

ISABELLE LORING WALLACE

Lamar Dodd School of Art, University of Georgia, Athens, GA 30602-4102, 706.542.2121(w), 216.501.0446 (c), iwallace@uga.edu

EDUCATION:

- 1999 Bryn Mawr College, Ph.D.
Dissertation: *Signification and the Subject: The Art of Jasper Johns*
Advisor: Professor Steven Z. Levine
- 1998 School of Criticism and Theory, Cornell University
- 1996 Bryn Mawr College, 1996, M.A.
Thesis: *The Outcome of the Dance: Michael Fried and the Iconoclastic Prescription*
- 1992 Amherst College (Magna Cum Laude), B.A.
Areas of Concentration: Art History and English

CURRENT POSITION:

- 2015 – Present Associate Director of Research and Graduate Studies
Lamar Dodd School of Art, University of Georgia, Athens
- 2008 – Present Associate Professor of Contemporary Art
Lamar Dodd School of Art, University of Georgia, Athens
- 2004 – Present Affiliate Faculty Women Studies Department, University of Georgia
- 2012 – 2015 Art History Department Chair
Associate Professor of Contemporary Art
Lamar Dodd School of Art, University of Georgia, Athens
- 2004 – 2008 Assistant Professor of Contemporary Art
Lamar Dodd School of Art, University of Georgia, Athens, GA

PREVIOUS EMPLOYMENT:

- 2000 – 2004 Assistant Professor of Modern and Contemporary Art
Department of Fine Arts & Women's Studies, University of New Orleans
- 1999 – 2000 Visiting Assistant Professor of Modern and Contemporary Art and Theory
Department of History of Art, Bryn Mawr College

FELLOWSHIPS AND AWARDS:

- 2015 M.G. Michael Award For Research, UGA
- 2013 Provost's Summer Research Grant, UGA (5,000 USD)
- 2013 Portland State University Speaker's Board Funding, with Nora Wendl, toward the co-curated exhibition, *The Pain of Glass: Inigo Manglano-Ovalle*, Littman Gallery, Portland State

- University.
- 2012 Portland State University, Portland, OR
Funding (12,000 USD) received with Nora Wendl, Assistant Professor of Architecture at PSU for the purpose of organizing and hosting an international symposium on the subject of Contemporary Art and Architecture: *Strange Utility: Architecture Toward Other Ends*, April 26-7 at Portland State University
- 2012 Center for Humanities and Arts Subvention Grant, University of Georgia
- 2011 Center for Humanities and Arts Subvention Grant, University of Georgia
- 2010 Center for Humanities and Arts Subvention Grant, University of Georgia
- 2009 SECAC Award for Outstanding Exhibition and Catalogue of Contemporary Materials.
Given in recognition of *Paul Pfeiffer: Contemporary Art at the Dodd*, Isabelle Loring Wallace and Nora Wendl, eds. (Athens: Lamar Dodd School of Art, 2007).
- 2009 Center for Humanities and Arts Subvention Grant, University of Georgia
- 2008 Wilson Center Research Fellowship, University of Georgia, Athens
- 2007 Sandy Beaver Excellence in Teaching Award, University of Georgia, Athens
- 2006 Faculty Research Grant in the Humanities, University of Georgia Research Foundation
- 2005 Research Fellowship in American Modernism
Georgia O’Keeffe Museum and Research Center; Santa Fe, NM
- 2004 Center for Humanities and Arts Subvention Grant, University of Georgia
- 2003-4 Whiting Postdoctoral Fellowship in the Humanities, Bryn Mawr College
- 2002 University of New Orleans Research Award
- 2001 University of New Orleans Research Award
- 2001 Honors Student Mentor and Role Model Award
- 1998-9 Whiting Fellowship in the Humanities, Bryn Mawr College

PUBLICATIONS:

BOOKS:

PUBLISHED:

Jasper Johns (London: Phaidon, 2014).

Contemporary Art About Architecture: A Strange Utility, Isabelle Loring Wallace and Nora Wendl, eds. (Farnham, Surrey, England, and Burlington, VT, USA: Ashgate: 2013). A fourteen-chapter anthology on the subject of contemporary interchanges between art and architecture. Contributors include Matt Burgermaster, Miwon Kwon, Spyros Papapetros, and Beatriz Colomina, among others.

