

TODD CRONAN

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EDUCATION

PhD, 2005 University of California, Berkeley, History of Art
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– Editor-in-chief, *nonsite.org* (sponsored by The Mellon Foundation)
2007–10 Assistant Professor, Virginia Commonwealth University
2005–06 Visiting Professor, University of California, Berkeley
2003–05 Editor, *Qui Parle*, <http://quiparle.berkeley.edu>

SELECTED FELLOWSHIPS

2018 Minor White Research Grant, Princeton University [\$5,000]
2013-15 Mellon Foundation Grant in support of *nonsite.org* [\$92,000]
2006–07 Post-Doctoral Research Fellow, Getty Research Institute, Los Angeles [\$35,000 + housing]
2004 Fletcher Jones Foundation Fellowship, Huntington Library, CA [\$12,000]
2000–01 *Deutscher Akademische Austauschdienst*, Berlin, Germany [\$25,000]

BOOKS

Memorable Fancies: The Photographic Daybooks of Minor White, ed. Todd Cronan (Princeton University Press, **forthcoming** in 2024)

Information Machines: A Guide to the Films of Charles and Ray Eames, preface by Paul Schrader (SUNY Press, **forthcoming** in 2023)

Nothing Permanent: Modern Architecture in California (University of Minnesota Press)
In press, will appear in the spring of 2023

Red Aesthetics: Rodchenko, Brecht, Eisenstein (Rowman and Littlefield, 2021)

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

REVIEWS OF AGAINST AFFECTIVE FORMALISM

- Hanni Geiger, *sehepunkte* 17 (2017)
- Sam Rose (review essay), "Close Looking and Conviction," *Art History* 40, no. 1 (2016): 156-177
- Brooke Clark, *affectsphere* (May 12, 2016)
- Michelle Menzies, "The Case for Intentionality: Matisse and Bergson in Cronan's *Against Affective Formalism*," *Theory & Event* 18, no. 4 (2015)
- Charlotte de Mille, "Outside-In: Art History Divided," *Art History* 38, no. 3 (May 2015): 585-587
- Responses to *AAF* by Harry Cooper, Lisa Florman, Karla Oeler, Blake Stimson, and Michael W. Clune, *nonsite.org* (Summer 2015)
- Matthew Jackson (Our Literal Speed), "Daredevil Ambition," *Art Journal* 74, no. 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)

PEER-REVIEWED BOOK CHAPTERS

- "Antidiscrimination and the End of Marxism: The Roots of Contemporary Politics in Cold War Theory and Culture," in *The Conformist Rebellion: Marxist Critiques of the Contemporary Left*, eds. Elena Louisa Lange & Joshua Pickett-Depaolis (Rowman and Littlefield, 2022), 3-24
- "'A last fine line against the horizon': Van Gogh at the Edge," in *Through Vincent's Eyes: Van Gogh and His Sources* (Yale UP, 2021), 60-89
- "Ambiguity, Accident, Audience: Minor White's photographic theory," in *The Routledge Companion to Photography Theory*, ed. Mark Durden and Jane Torme (Routledge, 2019), 52-68
- "Between Culture and Biology: Schindler and Neutra at the Limits of Architecture," *Émigré Cultures in Design and Architecture*, eds. Alison Clarke and Elana Shapira (Bloomsbury, 2017), 203-220
- "Rodchenko's Photographic Communism," *Photography and Failure: One Medium's Entanglement with Flops, Underdogs and Disappointments*, ed. Kris Belden-Adams (Bloomsbury, 2017), 27-43
- "Killing 'Max Ernst,'" in *Nothing but the Clouds Unchanged: Artists in World War One*, edited by Philipp Blom, Gordon Hughes, and Nancy Perloff (J. Paul Getty Museum, Nov. 2014), 128-137
- "Photography: Chance," entry, *Encyclopedia of Aesthetics*, new edition (Oxford UP, 2014), 147-151
- "Paul Valéry," entry, *Encyclopedia of Aesthetics*, new edition (Oxford UP, 2014), 215-17
- "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

