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EDUCATION

PhD, 2005 University of California, Berkeley, History of Art
Dissertation: "The Despair of the Physical: Materialism in Matisse and Santayana"
MA, 1996 Johns Hopkins University
B.A., 1994 University of California, Berkeley, History of Art (with distinction), *cum laude*

EXPERIENCE

2010– Associate Professor, Modern Art, Emory University
2010– Founder and Editor-in-chief, *nonsite.org* (sponsored by Emory University & the Mellon Foundation), <http://nonsite.org>
2013– Associate, German Department, Emory University
2012–13 College Board's Advanced Placement Art History Development Committee
2007–10 Assistant Professor, Virginia Commonwealth University
2005–06 Visiting Professor, University of California, Berkeley
2003–05 Editor, *Qui Parle*, <http://quiparle.berkeley.edu>
1998–99 Lecturer, School of the Art Institute of Chicago

SELECTED FELLOWSHIPS

2013-15 Mellon Foundation Grant
2006–07 Post-Doctoral Research Fellow, Getty Research Institute, Los Angeles
2004 Fletcher Jones Foundation Fellowship, Huntington Library, San Marino, CA
2000–01 Deutscher Akademische Austauschdienst, Berlin, Germany

BOOKS

Against Affective Formalism: Matisse, Bergson, Modernism (Univ. of Minnesota Press, Mar. 2014)
▪ Winner of Millard Miess publication prize from the College Art Association

Reviews of *Against Affective Formalism*

Review Essay, Sam Rose, "Close Looking," *Art History* (Summer 2016)

Michelle Menzies, "The Case for Intentionality: Matisse and Bergson in Cronan's *Against Affective Formalism*," 18:4 (2015)

Charlotte de Mille, "Outside-In: Art History Divided," *Art History* 38:3 (May 2015): 585-87

Forum with responses by Harry Cooper, Lisa Florman, Karla Oeler, Blake Stimson, Michael W. Clune, *nonsite.org* (Summer 2015)

Matthew Jackson (*Our Literal Speed*), "Daredevil Ambition," *Art Journal* 74:1 (Summer 2015): 101-104

Lee Hallman, *The Burlington Magazine* clvii (Apr. 2015): 273-274

Robert Lethbridge, *The Journal of European Studies* 44 (Dec. 2014): 427-428

Jeremy Gilbert-Rolfe, "Actually, Images Have Meanings of Their Own," *Los Angeles Review of Books* (Oct. 2014)

ARTICLES

- "Rodchenko's Constructivism," in *Photography and Failure: One Medium's Entanglement with Flops, Underdogs, and Disappointments*, ed. Kris Belden-Adams (London, Bloomsbury, 2016)
- "Between Culture and Biology: Schindler and Neutra at the Limits of Architecture," in *Émigré Cultures in Design and Architecture*, eds. Elana Shapira and A. J. Clarke (London, Bloomsbury, 2016)
- "Killing 'Max Ernst,'" in *Apocalypse 1914: Artists and the First World War*, edited by Philipp Blom, Gordon Hughes, and Nancy Perloff (J. Paul Getty Museum, Nov. 2014)
- "Photography: Chance," entry, *Encyclopedia of Aesthetics*, new edition (Oxford UP, 2014)
- "Paul Valéry," entry, *Encyclopedia of Aesthetics*, new edition (Oxford UP, 2014)
- "The Theater of Censored Poverty," Responses and reply to Cronan, "You are all proletarians," special feature, *nonsite.org* (Fall 2012)
- "Seeing Differently and Seeing Correctly: Bertolt Brecht For and Against Abstraction," *Brecht Yearbook*, vol. 38, ed. Theodore Rippey (Winter 2013): 96-121
- "The Political Ontology of Unemployment: Why No One Need Apply," *nonsite.org* (Fall 2013)
- "On Previsualization," co-written with James Welling, in *See the Light: Photography, Perception, Cognition*, ed. Britt Salvesen (Los Angeles County Museum of Art, 2013), 210-214
- "Art and Political Consequence: Brecht and the Problem of Affect," Special issue on Bertolt Brecht, *nonsite.org* 10 (Fall 2013)
- "'Danger in the Smallest Dose': Richard Neutra's Design Theory." *Design and Culture Journal* 3:2 (Summer 2011): 165-92

