

## SHORT CURRICULUM VITAE

**Name** Sven Spieker

**Rank** Professor

### Education

1987 B.A., School of Slavonic Studies, University of London (UK)  
(with distinction)

1993 D.Phil. 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, UCSB

1998- Affiliate, Department of Art, UCSB

2004- Affiliate, Center for Information as Evidence (UCLA)

2004 Visiting Professor, University of Constance (Germany)

2015 Visiting Professor, Free University, Berlin

### Memberships, Editorships

2011- Editor, *ARTMargins* (MIT Press Journal) [founding editor]

1999- Editor, *ARTMargins Online* ([www.artmargins.com](http://www.artmargins.com)) [founding  
editor]

2000-2012 Member, editorial board *Slavic and East European Journal*

### 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
- 2013 Invited Visiting Fellow at the Arts Faculty, Monash University  
(Melbourne)

### Select Professional Activities

- Referee, Stanford Humanities Center
- Referee, Warhol Foundation
- Referee, California University Press
- Referee, *Berichte zur Wissenschaftsgeschichte*
- Referee, *Slavic Review*
- Referee, *Slavic and East European Journal*
- Referee, MIT Press
- Referee, Bloomsbury Press

- 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 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 a roundtable on critical curatorship in Eastern Europe at the College Art Association annual meeting, New York City. Participants: Emilia Kabakov; Cosmin Costinas; Piotr Piotrowski; Victor Misiano; Karel Cisar; Lolita Joablonskiene
- 2012 Led a two-day invited workshop at the Center for Photography, Minsk (Belarus)
- 2013 Led a two-day invited seminar with 15 pre-selected student participants in Caracas, Venezuela (Angela Bonadies [Univ. of Caracas]; Juan Kristobál Castro Kerdel [Univ. of Bogotá], organizers)
- 2014 Led an invited workshop with graduate students on contemporary art and the archive at Pontificia Universidad Católica, Santiago de Chile
- 2015 Organized a series of workshops and events on "Didactic Art" at Free University, Berlin
- 2016 Co-organized one-day conference "Nabokov's Idioms: Translating Foreignness" at UC Santa Barbara (with Sara Weld)
- 2016 Co-organized one-day conference on „Writing the Margins“ at Transregionale Forum, Berlin (with Hannah Baader)

### **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)  
2014 Publication Grant/ARTMargins, Erste Foundation, Vienna

## **Languages**

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

## **Select Publications, 1994-2017**

### Books

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

*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

*The Big Archive. Art from Bureaucracy,* Cambridge/Mass.: MIT Press, 2008. Korean translation: Seoul: Hong Communications (2013).

*Destruction. Documents of Contemporary Art* (MIT Press/Whitechapel Gallery, 2017) (ed.)

### Most Significant Articles

““Das Gedächtnis im Anthropozän: Notizen zum Post-Archiv.” In: ed. Suanne Frank (ed.), *Archives of the Arctic* [in press]

Vladimir Nabokov's Translations." In: *Nabokov Studies* [in press]

“Miklos Onucsan Between Appropriation and *In*appropriation.” In: Mihai Pop/Madalina Brasoveana/Mircan Mihnea (eds.), *Miklos Onucsan* [in Press]

"Texts by Conceptual Artists from "Eastern Europe: Poland." *C-Map, Contemporary and Modern Art Perspectives*, Museum of Modern Art, New York. [http://post.at.moma.org/content\\_items/939-texts-by-conceptual-artists-from-eastern-europe-poland](http://post.at.moma.org/content_items/939-texts-by-conceptual-artists-from-eastern-europe-poland) (accessed 06/02/17) (ed., includes Introduction)

"Art History and the Global Challenge: A Critical Perspective." *Artl@s Bulletin* 6, no. 1 (2017): Article 2.  
<http://docs.lib.purdue.edu/artlas/vol6/iss1/2/>