Contemporary Art and Classical Myth, Isabelle Loring Wallace and Jennie Hirsh, eds. (Farnham, Surrey, England, and Burlington, VT, USA: Ashgate, 2011). Contributors include Graham Bader, Emma Cocker, Sophie-Isabelle Dufour, Joanna Freuh, Elizabeth Mansfield and Lisa Saltzman, among others.

CHAPTERS IN BOOKS:

“Media, Mimesis and Sacrifice: Paul Pfeiffer’s Christological Lens” in *Revisioning: Critical Methods of Seeing Christianity In the History of Art*. James Romaine and Linda Stratford, eds. (Eugene, OR: Cascade Books: 2014), 324-342.

“N-O-W-H-E-R-E: The Art Pipo Nguyen-duy” in *Architectural Strategies in Contemporary Art*, Isabelle Loring Wallace and Nora Wendl, eds (Farnham, Surrey, England, and Burlington, VT, USA: Ashgate: 2013), 109-133.

“Gravity and the Grave: Jasper Johns and the Metaphorics of the Fall” in *Gravity in Art: Essays on Weight and Weightlessness in Painting, Sculpture and Photography*, Mary Edwards and Elizabeth Bailey, eds. (Jefferson, NC: McFarland & Co., Inc. 2012): 283-92.

“Deep Shit: Thoughts on Wim Delvoye’s *Cloaca* Project,” in *Contemporary Art / Classical Myth*, Isabelle Loring Wallace and Jennie Hirsh, eds. (Farnham, Surrey: Ashgate, 2011): 217-241.

"Sex, Sameness and Desire: Thoughts on Versace and the Clone," in *Fashion as Photograph: Viewing and Reviewing Images of Fashion*, Eugenie Shinkle, ed. (New York: IB Tauris, 2008): 154-167.

“Trauma as Representation: A Meditation on Manet and Johns,” in *Trauma and Visuality in Modernity*, Lisa Saltzman and Eric Rosenberg, eds. (Hanover: Dartmouth College Press, 2006): 3-27.

“The Outcome of the Dance: Michael Fried and the Iconoclastic Prescription,” in *Refracting Vision: Essays on the Art Writing of Michael Fried*. Jill Beaulieu, Mary Roberts and Toni Roberts, eds. (Sydney: Power Publications, 2000): 325-359.

ARTICLES:

“No Shit: Thoughts on Capitalism and Wim Delvoye’s *Cloaca* Project” *Art Criticism* 27.1 (2014): forthcoming.

“On Rivalry, Retribution, and Religion: Paul Pfeiffer and a New Interpretation of New Media,” *Religion and the Arts* 16 (Summer 2012): 231-262.

“Technology and the Landscape: Turner, Pfeiffer, and Eliasson after the Deluge” *Visual Culture in Britain* 12:1 (March 2011): 57-75.

“From the Garden of Eden and Back Again: Pictures, People and the Problem of the Perfect Copy” *Angelaki: Journal of the Theoretical Humanities* Vol. 9 no. 3 (December, 2004): 137-154.

“The Looking Glass from the Other Side: Reflections on Jenny Saville’s *Propped*,” *Visual Culture in Britain* 5:2 (November-December 2004): 77-91.

“From the Death of Painting to the Death in Painting. Or, What Jasper Johns found in Marcel Duchamp’s *Tu m’/Tomb*,” *Angelaki* Vol. 7 no 1. (August 2002): 133-155. Special Issue on Aesthetics and the Ends of Art, Guest Edited by Gary Banham.

CATALOGUES, CATALOGUE ESSAYS AND EXHIBITION REVIEWS:

“Suppositions: The Art of Wim Delvoye” (Rectapublishers in conjunction with the Heydar Aliyev Center, Baku, 2015), 65-77.

“Incongruous Gravity” *David Humphrey* (Gainesville, FL: /protocol/, 2014), 6-10.

“Men of God, Men of Nature” Exhibition Brochure to accompany *Men of God, Men of Nature* at Fuse Box Gallery, Denver Museum of Art (Denver Museum of Art, 2012): unpaginated.

“Holy Shit” *Cloaca Colouring Book*, Gianni Degryse, ed. (Belgium: Rectapublishers, 2011): unpaginated.

“Fix-A-Thing” Srdjn Loncar, Exhibition Catalogue / Wall Text (New Orleans: Center for Contemporary Art, 2011): unpaginated.