"Paul Valéry's Blood Meridian, Or How the Reader became a Writer." *nonsite.org* 1 (Spring 2011)

"Merleau-Ponty, Santayana, and the Paradoxes of Animal Faith." *British Journal for the History of Philosophy* 18:3 (2010): 487–506

"Georg Simmel's Timeless Impressionism." *New German Critique* 106 (Winter 2009): 83–101

"'Primordial Automatism': Santayana's Later Aesthetics." *Overheard in Seville: Bulletin of the Santayana Society* 25 (Fall 2007): 20–27

"Simmel's 'Timeless Impressionism,'" in *Georg Simmel in Translation*, ed. David Kim (Cambridge, UK: Cambridge Scholars Press, 2006): 229–61

"Biological Poetry: George Santayana's Aesthetics." *Qui Parle* 15:1 (Fall/Winter 2004): 115–46

"On Max Horkheimer." *Qui Parle* 15:1 (Fall/Winter 2004): 81–84

BOOK REVIEWS

"A Primer of Miscommunication," review of *The World of Charles and Ray Eames and An Eames Anthology*, ed. Daniel Ostroff, *Los Angeles Review of Books* (Summer 2016)

"Operation Adorno," review of *The Challenge of Surrealism: The Correspondence of Theodor W. Adorno and Elisabeth Lenk*, *Radical Philosophy* 194 (Nov/Dec 2015): 50-52.

Review of *Chatting with Henri Matisse: The Lost 1941 Interview*. *Art Bulletin* (Spring 2015)

"War and Commas," review of *Brecht, Music and Culture*, *Radical Philosophy* 189 (Fall 2014)

Review of *Aperture Magazine Anthology—The Minor White Years, 1952-1976*. *History of Photography* 38:2 (May 2014)

"Neoliberal Art History," review of David Joselit, *After Art*. *Radical Philosophy* 180 (June/July 2013): 50-53

"Literally Conceptual," review of Lisa Siraganian, *Modernism's Other Work*. *Radical Philosophy* 177 (Jan./Feb. 2013): 51-54

"You are all proletarians," review of Adorno and Horkheimer, *Towards a Manifesto*. *Radical Philosophy* 174 (July/Aug. 2012): 31-33

"Radically Private and Pretty Uncoded," review of *The Affect Theory Reader*. *Radical Philosophy* 172 (Mar./Apr. 2012): 51-53

"Mysterious Exchange: On Susan Sidlauskas's *Cézanne's Other: The Portraits of Hortense*." *nonsite.org* 1 (Spring 2011), word count: 1,652

Review Essay of Michael Fried, *Menzel's Realism*. *Zeitschrift für Kunstgeschichte* 69 (Winter 2006): 578–92

Clement Greenberg, *Late Writings*. *Qui Parle* 14:2 (Spring/Summer 2004): 205–11

"Shaken Realism," review essay of Michael Fried, *Menzel's Realism*. *Qui Parle* 14:1 (Fall/Winter 2003): 123–58

TRANSLATIONS

Bertolt Brecht essays on visual art: "Critique of Empathy," "The Blue Horses," "The Worker Who is a Painter," "On Chinese Painting," "On Painting and the Painter," *nonsite.org* 10 (Fall 2013)

Philippe Lacoue-Labarthe, *Writings on Art* (Fordham University Press, 2015) (co-translated and co-written introduction with Bridget Alsdorf)

Max Horkheimer, "Schopenhauer and Society." *Qui Parle* 15:1 (Fall/Winter 2004): 85–96

CURATED EXHIBITION

Embodied Seeing: Modernist Works on Paper, 1900-1960. Carlos Museum, Emory Univ., 2012.