“Unoriginal Pedagogies: ‘Didactic’ Art as Edification (Robert Morris, Walter Benjamin, Ilya Kabakov). In: R. Niccolosi/T. Zimmermann (eds.), *Ethos und Pathos. Mediale Wirkungsästhetik im 20. Jahrhundert in Ost und West* (Munich: Böhlau Verlag, 2017), pp. 413-423

“Archive and Erasure,” in: *Language-Culture-Communication-An International Handbook of Linguistics as a Cultural Discipline* (Berlin/Boston: de Gruyter, 2016), pp. 407-410

“Archivkunst, schnell und langsam.” In: *Die Kunst des Aufbewahrens* (exhib. cat; Draiflessen Museum, Mettingen, 2016), pp. ????

"Manifesto for a Slow Archive," *ARTMargins Online*.  
<http://www.artmargins.com/index.php/exhibitions-sp-132736512/798-sitting-together>. Accessed 06/02/17

"Manifest für ein langsames Archiv." In: Peter Bexte (ed.), *An den Grenzen der Archive* (Berlin: Kadmos, 2016), pp. 151-157 (Revised German version)

"A Double Archival Imperative in Vadim Zakharov's Work," In: P.S. Vadim Zakharov. *A Video Archive Moscow Artists' Exhibitions* (Moscow: Garazh, 2016), pp. 8-11. [Also Russian edition]

“SubREAL During the 1990s: Ironic Monuments, Tainted Blood, and Vampiric Realism in a Time of Transition,” M. Radu (ed.), *SubReal* (Wien: Verlag für Moderne Kunst, 2015], pp. 53-65

See also: ARTMargins Online  
<http://www.artmargins.com/index.php/2-articles/712-subreal-vampire-realism>

"Obama in Berlin: Of Para-Sites and Hospitality."  
<https://www.obamainberlin.com/of-para-sites-and-hospitality> (2015)  
 (Accessed 06/07/2017).

"Speaking From Within the System: Hanne Darboven's 'Didactic' Art"  
 (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2014), pp. 93-105

“Price or Prize: The Artist as *Vertreter*.” *ARTMargins* 4 (2014), pp. 24-47

“Roundtable on the Critical Archive” (ed., and introd.), *ARTMargins* 3.3. (2014), pp. 3-20.

"The Periphery is Far From Disappearing," Interview with Michał Fopp. D. Sosnowska/J. Sosnowski (eds.),

“Antoni Muntadas’ Administrative Modernism.” *Muntadas: Entre/Between* (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2011), pp. 234-239 [Also in French].

“ARTMargins – A Short Conversation with Sven Spieker on publishing online and on paper,” *OEI* #56-57 (2012), pp. 394-401.

"Bureaucratic Poems: Curating and Storytelling in the Late 1960's".  
*Manifesta Journal* 9 (July 2010), pp. ????? Russian translation in: V. Misiano/N. Petrešin-Bachelez, *The Manifesta Journal Reader. Избранные статьи по кураторству*. (Sankt Peterburg: Arka, 2014), pp. 131-138.

“Radical Inactivism: Gilles Deleuze on Inert Motion in Francis Bacon’s Painting (*Logique de la Sensation*).” In: Sabine Flach/J. Fingerhut (eds.), *Synaesthesia and Kinaesthetics* (Peter Lang, 2011), pp. 87-98.

“On the Question of Archives and Entropy in Contemporary Art (Legrady, Muntadas),” In: Krzysztof Pijarski (ed.), *The Archive as Project/Archiwum jako projekt* (Warsaw: archeologia i fotografia, 2011), pp. 114-131 [Polish transl. pp. 132-141].

