

Lucian Gomoll

History of Consciousness, UC Santa Cruz
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Degrees

Ph.D. Candidate in History of Consciousness, UC Santa Cruz

Chair: James Clifford

Designated Emphasis in Feminist Studies. Advisor: Donna Haraway*

Designated Emphasis in Visual Studies. Advisor: Jennifer González*

M.A. in History of Consciousness, UC Santa Cruz, 2008

Chair: Donna Haraway; Advisor: James Clifford

M.A. in Performance Studies, New York University, 2004

Advisors: Barbara Kirshenblatt-Gimblett and Diana Taylor

B.A. with Honors in Women's Studies & English Literature,

and minors in Art History & Anthropology, University of Michigan, 2003

Advisors: Sidonie Smith and Ruth Behar

Graduated with "Highest Honors" from the Honors Program

Dissertation

Performativity and Difference in Museums

Chair: James Clifford

Committee: Donna Haraway, Mary Nooter Roberts, Jennifer González, Catherine Soussloff

Employment History

Teaching Fellow, History of Consciousness, UC Santa Cruz (2011)

Associate Instructor, History of Art and Visual Culture, UC Santa Cruz (2009-2012)

Lecturer, Department of Art. California State University, Long Beach (2011)

Academic Honors

Teaching Fellowship. Award for teaching an original course in the History of Consciousness at UCSC (2011)

Institute for Humanities Research Dissertation Fellowship (IHR/UCSC), and Resident Scholar, University of California Humanities Research Institute (UCHRI). Combined fellowship and residency included full funding for one year, with office, apartment, and administrative support at UCHRI; UC Irvine (2010-2011)

Porter Fellowship. Recognition for scholars conducting arts-related research at UCSC. Fellows mentor undergraduates and give lectures in the Arts Division (2008-Present)

* Designated Emphases indicate work completed *in addition* to the Ph.D. requirements. Doctoral students must enroll in 4-5 additional seminars, teach courses, and submit a substantial writing project in order to earn each notation.

Teaching Fellowship. Award for teaching undergraduate survey courses in the History of Art and Visual Culture at UCSC (2010 – declined for writing fellowship and residency)

Curatorial Fellowship. Stipend and administrative support for curating the exhibition *Writing Resistance in Crisis and Collaboration*. UCSC (2010)

History of Consciousness Research and Travel Grants. Competitively awarded funding to conduct or present research in various locations abroad (Summer 2006, Summer 2007, Fall 2007, Spring 2009, Spring 2012)

Irvine Memorial Fellowship. Fellowship for intensive research and writing (Fall, 2007)

James & Sylvia Thayer Fellowship and Visiting Scholar, University of California, Los Angeles. This award supported research in UCLA Special Collections on visual representations of human evolution and biology, as well as curatorial research at the Fowler Museum (Spring/Summer, 2007)

Eugene Cota-Robles Fellowship. Presidential scholarship for students who have overcome significant obstacles during their education, and contribute to the diversity of the University of California (2005-2007)

Publications

Editorial Projects

Guest Editor for a special issue of the journal *Collections* on the topic of curating. This special issue was completed in September 2011 and will go to press early next year (Spring 2012)

Editor and Chair, *Museum and Curatorial Studies Review*. An online, peer-reviewed journal for items of current interest in the field, such as articles, exhibition and book reviews, regular columns, and more. The journal is powered by the University of California, Berkeley Electronic Press, and the California Digital Library. <http://www.macs-review.org/> (April 2011-Present)

Guest Editor, *Curatorial Interventions*, with Lissette Olivares. A special segment of *Viz. Inter-Arts*, featuring six academic articles. Roxanne Hamilton, Managing Editor (2011)

Editor, *Writing Resistance in Crisis and Collaboration*, with Lissette Olivares. Exhibition catalogue. Co-author of the introductory essay, author of a single chapter contribution, and co-editor of additional essays. ISBN 978-0-615-35204-6 (University of California Press eScholarship, 2010)

Editorial Collective (Active Board Member). *Total Art*. A peer-reviewed journal that searches for new ways of understanding performance and contemporary art practice (since 2010)

