

## CURRICULUM VITAE

Name Sven Spieker

Rank Professor

### Education

1987 B.A., School of Slavonic Studies, University of London (UK) (with distinction)  
1993 D.Phil. at Merton College, Oxford University (UK)

### Academic Appointments

1991-95 Department of Slavic Languages and Literatures, Indiana University  
1995- Comparative Literature Program and Department of Germanic, Slavic, and Semitic Studies, University of California, Santa Barbara  
1996- Affiliate, Department of History of Art and Architecture and Department of Art, UCSB  
1998- Affiliate, Department of Art, UCSB  
2004 Visiting Professor, University of Konstanz (Germany)

### Honors and Awards

1996 Summer Faculty Fellowship, UC Santa Barbara  
2001 Fellowship, Center for the Study of Literature (*Literaturzentrum*), Berlin  
2002 Fellowship, Society for the Humanities, Cornell University (declined)  
2002 Fellowship, Stanford Humanities Center, Stanford University  
2010 Fellowship, Stone Summer Theory Institute, Art Institute of Chicago

### Select Professional Activities

Referee, Stanford Humanities Center  
Referee, NEH annual fellowship competition  
Referee, California University Press

1999- Editor-in-Chief, *ARTMargins. Contemporary East-Central European Visual Culture*  
2000- Member, editorial board *Slavic and East European Journal*  
2001 Organized the two-day conference *Packrats and Bureaucrats: Study in the Archive* at the Interdisciplinary Humanities Center, UC Santa Barbara  
2003 Co-organized the two-day conference *Markov und die Folgen* at Helmholtz Zentrum für Kulturtechnik, Humboldt University, Berlin, Germany

- 2004-2004 Affiliate, Center for the Study of Information as Evidence (UCLA)  
 2004 Co-organized a graduate student roundtable on the archive in the humanities at the Center for the Study of Information as Evidence (UCLA)
- 2005 Organized the two-day conference *Calculating Images: Representation by Algorithm in Science and Art* [in collaboration with the Goethe Institute, Los Angeles, and the French Consulate, Los Angeles], Interdisciplinary Humanities Center, UC Santa Barbara
- 2006 Co-organized an international one-day conference on the work of Walter Benjamin („Eye or Ear: Walter Benjamin on Optical and Acoustical Media"), Interdisciplinary Humanities Center, UC Santa Barbara
- 2007 Organized an international conference on the occasion of Leonhard Euler's 300<sup>th</sup> Birthday: *Science as Navigation: Leonhard Euler's Journeys* [in collaboration with the Swiss Consulate], Interdisciplinary Humanities Center, UC Santa Barbara
- 2008 Curated Clemens von Wedemeyer's week-long UCSB residency and organized a week of lectures and screenings with curators and artists (Doug Aitken, Jordan Crandall, René Daalder, Rudolf Friedling, and others)
- 2009 Organized a two-day international conference devoted to the relationship between art and the bureaucracy at the university of Jena/Germany („The Office in the Studio“)
- 2009 Organized film screening and lecture with artist Marysia Lewandowska at UCSB
- 2011 Organized roundtable on critical curatorship in Eastern Europe at the College Art Association Meeting, New York City. Participants: Emilia Kabakov; Cosmin Costinas; Piotr Piotrowski; Victor Misiano; Karel Cisar; Lolita Joablonskiene.

### **Participation in Campus Governance (Select)**

- 1999-2001 Committee on Student Conduct
- 2000 Search Committee for the Position of a Hate Educator/Outreach Coordinator (Office of Student Life)
- 2004- Member, GSS Affirmative Action Committee
- 2004- Member, GSS Development Committee
- 2004- Member, GSS Curriculum Committee
- 2004-05 Member, Faculty Legislature
- 2004- Member, Council on Faculty Issues and Awards
- 2004-2009 Member, Committee on Faculty Welfare and Academic Freedom
- 2006 Member, Central Fellowships Selection Committee
- 2007-09 Member, IHC Visiting Artist Program Selection Committee
- 2007 Member, Comparative Literature Advisory Board
- 2007-08 Admissions Committee, Comparative Literature
- 2009- Member Advisory Council, UCSB ARI

