

CHARISSA N. TERRANOVA
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The University of Texas at Dallas
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EDUCATION:

Harvard University, Advanced Studies Programs Committee on Architecture, Landscape Architecture and Urbanism, Ph.D. in Architectural History and Theory (2004)

Harvard University, Advanced Studies Programs Committee on Architecture, Landscape Architecture and Urban Planning, M.A. in Architectural History and Theory (2001)

University of Illinois at Chicago, M.A. in Art History (1996)

University of Tennessee, Knoxville, B.A. in Art History (1992)

ACADEMIC POSITIONS:

Professor of Aesthetic Studies/Visual and Performing Arts, The University of Texas at Dallas, 2018-present

Associate Professor of Aesthetic Studies/Visual and Performing Arts, The University of Texas at Dallas, 2014 - current

Assistant Professor of Aesthetic Studies, The University of Texas at Dallas, fall 2007-fall 2014

Founding Director and Curator of Centraltrak: The University of Texas at Dallas Artists Residency, July 2007-January 2010

Assistant Professor, Division of Art History, Meadows School of the Arts, Southern Methodist University, fall 2005-fall 2007

Instructor, Art and Architectural History, Italy-abroad Program, Southern Methodist University, May 25-June 27, 2005

Visiting Assistant Professor, Division of Art History, Meadows School of the Arts, Southern Methodist University, Spring 2004, 2004-2005

Instructor of Art and Architectural History, Faculty of Arts and Sciences, Harvard University Summer School, 2002, 2003, 2004 (2005 – contract offered and declined)

Instructor of Architectural Theory, Institute for English Language, Harvard University Summer School, 2000, 2001, 2002, 2003, 2004 (2005 – contract offered and declined)

Instructor of Architectural History and Theory, Boston Architecture Center, Fall 2003

Sessional Lecturer in Architectural History and Theory, School of Architecture, University of British Columbia, 2001-2002

BOOK SERIES:

Biotechné: Interthinking Art, Science, and Design, Bloomsbury Press, co-edited by Charissa N. Terranova and Meredith Tromble, 01/22/2019-present.

PUBLISHED BOOKS:

Ellen K. Levy and Charissa N. Terranova, Eds. *D'Arcy Wentworth Thompson's Generative Influences in Art, Design, and Architecture: From Forces to Forms*, Bloomsbury Press, 2021.

Charissa N. Terranova and Meredith Tromble, Eds. *The Routledge Companion to Biology in Art and Architecture*, Routledge Press, Architecture, 2016.

Charissa N. Terranova. *Art as Organism: Biology and the Evolution of the Digital Image*, I. B. Tauris, London, 2016.

Charissa N. Terranova. *Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art*. Austin, Texas: University of Texas Press, 2014.

-Interview about book with Robin Myrick for *Entropy*, a literary magazine, 07/24/2014. <http://entropymag.org/interview-charissa-terranova/>

-Reviewed by Mike Mosher, *Leonardo OnLine*, December 2014, <http://leonardo.info/reviews/dec2014/terranova-mosher.php>

-Reviewed by Chip Lord, "Sitting in the Back of a Car: Chip Lord takes in an auto-oriented exhibition by Jesse Sugarmann and book by Charissa Terranova," *The Architects Newspaper*, 07/21/2014.

<http://archpaper.com/news/articles.asp?id=7452#.U9Z9a10gbn4>.

-Roberta Smith, *NY Times* art critic, tweeted favorite book title, 02/06/2014.

BOOK CHAPTERS:

Charissa N. Terranova. "Nonstop Modernism: Jack Burnham's Systems, Structures and Semiotics." *Perception and Agency in Shared Spaces of Contemporary Art*. Eds. Cristina Albu and Dawna Schuld. New York: Routledge, 2017. 199-210.

Charissa N. Terranova. "The Epigenetic Landscape of Art and Science c. 1950." *The Routledge Companion to Biology in Art and Architecture*, an anthology coedited with Meredith Tromble, Routledge Press, Architecture, 2016. 263-284.

EDITED AND JURIED SCHOLARLY JOURNAL PUBLICATIONS:

Charissa N. Terranova. "'COMPLEXISM: Art + Biology + Computation, A New Axis in Critical Theory?'" Edited by Charissa N. Terranova, a double issue of *Technoetic Arts: A Journal*, Vols. 14 and 15, Winter/Spring 2016.

JURIED SCHOLARLY JOURNAL PUBLICATIONS:

Charissa N. Terranova, "Preindividuation, Individuation, and Bacteria: Revisiting Gilbert Simondon's Philosophy through the Hologenome," *Public* 59, special issue on Interspecies Communication, eds. Meredith Tromble and Patricia Olynyk (Summer 2019) 138-148.

Charissa N. Terranova. "'Bioart and Bildung Wetware: Art, Agency, Animation, an Exhibition as Case Study.'" *Journal of Microbiology and Biology Education*, 2016 Dec; 17(3): 409-416.

Charissa N. Terranova. "Foreword, 'COMPLEXISM: Art + Biology + Computation, A New Axis in Critical Theory?'" Edited volumes by Charissa N. Terranova, in a double issue of *Technoetic Arts: A Journal*, Vols. 14 and 15, Winter/Spring 2016.

Charissa N. Terranova. "Learning from Embryology: Locating Critical Thinking in Bioart via Complexism," "COMPLEXISM: Art + Biology + Computation, A New Axis in Critical Theory?" Edited volumes by Charissa N. Terranova, in a double issue of *Technoetic Arts: A Journal*, Vols. 14 and 15, Winter/Spring 2016.

Charissa N. Terranova. "Systems and Automatism: Jack Burnham, Stanley Cavell and the Evolution of a Neoliberal Aesthetic." *Leonardo* (February 2014) Vol. 47, No. 1. 56-62.

Charissa N. Terranova. "Haptic Unconscious: A Prehistory of Affectivity in Moholy-Nagy's Pedagogy at the New Bauhaus." *Touch and Go* issue of *Leonardo Electronic Almanac*. Eds. Irini Papadimitriou and Jonathan Munro. (2012) Vol. 18, No. 3: 226-237.

Charissa N. Terranova. "The Gestalt of STREET TEAM: Guerrilla Tactics, GIFs, and the Museum," *Touch and Go* issue of *Leonardo Electronic Almanac*. Eds. Irini Papadimitriou and Jonathan Munro. (2012) Vol. 18, No. 3: 238-241.

Charissa N. Terranova. "Richard Prince's Car Fetish: Fetishising as *Othering* and White Trash Landscapes," *Transmission Annual: Provocation*. Eds., Michael Corris, Jaspar Joseph-Lester, Sharon Kivland. London: Artwords Press, 2011. 78-91.

Charissa N. Terranova. "Mobile Perception and the Double Aperture: Conceptualism, the Car, and Urban Sprawl." *Transfers: Interdisciplinary Journal of Mobility Studies* (Spring 2011) 77-101.

Charissa N. Terranova. "Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Gober, Barney, and McCarthy." *thresholds* 37. (Spring 2010) 20-30.

Charissa N. Terranova. "The Automobile in Art: From Fetish Object of Delectation to Prosthetic Extension in an Ecological Matrix," Gijs Mom, Peter Norton, Georgine Clarsen, and Gordon Pirie, Eds. *Mobility in History: Themes in Transport*. (Neuchâtel, Switzerland: Editions Alphil, 2010) 231-238.

Charissa N. Terranova. "Ultramodern Underground Dallas: Vincent Ponte's Pedestrian-Way as Systematic Solution to the Declining Downtown," *Urban History Review/Revue d'histoire urbaine*, Vol. XXXVII, No. 2 (Spring 2009, printemps 2009) 18-29.

Charissa N. Terranova. "Marcel Poëte's Bergsonian Urbanism," *Journal of Urban History*, Vol. 34 No. 6 (2008), 919-943.

Charissa N. Terranova. "Smell and the City: Miasma as a Code of Crisis in Postwar French Cinema," *The Senses and Society*, Vol. 2 Issue 2, (2007) 137-54.

Charissa N. Terranova. "Urban Clinamen: Delinquency, Individualism and the Avant-Garde Swerve," *Oase* #59 (September 2002). 45-58.

BOOK AND EXHIBITION REVIEWS IN SCHOLARLY JOURNAL:

Charissa N. Terranova. "In the Shadows of Gene Triumphalism: The Theoretical Biology Club and *The Life Organic*," Review of Erik L. Peterson. *The Life Organic: The Theoretical Biology Club and the Roots of Epigenetics*. Pittsburgh: University of Pittsburgh Press, 2016. *Interdisciplinary Science Reviews*, November 12, 2017; <http://www.tandfonline.com/doi/full/10.1080/03080188.2017.1379337?scroll=top&needAccess=true&>

Charissa N. Terranova. Review of *BioArt and Bacteria*, work by Anna Dumitriu, Museum of the History of Science, University of Oxford, 28 September, 2017 – 18 March, 2018,

Leonardo Reviews, <https://www.leonardo.info/review/2017/11/review-of-bioart-and-bacteria>.

Charissa N. Terranova. Double Book Review of Assimina Kaniari, Ed. *Institutional Critique to Hospitality: Bio Art Practice Now*. Athens, Greece: Publications Grigori, 2017 and Ignacio Nieto and Marcelo Velasco. *Ciencia Abierta: Singularidad e irrupción en las fronteras de la práctica artística/Open Science: Singularity and Emergence on the Boundary of Artistic Practice*. Santiago, Chile: Adrede Editora, 2016. *Leonardo Reviews*, <https://www.leonardo.info/review/2017/09/review-of-institutional-critique-to-hospitality-and-open-science-singularity-and>.