CONFERENCES ORGANIZED

- Nov. 2016 Modernist Studies Association, Pasadena, CA
Panel chair: *Art and Objecthood at 50*
- Mar. 2015 Los Angeles County Museum of Art, *Photography and Philosophy*
- Mar. 2013 Emory University. Lovis Corinth Colloquium on German Modernism
- Feb. 2011 High Museum of Art. Symposium around exhibition *Picasso to Warhol*
- Feb. 2011 Emory University. "What Was Modernism?" scholars' seminar
- Oct. 2010 Southeastern College Art Conference (SECAC), Richmond, VA
Panel chair: *The Problem of Audience in Contemporary Art*
- Apr. 2010 American Society for Aesthetics, Pacific Grove, CA
Panel chair: *Neuroaesthetics: For and Against* (double session)
- Feb. 2010 College Art Association Conference, Chicago, IL
Panel co-chair and respondent: *Intention and Interpretation* (double session)
- Feb. 2006 College Art Association Conference, Boston, MA
Panel co-chair and respondent: *Jackson Pollock's Afterlife, 1956–2006*
- Dec. 2003 Modern Language Association Conference, San Diego, CA
Panel chair and respondent: *Schopenhauer's Corps(e)*

INVITED LECTURES & PRESENTATIONS

- Nov. 2016 *Perverse Autonomies* (talk)
Modernist Studies Association, Pasadena, CA
- Nov. 2016 *At the Limits of Autonomy* (seminar)
Modernist Studies Association, Pasadena, CA
- Aug. 2016 *Matisse's Hands*
Arts Club Chicago
- June 2016 Author Meets Critic, respondent to Walter Benn Michaels
Cultural Studies Association
- Feb. 2016 *What Was Formalism?*
College Art Association, Washington DC
- Oct. 2015 *From Lumpen to Precariat: A Genealogy of Marxist Aesthetics*
Precarious Aesthetics, University of California, Berkeley
- May 2015 *Architecture at the End of History: Schindler v. Neutra*
Émigré Architecture, Vienna, Austria
- May 2015 *The Medium Has No Message: The Bauhaus and the Invention of Media Politics*
University of Basel, Switzerland
- Mar. 2015 *"Construction is Modern Philosophy": Rodchenko's Photo-series*
Los Angeles County Museum of Art
- Feb. 2015 *Looking Back on Rodchenko*
College Art Association, NY
- Dec. 2014 *Matisse's Hands*
Museum of Modern Art, NY
- Nov. 2014 *Matisse's Hands*
Princeton University
- Oct. 2014 *Modernism Against Representation*
Yale University
- Apr. 2014 Southern Methodist University
The Medium Has No Message: Kandinsky and the Problem of Affective Formalism
- Apr. 2014 Trinity University
The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin
- Apr. 2014 University of Chicago
The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin
- Mar. 2014 University of Michigan
The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin
- Feb. 2014 University of Minnesota
The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin
- Dec. 2013 "On Previsualization," with James Welling, for exhibition *See the Light: Photography, Perception, Cognition*, Los Angeles County Museum of Art
- Apr. 2013 Aging in the Afterlife: The Many Deaths of Art, University of Tennessee
Photography at the End of Art
- Apr. 2013 The Photographic Universe. Parsons, The New School for Design
Dialogue with Simon Critchley on *Stieglitz and the Ontology of Photographic Seeing*,
video published at <http://photographicuniverse.parsons.edu/2013/>
- Mar. 2013 Lovis Corinth Symposium on German Modernism, Emory University

