Vegas, April 7, 2006.

"Cross Modal Education in the Arts, 1950-1970," Maine College of Art, Portland, ME, January 28-30, 2005.

"In the Belly of the Beast: The Artists' Daughter as Art Historian" College Art Association Annual Conference (CAA), Seattle, Washington, (panel) Working on Living Artists, February 20, 2004.

"The Multiple Intelligences of Fluxus," (revised) Museum of Contemporary Craft-Northwest College of Art (Portland), February 3, 2011, The Art Institute of Chicago, May 11, 2003 and Centraal Fluxus Festival, Centraal Museum, Utrecht, Holland, October 23, 2003, Duke University, April 4, 2003; 4T Fluxus (Paris), November 19-21, 2002; and Nikolaikirke, Copenhagen, Denmark, November 22, 2002, University of Chicago, Department of Art History, April 4, 2002.

"Fluxing Across the Sensory," Odense Performance Festival, Odense, Denmark, September 11, 2001, Roskilde Museum of Modern Art, October 16, 2001, Malmö Academy of Art, Malmö, Sweden, October 17, 2001.

"Fluxus Realism," Art Now Conference, SUNY New Paltz, October 2, 1999.

"Compleat Hirsch Farm," Hirsch Farm Project Conference: MCA Chicago and Hillsboro, Wisconsin, August 4, 1999.

"Marcel Duchamp: Unpacking the Boite," The Art Institute of Chicago, April 7, 1998.

"Fluxus as Dynamic Culture," Visiting Scholar Series, Universitäts Gesamthochschule, Kassel, Germany, May, 1996.

"Demonstrations," *Fluxus Publicus*, The Walker Art Center, Minneapolis, MN, 12 February 1993 and College Art Association (CAA), Seattle, WA, February 4, 1993.

"Fluxus Performance," for "In the Spirit of Fluxus" exhibition, The Museum of Contemporary Art, Chicago, IL December 5, 1993.

"Fluxwind: Fluxus and the Changing Currents of the Avant-Garde," Gallery 400, University of Illinois at Chicago, Chicago, IL, November 15, 1993.

"Introduction," *Fluxus Vivus*, The Arts Club of Chicago, Chicago, IL, November 2, 1993.

Performance-Lecture (lecture integrated with live performance events, sound, and media)

"Heart" at "Parts of a Body, Part II: Organs," Society for Literature, Science and the Arts (SLSA), Toronto, CA, October 17, 2018. Multi-media lecture performance for Petchakucha panel.

"Fluid Time in Fluxus Films" at "Fluxus Film Symposium," in conjunction with Wolf Vostell: Concrete Traffic, Smart Museum, University of Chicago, May 5, 2017. Lecture included audience participation film construction with Danish performance artist, Eric Andersen.

"Reperformance: A Typology," at "Revisions: Object – Event – Performance (symposium)," Bard Graduate Center, New York City, September 21, 2015. Lecture delivered as séance and sound-work with props.

"Against Reperformance (a ghost story)" at "Fluxus Today: Action Art in Performance" (Conference), Berlin, Germany, Akademie der Künste, October 20, 2011. Lecture delivered as séance.

"Fluxus with Tools," Fluxus East (Conference), House of World Culture, Berlin, September 27, 2007. Performance Studies International (PSi) (Conference), New York University, November 8, 2007. The Art of Experience (exhibition opening), University of Louisville, Louisville, KY, November 6, 2008. Flux-Us (Performance Festival), Cabaret Voltaire, Zurich, Switzerland, December 9, 2008. Our Literal Speed (Conference), University of Chicago, May 1, 2009, Detroit Institute of the Arts, March 18, 2010. (revised) at Something Else: A Fluxus Semicentenary, SOMarts Cultural Center, San Francisco, California, September 15, 2011 and Museum of Creative Craft (MoCC), Portland, Oregon, November 8, 2012. Fluxus events incorporated into lecture. Performers various, until 2011 with Alison Knowles).