Forthcoming: Editor, with Lissette Olivares: *The Task of the Curator: Translation, Intervention and Innovation in Curatorial Practice*. The manuscript for this edited volume is currently being prepared for prospective publishers (2012-2013)

Peer- and Editorially-Reviewed Articles:

“*Inversión de la Materia: Reframing 1980s Chilean Conceptualism as Performance and Transnationalism*,” with Lissette Olivares. Polysemous Spanish title translates to “Inversion of the Subject Matter” as well as “Investment in the Material.” Published in *Removed from the Crowd: Unexpected Encounters*, edited by Ivana Bago, Antonia Majaca, Vesna Vukovic. Republication in Chile is forthcoming (2011)

“Posthuman Performance: A Feminist Intervention,” in the peer-reviewed journal *Total Art*. Discusses theories of the posthuman and the posthumanities in terms of race, gender, and other topics related to the human body, performance and technologies (Spring 2011)

“The Feminist Pleasures of Coco Rico’s Social Interventions.” Explores transnational Latin American artist Coco Rico’s manipulation of spectator gazes to implicate them in her radical politics. *Art and the Artist in Society*, edited by Jose Jimenez-Justiniano and Elsa Luciano (CEA-CC, Cambridge Scholars 2011)

“Ethnographic Terminalia,” extended review with images for the exhibition of the same name. Published in the journal *Visual Anthropology Review*. Vol. 26, no.1 (Spring 2010)

“Objects of Dis/order: Articulating Curiosities & Engaging People at the Freakatorium.” Analyzes innovative displays of unusual/marginalized subjects in a New York museum. In *Defining Memory: Local Museums & the Construction of History in America's Changing Communities*, edited by Amy Levin (AltaMira 2007)

Forthcoming: “Art or Artifact?” This essay reviews the roles of curators and exhibitionary practices in determining how objects are interpreted as art or cultural artifact. Accepted and completed chapter in *The Visual Reader*, edited by James Elkins (Routledge Press 2011)

Forthcoming: “Intervention/Resurrection: Curating Chilean Performance Art,” co-author with Lissette Olivares. Accepted and completed chapter for the book *Curatorial Dreams: Critics Imagine Exhibitions*, edited by Shelley Ruth Butler & Erica Lehrer (2011)

Forthcoming: “Cuerpos Anormales: desde el Monstruo al Posthumano” (Abnormal Bodies: from Monster to Posthuman). Contracted chapter for the book *Cuerpo de Vida: Materiales del Pensamiento Estético*, edited by Samuel Ibarra Covarrubias and Cesar Gutiérrez. Book will be printed in Chile in Spanish (2011)

Forthcoming: Multi-authored article on integrating outreach work into the training of medical and dental students, with emphasis on recruiting and educating students who will serve minority communities. As a co-author to this piece, I contribute my expertise in ethnic and feminist studies, ethnographic methodology, and Spanish. Last author (which in the sciences indicates the author whose laboratory funds the project) is Bradley Henson, Dean of Research at Western University for Health Sciences (2012)

Forthcoming: “On Making Art/ifacts: *They Called Me Mayer July* in the Museum.” Addresses the ethics of representing Polish Jews in museums despite a scarcity of “authentic” objects. Completed in 2009 and accepted into a collection of articles on artist Mayer Kirshenblatt, edited by Catherine Soussloff (2012)

Forthcoming: “Performativity in the Ruins: Reading Violence in Theresa Hak Kyung Cha’s *Dictée*.” An analysis of Cha’s performative, anti-narrative strategies of engagement and disidentifications with Western postmodernism. Completed and under review at the feminist journal *Differences*.