Charissa N. Terranova. "Warm, Wet, Cold, Dry: *Conceptual Art in Britain 1964-1979*." Review of *Conceptual Art in Britain 1964-1979* at the Tate Britain, April 12-August 29, 2016. (September 2017) *Art Journal Open*, <http://artjournal.collegeart.org/?p=9043>.

Charissa N. Terranova. "Between Negative Dialectics and Biological Aesthesis – *Wetware: Art, Agency, Animation*." Review of *Wetware; Art, Agency, Animation* at the Beall Center for Art + Technology, University of California, Irvine, February 6-May 7, 2016. *Art Journal Open*. August 19, 2016. <http://artjournal.collegeart.org/?p=7461>.

Charissa N. Terranova. "Dropping Out Is Impossible in a Cybernetic World: Hippie Modernism at the Walker Art Center." *Art Journal*. Summer 2016. 75: 2, 97-100.

Charissa N. Terranova. Review of Oliver A. I. Botar and Isabel Wünsche, Eds. *Biocentrism and Modernism*. Surrey, England/Burlington, VT: Ashgate Publishing, 2011, *Leonardo, the Journal of the International Society for the Arts, Sciences and Technology*, March 2016, http://leonardo.info/reviews/mar2016/botar_terranova.php

Charissa N. Terranova. "Between Ecology and Looking Back: Environment and Revisionism in *Le Corbusier: An Atlas of Modern Landscapes*," *Le Corbusier: An Atlas of Modern Landscapes*, Museum of Modern Art, June 15-September 23, 2013. *Art Journal*. Summer 2014. Vol. 73, Issue 2. 122-124.

SELECTED CATALOGUE AND COMMISSIONED ESSAYS:

Charissa N. Terranova, "The Phenomenological Cybernetics of Op, Kinetic, and New Tendencies Art, 1961–1968" in the exhibition catalogue. *Vertigo: Op Art and a History of Deception, 1520-1970*, eds. Eva Badura-Triska and Markus Wörgötter (Vienna: MUMOK Museum of Modern Art, 2019).

Charissa N. Terranova. "From Brain to Environment: The Second-Order Cybernetics of Katherine Bennett's Art," *Peripheral Vision Arts*, <http://www.peripheralvisionarts.org/journal/katherine-bennett-charissa-terranova>, January 2017

Charissa N. Terranova. "The Object-Oriented Ontology of David Willburn's Embroidered Paintings," *Peripheral Vision Arts*, <http://www.peripheralvisionarts.org/journal-summary>, September 2016

Charissa N. Terranova. "Between No Wave and the Female Golem: The Art of Marjan Moghaddam," *Peripheral Vision Arts*, <http://www.peripheralvisionarts.org/journal-summary>, September 2016

Charissa N. Terranova. "Organismic Praxis: Art as Scientific Skepticism," exhibition essay for *Some Provocations from Skeptical Inquirers: Ellen K. Levy and Patricia Olynyk*, at The Sidney Mishkin Gallery, Baruch College, New York, February 2016.

Charissa N. Terranova. "Space, Simulacrum, Mediation: The Depth of Leigh Merrill's Surfaces," brochure essay for exhibition at Women and Their Work, Austin, Texas, October 2013.

Charissa N. Terranova. "The Body as Distributed Network," catalogue essay for *That Mortal Coil*, Centraltrak: The UT Dallas Artists Residency, Dallas, Texas, April 2013

Charissa N. Terranova. "Defiantly Painting," catalog essay for *Paintings are Objects and Possibly People: Arthur Peña*," at RE Gallery + Studio, Dallas, Texas, February 2013

Charissa N. Terranova. "Bridging the Cartesian Divide: How Karen Schwartz Uses Sight to Hold," catalog essay about the painter Karen Schwarz, for Spoleto 55 Festival Dei 2 Mondi 2012, June 2012

Charissa N. Terranova. "Orange Alert: Fashion and Frivolity in the Age of Terror," *James Gilbert: Warnings & Instructions*, Dallas Contemporary, February 6-April 18, 2010.

Charissa N. Terranova. Thinking Anew the *Imitation of Imitating: Armando Romero's Circus*," Catalogue essay for *Armando Romero: Circus*, Tasende Gallery Los Angeles; McKinney Avenue Contemporary Dallas, New York, May-June, 2009.

Charissa N. Terranova. "Celebrity Dread: Angst, Fame and the End of Privacy in the Work of James Gilbert," Catalogue essay for *The Privacy of Underpants: Work by James Gilbert*, PYO Gallery, Seoul, South Korea, October-November 2008.

Charissa N. Terranova. "The Ludic Space of Faith Gay and Ruben Nieto's Work at Centraltrak," brochure essay for *Ludic Space*, Centraltrak: The UT Dallas Artists Residency, September-November 2008.

Charissa N. Terranova. "Capturing Language through the Veil: On the Work of Simeen Ishaque in *Words Without Voices: Forms Without Bodies*," catalog essay for exhibition at McKinney Avenue Contemporary, Dallas, Texas, September-October, 2008.

Charissa N. Terranova. "Geomorph: Rethinking Landscape," brochure essay for *Geomorph*, Centraltrak: The UT Dallas Artists Residency, August-September 2008.

Charissa N. Terranova. "The Big Bad Realism of Katie Pell," brochure essay for exhibition at Women and Their Work, Austin, Texas, August 2008.

Charissa N. Terranova. "Remembering Our Future Selves through the Screen," brochure essay for *Ech_o*, Centraltrak: The UT Dallas Artists Residency, June-July 2008.

Charissa N. Terranova. "False Space and Time of the Apartment: Art-becoming-Architecture, Architecture-becoming-Art," brochure essay for *False Space and Time of the Apartment* at Centraltrak: The UT Dallas Artists Residency, April-May 2008.

Charissa N. Terranova. "From Metonymy to Metaphor, Between Clay and Collecting: The Work of Ken Shores," catalog essay for *Generations: Ken Shores* at the Museum of Contemporary Craft, Portland, Oregon, April 10-July 23, 2008.

Charissa N. Terranova. "Collectivity in a World of Collectors," Co-written with Noah Simblist, catalog essay for *Collecting and Collectivity* at Conduit Gallery, Dallas, Texas, February, 2008.

Charissa N. Terranova. "TV Reality – Reality TV: Feedback in the Work of Karina Nimmerfall," catalog essay for *Power Play*, a mixed-media video installation at the

Landesgalerie am Oberösterreichischen Landesmuseum, Linz, Austria, April 19-June 10, 2007.

Charissa N. Terranova. "What Time Is It? The Temporality of Narrative in Contemporary Video Art," catalog essay for *Reality Bytes* at the Dallas Contemporary, February 2007.

Charissa N. Terranova. "Object: Objectivity Objecthood Objectification," catalog essay for *Object: Objectivity, Objecthood, Objectification*, University of Texas at Dallas, January 12-February 16, 2007.

Charissa N. Terranova. "Filling Voids with Flatness: Tommy Fitzpatrick's *Bridge* over Ambiguous Waters," catalog essay for *Bridge*, Michael Schultz Gallery, Berlin, October, 2006.

Charissa N. Terranova. "Between Collage and Chaos," catalog essay for *Superspace: Work by Hana Hillerova* at Women & Their Work, Austin, Texas, May 2006.

Charissa N. Terranova. "Rational Exuberance: The Vigor and Range of Flatness in the Work of Scott Barber," catalog essay for *Scott Barber Works on Paper*, Barry Whistler Gallery, January 2006.

Charissa N. Terranova. "Tarrying Between the Movement-Image and Time-Image," catalog essay for the Dallas Center for Contemporary Art, *Moving Pics*, November 2005.

Charissa N. Terranova. "Painting in the Age of the Infobot," catalog essay for The Dallas Center for Contemporary Art, *Legends Award: John Pomara*, September 2005.

Charissa N. Terranova. "The Rebirth of Spanish Art: Cosmopolitan Painting from Fortuny to Early Picasso," Albuquerque Museum of Art; Catalog entries for six early paintings by Picasso: *Portrait of Aunt Pepa* (1896); *The Streets of Montmartre* (1900); *Woman with an Elaborate Coiffure (The Plumed Hat)* (1901); *Peonies* (1901); *Roofs of Barcelona in the Moonlight* (1903); *Nude Combing Her Hair* (1906), August 2005.

Charissa N. Terranova. "Bent Optimism: Utopian Function in the Work of Stephen Laphisophon," catalog essay for *Strategy: Stephen Laphisophon*, Conduit Gallery, April 2005.

Charissa N. Terranova. "Urbanisms of Risk: Economies of Technology, War and World in Art, Architecture and the City," catalog essay for *Urbanisms of Risk: Economies of Technology, War and World in Art, Architecture and the City*, University of Texas at Dallas, January 10-February 12, 2005.

Charissa N. Terranova. "The Solace of Fetish Form and Repetition," catalog essay for *OBJECTification*, The Gallery at the University of Texas, Arlington, October 11-November 16, 2004.