"Twelve Big Names" with Simon Anderson (SAIC), "Pranks" panel, College Art Association (CAA), New York City, NY, February 9, 2011. Restaging of historic slideshow as prank with earnest analysis.

"Mr. Intermedia: The Life and Art of Dick Higgins," Florida Atlantic University, Boca Raton, Florida, October 29, 2001 and University of Minnesota Duluth, October 17, 2003, University of Maine at Orono, January 25, 2002. Incorporated student performers of DH events.

"Alison Knowles and Fluxus: A Presentation/Performance," Ujadowski Castle, Center for Contemporary Art, Warsaw, Poland, March 8, 1995. AK events and interruptions incorporated into formal lecture format.

Symposium/Roundtable/Public Conversation

Performance/Panel Moderator/Organizer, "Body Parts I: Extremities" and "Body Parts II: Organs," at Society for Literature, Science and the Arts (SLSA), Toronto, CA, October 17, 2018. Multi-media lecture performance for Petchakucha panel.

Moderator, "Form and Class: Origins and Ends of the Work of Art," Curated by Walter Benn Michaels, Andrew Rafacz Gallery, Chicago, March 3, 2018.

Moderator/Chair, "4'33" in 5'40": The legacy of Silence," at Society for Literature, Science and the Arts (SLSA), Tempe, AZ, November 10, 2017. Multi-media lecture performance for Petchakucha panel.

Discussant, with Rafael Vostell, "Vostell Concrete 1969-1973," Smart Museum of Art, University of Chicago, January 24, 2017.

Moderator and Respondent, "Charlotte Moorman: Subject and Conduit of an Ever-Changing Avant-Gardism," New York: NYU Grey Gallery, September 29, 2016.

Public Conversation with Anton Seals and Revival Arts, Object Cultures Project Salvage 3.0: Built Space, University of Chicago/Experimental Station, September 25, 2015.

Public Conversation with George Scheer, Object Cultures Project Salvage 2.0: Materials, Meaning, Value, University of Chicago Logan Center, April 24, 2015.

Panelist, "Art and Public Life" (Theaster Gates and WJT Mitchell organizers), Logan Center at the University of Chicago, Chicago IL, October 4, 2014.

"Art by Telephone" Roundtable conversation organized by Sébastien Pluot with Silvia Kolbowski, Eve Meltzer, Nicholas Knight, Brian O'Keefe, Julia Robinson at Emily Harvey Foundation, New York, NY, April 27, 2013.

Respondent, Leonardo/International Society for the Arts, Sciences, and Technology Migratory Structures: Scientific Imagery and Contemporary Art Practice at College Art Association (CAA) in Chicago, IL, February 13, 2010.

Public Conversation with Laurie Anderson, The Museum of Contemporary Art, Chicago, April 15, 2008.

Speaker, "A Celebration of William Hood" (retirement celebration), Allen Art Memorial Art Museum: Oberlin College, Oberlin, OH, November 16, 2007.

Respondent, "Robots Go Postal: New Happenings," Performance Studies International (PSi) conference, New York University, November 8, 2007.

Introduction, discussant, organizer, "Abu Ghraib: The Pornography of Warfare (symposium)," University of Illinois Chicago, February 10, 2007.

"Post Humanism and Contemporary Art: Historic Precedents," at "Humanism in the Age of Enhancement," Chicago-Kent College of Law Center on Nanotechnology and Society, January 24, 2007.

Public Conversation with John Ricco, "Performance Pedagogy," The University Of Nevada at Las Vegas, April 8, 2006.

Respondent, Kinji Akagawa, "ECO-TISTICAL ART: A DAY-LONG ART AND ECOLOGY INITIATIVE," College Art Association Annual Conference (CAA), Atlanta Georgia, February 17, 2005.

Panelist, "The Dick Higgins Collection" at University of Maryland Baltimore County, October 16, 2003.