Contemporary Art at the Dodd: Paul Pfeiffer, Isabelle Loring Wallace & Nora Wendl, eds. (Athens: Lamar Dodd School of Art Gallery, 2008): includes essay, interview and panel discussion with artist. Winner of the SECAC Award for Outstanding Exhibition and Catalogue of Contemporary Materials.

William Christenberry: Envisioning the Dark South (Exhibition Catalogue). (Athens: Lamar Dodd School of Art, University of Georgia, November 2004).

“Directions -- Dan Steinhilber at the Hirshhorn Museum and Sculpture Garden, Washington DC” *artUS* Vol. 1 No. 2 (March - April 2004): 15.

“Douglas Bourgeois: Louisiana Blend” *Art in America* (February 2004): 114-117.

“RN: The Past, Present and Future of the Nurses’ Uniform: An Installation by Mark Dion and J. Morgan Puett in conjunction with the Fabric Workshop and Museum” *artUS* Vol. 1 no. 1 (January - February 2004):51

“Chris Jahncke at Turncoats” *artUS* Vol. 1 no. 0 (November –December 2003): 16.

“Fool’s Challenge” *Parlor Tricks: Christopher Saucedo* (Exhibition Catalogue). Pensacola: Pensacola Museum of Art, 2003.

“Michael Northuis at Heriard-Cimino” *Art in America*. (May 2003): 153-154.

REPRINTS:

“The Outcome of the Dance: Michael Fried and the Iconoclastic Prescription,” in *Refracting Vision: Essays on the Art Writing of Michael Fried*. Jill Beaulieu, Mary Roberts and Toni Roberts, eds. (Seattle: University of Washington Press, 2012): 325-359.

"Sex, Sameness and Desire: Thoughts on Versace and the Clone," *W/A/R: Women, Advertising, Representation*, Sue Abel, ed. (Cresskill, NJ: Hampton Press, 2010): 29-42.

EXHIBITIONS:

Íñigo Manglano-Ovalle: Always After (The Glass House)
April 4, 2013 – May 1 2013
The Littman Gallery, Portland State University

CONFERENCES AND SYMPOSIA:

2014 College Art Association Conference, Chicago, IL

Paper: "The Window-Washer and the DJ: Reflections on Iñigo Manglano-Ovalle *Le Baiser/The Kiss*"

Session: On Sampled Time: Artists' Videos and Popular Film

2013 *A Strange Utility: Architecture Towards Other Ends*

Conference co-organized with Nora Wendl, held at Portland State University

Keynote speakers: Philippe Rahm, Jill Stoner, Jimenez Lai

2012 Ernest G. Welch Symposium: Art and Death, Georgia State University, Atlanta, GA

Paper: Gravity and the Grave: Jasper Johns and the Metaphorics of the Fall

2012 Association of Collegiate Schools of Architecture, Boston, MA

Paper: "Blow-Up"

Co-authored with Nora Wendl, Assistant Professor of Architecture, Portland State University

2012 Picasso to Warhol Study Day. High Museum of Art, Atlanta, GA

Paper: "On Seduction and Elusion: The Art of Jasper Johns"

2011 Why have there been No Great Modern Religious Artists?

Conference sponsored by the Association of Scholars of Christianity in the History of Art

Paper: "On Rivalry and Retribution: Sacrifice and Ritual in the Art of Paul Pfeiffer"

2011 College Art Association Conference, New York, NY

Paper: "No Shit: Thoughts on Wim Delvoye's *Cloaca*"

Session: Capitalist Art about Capitalism: From Jasper Johns's *Ballentine Ale*, 1960 to Jeff Koons's *New Shelton Wet-Dry Double Decker*, 1981. Chair: Donald Kuspit.

2010 Climatologie de l'art: Dialogue entre les arts visuels, l'architecture et le climat, Montreal

Paper: "The Still Point of the Turning World: Pfeiffer and Eliasson after the Deluge"

2009 College Art Association Conference, Los Angeles, CA

Paper: "American Landscape in the 21st Century: Paul Pfeiffer's *Morning After the Deluge*"

Session: Re-viewing American Landscape. Chair: Dr. Janice Simon

Note: This paper was also accepted to, but not delivered at *The Work of Art between Technology and Nature* conference in Copenhagen, January 2010)

2005 SLSA (Society for Literature, Science and the Arts), Chicago, IL

Paper: "Art Thinking Science / Science Thinking Art: Notes on Marc Quinn, Damien Hirst and the Chapman Brothers"