INVITED SPEAKING ENGAGEMENTS, PUBLIC TALKS AND CONFERENCE PAPERS:

"Autopoiesis in Contemporary Art-and-Biology – Rethinking Autonomy and Agency," *Beauty, Sexuality, Selection*, symposium sponsored by the Clark Art Institute, Williamstown, MA, May 14-15, 2021

Invited Guest Speaker for exhibition *Ikons of the Digital Age*, Inaugural event for the Verostko Center for the Arts, St. Vincent Gallery, St. Vincent College. Latrobe, PA, April 23, 2020 – Cancelled due to Pandemic/COVID-19

“The Phenomenological Cybernetics of Op, Kinetic, and New Tendencies Art, 1961-1968,” Guest speaker in Steiner Lecture Series in Creative Inquiry, Carnegie Mellon University, Pittsburgh, PA, April 24, 2020 – Cancelled due to Pandemic/COVID-19

“The Biomechanics of Art History,” Keynote for *Crystal Visions: The Supernatural Phenomena In Art and Culture*, RASC/a Art History Graduate Student Association, February 28, 2020

“Viral Culture: How CRISPR Gene-Editing and the Microbiome Transform Humanity and the Humanities,” *Being Human*, Symposium in London sponsored by publishing house Palgrave-Macmillan, November 20, 2018

“Preindividuation and Bacteria: Revisiting Gilbert Simondon through the Hologenome,” *FEMeeting: Women in Art Science and Technology*, Co-organized by Cultivamos Cultura and CIC.Digital of the Universidade Nova de Lisboa, Lisboa and Sao Luis, Portugal, June 15-19, 2018

“CRISPR Art Now: CRISPR-Cas9 between Futurity and Futures,” Keynote Speaker, *Viral Culture: How CRISPR Genome Editing and the Microbiome Are Transforming Humanity and the Humanities*, Pomona College, Claremont, CA, April 27, 2018

“Towards a Scalar Identity Politics: Bacteria and Embodying the Molecular Self,” Guest Speaker for *Bacteria and the Extended Self*, a course team taught by artist Sarah Sutton and microbiologist Dave Gondek, Ithaca College, Ithaca, NY, March 23, 2018

“Bacteriophiles Unite! The Protean Identity Politics of Bacteria within Bioart,” a paper presented on the panel, co-chaired with Meredith Tromble, *Irrational Identities: Art, Science, and Selves*, *College Art Association*, Los Angeles, CA, February 21-24, 2018

“Bacteriophiles Unite! The Protean Identity Politics of Bacteria within Bioart,” a paper presented on the panel, co-chaired with Meredith Tromble, *“Other” Signals: Communication among Forms of Embodiment*, The Society for Literature, Science, and the Arts, Tempe, Arizona, November 9-11, 2017

“Modeling Expanded Evolution: The Work of D’Arcy Wentworth Thompson, Stuart Kauffman, and Gemma Anderson,” Workshop on D’Arcy Wentworth Thompson, Co-sponsored by the Lorentz Center and University of Amsterdam, Leiden, NL, October 22, 2017

“Fearless Polymathy: The Morphogenic Modernism of British Art-Science-Design,” Guest Speaker, LASER, Leonardo/The International Society for the Arts, Science, and Technology, London, October 18, 2017

“Space, Time, Visualization: D’Arcy Wentworth Thompson, Joseph Plateau, and the History of Art-Sci Imaging,” Conference for the Centenary of D’Arcy Wentworth Thompson’s *On Growth and Form*, University of Dundee, Dundee, Scotland, October 13-15

“The History-Theory of Scottish Art-Sci: D’Arcy Wentworth Thompson and Conrad Hal Waddington,” Summary of research given at Art and Science Research Colloquium convened by Heather Barnett, Lecturer, Central Saint Martins, University of the Arts London, England, June 26, 2017

“The History-Theory of Scottish Art-Sci: D’Arcy Wentworth Thompson and Conrad Hal Waddington,” ArtScience Library and SEICA Symposium, Summerhall Red Lecture Room, Edinburgh, Scotland, May 30, 2017

Guest Design Critic, Sam Fox School of Art, Washington University, St. Louis, MS, May 15, 2017.

"From Bauhaus to Biohaus: Tracing the Diaspora of the Bauhaus in England and the Rise of Cybernetic Art," Postwar Scholar Colloquium, University of North Texas, March 31, 2017.

"The Protean Identity Politics of Bioart," Critical Juncture Conference, Emory University, March 17-18, 2017.

"Visualizing D'Arcy Wentworth Thompson and D'Arcy Wentworth Thompson's Visualizations," College Art Association, New York, NY, February 15-18, 2017.

"Ludwig von Bertalanffy, Organismal Biology, and the Führer Principle," The Society for Literature, Science, and the Arts, Atlanta, GA, November 3-6, 2016

"Bioart and Biology in Art: Elective Affinities," Eastfield College, Dallas, Texas, October 7, 2016.

"*La prise du temps*: The Captured Time of the Biocentric Image," Transimage Conference: The Transdisciplinary Imaging Conference at the Intersection between Art, Science, and Culture, Plymouth University, July 1-3, 2016.

"The A(llo)temporal Postgenomic Image," Transimage Conference: The Transdisciplinary Imaging Conference at the Intersection between Art, Science, and Culture, Plymouth University, July 1-3, 2016.

"Gut Instinct: Art, Design, and the Microbiome," with David R. Wessner, Professor of Biology at Davidson College, Critical Juncture Conference, Emory University, April 8-9, 2016.

"Art as Organism," Edith O'Donnell Institute of Art History, University of Texas at Dallas, March 28, 2016.

"Biology in Art and Bioart: A Study in Elective Affinities," University of Michigan, Ann Arbor, ArtDes 398, December 2, 2015.

"Forgotten Complexities in Art Criticism: Entropy, Cybernetics, and Information Theory, 1969-1971," panel chair and speaker, *In the Shadow of DARPA: Artistic Avant-gardes and the Military*, The Society for Literature, Science, and the Arts, Houston, Texas, November 12-15, 2015.

"Beyond the Digital Divide," Panel conductor and mediator with curators of AURORA, biennial outdoor new media art exhibition, Dallas, Texas, October 14, 2015.

"The Gestalt, Then and Now: Between Organismic and Genomic Approaches to Aesthetic Theory," NeoLife, The Society for Literature, Science, and the Arts, Perth, Australia, October 1-3, 2015 (Paper written, submitted, but presentation cancelled due to illness.)

"COMPLEXISM: Art + Biology + Computation, A New Axis in Critical Theory?" 2015: Disruption, Vancouver, Canada, August 13-15, 2015

"Theoretical Biology and a Biological Bill of Rights," LASER, Leonardo/The International Society for the Arts, Science, and Technology, New York, April 11, 2015

"Art History via General Systems Theory, from Biology to the Machine and Back," Invited Guest Lecture for the Art History and Government Departments, Texas Tech University, Lubbock, Texas, March 12, 2015

"Art via General Systems Theory, from Biology to the Machine and Back," Invited Guest Lecture for the Art Department, Texas A&M, Commerce, Texas, January 22, 2015

"The Biological Organization of the Distributed Digital Image in Art, 1962-1972: A. Michael Noll, E.A.T., and Gyorgy Kepes's City Lights," The Society for Literature, Science, and the Arts, 9-12 October, 2014

"GynoLux: Women in the History of New Media Art and Theory," College Art Association, 102nd Annual Conference, Chicago, IL, February 2014

Panelist, *Go Cowboys! A History of Public Execution*, a public discussion of the anti-death penalty movement in Texas with artist Larissa Aharoni and Co-Coordinator of the Dallas Chapter of the Texas Coalition to Abolish the Death Penalty David L. Noblin Sr., Next Topic, Centraltrak: The University of Texas at Dallas Artists Residency, January 9, 2014

"Operational Blindness in the Twentieth Century The Emerging Digital Image in Art from Gestalt to Distributed Network," RENEW: Digital Arts Festival and Conference, Copenhagen, Denmark, October 28-November 3, 2013

Interviewer, John Ensor Parker, New York Media Artist and Painter, Hamon Hall, Winspear Opera, AURORA 2013, Public Light and Digital Art Festival, Dallas, Texas, October 15, 2013

"Architecture Machine Group and the Spatiality of Interfacing," Media Art Histories: RENEW, Riga, Latvia October 8-11, 2013

"The Scarcity Aesthetic: The Technics of Malthus in Late Modernity," Association of Collegiate Schools of Architecture, 101st Annual Meeting, San Francisco, CA, March 21-24, 2013

"The Intermodality of STREET TEAM," T2M Association: International Association for the History of Transport, Traffic, Madrid, Spain, November, 2012

Panel moderator, "Effects of Intermodality," T2M Association: International Association for the History of Transport, Traffic, Madrid, Spain, November, 2012

"Studio Hyperception: Laboratory of the Fine Arts, Behavioral Sciences, and Bio-Ethics at the University of Texas at Dallas," International Organization of Social Sciences and Behavioral Research, Biloxi, MS, October, 2012

"The Scarcity Aesthetic: The Technics of Malthus in Late Modernity," 34th Humanities and Technology Association Annual Conference, Bowie, MD, October 2012

"The Haptic Gestalt of the Digital Image in Art: A. Michael Noll, E.A.T. and the Bell Labs," 34th Humanities and Technology Association Annual Conference, Bowie, MD, October 2012

Panelist, Deconstructing Biennales, Dallas Art Fair for the Dallas Contemporary, April 14, 2012

Panelist, Radical Regionalism, Centraltrak: The UT Dallas Artists Residency, March 29, 2012

"Software: Jack Burnham and the Medium as System," Association of Collegiate Schools of Architecture, 100th Annual Meeting, Massachusetts Institute of Technology, Boston, MA, March 1-4, 2012

"On the Existential Road: New Ontologies for Conceptual Art and the Embodied Experience of Technology," College Art Association, 100th Annual Conference, Los Angeles, California, February 22-25, 2012

"The History of Dematerialization in Contemporary Art," Advanced New Media Art, ASTU 4460-501 taught by Professor Jenny Vogel, University of North Texas, Denton, Texas, November 3, 2011

"From Aesthetics to Aesthesis, from Object to Relations: Art, Technology, Mobility, and Perception," International Association for the History of Transport, Traffic, and Mobility, T2M, Berlin, Germany, October 6-8, 2011