Panelist, "Jean Dubuffet's lecture: 'Anti-Cultural Positions,'" Intuit Center for Intuitive and Outsider Art, April 19, 2002.

Panelist, "Points of Contact: Failed Utopias," Smart Museum, University of Chicago, November 30, 2001.

Panelist, "Fluxus Performance," University of Maine, Orono, January 26, 2002.

Respondent, "Art in the Age of Cybernetic Reproduction," (Graduate Student Conference), Duke University, March 29, 1997.

Respondent, "In the Spirit of Fluxus," The San Francisco Museum of Modern Art, San Francisco, CA, 2 June 1994 and The Wexner Center, Columbus, OH, February 25, 1994.

Respondent, "Fluxus Territories: Navigating a Conceptual Country," The Mary and Leigh Block Gallery, Northwestern University, Evanston, IL, September 23, 1993.

Radio

Guest speaker on "Radio Dada," October 1, 2016 on BBC Radio.
<http://www.bbc.co.uk/programmes/b07wmzgx>

Interview, May 27, 2009 on ABC radio (Australia), On *Design with Alan Saunders*:
<http://www.abc.net.au/rn/bydesign/stories/2009/2578180.html>

Interview, May 31, 2009 on WICN Public Radio (Worcester, MA) in *Inquiry with Mark Lynch: The Grid Book*.

Pedagogy

Course Offerings

IDEAS (Interdisciplinary Education and the Arts, BA Program): Creativity and Innovation in Design and the Arts (lecture/studio) • Interdisciplinary Topics • Advanced Topics in Interdisciplinary Arts

Art History Undergraduate Lecture: Art since 1960 • History of European and American Art 1750-1913 • History of European and American Art 1913 to the Present • World Survey of Art Part II • Introduction to Art History

Art History Undergraduate Seminar: Methodologies of Art History • Contemporary Art • Reading and Writing Art Criticism • Art and the Brain (with Christopher Comer – Biology, course included scientific lab study and experiments).

Graduate Seminar: Paris 1920-1950 • New York in the 60s • Century of Chaos: Dada, Fluxus Occupy • 1968 • War Porn: Visualization and Modern Warfare • Form? • Vision/Perception/Knowledge • Between Sound and Vision • Pop Art: An International Perspective • Historiography of Art Since 1960 • Historiography of Art 1750-1960 • Fluxus and Happenings • Postmodernism • Marcel Duchamp • Theories of Experience (with Deborah Fausch – UIC Art History) • Eternal Networks (With Joseph Tabbi – UIC English) • Food (with Lisa Lee – Jane Addams Hull House Museum)

Project Generating, Performance Reconstruction and Travel: Multi-institutional network of interlocking graduate seminars for Charlotte Moorman show at Block Gallery, Northwestern University, Spring 2016 with Simon Anderson (School of the Art Institute of Chicago) included performance events at UIC Greenhouse. • Long Shadow of the Supine Dome: The Arts at Black Mountain College (UIUC-Phillips Collection Center for the Study of Modern Art), Fall 2009 (performance reconstruction of BMC 1st Happening, 1952) • The Venice Biennale (with Lorelei Stewart – Gallery 400), graduate student travel course to the Venice Biennale, July 1-10, 2005 • Public Art (with Judith Kirshner and Doug Garofalo), blended graduate and undergraduate seminar and travel course, Spring, 2005 • Between Sound and Vision, exhibition, catalogue and performance festival, Gallery 400, University of Illinois at Chicago, September 1999-February, 2001 • Fluxus (twice with Simon Anderson, AIC) • Reconstructions of historic Fluxus concerts, street festival, and Allan Kaprow's 18 Happenings in Six Parts of 1958.