## UCSB Support

- 1996 Summer Faculty Fellowship, UC Santa Barbara  
 2008 Development Grant from the UCSB Academic Senate  
 2008 Visiting Artist Grant (IHC) for residency of Clemens von Wedemeyer

## Extramural Support

- 2001 Fellowship, Center for the Study of Literature (*Literaturzentrum*), Berlin  
 2002 Fellowship, Society for the Humanities, Cornell University (declined)  
 2002 Fellowship, Stanford Humanities Center, Stanford University  
 2008 Conference Grant from the Thyssen Foundation (\$13000)  
 2010 Publication Grant/ARTMargins, Erste Foundation, Vienna (\$34000)

## Languages

German (native); English (near native); French (fluent); Russian (fluent); Spanish (near fluent); Polish (read); Italian (read); Farsi/Persian (rudimentary)

## Select Publications, 1994-2010

### Most significant publications

#### Books

*Figures of Memory and Forgetting in Andrei Bitov's Prose. Postmodernism and the Quest for History.* Frankfurt/M.: Peter Lang, 1996

Ed., *GOGOL: Exploring Absence. Negativity in 19th-Century Russian Literature.* Bloomington: Slavica, 1999

Ed., *Leidenschaften der Bürokratie: Kultur- und Mediengeschichte im Archiv.* Berlin: Kadmos, 2004

Ed., The Imprints of Terror. *The Rhetoric of Violence and the Violence of Rhetoric in Modern Russian Culture.* Anna Brodsky/Mark Lipovetsky/Sven Spieker [eds.], Vienna: Wiener Slawistischer Almanach. Sonderband 64, 2006

*Letters in Transport: Die russische Literatur im Zeitalter der Post.* Sven Spieker [ed.], special issue of *Die Welt der Slawen* 1 (2007). (Includes introduction and one essay)

*The Big Archive. Art from Bureaucracy,* Cambridge/Mass.: MIT Press, 2008

Ed., *Critical Anthology of Conceptual Art in Eastern Europe* (MIT Press, in progress)

Ed., ARTMargins Online ([www.artmargins.com](http://www.artmargins.com))

Ed., ARTMargins (MIT Press, forthcoming)

### Most Significant Articles

“Stillife as Fetish: Zbigniew Herbert Between Torrentius and Malevich.” *Indiana Slavic Studies* 9 (1998), pp. 61-78

“Ekstasen der Kritik ohne Objekt: Zur verworfenen Moskauer Aktionskunst.” *Kultur. Sprache. Ökonomie. Wiener Slawistischer Almanach Sonderband* 54 (2001), pp. 289-310

Sven Spieker, "The Homeless Symptom: Archive and Trauma in Boris Mikhailov," in: Anna Brodsky, Mark Lipovetsky, Sven Spieker (eds.), in *The Imprints of Terror. The Rhetoric of Violence and the Violence of Rhetoric in Modern Russian Culture*, Vienna: Wiener Slawistischer Almanach, Sonderband 64, 2006, pp. 191-212.

Vom Umhertasten in der Kunst: El Lissitzkys *Demonstrationsräume* zwischen Labor und Büro. Inge Münz-Koenen/Justus Fetscher [eds.], *Pictogrammatica. Die visuelle Organisation der Sinne in den Medienavantgarden (1900-1938)*, Bielefeld: Aisthesis Verlag, 2006, pp. 197-217

„La Bureaucratie de l’Inconscient. Le début du surréalisme dans le bureau.“ *Le surréalisme et l’économie du rêve*. Wolfgang Asholt / Theo Siepe [eds.] (Paris:Octon 2007), pp. 45-59.

“‘Passer à l’Acte’: Policing (in) the Office. Notes on Industry Standards and the Grosze Polizeiausstellung of 1926. The Universal Police, and After” in Klaus Mladek, ed. *Police Forces: A Cultural History of an Institution* (Boston: Palgrave, 2007), pp. 54-74.