2004 Picturing Women Symposium, Bryn Mawr, PA

Paper: "Jenny Saville: Painting the Problem of Picturing Women"

2003 Northeast Modern Language Association Conference, Cambridge, MA

Paper: "Sex, Sameness and Desire: Thoughts on Versace and the Clone"

Session: Queering the Family: Reproduction in the 21st Century

2002 College Art Association Conference, Philadelphia, PA

Paper: "The Looking Glass from the Other Side: Reflections on Jenny Saville's *Propped*"

Session: *Ecriture Feminine 20 Years Later*: Hélène Cixous and Contemporary Feminist Art

2001 Modern Studies Association Conference, Houston, TX
Paper: "In Retrospect: Looking Back with Marcel Duchamp and Jasper Johns"
Session: On Collecting and Collections

2001 Inventions of Death: Literature, Philosophy and Psychoanalysis. University of Warwick, UK
Paper: "Tales from the Crypt: Painting, Subjectivity and the Problem of Being"
Session: Cryptonomies

2001 Southeastern College Art Conference, Columbia, SC
Session Chair: Theorizing the Visual: Alberti's Window to Windows 98

2001 Association of Art Historians Conference, Oxford, UK
Session Chair: Theorizing Appropriation

2000 *Command Performance: Performance Art 1960 to Present*, Philadelphia
Symposium Respondent; Conference held in conjunction with
Valie Export: Ob/De + Con (Struction) Exhibition.

1999 The Philadelphia Museum of Art Symposium
Paper: "Signification and the Subject: Jasper Johns' *According to What*"

1998 College Art Association Annual Conference, Toronto, Ontario
Paper: "The Strangeness of the Cadaver, the Strangeness of the Image"
Session: Trauma and Representation

1997 Middle Atlantic Symposium in the History of Art, CASVA, National Gallery, Washington DC
Paper: "Jasper Johns and the Task of Signification"

1996 CUNY Graduate Center Art History Symposium, New York
Paper: "Oedipus Revisited: Text, Image and the Writing of Art History"

1996 Frick Symposium in the History of Art, New York, NY
Paper: "Grace Forsaken: Theological Paradox and Resolution in the Writing of Michael Fried"

UNIVERSITY LECTURES:

2015 MICA (Maryland Institute College of Art), Baltimore, MD
"Art, Art History, Myth: Jasper Johns, Jacques Lacan, Narcissus"

2012 Denver University, Denver, CO: Marisco Invited Scholar
"Pfeiffer and Delvoye: Thoughts on Shit, the Apocalypse and New Media"

2011 Swarthmore College, Swarthmore, PA; Interpretation Theory Lecutre
"Deep Shit: Wim Delvoye's *Cloaca* and the Myths of Medusa, Narcissus and Pygmalion"

2011 University of Georgia, Athens, GA; Women's Studies Friday Speaker Series
Excrement, Myth and Mr. Clean: Thoughts on Gender and Wim Delvoye's *Cloaca*

2009 University of Georgia, Athens, GA; Visual Culture Colloquium
"In the Garden and to the East: Recent Photographs by Pipo Ngyuen-Duy"

2009 MICA (Maryland Institute College of Art), Baltimore, MD
“Game Over: The Art of Paul Pfeiffer”

2007 University of North Carolina, Chapel Hill
“Sameness and Doubling as Millennial Tropes”

2005 University of Georgia, Athens, GA
Women’s Studies, Friday Speaker Series: “Fashioning the Subject: Versace, Saville and Sameness”

2005 Bard College, Annandale-on-Hudson, NY; 2004 Purchase College, SUNY; Purchase, NY
“Seeing Double: Thoughts on Sameness and Doubling in Contemporary Visual Culture”

2004 University of Georgia, Athens, Georgia
“Visual Culture at the Millennium: Thoughts on Sameness, Saville and Meisel”

2003 Oberlin College, Oberlin, OH; Cleveland Museum of Art, Cleveland, OH
Baldwin Lecture: “Enumerating Johns’ Legacy: Reflections on the Artist’s Contributions and Context”

2003 Bryn Mawr College, Philadelphia, PA
“From the Garden of Eden and Back Again: People, Pictures and the Problem of the Perfect Copy”

2002 University of New Orleans, New Orleans, LA
Honors Lecture Series: “Word and Image: Art History and the Problem of Translation”