Catalogue Entries, Reviews, and Introductory Texts:

“Translation, Intervention, and Innovation in Curatorial Practice,” with Lissette Olivares. An introductory essay for a special issue of *Collections* journal on curating (Spring 2012)

First Word. Published in the journal *African Arts*. A commentary on contemporary museums and African art, with Susan Rosenfield, Tenley Bick, Kurt Sides, and Samuel M. Anderson. Vol. 44, No. 3 (Summer 2011)

“Intervention and Interventionism in Curatorial Practice,” introductory essay for *Curatorial Interventions*, in *Viz. Inter-Arts*. Managing Editor, Roxanne Hamilton (2011)

Book Review, *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity* by Dennis Kennedy (Cambridge University Press, 2009). For the *Southwest Journal of Cultures* (Fall 2010)

“Anthropology and U.S. Militarization: At Odds, No End/s.” On the politics of anthropological research and the “security sector.” Full-length article for the journal *Anthropology News*. Vol. 6, no. 2 (February 2010)

“Translated Objects of/as Feminism: Ergo Sum’s Political and Poetic Legacies.” For the catalogue *Writing Resistance in Crisis and Collaboration*, edited by Lucian Gomoll and Lissette Olivares (February 2010)

“Tracing the Artist’s Knowledge.” Essay for the exhibition catalogue, *The Artist’s Knowledge*, at the Kentler International Drawing Center in NY. Curated by Natalie Loveless. ISBN 5-800034-540795 (September 2009)

“Anthropology and War: An Ongoing Debate.” Review of critical debates on the military’s relationship to the discipline of anthropology. Featured Item in *Anthropology News*. Vol. 50, No. 2 (February 2009)

“Revolutionary Perversions.” Catalogue essay on Chilean-American performance artist Coco Rico’s exploitation of the male gaze to promote radical social change. Artist’s catalogue (2008)

“Grotesques.” Commissioned essay for the performance art exhibition at *Hamilton Artists, Inc.*, continued at Toronto’s *A Space Gallery*, with Nao Bustamante, Coco Rico, et al. ISBN 1-894861-34-5 (2008)

Administrative Experience

Founding Director: Museum and Curatorial Studies (MACS), UC Santa Cruz (March 2009 - Present); Co-Director with Lissette Olivares from January 2010 - August 2010, and Primary Director all other times.

Responsibilities: organizing the annual Speaker Series, which have included Griselda Pollock, Irit Rogoff, Carolina Ponce de León, Barbara Thompson, Amy Lonetree, Pia Barros, Kevin Chen, Nadja Durbach, and Carlos Motta; developing and teaching the winter 2010 graduate seminar; budget planning and execution; organizing the May 2010 international conference, “The Task of the Curator,” and giving opening remarks; directing the faculty reading group (2-3 meetings per month); moderate the members list and website; coordinating member exhibitions and special events; general organizational tasks and member updates (March 2009-Present)

Advisor to MACS Research Assistant Diana Kapsner, HAVC Undergraduate student (2009-2011)

Advisor to MACS Research Assistant Kelsey Middlebrook, HAVC Undergraduate student (2011-2012)

Administrator of the MACS website: <http://macs.ucsc.edu/> and e-mail: macs@ucsc.edu

Producer and Moderator for MACS TV, an educational video channel: <http://www.macs-tv.org/>

Teaching Experience

As Primary Instructor:

“HAVC 80F: Global Tourism: An Introduction to Destination Cultures.” Introduces students to the complex and emerging field of tourist studies. Approved course for Summer Session (2012; UCSC)

“HISC105: Feminist Pleasures: Critical Approaches to Desire and Affect.” Explores a spectrum of visual and textual genres that build upon, challenge, and rearticulate critical approaches to desire and affect in the contemporary world. Approved course for Summer Session (2012; UCSC)

“HISC 107: Freak Shows: Performing Difference and Dis/order.” Examines the complex history and politics of displaying so-called anomalous and hybrid subjects in relation to producing “normal” ones (2011; UCSC)

“HAVC 100A: Methods in the History of Art and Visual Culture.” Surveys theories and criticism in the field and emphasizes the development of student writing skills. Required seminar for all students earning the History of Art and Visual Culture (HAVC) major or minor. This course meets the UCSC undergraduate “W” writing requirement (2011; UCSC)

“AH 450/550: Art Theory and Criticism: Mid-Twentieth Century to Present.” Advanced course for seniors and graduate students, focusing on major texts (2011; CSU Long Beach)