- Less is More: Kandinsky, The Bauhaus and the (Non)Politics of Medium*
- Feb. 2013 College Art Association, New York
Who Cares if You Look? Panel: The Place of the Viewer
- Nov. 2012 Cultural Politics in the Visual, Confucius Institute, Nanjing University/Emory
Art as Affect Machine
- Nov. 2012 Architecture Department, Georgia Tech
Richard Neutra's Design Theory
- Oct. 2012 Mellon Research Initiative, "Publication and the PhD," Institute for Fine Arts, NYU
Nonsite.org and the Possibilities of Digital Scholarship
- Oct. 2012 Center for Cultural Analysis, "Formalisms" seminar, Rutgers University
The Two Formalisms
- Apr. 2012 Rhetoric and Critical Theory Group, Emory University
The Anti-Intentional Fallacy: A Genealogy
- Feb. 2012 High Museum of Art, Atlanta, GA
Matisse Between Manet and Cézanne. Talk associated with exhibition *Picasso to Warhol*
- Feb. 2012 College Art Association, Los Angeles, CA
Kandinsky's Affective Formalism. Panel: "Concerning the Spiritual in Art at 100"
- May 2011 French Association of American Studies (A.F.E.A.) Conference, Brest, France
Against Immanence: Deleuze's Dualism of Affect and Meaning
- Apr. 2011 Futures of Art History Conference, Johns Hopkins University, Baltimore
Matisse Between Manet and Cézanne
- Feb. 2011 Bergson and His Postmodern and Immanent Legacies, Courtauld Institute of Art
Painting as Affect Machine
- Nov. 2010 Post-45 Conference, Brown University
"Danger in the Smallest Dose": Richard Neutra's Design Theory
- June 2010 Virginia Museum of Fine Arts, Richmond
Matisse, Form and Affect
- Apr. 2010 Museum of the Art Institute of Chicago
Matisse and the New Bergsonism for exhibition *Matisse: Radical Invention, 1913–1917*
- Apr. 2010 Virginia Commonwealth University, Maurice Bonds Colloquium
Matisse, Form and Affect
- Feb. 2009 College Art Association Conference, Los Angeles
Matisse, Bergson, and the Pathology of Perception. Panel: "The Uses of Pathology"
- Nov. 2008 College of William & Mary, Williamsburg
"The Hypnotic Power of the Image": Matisse and Mimesis
- Oct. 2008 Virginia Commonwealth University, Faculty Lecture Series
From Postmodernism to Modernism: Painting as Affect Machine
- Mar. 2008 Courtauld Institute of Art, London, UK
"The Hypnotic Power of the Image": Matisse and Mimesis
- Apr. 2007 J. Paul Getty Museum, Curator-Scholar Talk (with Mary Morton)
Monet after Impressionism
- Feb. 2007 College Art Association, New York City
"Irresistible Dictation": Matisse and Personality. Panel: "Skepticism and the Arts"
- Jan. 2007 Getty Research Institute, Scholar's Seminar, Los Angeles
Monet to Matisse: The Cathedral Façade in Modernist Painting
- Mar. 2006 Society for the Advancement of American Philosophy, San Antonio, TX
Does the Psyche Exist?
- Apr. 2005 Harvard University Symposium: "Georg Simmel in Context"

- Georg Simmel's Impressionism*
 Mar. 2005 Texas A&M, Department of Architecture
Matisse and the Architecture of Catastrophe
 Feb. 2005 College Art Association, Atlanta
The Pleasures of Merely Circulating: Matisse's Woman Before an Aquarium and Wallace Stevens's Harmonium. Panel: "1923"
 Jan. 2005 Crocker Art Museum, Sacramento, CA
Proust and Valéry at the Museum
 Aug. 2003 International Society for Eighteenth Century Studies Conference, Los Angeles
Winckelmann and the Lucretian Sublime. Panel: "Lucretius in the 18th C."
 Apr. 2002 German Dept. Symposium on Romanticism, Yale University
The Rigors of Bildung in Schlegel, Heine, and the Brothers Grimm
 Apr. 2001 German Dept. Symposium on Modernism, Yale University
The Image in the Cathedral: Goethe after Benjamin