"The Plenitude of History: Case Study Conceptualism," Texas Association School of Arts Conference 2011, *Fluid Dynamics: Navigating the Fine Arts*, Fort Worth, Texas, September 23-24, 2011

"White Walls: Fashion, Function, and Modernism's Alabaster Walls," Modern Art Museum of Fort Worth, Docent Seminar, September 12, 2011

Panelist, "Write. Right. Wrought." Hybrid Arts Summit, Sponsored by the Austin Museum of Art, Fusebox, and the Texas Biennial, Austin, Texas, April 30, 2011

"The Institution and Conceptual Art or Institutionalized Conceptual Art," Eastfield College, Mesquite, Texas, April 14, 2011

Gallery Talk, *Christian Wulffen: Bridges and Constructions*, Dallas Contemporary, Dallas, Texas, January 27, 2011

"The Skin Fetish in Richard Prince's Work," International Conference on the Image, University of California, Los Angeles, December 2-3, 2010

"The Nows of the Automotive Prosthetic," Blocked Arteries: Circulation and Congestion History, Institute for Historical Research, University of London, November 25-26, 2010

"The Nows of the Automotive Prosthetic," T2M Association: International Association for the History of Transport, Traffic and Mobility," Annual Meeting in Lucerne, Switzerland, November 5-8, 2009

"The Utopian Drives of Conceptual Architecture: Avant-Garde Architecture in the 1960s and Architectural Theory," Invited talk at Rachofsky House, Dallas, Texas September 13, 2009

"Hummer, Hummer Likenesses, and the View to the Road in Iraq: An Iconography of Domesticated Militarism," 6th Global Conference War, Virtual War & Human Security: The Challenges to Communities," Budapest, Hungary, May 1-3, 2009

Workshop on Early Automobility History, Rijkswaterstaat, Utrecht, The Netherlands, February 3-8, 2009

"The Modernism of the Ranch House: The Significance of the Housing Stock of Richardson, Texas," Presentation to the Heights Park Neighborhood Group, Richardson, Texas, January 15, 2009

"Hummer: The Iconography of Domesticated Militarism," Centraltrak: The UT Dallas Artists Residency, November 14, 2008

"Mobile Perception and the Double Aperture: Conceptualism, the Car and Urban Sprawl," Centraltrak: The UT Dallas Artists Residency, August 28, 2008

"Mobile Perception and the Double Aperture: Conceptualism, the Car and Urban Sprawl," Comini Lecture Series, Southern Methodist University, April 24, 2008

"From Tower to Megastructure: The Technocratic Aesthetics of French Suburban Housing," A Suburban World? Global Decentralization and the New Metropolis, International Conference, Metropolitan Institute at Virginia Tech, Reston, VA, April 6-8, 2008, trip cancelled because of airline bankruptcy

"Mobile Perception and the Double Aperture: Conceptualism, the Car and Urban Sprawl" The Dallas Philosopher's Forum, Dallas, Texas, March 25, 2008

"Back to the Future Heights Park Atomic Playground," Presentation to the Heights Park Playground Task Force, Richardson, Texas March 6, 2008

"Dallas-Fort Worth through the Double Aperture: Cars, Prosthetics, and Highway Urbanism," Art History Open Session, Architecture and Urbanism: Dallas, a Case in Point, 96th Annual Meeting of the College Art Association, Dallas, Texas, February 20-23, 2008

"Collecting and Collectivity: Contemporary Art and the Interstices of Acquisition and Community," Session Co-Chair with Noah Simblist of 96th Annual Meeting of the College Art Association, Dallas, Texas, February 20-23, 2008

"Mobile Perception, the Double Aperture and Conceptual Art 1965-1974," Fifth Annual Conference of the International Association for the History of Transport, Traffic & Mobility, T²M Association, Helmond, The Netherlands, 25-28 October, 2007

Discussion of Art Criticism, for Dr. Marianne Woods, The University of Texas of the Permian Basin, Dallas Museum of Art, October 3, 2007

"Revisiting White Walls: Fashion, Flamboyance, and The Rachofsky House," Public Talk at The Rachofsky House, Dallas, Texas, June 9, 2007

"Fabric, Fashion and the Fold in Architecture," Meadows Museum, SMU, Dallas, Texas, April 26, 2007

Panelist on "How Important Are We? Dallas/Fort Worth the Next New York?" Sponsored by the Dallas Art Dealers Association, Latino Cultural Center, April 21, 2007

"The Female Bodies Politic in Contemporary Architecture and Art," 42nd Annual Women's Symposium, SMU, Dallas, Texas, March 1, 2007

"Object: Objectivity Objecthood Objectification," Guest Lecturer in ARTS 1301 Exploration of the Arts, University of Texas at Dallas, January 19, 2007

"Technocratic Aesthetics: Pragmatic Planning and Modern Housing in Postwar France, 1945-1975," International Planning History Conference, New Delhi, India, December 11-14, 2006

"Brazilian Cities: Mega-Urbanism and More," Dallas Architecture Forum, Dallas, Texas, November 14, 2006

"Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the work of McCarthy, Barney, and Gober," Southeastern College Art Conference, Vanderbilt University, Nashville, Tennessee, October 25-28, 2006

"Collecting and Collectivity: The Enigmatic Dialectic of Dallas," La Reunion Artists Residency Program, Dallas, Texas, September 28, 2006

"Revisiting White Walls: Fashion, Flamboyance, and The Rachofsky House," Public Talk at The Rachofsky House, Dallas, Texas, June 8, 2006

"Annlee: Pierre Huyghe's Cipher of Urban Decentralization and Sprawl," 59th Annual Meeting of the Society of Architectural Historians, Savannah, Georgia, April 26-29, 2006

"Collecting and Collectivity: The Enigmatic Dialectic of Dallas," Dallas Association of Social Historians, Southern Methodist University, February, 2006

Critic and Discussant in "Critical Issues Around *Dialogues: Duchamp, Cornell, Johns, Rauschenberg*," Dallas Museum of Art, November 3, 2005

"The Art of Urban Planning," The Salon at the Nasher Sculpture Center, Dallas, Texas, October 20, 2005

"Myths of Miasma: French Film and Modern Housing on the Fringe," Annual Meeting of the Southeastern Chapter of the Society of Architectural Historians, Fort Worth, Texas, October 12-15, 2005

"Smell and the City: Myths of Miasma, French Film and Modern Housing on the Fringe," International Conference Arakawa and Gins: Architecture and Philosophy, University of Paris X-Nanterre, France, September 30-October 1, 2005

"What is Beauty?" The Salon at the Nasher Sculpture Center, Dallas, Texas, April 21, 2005

"Typology's History and the History of Typology: the 1970s and Beyond," Session Co-Organized with Brendan D. Moran for the 58th Annual Meeting of the Society of Architectural Historians, Vancouver, British Columbia, April 6-10, 2005

"New Urbanism in Dallas: Pragmatics of Profit or the Morals of Authentic City Experience?" *The Picturing of the American West*, A Collaboration between the Meadows Department of Art History & the William P. Clements Center for Southwest Studies, Dallas, Texas, March 31, 2005

Art Talk on *Urbanisms of Risk: Economies of Technology, War and World in Art, Architecture and the City*, an exhibition at the University of Texas at Dallas, The McKinney Avenue Contemporary, Dallas, Texas, January 26, 2005

"Rethinking the Vernacular: Cosmopolitan Views onto the Texan Glocal," *Supporting Art at the Grass Roots*, Symposium at the Meadows Museum, Southern Methodist University, Dallas, Texas, December, 11, 2004

"Time, Sound and the City: Bergsonian Urbanism in France, 1935-1965," EAAE Conference *The European City – Architectural Interventions and Urban Transformations*, Delft/Antwerp, Delft, The Netherlands, October 27-30, 2004

"Irredentist Urbanism: Border Politics and Modernism along the French-German Border, 1945-1958," VIIIth International Docomomo Conference, New York City, September 26-28, 2004

"*Ceçi n'est pas une architecture*: The Urban Tectonic of *le grand ensemble*," Urbanism and Urbanization, International Ph.D. Seminar in Urbanism, Department of Architecture, Urban Planning and Design, K.U. Leuven, Leuven, Belgium, February 19-21, 2004

"The Architecture of Boston: Constructing American Memory," English Language Course, Instructor Catherine Gaudin-Deryng, École Municipale Supérieure d'Arts de Rueil-Malmaison, Rueil-Malmaison, France, March 10, 2003

"Non-Conformist Modernism: *les grands ensembles* and the Forms of the French State," Seminar in Architecture History and Theory, Professor Pieter Uyttenhove, University of Gent, Gent, Belgium. February 27, 2003

"Renaissance Today: Process in the Present and Reinscribing the Architect Anew," Journal Début for OASE, Rotterdam, The Netherlands, October 3, 2002

"French State Vernacular: Post-World War II Reconstruction, *les grands ensembles*, and National Renewal through Active Forgetting," Value of Practice and Knowledge in Building the Second Postwar City, European Association of Urban Historians, Sixth International Conference, Edinburgh, Scotland, September 5-7, 2002

"In the Blindspot of *Patrimoine*: Modern Housing and Constructions of French Citizenship," The Metropolis and Nationalism European Association of Urban Historians, Sixth International Conference, Edinburgh, Scotland, September 5-7, 2002

"An Architecture of Animal Spirits: Contemporary Architecture and the Condition of the Avant-Garde Promise," Association of Collegiate Schools of Architecture, New Orleans, Louisiana, April 11-14, 2002

Critic and Discussant, "Firminy," Photographs by Arni Haraldsson, Photographs of Le Corbusier's *Unité d'habitation* (1968), Contemporary Art Gallery, Vancouver, British Columbia, Canada, February 8, 2002