“HAVC 189C: Advanced Topics: Women Artists, Self-Representations.” An original course I developed, that explores how women artists intervene in the art world and political movements by representing themselves and their own work. Fulfills the upper-division requirement for Feminist Studies (2010; UCSC)

“HISC 292: The Task of the Curator.” A graduate course on issues related to contemporary curating, with an emphasis on student writing about exhibitionary practices. This course was simultaneously taught at UCSC and UCLA, using the syllabus and interactive web components I developed (2010; UCSC/UCLA)

“HISC 240: Pedagogies of Feminism and Visual Culture.” A graduate practicum based on an original syllabus I developed. The course prepares students to teach at the college level, including developing original syllabi, with a focus on theories of the gaze (2009; UCSC)

“HAVC 190Z: Women Artists, Self-Representations.” A senior seminar I created that explores how women artists intervene in the art world and political movements by representing themselves (2009; UCSC)

“WS100: Introduction to Women’s Studies.” This course introduces students to key issues of women’s studies and feminist theory. My seminar emphasized women and visual culture (2003; University of Michigan)

As Invited Lecturer:

“HAVC 10E: Intro to Visual Culture: Africa, Oceania, and Americas,” a 75-minute lecture entitled, “Exhibiting Difference in 19th Century World’s Fairs and Freak Shows” (2012; Stacy Kamehiro, UCSC)

“AH 530: Curatorial Practices,” a 3-hour workshop for graduate students on writing essays for exhibition catalogues (2011; Nizan Shaked, CSULB)

“FMST 100: Feminist Theories.” A week-long series of methodological workshops, including a 90-minute lecture entitled, “Feminist Historiography and Displays of Difference” (2010; Neda Atanasoski, UCSC)

“HAVC 10E: Intro to Visual Culture: Africa, Oceania, and Americas,” a 75-minute lecture entitled, “Exhibiting Difference in 19th Century World’s Fairs and Freak Shows” (2010; Stacy Kamehiro, UCSC)

“HISC 80T: Art + Life: Introduction to Interventionist Art and Visual Studies,” one-hour lecture entitled, “Strange Museums” (2009; Lindsay Kelley, UCSC)

“HAVC 80D: Museum Cultures” two-hour lecture entitled, “Art/artifact: Critical Curation & Engaging Museum Visitors,” (2008; Jennifer González, UCSC)

“HAVC 80D: Museum Cultures,” two-hour lecture entitled, “Destination Museum: Tourism, Globalization, & the Experience Economy” (2008; Jennifer González, UCSC)

“Anthro 457: Visual Encounters with the Other;” a three-hour lecture on my collaborations with performance artist Anna Deavere Smith. Upper-level undergraduate course (2005; Ruth Behar, University of Michigan)

“Anthro 652: Ethnographic Writing;” three-hour lecture/workshop on visual art and film as ethnographic productions. Graduate-level course (2005; Ruth Behar, University of Michigan)

As Teaching Assistant:

“HAVC 80V: Modern Art in Context.” Examines the social, economic, and political significance of Western modernist art and architecture, moving from realism to minimalism (2010; Martin Berger, UCSC)

“FMST 100: Feminist Theories.” Core course for the major. An introduction to theories of feminism and its critical connections to productions of race, class, and sexuality (2010; Neda Atanasoski, UCSC)

“HISC 80V: The Politics of Madness: Mental Disorder and Civilization.” Surveys perspectives on madness and psychiatry in the West (2009; Adam Reed, UCSC)

“HAVC 124: Contemporary Architecture, 1968-Present.” Examination of practitioners, projects, issues, and theories in contemporary architecture from 1968 to the present (2009; J. Lieber, UCSC).