PEER-REVIEWED JOURNAL ARTICLES

- "Endlessness: A Genealogy," *PLAT* 10.0, Rice School of Architecture (2021): 29-43
- "The Secrets of the Material: Contingency and Normativity in Adolf Loos," *Umění/Art* 3, LXVIII (2021): 271-277
- "Le Corbusier, Matisse, and the Meaning of Conceptual Art," *nonsite* 31 (Spring 2020), <https://nonsite.org/le-corbusier-matisse-and-the-meaning-of-conceptual-art/> [10,359 words]
- "More Neoliberal Aesthetics: Pamela M. Lee's September 11, 1973" (with Charles Palermo), *nonsite.org* 23 (Winter 2018), <https://nonsite.org/more-neoliberal-art-history/> [4,562 words]
- "Class into Race: Brecht and the Problem of State Capitalism," *Critical Inquiry* 44, no. 1 (Autumn 2017): 54-79
- Dutch translation: "Van klasse naar ras: Brecht en staatskapitalisme," *Lava Revue* 6 (Oct. 1, 2018)
 - French translation: "De la classe à la race," *Lava Revue* 6 (Oct. 1, 2018)
- "Why Architecture Matters as Art as Never Before: Le Corbusier, Tony Smith and the Problem of Use," *nonsite.org* 21 (Summer 2017), <https://nonsite.org/why-architecture-matters-as-art-as-never-before/> [3,554 words]
- "Orthodoxy" (with Charles Palermo), *World Picture* 12 (2017) [4,559 words]
- "Does the Left Need Spinoza?," *Politics, Religion & Ideology* 17, no. 1 (Jan. 2016): 90-92
- "Seeing Differently and Seeing Correctly: Bertolt Brecht For and Against Abstraction," *Brecht Yearbook* 38 (Winter 2013): 96-121
- "Art and Political Consequence: Brecht and the Problem of Affect," *nonsite.org* 10 (Fall 2013), <https://nonsite.org/art-and-political-consequence-brecht-and-the-problem-of-affect/> [6,543 words]
- "'Danger in the Smallest Dose': Richard Neutra's Design Theory," *Design and Culture Journal* 3, no. 2 (Summer 2011): 165-92
- "Paul Valéry's Blood Meridian, Or How the Reader became a Writer," *nonsite.org* 1 (Spring 2011), <https://nonsite.org/paul-valery-from-author-to-audience/> [11,190 words]
- "Merleau-Ponty, Santayana, and the Paradoxes of Animal Faith," *British Journal for the History of Philosophy* 18, no. 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, no. 1 (Fall/Winter 2004): 115–46

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

NON PEER-REVIEWED ARTICLES

"Zadie Smith Finds Her Way to Class," *The Los Angeles Review of Books* (June 20, 2022), <https://lareviewofbooks.org/article/zadie-smith-finds-her-way-to-class/> [4,021 words]

"Getting Over the Bauhaus," *Philosophical Salon* (Jan. 11, 2021) [3,932 words]

- Dutch translation: "Bauhaus contra socialisme," *Lava Revue* 14 (Sept. 29, 2020)
- French translation: "Le Bauhaus contre le socialisme," *Lava Revue* 14 (Sept. 29, 2020)

"Oliver Cromwell Cox and the Capitalist Sources of Racism," *Jacobin* (Sept. 9, 2020)

<https://www.jacobinmag.com/2020/09/oliver-cromwell-cox-race-class-caste> [3,600 words]

- German translation: "Oliver Cromwell Cox: Die kapitalistischen Wurzeln des Rassismus," *Jacobin* (August 7, 2021)

"Take It Down!: Symbolic Politics Is Just That" (with Charles Palermo), *Common Dreams* (July 6, 2020), <https://www.commondreams.org/views/2020/07/06/take-it-down-symbolic-politics-just> [2,344 words]

"The Political Ontology of Unemployment: Why No One Need Apply," *nonsite.org* (Fall 2013)

"The Theater of Censored Poverty," Responses and reply to Cronan, "You are all proletarians," *nonsite.org* (Fall 2012)

REVIEWS

"Fanon Can't Save You Now," review of Frantz Fanon, *The Political Writings*, *Los Angeles Review of Books* (March 22, 2021)

Review of *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design*, by Zeynep Çelik Alexander, *The Art Bulletin* 101, no. 4 (2019): 154-157

"Wölfflin and the Promise of Anonymity," review of *Principles of Art History: The Problem of the Development of Style in Early Modern Art, 100th Anniversary edition*, *CAA Reviews* (May 11, 2018)

"One Way Cul-de-Sac: Benjamin Buchloh's Art History," review of *Formalism and Historicity*, *Art History* 41, no. 2 (April 2018): 392-94

"More Neoliberal Art History: Pamela M. Lee's September 11, 1973" (with Charles Palermo), *nonsite.org* 23 (Winter 2018)