Review of Viktor Tupitsyn, *The Museological Unconscious*. In: *Slavic Review* 2 (2010), pp. 495-96

"Det stora arkivet: byråkratins konst." *OEI* 42 (2009) (Swedish translation of the Introduction to *The Big Archive. Art from Bureaucracy*), *OEI* (2010), pp. 3-12

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

"Hot/Cold: Jussi Kivi's Collections". *Framework: The Finnish Art Review* 10 (June 2009), pp. 52-56

“Die Bürokratie des Unbewussten. Das Archiv der Surrealisten,” H. Schramm (ed.), *Spuren der Avantgarde: Theatrum Oeconomicum. Frühe Neuzeit und Moderne im Kulturvergleich* (Berlin/New York: de Gruyter, 2008), pp. 445-459

“[Jó hely a margó.](#)” 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).

"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*, pp. 33-56.

„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.

"Einleitung," in: Sven Spieker (ed.) *Letters in Transport: Die russische Literatur im Zeitalter der Post*, special section of *Die Welt der Slawen* 1 (2007), pp. 83-89

„Verspätung und F/r/iktion: Lermontovs Герой нашего времени als Roman der Post," in: Sven Spieker (ed.), *Letters in Transport: Die russische Literatur im Zeitalter der Post*. Sven Spieker [ed.], special issue of *Die Welt der Slawen* 1 (2007), pp. 114-124. (Revised version)

*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.

"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.

„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.

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.

„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.



“*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.

“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.

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

“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.

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

“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.

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

“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.

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

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

“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.

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

“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.

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

“Esthesis and Anesthesia: The Sublime in Arabesques.” In: Sven Spieker, ed. *GOGOL: Exploring Absence. Negativity in 19th-Century Russian Literature* (Bloomington: Slavica, 1999), pp. 161-170.

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

“Psychotic Postmodernism in Soviet Prose: Pushkin and the Motif of the Unidentified Past in Andrei Bitov’s Poetics.” *Wiener Slawistischer Almanach* 35 (1995), pp. 193-218.

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

“Renate Lachmann, *Gedächtnis und Literatur. Intertextualität in der russischen Moderne.*” *Slavic and East European Journal* 4 (1992), pp. 489-494.

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

“Andrei Bitov’s Bookish Landscapes: Travelling Through the Texts in *Uroki Armenii.*” *Wiener Slawistischer Almanach* 24 (1990), pp. 171-185.

Interviews and Reviews Published in *ARTMargins Online*:

“The Artist is Present: Marina Abramovic at MoMA.”  
<http://www.artmargins.com/index.php/2-articles/582-artist-present-marina-abramovic-moma-review-article>

"Dreams Behind Bars: Miami's 'Russian Show'."  
<http://www.artmargins.com/index.php/3-exhibitions/161-dreams-behind-bars>

“Vladimir Havlík and Barbora Klímová, "Yesterday", Parallel Gallery, Prague, June 4, 2009 - June 28” *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>

“The Shifty Art of András Gálik and Bálint Havas” (Interview).  
<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” (Interview).  
<http://www.artmargins.com/index.php/interviews/497-creating-context-zdenka-badovinac-on-eastern-europes-missing-histories-interview>

“Boris Groys on the Logic of Collecting.”

<http://www.artmargins.com/index.php/5-interviews/436-boris-groys-the-logic-of-collecting>

### **Most Significant Invited Lectures, 2000 - 2017**

#### Keynote Lectures:

2015. Keynote lecture at the annual Graduate Student Research Symposium at the Art Institute, Chicago

2014. Evening lecture at the symposium *Desclasificar el archivo: teorías, materialidades y prácticas*, Pontificia Universidad Católica, Santiago de Chile.

2013. Keynote lecture at the workshop *Spielplätze der Verweigerung. Topographien und Inszenierungsweisen von Gegenöffentlichkeit in Ostmitteleuropa* at Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO), Leipzig (Germany).

2012. Keynote lecture at the international Symposium *The Liquid Archive* at Monash University (Melbourne).

2011. Keynote lecture at the international symposium *Living Archives and Artistic Practices* at Kunsthall Gothenburg (Sweden).

2011. Keynote lecture at the international symposium "Art and Archives (A Pacific Standard Time Symposium)" at the Getty Institute, Los Angeles.