Online: Fully online and flipped versions of World Survey of Art Part II (with interactive website and pre-recorded lectures). • The Boulevards of Paris for UIC Free Art School, *Youtube* film (Paris-Pantheon-Opera) and skype class, July 12, 2014

PhD Dissertations (Committee Chair):

Robyn Mericle, *Before the Endless Miles of Wind and Sand and Far Off Sky: Deserts in Hollywood's Silent Era*, Spring 2018.

Tiffany Funk, *Zen and the Art of Software Performance: John Cage and Lejaren A. Hiller's *HPSCHD* (1967-1969) and its Legacy in Art and Technology*, Fall 2016.

Margot Berrill, *The Host and the Roast: Kitchen Humor in Feminist Video Art and Pop Culture. Julia Child, Suzanne Lacy, Martha Rosler and Nadia Giosia*, Fall 2016.

Cara Smulevitz, *Girl, If You Make the Movie, I Promise Someone Will See It": Generosity, Grrrl Power, and Miranda July*, Fall 2015.

Juan Carlos Arias, *Transformations of a Hungry Cinema: Images and Visibility of Hunger in Brazilian Cinema 1960s-2000s*, Fall 2015.

Mirela Tanta, *State Art or Sites of Resistance: Socialist Realism in Romania: 1945-1989*, Summer 2014.

Aleksander Najda, *Apocalypse According to Vasily Kandinsky*, Spring 2014.

SooJin Lee, *The Art of Artists' Personae: Yayoi Kusama, Yoko Ono, and Mariko Mori*, Spring 2014.

MA Theses (Committee Chair, does not include MA Qualifying Papers)

Kathryn Sears, "Molding Myth: Carolee Schneeman, Parts of a Body House, and the Myth of Femininity," May 2018.

Andrew Belongea, "The Rules of Certainty: A History of Rational Connoisseurship," May 2012.

Elizabeth Sanderson, "Post Black Male: Blurring the Color Line," May 2012.

Jonathan Kinkley, "The Postnational Sodalities of Second Life: An Iconographic Approach," May 2009.

Amy Grossman, "Stelarc and Orlan, Extended Towards Immanence," July 2006.

Sarah Jesse, "Ernesto Neto: Engaging the Mind & Body," December 2004.

Gimo Yi, "Marcel Duchamp: Reconciliation of Art and Logic," August 2004.

Andreas Fischer, "Unlikeness as Condition Painting and the Real," August 2003.

Colleen Thorne, "Winning Isn't Everything: Fluxus Play, Games, and Gags in the Era of the Spectacle," May 2003.

Dasha Dekleva, "Max Neuhaus: Sound Vectors," May 2003.

Analisa P. Leppanen, "Upside-Down and Inside-Out: The Carnavalesque in the Works of Francisco Goya," May 2000.

Margaret H. Denny, "Identity and Difference: A Study of Contemporary Photographic Portraiture", December 2000.

Elizabeth D. Olton, "The Murals from Tulum Structures 5 and 16: Portrait of late Post-Classic Maya Cosmology," August 1999.

Courtenay Smith "Postmodernity and the Collapse of Low and High: Ripley's *Believe-It-Or-Not!* and the Art of Tom Friedman," December 1997.

Elisabeth Kessler "Caspar David Friedrich and Fichteian Subjectivity," May 1997.

Susan Jarosi, "Ouch! Andy, That Looks Like It Hurts (Andy Warhol)," August 1997.

Laurel Fredrickson, "A Good-for-Nothing Huguenot: Robert Filliou's Upside-down World," December 1997.

Yvette S. Brackman, "Elisabeth Hawes, Vavara Stepanova and Andrea Zittel: Three Approaches to Clothing Design," August 1997.

Service

UIC (Institutional)

Administrative Positions

Program Director, Interdisciplinary Education in the Arts (IDEAS), (50% appointment), BA Degree, School of Art and Art History, Fall 2016-present. Designed and launched with CADA faculty.