"Architecture Engaged: Leftist Politics, the Avant-Garde and Claims of Criticality in Architecture," What's Left of Theory? Cultural Studies Association of Australia, University of Tasmania, Hobart, Australia, December 8-10, 2001

"Architecture Unread: A Politics of the Urban Image and the End of Architectural Legibility in the French Suburb," International Sociological Association, Amsterdam, The Netherlands, June 15-17, 2001

"Performing the Frame: Daniel Buren, Degree Zero Painting and a Politics of Beauty," The Performance of Place, Departments of French Studies and Art History, University of Birmingham, England, May 26-27, 2001

"Pop Art: A Short History, or, Towards a Contemporary (Globalized) Ontology," Maximilien Vox, Lycée du Livre & des Arts Graphiques, Paris, France, March 19 and 21, 2001

"W(h)ither Postmodernism? Heresy and the Amoral of Contemporary Architecture," PostModern Productions, 3rd International Postgraduate Conference, University of Erlangen, Erlangen, Germany, November 24-26, 2000

"The Speech-Act of Revolution: Henri Lefebvre and the Collective Event of Language," 53rd Annual Meeting of the Society of Architectural Historians, Miami, Florida, June 14-18, 2000

"The Art of Iconoclasm: Concept, Riot and the Stuff of Architecture Pedagogy," Critical Studies in Architectural Culture Conference, Department of Architecture and Urban Design, University of California Los Angeles, May 19, 2000

"Visionary Iconoclasm: Revolution and the Subversion of Visual Representation in Guy Debord's Cinematic Practices," Eleventh Annual Berkeley Symposium, Art History Department, University of California, Berkeley, March 18, 2000

"Dwelling as Urban Idea: Functionalist Housing and the Events of May 1968," Hypotheses, Princeton University, February 12-13, 1999

"From Ur to Urban Sprawl: A Survey of Urban History," Career Discovery Architectural Design Program, Harvard University, July 15, 1998

"Henri Lefebvre's Urban Theory and the Decentralization of Paris," Graduate Student Colloquium, Art History Department, University of Illinois at Chicago, September 2, 1997

ORGANIZED PANELS AND COLLOQUIA:

Panel Organizer, *Real Time Evolution: Art, Culture, and the Lived Now of Climate Change*, College Art Association, Online due to COVID-19, February 10-13, 2021

Panel Organizer, *Diasporic Bauhaus: Functionalisms, Geographies, and Holisms beyond Germany*, College Art Association, New York, NY, February 13-16, 2019

Panel Co-Organizer with Claire Netteton, *Culturing Bacteria: How Microbes Reconfigure Mind, Art, and the Humanities*, Society for Literature, Science, and the Arts, Toronto, Ontario, Canada, November 14-18, 2018

György Kepes's Vision + Value Series and the History of Cybernetic Art, Three-day colloquium funded by a grant from the Terra Foundation for American Art, October 12-14, 2018

Panel Co-organizer, with Meredith Tromble, "Irrational Identities," College Art Association, Los Angeles, February 21-24, 2018

Panel Co-organizer, with Meredith Tromble, "Animate Circuits: Signaling Among Differently-Bodied Beings," Society for Literature, Science, and the Arts, Tempe Arizona, November 9-12, 2017

Panel Co-organizer, with Ellen K. Levy, The Centenary of D'Arcy Wentworth Thompson's *On Growth and Form*, Part One: Art, Architecture, and Design in the Postgenomic Present, Conference of the College Art Association, Official Panel of the Leonardo's Education Art Forum (LEAF), New York, February 15-18, 2017

Panel Co-organizer, with Ellen K. Levy, The Centenary of D'Arcy Wentworth Thompson's *On Growth and Form*, Part Two: Performance art, Interactive Media, and Bioart, Conference of the College Art Association, New York, February 15-18, 2017

Panel organizer, "COMPLEXISM: Art + Biology + Computation, A New Axis in Critical Theory?" 2015: Disruption, Vancouver, Canada, August 13-15, 2015

Panel organizer, *BIOS: Biology in Art, Architecture, and Design*, College Art Association, New York, New York, February 11-14, 2015

Host, Twenty-First Century Media, two roundtable discussions lead by Mark B. N. Hansen, Duke University Professor of Literature, Information Science+Information Studies, Visual Studies, University of Texas at Dallas, April 15, 2011

Co-Organizer, Beyond the Phallus, panel at the Southeastern College Art Conference, Virginia Commonwealth University, Richmond University, October 20-23, 2010

Organizer of "Kinetics of Urban Sprawl: Cybernetics and the City in the 21st Century," Speakers include: Mitchell Schwarzer, Robert Bruegmann, Peter Hales, and Antoine Picon, Centraltrak: The UT Dallas Artists Residency, February 20, 2010

Co-Organizer of "Digital Sense: Sound, Image, and Object at the Interstices of New Technology," Speakers: WJT Mitchell, Michael Fried, and Walter Benn Michaels, Centraltrak: The UT Dallas Artists Residency, October 16-18, 2009

Organizer of "Janus Face, Antipode, or Homologue: Feminism and Conceptualism 1965-1975," Speakers: Fran Colpitt, Noah Simblist, Eric Stryker, and Marilyn Waligore, Centraltrak: The UT Dallas Artists Residency, May 16, 2009

Organizer of "Woman Body Image: Half Lives of the Cyborg Manifesto 25 Years After," Speakers: Juliet Flower MacCannell, Orit Halpern, Irina Aristarkhova, and Kristin Lucas, Centraltrak: The UT Dallas Artists Residency, March 7, 2009

Co-Organizer, "Collecting and Collectivity: Contemporary Art and the Interstices of Acquisition and Community," WJT Mitchell, Mel Ziegler, Michelle White, K8 Hardy, Southern Methodist University, September 4, 2007

Organizer of "Architecture's Ontologies," Graduate Student Workshop Sponsored by a Grant from the Ford Foundation, Sanford Kwinter, Keynote Speaker, Harvard University, May 5, 2000

Organizer of "Testing Ground: Questioning the Boundaries Between History and Theory," Symposium Jointly Organized by Harvard and M.I.T. Ph.D. Students in Architecture and Urban History and Theory, Funded by a Grant from the Graham Foundation, Massachusetts Institute of Technology, April 23-24, 1999

SCHOLARSHIPS AND HONORS/GRANTS SUCCESSFUL AND UNSUCCESSFUL:

György Kepes's Vision + Value Series and the History of Cybernetic Art, Terra Foundation for American Art, Three-day Colloquium Grant; Grant for \$17,000 awarded June 22, 2017

Graham Foundation Grant for Travel and Archival Research in England, 2017 Letter of Inquiry Accepted; Grant Unsuccessful

Finalist, Fulbright Visiting Professor, University of Edinburgh, Scotland, 2016-2017

Henry Moore Foundation, Grant for Travel and Archival Research in England, 2016-2017 Unsuccessful

Art-Science-Technology: A Trifecta of Wonder in American Art, 1825-2016, Application to Terra Foundation Visiting Professorship for American Art at the John F. Kennedy Institute, Freie Universität Berlin, 2015 Unsuccessful

University of Texas at Dallas Service Award, November 2012

Grant from the Graham Foundation for the Fine Arts, Chicago, Illinois for a symposium, "Kinetics of Urban Sprawl: Cybernetics and the City in the 21st Century," August 2008

Meadows School of the Arts Faculty Research/Development Grant for Travel to Paris, France for Archival Research, May 2007

University Research Council Grant for Travel to Paris, France for Archival Research, May 2007

Golden Mustang Award 2006-2007, For Excellence in Teaching, SMU, Nominee, Fall 2006

H.O.P.E. (Honoring Our Professors' Excellence) SMU, Recipient, November 2006

Meadows School of the Arts Faculty Research/Development Grant, Southern Methodist University, for Travel to India to present "Technocratic Aesthetics: Pragmatic Planning and Modern Housing in Postwar France, 1945-1975," at the annual conference of the International Planning History Society in New Delhi, October 2006

University Research Council Grant for Travel to Brazil, Southern Methodist University, April 2006

Meadows School of the Arts Faculty Research/Development Grant for Travel to Brazil, Southern Methodist University, February 2006

Grant for Fees, Harvard University, 2002-2003

Fulbright Grant for Study in France, J. William Fulbright Foreign Scholarship Board and United States Department of State's Bureau of Educational and Cultural Affairs, 2002-2003

Trustees' Merit Citation, Grant from Graham Foundation for Advanced Studies in the Fine Arts, 2001-2002

Award for Excellence in Teaching, Harvard Summer School, Institute for English Language, August 2001

Lurcy Travel Fellowship for Research in France, Harvard University, 2000-2001

Art Fellowship, Dudley House, Harvard University, 1999-2000

Grant from Ford Foundation for "Architecture's Ontologies," Graduate Student Workshop, May 1999

Harvard Summer School Graduate School of Arts and Sciences Fellowship, Summer 1999

Grant from Graham Foundation for Advanced Studies in the Fine Arts, Support for "Testing Ground," Graduate Student Colloquium Co-Sponsored by Harvard and M.I.T. Ph.D. Students, 1998

Harvard Summer School Graduate School of Arts and Sciences Fellowship, Summer 1998

Summer Research Grant, Harvard University, Graduate Student Council, Summer 1998

Harvard University Committee on Architecture, Landscape Architecture and Urban Design Scholarship, Grant for Tuition and Fees, 1996-1999

University of Illinois, Chicago, History of Art and Architecture Program, Scholarship, Grant for Tuition and Fees, 1993-1995

"Demuth's Distinguished Air: Evidence of an Erotic Mind Occupation," First Runner-Up, Dille Scholarship Fund Art History Paper Competition, University of Tennessee Forty-Fifth Annual Student Art Competition, April 1992

CONFERENCE PROCEEDINGS:

Charissa N. Terranova. "The Scarcity Aesthetic: Art, Design, and Population when Systems Fail," Proceedings of the Association of Collegiate Schools of Architecture, 101st Annual Meeting. March 2013.