Video link: <http://www.youtube.com/watch?v=NVKTtyr6dBk>

#### Other Invited Lectures and Workshops:

2017. Invited Workshop on *Photography and the Archive* at Kunsthochschule Braunschweig (Germany).

2017. "Art as Instruction: Didactic Arts." University of Southern California, Los Angeles.

2016. "The Dialectical Document in Eastern European Art of the 1970s and '80s." *Conference Doing Performance Art History: Performance in Eastern Europe*, Zurich University.

2016. "Petr Pavlensky: Überlegungen zu Kunst und öffentlichem Raum in Russland." Humboldt Universität, Berlin.

2016. "Dmitry A. Prigov. Didactic Artist." 6th International Prigov Conference, Institute for Russian Literature, Saint Petersburg (Russia).

2016. Memory in the Epoch of the Anthropocene: Notes on the Post-Archive." Acousmatic lecture at Errant Sound, Berlin.  
(<https://soundcloud.com/acousmatic-lectures/sven-spieker#t=0:00>)

2016. "Obama in Berlin: Of Para-Sites and Hospitality," (Video Performance and lecture), Berlin. <https://www.obamainberlin.com/of-para-sites-and-hospitality>. Accessed 06/03/2017.

2016. "Creating an Antagonistic Politics in Russia: Notes on Petr Pavlensky." Conference *Art Into Public Spaces*, University of Maryland.

2016. Co-taught 2-day seminar at the on the topic of "Didactic Arts," University of Regensburg (Germany)

2016. "Back and Front: Realisms in Unofficial Soviet Painting of the 1970s and '80s (E. Bulatov, Vasiliev)," Princeton University.

2015. "Some Additional Notes on Malevich's Writings on Film," Symposium *Essays in the History of Modernity*, VAC Foundation, Moscow.

2015. Presentation at the Roundtable *Art Historiography in the Global Margins* (A. Alberro/K. Benezra, conv.), New York University.

2015. "Das Gedächtnis im Anthropozän: Notizen zum Post-Archiv," Conference *An den Grenzen der Archive*, Hochschule für Medien, Cologne (Germany).

2015. "Of Files and Folders: On Archives and Containment," Symposium *Remediating the Archive: Image-Word-Archive-New Directions*, New York University, New York City.

2015. “Archives and Networks in Conceptual Art of the 1960s and '70s (East/West),” University of Tübingen (Germany).
2014. “Print/Online Publishing and the Challenges of Trans-Nationalism,” Presentation at the Workshop “Art Publishing Today” at the Roski School of Fine Arts, USC.
2014. “Das Gedächtnis im Anthropozän: Notizen zum Post-Archiv,” Stadtbibliothek Stuttgart/Merz Akademie [Reihe *tell.net*] (Germany). Audio: [http://www.stadtbuecherei-stuttgart-audio.de/tell\\_net/spieker2014.mp3](http://www.stadtbuecherei-stuttgart-audio.de/tell_net/spieker2014.mp3)
2014. “The Post-Archive Condition in Contemporary Art,” Conference *Future Present: Archives in an Expanded Field*, Strelka Institute, Moscow.
2014. “Print/Online Publishing and the Challenges of Trans-Nationalism.” Invited presentation at the workshop *Transnational Collaborative Criticism on Art and Visual Culture* at the Sterling and Francine Clark Art Institute, Williamstown, Mass.
2014. “The Post-Archive Condition: Notes Towards an Understanding of ‘Archiving’ in Contemporary Art.” Conference *Desclasificar el archivo: teorías, materialidades y prácticas* at Pontificia Universidad Católica, Santiago de Chile.
2014. Invited Presentation at the conference “Critical Machines” at American University, Beirut (Lebanon). [http://www.aub.edu.lb/art\\_galleries/current/Pages/critical-machines-conf.aspx](http://www.aub.edu.lb/art_galleries/current/Pages/critical-machines-conf.aspx)
2013. “Critical Writing About Global Art and Art in Eastern Europe Today.” Presentation at a public forum organized to mark the publication of ARTMargins print at 392RMEIL392 art space, Beirut (Lebanon)
2013. “‘Chasing Ice:’ Super-Ecologism, Global Warming, and the Wired World. Conference *Archives of the Arctic* at Humboldt University, Berlin. <https://www.slawistik.hu-berlin.de/arcticarchives>
2013. "The Politics of Ignorance. Didactic Activism in Contemporary Russian Art." Lecture at the Institute for Slavic Studies, Humboldt University (Berlin)