"Film as Drawing: The Revolution as a Problem of Perspective in Christoph Weber's *The First Minutes of October* (2007)". In: Christoph Weber, *The First Minutes of October*, p. 33-56

"Dreams Behind Bars: Miami's 'Russian Show'," *ARTMargins* (2008) (<http://www.artmargins.com/>)

“The Artist is Present: Marina Abramovic at MoMA,” *ARTMargins* (2010)

"Hot/Cold: Jussi Kivi's Collections". *Framework: The Finnish Art Review* 10 (June 2009)

“Autonomy Degree Zero In Eastern European Art (Galeria Foksal’s ‘Introduction to a General Theory of Place’).” *Umění* 56 (2010), 227-236

"Bureaucratic Poems: Curating and Storytelling in the Late 1960's". *Manifesta Journal* 9 (July 2010)

"No Exchange: Russian Modernism and the Problem Difference (Mayakovsky, Malevich)." In: *Spuren der Avantgarde: Theatrum oeconomicum*. (Theatrum Scientiarum VII), eds. H. Schramm et al. (Berlin: de Gruyter, 2011 [in press])

"Antoni Muntadas' Administrative Modernism." Catalogue for the Antoni Muntadas Retrospective. Museo Nacional Centro de Arte Reina Sofía, Madrid (in press, 2011)

"Radical Inactivism: Gilles Deleuze on Inert Motion in Francis Bacon's Painting (*Logique de la Sensation*)." In: Sabine Flach (ed.), *Synästhesie in de Kultur* (in press, 2011)

### Other Articles

"Writing the Underdog: Canine Discourse in Gogol's 'Zapiski sumasshedshego' and its Pretexts." *Wiener Slawistischer Almanach* 26 (1991), pp. 171-185

"Gogol's 'via negationis': Aisthesis, Anaesthesia, and the Architectural Sublime in Arabeski." *Wiener Slawistischer Almanach* 34 (1994), pp. 115-142

"Postmodernism as *ars oblivionalis*: Amnesic Travelling in Andrei Bitov and Roland Barthes." *Die Welt der Slawen* 2 (1995), pp. 220-250

"The Postutopian Subject in Soviet and East German Postmodernism: Andrei Bitov and Christa Wolf." *Comparative Literature Studies* 195 (4), pp. 479-496

"Sergei A. Goncharov, Tvorchestvo N.V. Gogolja I traditsii uchitel'noj kul'tury." *Wiener Slawistischer Almanach* 37 (1996), pp. 305-316 (Review article)

"'Stumps Folded Into a Fist': Extra Time, Chance, and Virtual Reality in Bruno Schulz." *Eastern European Politics and Societies* 3 (1997), pp. 282-298

"Still Life as Fetish: Zbigniew Herbert Between Torrentius and Malevich." *Indiana Slavic Studies* 9 (1998), pp. 61-78

"Stalin Is in Us: Identification and the Inability to Mourn in Glastnost' Documentaries." *Balagan* 1 (1998), pp. 87-96

"Esthesis and Anesthesia: The Sublime in Arabesques." In: Sven Spieker, ed. *GOGOL: Exploring Absence. Negativity in 19th-Century Russian Literature* (Bloomington: Slavica), pp. 161-170

“Orthopädie und Avantgarde. Dziga Vertovs *Filmauge* aus prothetischer Sicht (*Der Mann mit der Kamera*).” N. Drubek-Meyer/J. Murasov (eds.), *Apparatur und Rhapsodie. Zu den Filmen des Dziga Vertov*, Munich: Fink, 1999, pp. 147-169

“‘Zywe archiwa’: pamiec publiczna, zaszczepianie tresci, kontekst (Libera, Haacke, Wodiczko)” [in Polish]. *Teksty drugie* 4 (2000), pp. 7-27

“Revolution als Wiederholung: Minimalismus und Konstruktivismus am Beispiel des Würfels”. Mirjam Goller, /Georg Witte [eds]. *Minimalismus: Zwischen Leere und Exzeß*, WSA Sonderband (2001), pp. 305-328

“Getting the Real to Respond: Repetition, Pawns, and Missing Encounters in Dostoevsky’s *Crime and Punishment*.” *Gedächtnis und Phantasma. Festschrift für Renate Lachmann*, 2001, pp. 471-481

“Living Archives”: Public Memory, Grafting, Context (Libera, Haacke, Wodiczko).” *Tympanon* (2001). [www.tympanon.edu](http://www.tympanon.edu)

“Die Ablagekur, oder: ‘Wo Es war, soll Archiv werden’: Die historische Avantgarde im Zeitalter des Büros”. *Trajekte* 5 (2002), pp. 23-28