Charissa N. Terranova. "*Software*: Jack Burnham and the Medium as System." Proceedings of the Association of Collegiate Schools of Architecture, 100th Annual Meeting. Feb. 2012.

Charissa N. Terranova. "The Image of the Skin Fetish: The Automobile in the Work of Richard Prince." *The International Journal of the Image*. Fall 2011.

SELECTED MAGAZINE PUBLICATIONS, INTERVIEWS, REVIEWS:

Charissa N. Terranova. "Identifying the Haraway Therapeutics: Donna, György, and Me," *Interalia Magazine*, September 2017, <https://www.interaliamag.org/articles/entangling-art-biology-knot-1-identifying-haraway-therapeutics-donna-gyorgy/>

Charissa N. Terranova. Interview with Meritxell Rosell, *CLOT Magazine*, a magazine dedicated to Art explorations into Science and Technology, <http://www.clotmag.com/charissa-terranova>, August 29, 2017.

Charissa N. Terranova. Interview with Robin Myrick about *Automotive Prosthetic* in *ENTROPY*, an on-line literary magazine, July 2014, <http://entropymag.org/interview-charissa-terranova/>

Charissa N. Terranova. Review of *Le Corbusier: An Atlas of Modern Landscapes*, Museum of Modern Art, June 15-September 23, 2013, *Texas Architect* January/February 2014

Charissa N. Terranova. "Execution: Crucifixion: A Visit to the Texas Prison Museum," *Texas Arts and Culture*, September 2013

Charissa N. Terranova. Exposé on SoapHope, progressive small business in Dallas, Texas, *FDLuxe*, September 2013

Charissa N. Terranova. "Is the Cedars your new neighborhood? Go inside Dallas' edgiest art district," *FDLuxe*, March 28, 2013

Charissa N. Terranova. "Landscape through the Automotive Lens: The Work of Ed Ruscha," *artltd.*, May 2011

Charissa N. Terranova. "On *Wheels* at brand 10 in Fort Worth: A Regionalism of the Road, Car, and Place in Flux," *glasstire.com*, April 30, 2011

Charissa N. Terranova. Interview with Martin Creed, *Fluent Collaborative*, www.fluentcollab.org, Issue #167, April 15, 2011

Charissa N. Terranova. Interview with Ed Ruscha, *Fluent Collaborative*, www.fluentcollab.org, Issue #164, March 4, 2011

Charissa N. Terranova. "Playing at Bare Life; Dadara, the State, and Homo Sacer," *14+1: 14 Minutes of Fame and 1 to Keep*, www.centraltrak.org, January, 2009.

Charissa N. Terranova. "You've Come a Long Way Baby: A Discussion about *Pretty Baby* with Curator Andrea Karnes," *Artlies*, Number 56 (Summer 2007).

Charissa N. Terranova. "Collage-Becoming-Chaos: On the Processes of Hana Hillerova," *Artlies*, Number 51 (Summer 2006) 48-51.

Charissa N. Terranova. "Alchemist of Imagination On the Art and Legacy of Lee Baxter Davis," *Artlies*, Number 43 (Summer 2004) 41-46.

Charissa N. Terranova. "Cultural Readymade: The Artist Residency Program at South Side on Lamar in Dallas," *Artlies*, Number 42 (Spring 2004) 13-17.

Charissa N. Terranova. "Performing the Frame: Daniel Buren, Degree Zero Painting and a Politics of Beauty," *Stretcher*, <http://www.stretcher.org>.

Charissa N. Terranova. "Slang Architecture: On the Matter of Speaking Matter and Life from Modern Ruins, or, the Parisian Banlieue," *Dudley Literary Review*, No. 7 (2001) 50-57.

Charissa N. Terranova. "Infobotix: A Heuristics of Nature for the New Millennium," *Dudley Literary Review*, No. 6 (2000) 65-72.

INVITED PUBLICATIONS AND MISCELLANY:

Charissa N. Terranova. "*Ni pute ni soumise!* An Emergent Body Politic in the French *banlieue*." *Women & Environments International*, No. 60/61 (Spring 2004) 25-28.

Charissa N. Terranova. "City – Citizen – Border: Towards a Politics of the Cosmopolitan," *The Vision at Harvard*, Volume VII (Spring 2003) 55-78.

Charissa N. Terranova. *Compte-Rendu de The CIAM Discourse on Urbanism, 1928-1960* par Eric Mumford, Book Review written in French, *DOCOMOMO-France Bulletin* No. 8 (Fall, 2003).

ADVISEES AND DOCTORAL STUDENTS:

Michael Warner, Chair, Advisee/PhD Student in Visual and Performing Arts, Topic: Philosophy and Gaming, 2018-present

Twyla Bloxham Nova, Chair, Advisee/PhD Student in Aesthetic Studies, Topic: Animal Representation and Interspecies Communication, 2016-present

Sara Ellis-Cardona, Chair, Advisee/PhD Student in Aesthetic Studies, Topic: Latin American Performance Art, Biology, and the Body

Elif Kavacki, Chair, Advisee/PhD Student in Aesthetic Studies, Topic: Hijab Fashion, 2015-present

Jessica Bell, Advisee/PhD Student in Aesthetic Studies, Topic: Art-Science Exhibitions at World's Fair Exhibitions in the 1930s, 2017-present

Paul Snelson, Advisee/PhD Student in Aesthetic Studies, Topic: Perception, Gestalt, and Cognitive Science in Contemporary Art, 2015-present

Courtney Dombroski, Advisee/PhD Student in Literary Studies, "Dorian's Aesthetic-Prosthetic: The Allegory of the Portrait as a Representation of Self and Technology in Oscar Wilde's *The Picture of Dorian Gray*," 2012-present

Michael Schraeder, Advisee/PhD Student in Aesthetic Studies, "*The Chicken Coop Stratagem, The Bookman, Stove Top Control, and Lil Junior and Mary Lou: Giving Agency to White Trash Culture*," Creative Dissertation, 2016-present

Sean Sutherland, Advisee/PhD Student in Aesthetic Studies, "Science Fictiveness: A Modern Mythology," 2012-present

Cynthia Miller, Advisee/PhD Candidate in Aesthetic Studies, "Landscapes of Mothering," 2011-present

Terri Howard-Hughes, Advisee/PhD Candidate in Arts and Technology, "Coming Attractions: Immersive Digital Technologies in Cinema, Museums, and Head Mounted Devices in the Twenty-First Century," 2011-2017, Degree awarded 05/2017.

Asma Naz, Advisee/PhD Candidate in Arts and Technology, "Design of Interactive Living Spaces: Enhancing Experience through Spatial Articulation," 2012-2017, Degree awarded 05/2017.

Monica Salazar, Co-Chair of PhD Committee, Advisee/PhD Candidate in Aesthetic Studies, Topic: Death in Contemporary Mexican Art, 2011-2016, Degree awarded 12/2016, *Recipient of Best Dissertation Award, April 2017

Leigh Arnold, Chair of PhD Committee, Advisee/PhD Student in Aesthetic Studies, "Robert Smithson's Utopias: Unfinished Works in Texas and Other (No-)Places," 2011-2016, Degree awarded 05/2016

Allene Nichols, Co-Chair of PhD Committee, Advisee/PhD Student in Aesthetic Studies, "Representations and Contestations of the Witch from Second-Wave Feminist Poetry to Twenty-first Century Popular Culture," 2012-2016, Degree awarded 05/2016

Jill E. Foltz, Chair of PhD Committee, Advisee/PhD Student in Aesthetic Studies, "Cute and Comfortable: The Rise of the Marginalized Aesthetic in Contemporary Art Work," 2011-2014, Degree awarded 05/2014

Michael Austin, Advisee/PhD Student in Aesthetic Studies, "The Phenomenological Impact of Interface on the Analysis of Digital Music and Sonic Art," 2009-2011, Degree awarded 08/2011

Scott Trent, Advisee/PhD Student in Emerging Media and Communications, "Design Utilizing Digital Media to Facilitate Collaboration," 2010-2011, Degree awarded 05/2011

Margaret Dianne Adams, Chair of PhD Committee, Advisee/PhD Student in Aesthetic Studies, "The Fashioning of Identity in the Art of James Magee: Sculptor, Painter, Poet, Architect," 2008-2011, Degree awarded 05/2011

Lawrence Andrew Amato, Advisee/PhD Student in Aesthetic Studies, "The Ethical Imagination: An Interdisciplinary Study of the Relationship between Responsibility and Creativity," 2008-2011, Degree awarded 05/2011

Jann Mackey Patterson, Advisee/PhD Student in Aesthetic Studies, "Howard Meyer: Architect," 2008-2009, Degree awarded 05/2009

TEACHING EXPERIENCE/COURSES TAUGHT:

Instructor AHST 6323, MA Seminar, The Bauhaus and Its Afterlives, Fall 2018

Instructor, AHST 3318, Undergraduate Lecture, Contemporary Art and Architecture, UT Dallas, Fall 2007, Spring 2009, Spring 2012, Fall 2013, Spring 2015, Fall 2018

Instructor HUAS 7380, PhD Seminar, Planet of the Apes: Art, Design, and the Anthropocene, Fall 2017

Instructor AHST 3319, Undergraduate Lecture, 20th-Century European Art: Avant-Garde and Aftermath, Spring 2011, Fall 2017