Department Chair, (50% appointment, Summer 2014- September, 2016). Administration of academic department with eight full-time faculty and six programs. Successfully expanded interdisciplinary course rubric (ISA) into IDEAS (InterDisciplinary Education in the Arts) BA

Associate Dean of Academic Affairs, UIC College of Architecture and the Arts (50% appointment, 2005-2008). Charged with developing interdisciplinary courses and programs (successful completion of Interdisciplinary Studies in the Arts ISA rubric), development and administration of research support and College of Architecture and the Arts Research Prize, faculty development, promotion and tenure guidelines, tenure track faculty mentor program, some organizing of conferences and symposia.

Department Committees

Executive Committee (2000-2001, 2008-9, 2010-2012, 2013 to present/includes all former committees)
 Search Committees Art History (1994-5, 1996-7, 2000-2001, 2005-2006, 2006-2007, 2009, 2011-2012, 2015-2016)

Chair: Modern searches (double) (2011-2012)

Curriculum (1995-7, 1998-2000)

Personnel (1995-97, 2000-2001, 2002-2003, 2008-9)

Graduate Program Committee (1999-2000, 2000, 2002-3, 2008-9, 2009-2012), Director, 2004-5, 2009-2012

Self-Study Committee for Illinois Board of Higher Education -- IBHE (Fall, 1999 and 2008-9)

School of Art and Art History

Executive Committee, 2014-2016

Chair, IDEAS (InterDisciplinary Education in the Arts) Committee, 2013-2017.

College of Architecture, Design and the Arts-CADA

Review Committee, Illinois Board of Higher Education (IBHE) review of Robert Somol (Director, UIC School of Architecture) (2016-2017)

Executive Committee (2004-2008, 2009-2014)

Search Committee (for Director, School of Art and Art History), 2011-2012

Search Committee (for Dean, College of Architecture, Design and the Arts), 2012-2013.

Strategic Planning Committee (2005-2007)

Gallery 400 Exhibitions (1995-Present)

Visual Resources Committee (1996-7)

MCA Lila Wallace Initiative Contact (1997-2000)

College Educational Policy Committee (1998-2002, 2011-2012) Chair (2001-2 – developed Interdisciplinary Studies in the Arts course rubric, (2002-3)

University Committees

University Promotion and Tenure Committee (2016-2018)

Illinois Board of Higher Education (IBHE) (2016-2017)

Faculty Senate (2002-2008, 2010-2014)

SCEP: University Ed Policy (2011-2016)

Department of English Search (2013-2014)

Honor's College Council (2007-8), Faculty Fellow (2007-present), Senate Student Recruitment Committee (2012-2014)

General Education Implementation Workgroup (2005-2008)

Campus Core II: Public Art Subcommittee (1997-2005)

Gateway Park Project (Public Art) (2001-2)

Non-UIC (Academic & Museum)Curatorial

Research Advisor, Alison Knowles retrospective workgroup with Karen Moss (USC), Nicole Woods (Notre Dame), Lauren Fulton (Aspen Art Museum, Stonybrook University), 2016-present.

Organizer with Fulcrum Point New Music, Dick Higgins: Music for Trumpets and Trees, The Museum of Contemporary Art, Chicago, September 21, 2013. CD released January 2014.

Organizer with Dennis Rosenthal Fine Arts, Dick Higgins: The Thousand Symphonies, music performance of score with Chicago Fulcrum Point New Music Ensemble and the Chicago Police Department, The Graham Foundation, Chicago, September 18, 2012 and October 20, 2013.

Dick Higgins (selections) for Dennis Rosenthal Fine Arts at Chicago Art Expo, Navy Pier, September 19-24, 2012 and September 19-22, 2013.

UIC Fluxus Ensemble, performance, Dada Machinations, Fulcrum Point New Music, Harris Theater, Chicago, March 3, 2009. Advisory relationship to Fulcrum Point ensemble ongoing.

Research Lab: Fluxus Workshop (exhibition planning meeting), Getty Research Institute, Los Angeles, CA, December 4-5, 2008.