“‘Il y a’: Kabakovs Weigerung, den Mülleimer zu leeren. Bürokratie und *feedback* in der Installation *Der Mann, der nie etwas wegwarf*.” *Schriften-Dinge-Phantasmen. Literatur und Kultur der russischen Moderne I. Wiener Slawistischer Almanach*, Sonderband 54 (2002), pp. 393-430

“Das Archiv, Ein Vergnügen.“ B. Von Bismarck et al, eds. Interarchive. Archivarische Praktiken und Handlungsräume im zeitgenössischen Kunstfeld/Archival Practices and Sites in the Contemporary Art Field” [Review], *Texte zur Kunst* (2003), pp. 211-214

“Verspätete Zustellung: Anmerkungen zur Post- und Nachrichtentechnik in der russischen Literatur des frühen 19. Jahrhunderts, am Beispiel von Michail Lermontows *Ein Held unserer Zeit* (1840).” Bernhard J. Dotzler/Sigrid Weigel [eds], *Fülle der Kombinationen: Literaturforschung und Wissenschaftsgeschichte*, Munich: Fink, 2005, pp. 17-34

*Cellularbürokratie: Pathologie als Ordnungswissenschaft, am Beispiel Rudolf Virchow*,” Christoph Hoffmann/Caroline Welsh [eds.], *Umwege des Lesens. Aus dem Labor Philologischer Neugierde*, Berlin: Parerga, 2006, pp. 276-290

“*Hidden in Plain View: Fotoatlas und Trauma, am Beispiel von Boris Michailow*.” M. Streisand/S. Flach/Inge Münz-Koenen [eds]. *Der Bilderatlas Im wechsel der Künste und Medien*. Munich: Fink, 2005, pp. 71-96

„Сталин как медиум. О сублимации и десублимации медиа в сталинскую эпоху. [«Stalin as Medium: On the Sublimation and Desublimation of Media Technologies in

Stalinist Culture“]. *Sovetskaja vlast' i media*. Hans Günther and Sabine Hänsgen [eds.], Sankt-Peterburg: Akademicheskij proekt, 2006, pp. 51-58

„Die Poetik des Anti-Denkmal: Schriftskepsis, Registratur und graphische Methode,“ Susanne Strätling/Georg Witte [eds.], *Die Sichtbarkeit der Schrift*. Munich: Fink, 2006, pp. 139-152

L'image électronique dans l'espace: Jeffrey Shaw avec Ilya Kabakov, Jean-Pierre Balpe/Manuela de Barros [eds.], *L'art a-t-il besoin du numérique?* Paris: Lavoisier, 2006, pp. 35-55

“[Jó hely a margó.](http://tranzit.blog.hu/2008/11/28/jo_hely_a_margo#more792513)” Interview with Sven Spieker (Hedvig Turai). *Tranzit.blog.hu* (2008). [http://tranzit.blog.hu/2008/11/28/jo\\_hely\\_a\\_margo#more792513](http://tranzit.blog.hu/2008/11/28/jo_hely_a_margo#more792513)

"Det stora arkivet: byråkrats konst." OEI 42 (2009) (Swedish translation of the Introduction to *The Big Archive. Art from Bureaucracy*)

“[Vladimir Havlík and Barbora Klímová, "Yesterday", Parallel Gallery, Prague, June 4, 2009 - June 28](http://www.artmargins.com/index.php/exhibition/455-vladimir-havlik-and-barbora-klimova-qyesterdayq-parallel-gallery-prague-june-4-2009-june-28-2009-exhib-review)” *ARTMargins* (2009) ([Exhib. Review](http://www.artmargins.com/index.php/exhibition/455-vladimir-havlik-and-barbora-klimova-qyesterdayq-parallel-gallery-prague-june-4-2009-june-28-2009-exhib-review)). <http://www.artmargins.com/index.php/exhibition/455-vladimir-havlik-and-barbora-klimova-qyesterdayq-parallel-gallery-prague-june-4-2009-june-28-2009-exhib-review>

“[The Shifty Art of András Gálík and Bálint Havas](http://www.artmargins.com/index.php/interviews/503-the-shifty-art-of-andras-galik-and-balint-havas-interview)” ([Interview](http://www.artmargins.com/index.php/interviews/503-the-shifty-art-of-andras-galik-and-balint-havas-interview)). *ARTMargins* (2009). <http://www.artmargins.com/index.php/interviews/503-the-shifty-art-of-andras-galik-and-balint-havas-interview>