“HAVC 80D: Museum Cultures: the Politics of Display.” Assisted the professor with writing the course syllabus and developing interactive lesson plans, and gave two lectures (2008; Jennifer González, UCSC)

“HAVC 100A: Methods in the History of Art & Visual Culture.” Required seminar for all students earning the History of Art and Visual Culture (HAVC) major or minor. This course meets the UCSC undergraduate “W” writing requirement (2006; Catherine Soussloff, UCSC)

Conference Experience*As Organizer or Chair:*

Primary Organizer and Opening Remarks for the 2010 international conference, “The Task of the Curator: Translation, Intervention and Innovation in Exhibitionary Practice.” Responsibilities included writing a detailed proposal in Spring 2009 to the Center for Cultural Studies; upon approval, writing the event

descriptions, call for papers, and chaired the review committee that accepted paper proposals. Coordinating the schedule and budget for this major event. I was the primary organizer and writer for this conference from March 2009-December 2009, after which he began to share the responsibilities as Co-organizer with Lissette Olivares. Conference website: <http://macs.ucsc.edu/conference/> (Santa Cruz, CA; May 2010)

Panel Chair, “Feminist Collaboration against Censorship in Chile.” Brings together scholars working on Chilean literature to discuss the historical and contemporary relevance of feminist collective publishing initiatives in relation to state censorship. Approved conference panel for the 47th annual Comparative Literature conference Drawing the Line(s) (Long Beach; March, 2012)

Panel Chair, “Curating Performance: Re/activation Strategies.” Conference panel with a transnational set of presenters interested in developing collaborative, transdisciplinary, and historically informed approaches to curating performance. Accepted and confirmed panel at the Hemispheric Institute next *encuentro*/conference (Mexico City; March 2012)

As Invited Panelist:

Invited to present “Posthuman/ist Curating: on Corporeal and Technological In/appropriation” at the NYU conference *Exhibitions and Interventions* (New York, NY; November, 2011)

Invited to present “Ab/normal Bodies in Feminist Performance Art,” at the 18th annual Performance Studies International conference “Performance | Culture | Industry” (Leeds, UK; June 2012)

Presented “Fairs, Freaks and Foucault: Exhibitions of Unreasonable Others and Artificial-Natural Selection” at the 2010 conference for the Congress of Curious People (New York, NY; April 2010)

Presented “Translation and Intervention in Curatorial Practice,” at the conference entitled “The Translator’s Visibility” at UC Santa Barbara (Santa Barbara, CA; April 2010)

Presented “Theorizing Display,” at the 45th Annual Comparative Literature Conference, “Visual Culture & Global Practices” (Long Beach, CA; March 2010)

Presented “Intervention/Resurrection: Curating Chilean Performance Art,” a 30-minute talk at the CEREV conference “Curating Difficult Knowledges” with Lissette Olivares (Montreal, QC; April 2009)

Assistant to performance artists and Discussant for the panel “Interruption as a Curatorial Practice,” at the “Intervene! Interrupt! Rethinking Art as Social Practice” conference (Santa Cruz, CA; May 2008)

Presented “Approaching the Visitorly Museum” at Performance Studies International (PSi) #13, “Happenings/Performance/Event” (New York, NY; November 2007)

Artist Consultant and Official Photographer for “M. Butterfly,” by artist David Khang, funded by Franklin Furnace and staged at NYU: <http://www.davidkhang.com/?pg=sprj&pid=50> (NYC, November 2007)

Presented “Framing Museum Events: Temporality, Mourning & Performance Art in Western Museums” at the Hemispheric Institute’s annual conference, “Body Politics” (Buenos Aires, Argentina; June 2007)

Presented “Celebrity Skeletons, Ape-Humans In-Situ, & People on Display in Three Human Evolution Exhibitions” at the UC Science Studies “Bio[X]” conference (Santa Cruz, CA; February 2007)

Presented “Man on the Periphery: Culture in & Around Charles R. Knight’s Reconstruction Paintings” at the Michigan Academy’s Conference, “Science on the Periphery” (Ypsilanti, MI; March 2005)

Presented and performed in “Religious Embodiment” at the Hemispheric Institute’s international *encuentro* “Spectacles of Religiosities,” directed by Diana Taylor (New York, NY; July 2003)

Presented “Objects of Dis/order” at the New York University graduate student conference “Tourist Productions,” directed by Barbara Kirshenblatt-Gimblett (New York, NY; December 2003)