“Fluxkids: Overview,” in Fluxus and its Legacy (special issue), Owen Smith, ed., *Visible Language*, volume 39, no. 3, 2005, 248-277.

Co-Curator, "Between Sound and Vision," Gallery 400, University of Illinois at Chicago, February, 2001. Reviews: “Between Sound and Vision,” *The Chicago Reader*, Fred Camper, March 2, 2001. “A Sound Exhibition that’s Out of Sight,” *The Chicago Tribune*, Alan Artner, March 8, 2001.

Co-curator, "The Life and Art of Dick Higgins," Columbia College Center for Book and Paper Arts, Chicago, IL, November, 2000. (Traveling, seven destinations, 2001-2004) Reviews: James Yood, *Artforum International* v. 39, no. 1, March 2001, 148-9. Chris Thompson, *Art New England*, v. 23, no. 4, June/July, 2002, p. 31.

Advisor, "Friday Apple Blossoms: A Celebration of the Life and Art of Dick Higgins," (an evening of performance), The Whitney Museum of American Art, New York, October 5, 1999.

Planning Consultant, Fluxus Festival Chicago, 1993, Chicago, IL with the School of the Art Institute, the Museum of Contemporary Art, The Arts Club of Chicago, Gallery 400 (UIC), the Art Institute of Chicago and the Mary and Leigh Block Gallery (NU), January-October, 1993.

Curator, "Fluxus Virus: A Photographic Timeline," Kölner Kunstverein, Cologne, Germany, Summer, 1992.

Panel/Symposium Organizer

Panel Chair, “The Body Fluxed Part One (Extremities)” and “The Body Fluxed Part Two (Organs),” format: 20 slides x 20 seconds per slide, Society for Literature, Science and the Arts (SLSA), Toronto, CA, November 16, 2018.

Panel Chair, 4’33” in 5’40,” format: 20 slides x 20 seconds per slide, Society for Literature, Science and the Arts (SLSA), Phoenix, AZ, November 16, 2017.

Co-organizer with John Ricco and emcee, “Iconic: A Celebration of WJT Mitchell’s Scholarship and Teaching,” Logan Center for the Arts (University of Chicago), April 21, 2017.

Discussant/Organizer, “The Creative Act and the External World,” Society for Literature, Science and the Arts (SLSA), Atlanta, GA, October 10-3, 2016.

Introduction, discussant, organizer, "Abu Ghraib: The Pornography of Warfare" (symposium), University of Illinois Chicago, February 10, 2007.

Co-organizer/panelist/lecturer, "The House of Dust Project," Co-organizer with Douglas Kahn, Panel, Society for Literature, Science and the Arts Annual Conference (SLSA), Chicago, IL, November 11, 2005.

Co-organizer/panelist/lecturer, "The House of Dust" Co-organized with Douglas Kahn, University Of California, Davis, April 9, 2002.

Chair/Respondent: "Are We Experienced?" College Art Association Annual Conference (CAA), Chicago, February, 2001.

Street Fluxus Festivals and Happenings, co-organized with Simon Anderson, The School of the Art Institute of Chicago, November, 1995 and May 2005.

Organizer, Fluxus and Happenings, 1995, Chicago, IL, with UIC Gallery 400, and the School of the Art Institute of Chicago. November, 1995.

Institutional Advisory & Executive

Founding Editorial Board, *There, There* (journal, Ohio State) 2016-present. First issue, Spring 2017.

Elected Assembly Representative for College of Architecture, Design and the Arts (CADA), UIC-UF (University of Illinois Chicago United Faculty), Local 6456, IFT, AFT, AAUP, AFL-CIO, beginning Fall, 2016.

Planner/participant, Andrew Mellon/Sawyer Institute seminars on social justice for UIC, 2015-2017.

Invited Participant, 2015 Modern Study Session at the Art Institute of Chicago, April 23, 2015

Advisory, Fluxus Games, Centre Georges Pompidou (Paris), March-June 2015.