“[Creating Context: Zdenka Badovinac on Eastern Europe's Missing Histories](http://www.artmargins.com/index.php/interviews/497-creating-context-zdenka-badovinac-on-eastern-europes-missing-histories-interview)” ([Interview](http://www.artmargins.com/index.php/interviews/497-creating-context-zdenka-badovinac-on-eastern-europes-missing-histories-interview)). *ARTMargins* (2009). <http://www.artmargins.com/index.php/interviews/497-creating-context-zdenka-badovinac-on-eastern-europes-missing-histories-interview>

“[Interview with Jarosław Suchan](http://www.artmargins.com/index.php/podcast/119-interviews/496-interview-with-jaroslawn-suchan)” ([Interview](http://www.artmargins.com/index.php/podcast/119-interviews/496-interview-with-jaroslawn-suchan)). *ARTMargins* (2009). <http://www.artmargins.com/index.php/podcast/119-interviews/496-interview-with-jaroslawn-suchan>

“‘Chto delat’? The Theory and Practice of Critical Intervention: Sven Spieker in Conversation with Dmitry Vilensky” ([Interview](http://www.artmargins.com/index.php/podcast/119-interviews/563-qthe-theory-and-practice-of-critical-interventionq-sven-spieker-in-conversation-with-dmitry-vilensky-st-petersburg)). *ARTMargins* (2010). <http://www.artmargins.com/index.php/podcast/119-interviews/563-qthe-theory-and-practice-of-critical-interventionq-sven-spieker-in-conversation-with-dmitry-vilensky-st-petersburg>

“‘Communism Never Happened’ - A Conversation With Aaron Moulton” ([Interview](http://www.artmargins.com/index.php/podcast/119-interviews/551-andrew-moulton)). *ARTMargins* (2010). <http://www.artmargins.com/index.php/podcast/119-interviews/551-andrew-moulton>

“[Interview with Michael Bielicky](http://www.artmargins.com/index.php/podcast/119-interviews/526-interview-with-michael-bielicky-sven-spieker).” *ARTMargins* (2010).  
<http://www.artmargins.com/index.php/podcast/119-interviews/526-interview-with-michael-bielicky-sven-spieker>)

Review of Viktor Tupitsyn, *The Museological Unconscious*. MIT Press (2009). *Slavic Review* (2010) (forthcoming)

### **Most Significant Invited Lectures, 2000 - 2010**

2000. “Symptômes sans abri’: archives et trauma”. Conference *La rupture dans l’art* / Musée du Louvre, Paris, France

2000. “L’amnésie topographique. L’Atlas de Gerhard Richter”. Symposium *Voilà / Le monde dans la tête* / Musée de l’Art Moderne de la Ville de Paris, France

2002. “Die Ablagekur, oder: Wo Es war, soll Archiv werden: Le Corbusiers Bürokarateien”. Conference “Kinetographies” / Humboldt University, Berlin, Germany

2002. “Schock und Ablage: Le Corbusiers Bürokarateien”, Workshop *Zwischenräume* / Max-Planck Institute for the History of Science, Berlin, Germany

2003. “Rodchenko’s Files or: The Birth of Modernism from the Bureaucracy”. Symposium on Alexander Rodchenko / Berkeley Art Museum, Berkeley, CA

2003. “Archives of Modernism” / Museumsquartier Wien, Tanzquartier/Factory Season Project, Vienna, Austria

2003. “Sublimacija i de-sublimacija medij v stalinizme: kontrol ‘i vlast’“ / Conference *Sowjetmacht und Medien* / Bielefeld University, Germany

2003. “The Archeology of the Modern Archive”. Lecture / Museum of Contemporary Art at Ujazdowski Castle, Warsaw.

2003. “El Lissitzkys Demonstrationsräume für abstrakte Kunst: Zwischen Museum und Büro” / Conference *Bild und Schrift im historischen Wandel* / Center for the Study of Literature (*Literaturzentrum*), Berlin.