Curatorial Experience

Curator, with Lissette Olivares for *Writing Resistance in Crisis and Collaboration*. Traveling exhibition featured the written and visual work of Pia Barros and the Chilean-feminist collective *Ergo Sum* (Santa Cruz, February-March 2010; New York City, January-February 2010; Los Angeles, March 2012)

Curator, *Trans-Actions*, a performance art exhibition at Universidad del Claustro de Sor Juana (Mexico City; March 2012)

Curator, with Lissette Olivares, *Relaciones/Grotesco* at La Perrera Gallery of contemporary art (Oaxaca, March 2012)

Curator, *Academic Insurgencies*, a performance by trans media artist Sandy Stone (Santa Cruz; May 2010)

Curator, *Feminist Pleasures*, UCSC Feminist Studies Library (Santa Cruz; March 2010)

Curator, *Revolutionary Perversions*. With UCSC-Berlin digital performances (Santa Cruz-Berlin; July 2009).

Forthcoming: Curator with Lissette Olivares for a traveling exhibition on *la cueca* (a Chilean dance) and its interpretations in contemporary visual art. Currently in production for the Salvador Allende Museum (Santiago, followed by US tour dates; 2012-2015)

Research Experience

Editorial Assistant to Jennifer González, Editor in Chief of the forthcoming Chicano Art Anthology contracted for 2012 publication by Duke University Press. Responsibilities include text editing and reformatting, image editing and permissions, research assistance, bookkeeping, and more (2011-Present)

Researcher, Fowler Museum at UCLA (2009). Six-week residency with Marla Berns and Gassia Armenian

Research Assistant for Catherine Soussloff, during her tenure as UC Presidential Chair in the History of Art and Visual Culture. Responsibilities included: article editing, writing book indexes, research in special collections, working with journal editors, conference event preparations, and more (2008-2009)

Writer and Editorial Assistant for *Anthropology News*. Duties included conference coverage, assisting Editor Dinah Winnick with recruiting authors, and more (2008-2010)

Assistant, Visual and Performance Studies Research Unit, UCSC (2009)

Researcher, UCLA Biomedical Library (2007). Four-month residency.

Web Publishing and Copy Editor for the journal *Mechanica*, University of Michigan (1998-2001)

Artistic Highlights (partial list)

Contributed work to the exhibition, "The Artist's Knowledge," organized and curated by Natalie Loveless at The Kentler International Drawing Space (New York, 2009)

Featured Artist in the LGBTArt Exhibition, University of Michigan (Ann Arbor, MI; 2005)

Composed, directed and performed in various performances with Anna Deavere Smith, including "Acting the Other" (2003) and experimental documentary theatre (New York, NY; 2003-2004)

Performance Artist, "Mad Forest," with Emily Chang, directed by Tracy Hazaas (New York, NY; 2004)

Performance Artist, "Color Theory," on experiencing bi- and multi-racial heritages in the U.S. Produced by Editha Rosario and Nicole Watson (New York, NY; 2004)

Recipient of the largest National Art Honor Society award for 10-piece portfolio (New York, NY; 1998)

Recipient of a National Gold Award and exhibition space in the Corcoran Gallery, among other recognitions for 2D art works. Scholastic Art Awards (Washington DC, 1997-1999)

Recipient of a Michigan Congressional Art Award (Detroit, MI; 1997)

Volunteer Experience

Organizer for a series of pedagogical workshops that help students in the History of Consciousness Department develop original undergraduate syllabi (2009-2010)

Various contributions to youth and women's shelters in the U.S., including LGBTIQ consultant, Ozone House Runaway Youth Shelter, Ann Arbor, MI (2003-Present)

Public Speaker for the Office of LGBT Affairs Speakers Bureau, at the University of Michigan. Duties included: group training and public speaking to university audiences about TBLGQ issues (2004-2005)

Gallery Services Volunteer, Detroit Institute of Art (2004-2005)

Affiliations

California Faculty Association

Museum and Curatorial Studies (UCSC)

Visual and Performance Studies (UCSC)

Queer Theory Cluster and Cantú Center (UCSC)

College Art Association

American Association of Museums

Modern Language Association

National Women's Studies Association

Performance Studies International

American Anthropological Association

Professional References

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