- “Architects in the Hands of an Angry God,” review of *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* 97, no. 1 (March 2015): 102-04
- “War and Commas,” review of *Brecht, Music and Culture*, *Radical Philosophy* 189 (Jan/Feb 2015): 52-55
- “The Meaning of Pain,” review of Paul Scheerbart, *Lesabéndio*. *Radical Philosophy* 185 (May/June 2014): 64-65
- Review of *Aperture Magazine Anthology—The Minor White Years, 1952-1976*. *History of Photography* 38, no. 2 (May 2014): 204-06
- “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, no. 2 (Spring/Summer 2004): 205–11
- “Shaken Realism,” review essay of Michael Fried, *Menzel’s Realism*. *Qui Parle* 14, no. 1 (Fall/Winter 2003): 123–58

FILM

Neutra—Survival Through Design, <http://neutrafilm.com/> (2019), onscreen commentary

CONFERENCES ORGANIZED

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| Mar. 2022 | Princeton University, <i>The Pound Era at 50: On Hugh Kenner</i> |
| Feb. 2018 | College Art Association, Los Angeles, <i>Audience as Producer, 1750-1900</i> |
| Nov. 2016 | Modernist Studies Association, Pasadena, CA, <i>Art and Objecthood at 50</i> |

- 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 Chairperson and Respondent: *Schopenhauer's Corps(e)*

INVITED LECTURES & PRESENTATIONS

- May 2022 "2 or 3 Things I Know About Brecht," Red May lecture series, Seattle, WA
 Mar. 2022 "Hugh Kenner's Theory of Action," *The Pound Era at 50*, Princeton University, English Dept.
 Nov. 2021 *Endlessness*, Rice University, Dept. of Architecture
 Oct. 2021 *Enigmatic Architecture: R. M. Schindler's Los Angeles*, Art Matters Lecture Series, Santa Barbara Museum of Art
 Apr. 2021 *Schindler and Neutra: Off the Beaten Path*, Schindler House, Los Angeles
 Nov. 2019 *Minor White's Theater*, Carlos Museum, Atlanta
 June 2019 *Relentlessness: Eisenstein's Modernism*, keynote address to The Marxist Literary Group, Chicago
 May 2019 *Matisse's Hands*, Art Matters Lecture series, Santa Barbara Museum of Art
 May 2019 *What is Mid-Century Modern?: The Architecture of Richard Neutra and The Eameses*, Art Matters Lecture series, Santa Barbara Museum of Art
 May 2019 *Against Affective Formalism* seminar, University of California, Santa Barbara
 Mar. 2019 *Endlessness*, Coelln Symposium, The University of Illinois at Chicago, College of Architecture, Design and the Arts and the School of Architecture
 Jan. 2019 *Eames, Wilder, and Total War*, American Literature Seminar, Newberry, Chicago
 Oct. 2018 *Reyner Banham's Los Angeles: Inventing a Neoliberal Aesthetic*, SAAP, New Orleans
 Apr. 2018 *The Medium Has No Message: Art as Politics at the Bauhaus*, University of Oregon
 Apr. 2018 *Minor White's Theater*, Portland Art Museum
 Nov. 2017 *Matisse*, The Reading Group, Princeton University
 May 2017 *Matisse's Hands*, Royal Academy, London
 May 2017 *Kandinsky, The Bauhaus and Object Agency*, Realism in Design Symposium, Dusseldorf,
 Feb. 2017 *When the Medium Became the Message*, SUNY Purchase
 Nov. 2016 *Why Architecture Counts as Art as Never Before*, Modernist Studies Association, Pasadena
 Nov. 2016 *At the Limits of Autonomy* (seminar), Modernist Studies Association, Pasadena
 Aug. 2016 *Matisse's Hands*, Arts Club Chicago
 June 2016 Author Meets Critic, respondent to Walter Benn Michaels, Cultural Studies Assoc.
 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

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

Apr. 2014 Southern Methodist University

Apr. 2014 *The Medium Has No Message: Kandinsky and the Problem of Affective Formalism* Trinity University

Apr. 2014 *The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin* University of Chicago

Mar. 2014 *The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin* University of Michigan

Feb. 2014 *The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin* University of Minnesota

Dec. 2013 *The Medium Has No Message: The Politics of Medium from Kandinsky to Benjamin* "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., Yale University
The Image in the Cathedral: Goethe after Benjamin