Instructor HUAS 6312, Graduate Seminar, From Bauhaus to Biohaus: Biology and Cybernetics in Modern and Contemporary Art, Architecture, and Design, Fall 2016

Instructor HUAS 6320, Graduate Seminar, Readings in Contemporary Art, Summer 2015, Summer 2016

Instructor HUAS 7305, PhD Seminar, Science Fiction(s), UT Dallas, Fall 2014

Instructor HUAS 6312, Graduate Seminar, Bios: Art, Architecture, Design, and Biology, UT Dallas, Spring 2014

Instructor, HUAS 7305, PhD Seminar, Seeing with Your Skin, UT Dallas, Fall 2013

Instructor HUAS 6375, Graduate Seminar, Art, Experience, and the Senses, Spring 2013

Instructor AHST 3320/AHST 3322, Undergraduate Lecture, Modern Architecture, Fall 2011, Spring 2013, Spring 2014, Spring 2017

Instructor HUAS 7305, PhD Seminar, Soylent Green: Scarcity, Technology, and Art, Fall 2012, Spring 2015

Instructor AHST 4342, Undergraduate Lecture, Medium/Mediation: The History of New Media Art, Fall 2012, Fall 2014, Fall 2016, Summer 2017

Instructor HUAS 5315, Graduate Seminar, Conceptual Art: The History of Dematerialization, Spring 2012

Instructor HUAS 6320, Graduate Seminar, 20th-Century European Art: Avant-Garde and Aftermath, Spring 2011

Instructor AHST 2331, Undergraduate Lecture, Understanding Art, Spring 2011, Fall 2011, Spring 2012, Fall 2012, Spring 2017

Instructor HUAS 6315, Graduate Seminar, Medium, Media, Mediation, Spring 2010

Instructor, AHST 3318, Undergraduate Lecture, The Conceptual Turn, Spring 2010

Instructor, AHST 3320, Undergraduate Lecture, The History of Mobility in Art, Fall 2009

Instructor, HUAS 6320, Graduate Seminar, Cybernaut: The Artist and Technology, Fall 2008

Instructor, AHST 3320, Undergraduate Lecture, Kinetics of Urban Sprawl, UT Dallas, Spring 2008

Instructor, ARHS 5359, Graduate Seminar, Collecting and Collectivity: Objects, Community and the Avant-garde, team-taught with Professor Noah Simblis, Southern Methodist University, Fall 2007

Instructor, ARHS 5539, Graduate Seminar, Mobile Perception and the Double Aperture: Conceptualism and the Art of Seeing-Through the Car, Spring 2007

Instructor, ARHS 4349, Undergraduate Seminar, Reconstruction(s): Architecture-Film-Culture in Postwar France, Southern Methodist University, Spring 2006

Instructor, ARHS 4304, Undergraduate Lecture, Urbs et Orbis: The City in Italy as Place and Concept, Italy-abroad Program, Southern Methodist University, May-25-June 27, 2005

Instructor, ARHS 4349, Undergraduate Seminar, Thinking Matters: Conceptualism, PhotoConceptualism and Video, Southern Methodist University, Spring 2005, Fall 2006

Instructor, ARHS 1332, Undergraduate Lecture, 20th-Century Art: Sources and Styles of Modern Art, Southern Methodist University, Spring 2005, Fall 2005, Spring 2007

Instructor, ARHS 6356, Undergraduate Lecture, Modern Architecture, Southern Methodist University, Fall 2004

Instructor, ARHS 6368, Undergraduate Lecture, Contemporary Art and Architecture I, 1945-1965, Southern Methodist University, Fall 2004, Fall 2005, Fall 2006

Instructor, ARHS 3369, Undergraduate Lecture, Contemporary Art and Architecture II, 1965-Present, Southern Methodist University, Spring 2004

Instructor, ARHS 5359, Graduate Seminar, Spectacular Vernacular: Rethinking the Local, Primitive and other Abused Terms in Art and Architecture, Southern Methodist University, Spring 2004

Instructor, Master's Forum Seminar HT7101, Seminar in Architectural Theory, Boston Architectural Center, Fall 2003

Instructor, History of Art and Architecture S-183, The Architecture of Boston, Harvard University Summer School, Summer 2002, Summer 2003, Summer 2004 (contract declined 2005)

Instructor, D-50 English for Design, Architectural Theory Component, Institute for English Language, Harvard University Summer School, Summer 2000, Summer 2001, Summer 2002, Summer 2003, Summer 2004 (contract declined 2005)

Instructor, Architecture 523, Thinking Matters: Architecture and Conceptual Art in the 1970s, Graduate Seminar in Architectural Theory, University of British Columbia School of Architecture, Spring 2002

Instructor, Architecture 504-505, Graduate Modern Architectural History Survey, University of British Columbia School of Architecture, Winter 2001, Spring 2002

Instructor, Architecture 523, The Collective Impulse: From the Nation-State and Modernism to Cosmopolitanism and After, Seminar in Architectural Theory, University of British Columbia School of Architecture, Winter 2001

Instructor, Architectural History, Modern Architecture History Survey, 1600-Present, Harvard University Graduate School of Design, Summer 1999, Summer 2000

Teaching Fellow, Constructions of Vision, Harvard University Graduate School of Design Spring, 2000

Teaching Fellow, Architectural History I: Buildings, Texts and Contexts from the Seven Wonders to the Baroque Harvard University Graduate School of Design fall 1998, Fall 1999

Teaching Fellow, Architectural History II: Buildings, Texts and Contexts from the Enlightenment through Team X, Harvard University Graduate School of Design, Spring 1998, Spring 1999

Teaching Fellow, Introduction to Architectural Theory, Harvard University Graduate School of Design, Fall 1997

Teaching Assistant, World Art History Survey, University of Illinois at Chicago Department of Art History, 1993-1995

CURATORIAL EXPERIENCE:

Co-Curator with Dave Wessner, Professor of Microbiology Davidson College, *Gut Instinct*, an on-line exhibition about the microbiome through the SciArt Center, The Bridge, Artist Residency Program, February 2016

Curator, *Chirality: Defiant Mirror Images*, Ellen Levy, Trent Straughan, Jeff Gibbons, Luke Harnden, Steve Oscherwitz, Alan and Michael Fleming, Gray Matters Gallery, Dallas, Texas, October 24-December 13, 2015

Curator, *Indig-Nation! Agency and the Hegemonic State*, Hugo Garcia-Urrutia, Trent Straughan, Jill Gibbon, David Witherspoon, Mona Kasra, Greg Metz, and Kristen Cochran, The University of Texas at Dallas Visual Arts Building, October 29-November 27, 2010

Curator, *Transitive Pairings: Body Object*, Gary Cunningham, Gabriel Dawe, Sharon Odum, James Gilbert, Russell Buchanan, and Sunny Sliger, Centraltrak, Dallas, Texas, February-April 2010

Curator, *States of Exception*, Atelier Van Lieshout, MVRDV, Dadara, Angel Cabrales, Centraltrak, Dallas, Texas, November 2009-February 2010

Curator, *Peter Barrickmann: New Work*, Mary Benedicto and Keri Oldham in Project Spaces, Centraltrak, Dallas, Texas, September-November 2009

Curator, *35mm: Five Digitally Manipulated Films by Robert Flowers*, Centraltrak, Dallas, Texas, June 20-July 6, 2009

Curator, *"The Bio-Digital..." Being a Cybernetic Organism by Ayman Alamoudi*, Centraltrak, Dallas, Texas, May 30-June 16, 2009

Curator, *Obscure Couture/Tigersprung*, The McKinney Avenue Contemporary, Dallas, Texas, May-June, 2009

Curator, *Dark Energy/Dark Matter: Edward Setina*, Centraltrak, Dallas, Texas, March 28-May 19, 2009

Curator, *Checkpoint Dreamyourtopia: Dadara* November, 15 – November 22, 2008; January 10, 2009

Curator, *Ludic Space: Faith Gay and Ruben Nieto*, Centraltrak, Dallas, Texas, September 20-November 20, 2008

Curator, *Geomorph: Rethinking Landscape*, Centraltrak, Dallas, Texas, August 16-September 15, 2008

Curator, *False Space and Time of the Apartment*, Centraltrak, Dallas, Texas, April 19-June 3, 2008

Co-Curator with Noah Simblist, *Collecting and Collectivity*, Conduit Gallery, Dallas, Texas, February 15-March 15, 2008

Co-Curator, *Object: Objectivity Objecthood Objectification*, Visual Arts Building, Main Gallery, University of Texas, Dallas, January 12 – February 16, 2007

Curator, *Urbanisms of Risk: Economies of Technology, War and World in Art, Architecture and the City*, Visual Arts Building, Main Gallery, University of Texas, Dallas, January 10 – February 12, 2005

Curator, Dudley House Galleries, Harvard University, (1999-2000), Shows Curated: *No Parking Tonight*, Installation by Pierre Giner, in collaboration with the French Embassy, Boston, September 16-25, 2000; *Breakdown*, Photographs by Caleb Smith, March 25-May 5, 2000; *Recent Work, Drawings by Thomas Adams*, March 10-April 22, 2000, *Strategies for Remembering: What is Resistance?* Video installation by Ana Miljacki, February 18-26, 2000; *Collateral: Images from Kosovo*, Photographs by Andrew Herscher, February 4-March 15, 2000

ARTIST-IN-RESIDENCY PROGRAMS

Artist in Residence with Microbiologist Dave Wessner, The Bridge, SciArt Center, New York, September-December, 2015

Scholar in Residence, University of Wollongong, New South Wales, Australia, August 2012-January 2013 [invited and declined]