2004. “L’image numérique dans l’espace: Ilya Kabakov avec Jeffrey Shaw » / Conference *L’art et le numérique* / Cérisy-la-Salle.

2004. “Der Surrealismus im Büro : Verwaltung der Kunst und Kunst der Verwaltung.” Conference on «Surrealism Today » / University of Düsseldorf.

2005. «Das Bild hinter dem Bild : Die off/on Ästhetik der historischen Avantgarde » / University of Regensburg.

2005. «Die Avantgarde als Experimentallabor». Conference *Spuren der Avantgarde: Theatrum Machinarum* / Free University, Berlin.

2005. « Das Bild hinter dem Bild : Die off/on Ästhetik der historischen Avantgarde » University of Regensburg.

2006. “Zerstreuende Versenkung: Walter Benjamins unterbrechende Sicht auf die historischen Avantgarden.” Walter Benjamin Kongress, Berlin.

2006. «Гибридность и нечитабельность в Советском магическом реализме». Conference *Hybridity in Russian Culture*, University of Constance.

2008. “Gorging on Images. The Archive in 20<sup>th</sup>-Century Photography.” New York University.

2009. "Warenökonomie und semiotischer Austausch in der Avant-Garde." Workshop "Spuren der Avantgarde: Theatrum Oeconomicum." Freie Universität, Berlin.

2009. “Signs on Paper: Interventions in the Administrative Counter Sublime (1912-1932)”. Royal Library, Stockholm.

2009. “Photomontage and Archival Order in 20<sup>th</sup>-Century Photography”. Reed College, Portland/OR.

2009. “The Artist as Vetreter: ‘Whoever Wants to Be an Artist Shall Step Forward’ (Re: Kippenerger’s Büro)”. Conference “The Office in the Studio”, University of Jena.

2009. “Difference and Russian Modernism: The Case of Malevich.” Conference “Theatrum Oeconomicum”, Freie Universität, Berlin.

2009. “Archive vs. Network in Conceptual Art of the 1960s and 70s (East/West)”. Museo *Reina Sofia*, Madrid.

2010. “Introduction to the General Theory of [a] Place:” Some Remarks On the Autonomy of Art and the Critique of Institutions in Polish Art of the Mid-1960s and ‘70s.” Conference “New Histories of Modern Art: The East European Avantgardes.” University of Chicago.

2010. “Notation in a Historical Perspective.” Panel address on the occasion of Hubertus von Amelunxen’s residence at UC Santa Barbara.

2010. Participant in the symposium “Thinking Art History in East-Central Europe,” Institute of Art History at the Estonian Academy of Arts, Tallinn (Estonia). A joint seminar hosted by the Research and Academic Program at the Clark Art Institute and the Institute of Art History of the Estonian Academy of Arts.

2010. Participant in the symposium “Rewriting Art History in Eastern Europe: Art History on the Disciplinary Map in East-Central Europe.” Moravian Gallery, Brno. Organized in cooperation with Masaryk University Brno and Clark Art Institute.

2010. “Failure” in Włodzimierz Borowski’s Performance Work. “Włodzimierz Borowski conference at the Muzeum Sztuki Nowoczesnej (Warsaw)

2010. “Radical Inactivism: Gilles Deleuze on Inert Motion in Francis Bacon’s Painting (*Logique de la Sensation*).” Conference “Synaesthesia and Kinaesthetics”. Zentrum für Literatur- und Kulturforschung, Berlin.

2011. “Eastern Nomadism: Eastern Europe Global.” Conference “Recuperating the Invisible Past. Perspectives and Ways of Dealing with the Complexity of Art History of the 1960’s – 1980’s in Eastern Europe” at the Center for Contemporary Art, Riga.

2011. “Eastern Nomadism: Eastern Europe Global.” Conference “Unfolding Narratives: Art Histories in East-Central Europe After 1989,” New European College, Bucharest. Organized in cooperation with Clark Art Institute.

2011. “Muntada’s Entropic Archives.” Conference “The Archive as Project” at Warsaw University.

Forthcoming:

2011. Keynote Lecture at the seminar “Living Archives and Artistic Practices” at Kunsthall Gothenburg (Sweden).

2011. Lecture at Princeton University

2012. Keynote lecture. Symposium “Archives in the Present: The Archive and Contemporary Art” at Monash University (Melbourne)