Deutsche Forschungsgemeinschaft (DFG), project support review, 2013.

Selection Committee, Shapiro Center Awards, SAIC, 2012.

Selection Committee, Alpert Award in the Arts (to artists), Los Angeles, 2012.

Selection Committee, Mellon/ACLS Dissertation Awards, 2011-2015.

Jury, Carter Manny Award, Graham Foundation, Chicago, 2010.

Lifetime Achievement Award Committee, College Art Association, 2008-2011.

Planning Committee, A.S.A.P. (Association for the Study of the Art of the Present), interdisciplinary/international, 2008-9.

Reviewer, Helen Gardner's *Art Through the Ages*, Volume 11, 2001 of Chapters 33 and 34, Early and Late Twentieth Centuries.

Tenure and Promotion Review: Brown University, New School University, Rutgers University, Johns Hopkins University, New York University.

Manuscript review (books), Duke University Press, University of California Press, University of Chicago Press, University of Minnesota Press, Bloomsbury Press.

Manuscript review (articles), *The Art Journal*, *Feminist Studies*, *Art Criticism*, *The Senses and Society*, *ARTMargins*

Non-Academic Executive:

Co-Executor, Estate of Fluxus Artist (father) Dick Higgins and Something Else Press, 1998-Present. Includes negotiating publishing of books and multiples, as well as exhibitions at commercial and non-commercial venues including Chicago Art Fair, Frieze London, Dennis Rosenthal Fine Art, Corbett v. Dempsey Gallery (Chicago). DH papers archives at: Northwestern University, University of Maryland Baltimore County, John Paul Getty Museum.

Career advisor: Fluxus Artist (mother) Alison Knowles, 2013-present. Includes negotiating performances and exhibitions at commercial and non-commercial venues through her gallery (James Fuentes Gallery, New York) including Block Gallery (Northwestern University), James Gallery (Grad Center, CUNY, New York), Milwaukee Art Museum, Woodland Pattern (Milwaukee), Frieze New York, Frieze London, Art Basel Miami, Art Basel, Museum of Modern Art.

Executive Board, Primary Information Press, New York, Board member, 2010-present.

Executive Board, Fulcrum Point New Music, Chicago, Board, 2005-2017. Primary role as informal creative advisor to Stephen Burns, Director.

Advisory Board, Emily Harvey Foundation, New York, 2016 to present.

Executive Board, *New Art Examiner*, Chicago, 2000-2002.

Executive Board, Randolph Street Gallery (collective arts and performance), Chicago, 1992-1996.

Awards/Fellowships

Primary Investigator. UIUC Humanities without Walls Fellowship -- Mellon, three years, \$140, 351, "Garden for a Changing Climate: A Phenologic Clock." With Jenny Kendler (artist, environmental activist), Lorelei Stewart (Director, Gallery 400, UIC), Noah Feinstein (University of Wisconsin Madison, School of Education), 2017-2020.

University Scholar, UIC (three years), 2011-2014.

Senior Fellowship, Center for the Study of Modern Art, The Phillips Collection-UIUC, Washington, DC, 2009-2010.

Silver Circle Award for Excellence in Teaching (undergraduate), UIC, 2002.

Foreign Travel Award, The Graduate College, The University of Illinois at Chicago, March, 1995.

College of AAUP, Travel Aid, The University of Illinois at Chicago, March, 1995.

The Getty Center Collections and Resources Research Grant, Santa Monica, CA, 1994.

The University of Chicago Committee for Travel Fellowships, Denmark and Sweden, 1992-3.

Visiting Committee on the Visual Arts (The Smart Museum, Chicago), The Getty Center, Santa Monica, CA, May, 1993.

Deutscher Akademischer Austausch Dienst (DAAD), Staatsgalerie Stuttgart, Stuttgart, BRD, Fall, 1992.

Full Scholarship, Unendowed Funds, The University of Chicago, 1990-93.