Scholar in Residence, Escape to Create Program, Seaside, Florida, January 3-17, 2012

VENUES OF ART AND ARCHITECTURAL CRITICISM:

Hyperallergic.com, July 2015

Art Journal January 2014

Texas Architects September 2013

Arts & Culture Texas, Texas arts magazine, July 2013-present

FDLuxe, Dallas fashion and culture magazine, February 2013-present
Huffington Post, http://www.huffingtonpost.com/artszene/this-months-top-exhibitio_b_815241.html, January 2011
Art News, international art magazine, 2005-present
Sculpture Magazine, international art magazine, 2005-present
Visual Art Source [VAS], Los Angeles-based on line art magazine, www.visualartsource.com, 2009-present
art ltd., Los Angeles-based art magazine, 2009-present
Arts & Culture North Texas, Dallas-based art magazine, 2009-present
Art Papers, Southeastern regional art magazine, 2006-present
Art Lies, Southwestern regional journal on contemporary art, 2004-present
Glasstire.com, Texas-based on-line art magazine, <http://www.glasstire.com>, 2004-2009
Fluent Collaborative, on-line art journal, <http://www.fluentcollab.org/fluent/>, 2008-2009
Dallas Morning News, daily newspaper, 2007-2008
Dallas Observer, news weekly, 2004-2007
Stretcher.org, on-line art journal, www.stretcher.org, 2003

SERVICE AND PROFESSIONAL EXPERIENCE:

Executive Committee, Fall-Spring, 2016-17

Manuscript Review, University of Minnesota Press, December, 2016

Director of Ad Astra, lecture series for Edith O'Donnell Institute of Art History, 2014

Peer Review for *Leonardo: Journal of Art, Science, and Technology*, 2014-2015, 2013-2014

Academic Advisor, Graduate Student Association, University of Texas at Dallas, 2014-2015, 2013-2014

Scientific Committee, re-new Digital Arts Festival, Copenhagen, Denmark, October 29-November 1, 2013

Member, Peer Review Team, Leonardo Abstracts Service, Volume 3, 2013

Graduate Studies Committee, ATEC, University of Texas at Dallas, 2013-2014

Juror, Texas Visual Arts Association Exhibition, May 2013

Judge, Young Masters Art History Essay Contest, Dallas Museum of Art, fall 2012

Academic Reviewer, *Manifesto in Literature*, Gale Publications, fall 2012

Member, Peer Review Team, Leonardo Abstracts Service, Volume 2, 2012

Academic Participant for Review of Advanced Placement Exams, Harris Interactive, May 2012

Academic Search Committee, University of Texas at Dallas, New Media Studio Art, Spring 2012

Executive Committee, International Association for the History of Transport, Traffic and Mobility, T2M, October 2011-March 2013

Founding Director and Curator of Centraltrak: The University of Texas at Dallas Artists Residency, July 2007-January 2010

Editor of Art, Architecture and New Media Studies, *Transfers: Interdisciplinary Journal of Mobility Studies*, published by Berghahn Press, March 2009-March 2011

HOBY [Hugh O'Brian Youth Leadership] 2010 Seminar, Guest Speaker, Fort Worth, Texas, May 14, 2010

Outside Critic, Tenure Dossier of Nancy Hart, Associate Professor of Art at the University of Texas at Permian Basin, April 2, 2010

Juror, New Texas Talent, Craighead-Green Gallery, July 2009

Academic Search Committee, University of Texas at Dallas, Early Modern Art History, Fall 2007

Juror, Sherman Art League Membership Show, September 14, 2006

Editorial Board, *Women & Environments International*, Number 60/61, summer 2004, issue devoted to "Women in Cities," 2003-2004

Principal Advisor and Organizer, Language Resource Center, Harvard University, Graduate School of Design, fall 2003

Referee, History/Historiography Panel, ACSA, 2003, Louisville, Kentucky, March 14-17, 2003

Staff and Paris Attaché, *CASE*, an architecture journal, Editor: Sarah Whiting, Harvard University, 2000-2001, 2002-2003

TELEVISION APPEARANCES:

"Why Guy: Art or Architecture?" Interview and Tour of Centraltrak: The UT Dallas Artists Residency, WFAA, Channel 8, Dallas-Fort Worth, May 5, 2008

Guest and Discussant on "Collecting and Collectivity in Dallas-Fort Worth" on "Think" KERA, Channel 13, Dallas, Texas, March 7, 2007

Guest and Discussant on the Art Culture in the Dallas-Fort Worth Metropolex on "Think" KERA, Channel 13, Dallas, Texas, January 26, 2007 [unaired pilot]

INTERVIEWS FOR THE MASS MEDIA:

Interview with Claudine Moutou and Arnaud Passalacqua for *T2M International Association for the History of Transport, Traffic and Mobility Newsletter*, Vol. IX No. 4, December 2012

Interview with Claire Bannerman, *Our Coastal Art Scene*, 30A Radio WTHA 107.1 FM, In conjunction with Escape to Create Artist residency program, Seaside, Florida, January 13, 2012

Interview for *Columns: An Architecture Newsletter*, Dallas, Texas, winter 2010

Interview with Joan Arbery, "UTD's Centraltrak is Melrose Place for Artists," *D Magazine*, January 20, 2010

Interview with Jim Dolan, *Dallas Art Revue*, "Big Time Art Person From Outta Town Weighs In On Local Arts; Locals Breathe Sigh of Relief," http://www.dallasartsrevue.com/art-crit/Jim_Dolan/CNewLand/chtn.html, June 2009

Interview with Michael Ward, "Lofty Art: The Story of *Centraltrak*" *THE Magazine*. March 2009

Interview with Rob Brinkley, "Central Casting," *Paper City*, March 2009

Interview with Quin Mathews, Subject: *Scott Barber Selected Works 1995-2005* at Barry Whistler Gallery Dallas, Texas, January 25, 2006

Interview with Quin Mathews, Subject: *Prelude to Spanish Modernism: Fortuny to Picasso*, exhibition at the Meadows Museum of Art, Dallas, Texas, for WRR Classical, January 22, 2006

Interview with Peter Catalano, Subject: Harvard's Architectural Setting, *The World and I* [Washington, D.C.], Boston, Massachusetts, May 27, 2002

Interview with Bill Richardson, Subject: Postwar French Housing, Series: "Graduate" on Richardson's Roundup, Canadian Broadcasting Corporation, Vancouver, British Columbia, May 17, 2002

DISSERTATION:

French State Vernacular: les grands ensembles and Non-Conformist Modernism, 1930-1973

COMMITTEE:

K. Michael Hays, Neil Levine, Jean-Louis Cohen

OUTSIDE READERS:

G rard Monnier, Annie Fourcaut, Bruno Vayssi re

MASTER'S THESIS:

Space Alienation: An Investigation of Henri Lefebvre's Theory of Social Space

COMMITTEE:

Victor Margolin, Peter Hales, Doug Garofalo, Mitchell Schwarzer, R.E. Somol

RESEARCH ASSISTANTSHIP:

Giuliana Bruno, Professor of Film History and Theory, Department of Visual and Environmental Studies, Harvard University, 1996-2000

LANGUAGES:

French: very good reading knowledge; very good speaking; and good writing ability;
German: fair reading and translating ability

PUBLISHING REFERENCES:

Margaret Michniewicz, Visual Arts Acquisitions Editor, Bloomsbury Academic, 1385 Broadway, 5th Floor, New York, NY 10018, (212) 419-5337, Margaret.Michniewicz@bloomsbury.com

Allison Faust, Editor and Assistant to the Director, University of Texas Press, PO Box 7819, Austin, Texas, 78713-1819

MUSEOLOGICAL REFERENCES:

Michael Auping, Chief Curator, Modern Art Museum of Fort Worth, 3200 Darnell Street, Fort Worth, TX 76107-2872, (817) 738-9215, mauping@themodern.org

Frank Hettig, Modern and Contemporary Fine Art Department, Heritage Auctions, 3500 Maple Avenue, 17th Floor, Dallas, TX, 75219, (214) 528-3500, frank@ha.com

Jeremy Strick, Director, Nasher Sculpture Center, 2001 Flora Street, Dallas, Texas 75201, (214) 242-5100, jstrick@nashersculpturecenter.org

ACADEMIC REFERENCES:

Philip Beesley, Architect, Living Architecture Systems Group, Professor of Architecture, University of Waterloo, 213 Sterling Rd., Suite 200, Toronto, Ontario, M6R 2B2, Canada, 416-766-8284, pbeesley@uwaterloo.ca

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Oliver A.I. Botar, Professor of Art History, School of Art, 313 ARTlab, 180 Dafoe Road, University of Manitoba, Winnipeg, MB R3T 2N2 Canada, 204-474-9021, Oliver.Botar@umanitoba.ca

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Adam Herring, Associate Professor of Art History, Division of Art History, Southern Methodist University, Meadows School of the Arts, P.O. Box 750356, Dallas, TX, USA, (214) 768.2615, aherring@smu.edu

Mitch Joachim, Associate Professor of Practice, Gallatin School of Individualized Study, New York University, 1 Washington Place, New York, NY 10003, 212-998-9153, mj@terreform.org

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Patricia Olynyk, Director, Graduate School of Art, Florence and Frank Bush Professor of Art, Sam Fox School of Design and Visual Arts, Washington University in St. Louis, Campus Box 1213, One Brookings Drive, St. Louis, MO 63130, 314-935-5884, olynyk@wustl.edu

Antoine Picon, Professor of Architecture, Graduate School of Design, Harvard University, 48 Quincy Street, Cambridge, MA 02138, USA, (617) 495.2337, apicon@gsd.harvard.edu

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