2001 University of New Orleans, New Orleans, LA
Women Studies Lecture: “Fashioning the Subject: Versace, Saville and Sameness”

2001 Tulane University, New Orleans, LA
History of Art Colloquium: “The Author’s Death and After: The Early Work of Jasper Johns”

2000 Loyola University, New Orleans, LA
Fine Arts Department Lecture: “Ventriloquist: Jasper Johns and the Problem of Authenticity”

1999 The Pennsylvania State University, College Station, PA
“According to What: Jasper Johns and the Problem of Meaning”

MUSEUM LECTURES / GALLERY TALKS (INVITED):

2014 San Antonio Museum of Art
“Athlete as Image: Andy Warhol’s *The Athlete Series* (1977)”
Mary Kargl Lecture Series, Invited Lecturer

2004 Georgia O’Keeffe Museum, Santa Fe, NM
“According to What: Thoughts on the Early Work of Jasper Johns”
Research in American Modernism Lecture Series

2003 Cleveland Museum of Art
“Enumerating Johns’ Legacy: Reflections on the Artist’s Contributions and Context”
Presented in conjunction with *Jasper Johns: Numbers*, Cleveland Museum of Art

1999 Museum of American Art at the Pennsylvania Academy of the Fine Arts, Philadelphia, PA
“Jasper Johns’ *Map*, 1961: Some thoughts on the Great Divide”

1998 Museum of American Art at the Pennsylvania Academy of the Fine Arts, Philadelphia, PA
“Richard Diebenkorn’s *Interior with Doorway*: A Closer Look”

1996 Philadelphia Museum of Art, Philadelphia, PA
Guest Lecturer in Spotlight Lecture Series: “Looking at Looking: Marcel Duchamp’s *The Given*”

COURSES TAUGHT:

Visual Literacy (Introduction to Liberal Studies, Undergraduate Seminar)
History of Western Art: Renaissance to Present (Undergraduate Lecture)
Nineteenth-Century Art and Culture (Undergraduate Lecture)
Twentieth-Century Art and Culture (Undergraduate Lecture)
Contemporary Art (Undergraduate Lecture)
Modern Art and Modernism: Art and Culture from 1860-1960 (Undergraduate Lecture)
Postmodern Visual Culture: Art and Theory Since 1945 (Undergraduate Lecture)
Art After Postmodernism: Art and Theory Since 1985 (Undergraduate Lecture)
Gender, Feminism and the History of Art (Undergraduate Lecture)
American Art and Art Criticism of the 50’s and 60’s (Undergraduate Seminar) (Graduate Seminar)
New York: History, Theory, Practice
Millennial Culture: Art and Society in the Year 2000 (Undergraduate Seminar) (Graduate Seminar)
Historiography and Methods (Graduate Seminar) (Undergraduate Capstone Seminar)
Appropriation: Topics in Contemporary Art (Graduate Seminar)
Contemporary Art Seminar: Art Since 1990 (Graduate Seminar)
First Year MFA: Seminar: Practice and Theory

REFERENCES:

Lisa Saltzman, Professor of History of Art
Department of History of Art, Bryn Mawr College
Email: lsaltzma@brynmawr.edu

Michael Jay McClure, Associate Professor of the History and Theory of Contemporary Art
Department of Art History, The University of Wisconsin Madison
Email: mjmccclure@wisc.edu

Nora Wendl, Assistant Professor of Architecture
Department of Architecture, Portland State University
Email: nwendl@pdx.edu

ADDITIONAL REFERENCES:

Anna Chave, Professor of Art History
CUNY Graduate Center and Queens College
65-30 Kissena Boulevard
Flushing, NY 11367
Phone: (609) 737-2446; Email: annachave@aol.com

Steven Z. Levine, Leslie Clark Professor in the Humanities and Professor of the History of Art
History of Department of History of Art, Bryn Mawr College
Phone: (610) 526-5333. Email: slevine@brynmawr.edu

Eric Rosenberg, Associate Professor of History of Art, Department Chair
Tufts University, Department of Art and Art History;
617.627.3567; erosen01@emerald.tufts.edu

David Cast, Professor of History of Art
Department of History of Art, Bryn Mawr College
Phone: (610) 526-5341. Email: dcast@brynmawr.edu

Judy McWillie, Professor of Art
Lamar Dodd School of Art, University of Georgia, Athens
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