2013 "Seeing Studies," or How to Resist Global Translation. Conference *Beyond Evidence. The Documentary in Art*. Free University Berlin, Berlin (Germany) Evening lecture. See: <http://tonargumente.org/tag/daniela-hahn/>

2013. "Un-Knowing, Getting Lost, Linking Points in Space: The New Archival Practice." Lecture at the Workshop "Archive Building," Copenhagen University, Copenhagen (Denmark)

2013. "Do Not Worry: Muntadas' Constructions of Fear." Presentation at the opening of the exhibition *Muntadas: La construcción del miedo* at Periférico Center for Contemporary Art, Caracas (Venezuela)

2013. "The Post-Archive Condition: Notes Towards an Understanding of 'Archiving' in Contemporary Art." Public lecture at Periférico Center for Contemporary Art, Caracas (Venezuela)

2013. "Un-Knowing, Getting Lost, Linking Points in Space: The New Archival Practice." Lecture at the Workshop "Archive Building," Copenhagen University, Copenhagen (Denmark).

2012. "Affective Pedagogies: On Lecture Performance in Contemporary Art from Eastern Europe." Conference *Ethos and Pathos*, Konstanz University.

2012. "The Education Turn in contemporary Art," Melbourne University, Melbourne.

2012. "Education in the Expanded Field: Art and School." Forum Lecture at the Faculty of Art and Design Monash University, Melbourne.

2012. "Education in the Expanded Field: Art and School." Lecture at the conference *The Liquid Archive* at the Faculty of Art and Design Monash University, Melbourne.

2012. "Unknowing, Getting Lost, Linking Points in Space: The New Archival Practice." Lecture at the Power Institute, University of Sydney.

2012. Led 3-day Workshop at the Center for Photography, Minsk (Belarus).

2012. Led seminar on the subject of archives in contemporary art at the University of Southern California, Los Angeles.

2012. "Unknowing, Getting Lost, Linking Points in Space: The New Archival Practice." Lecture at New Europe College, Bucharest.

2012. "Education in the Expanded Field: Pedagogy as Poetics in Contemporary Art." Lecture at New Europe College, Bucharest.

2012. Presentation on the occasion of the exhibition *The Future Archive* at Neuer Berliner Kunstverein, Berlin.

2012. "The Politics of Ignorance: Critical Pedagogy as Poetics in the Chto delat' collective." Lecture at Princeton University.

2011. "The Nomadic Archive." Lecture at the Conference *The Subject of Archives* at Jawaharlal Nehru University, New Delhi (organized by [Asia Art Archive](#)). Video link: <http://www.aaa.org.hk/Collection/CollectionOnline/SpecialCollectionItem/2988>

2011. Moderated panel discussion with Todd Porterfield, Nicholas Mirzoeff, Ranjana Khanna. International conference in the Wake of the Global Turn: *Art History Without Borders*, at the Clark Institute Williamstown/Mass. Video link: [http://www.youtube.com/watch?v=Ezeq9\\_reJR0](http://www.youtube.com/watch?v=Ezeq9_reJR0)

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." Lecture at the Center for Contemporary Art, Riga.

2011. Participant in the Workshop on "Multiple and Comparable Modernities" at the Clark Art Institute (Williamstown, MA)

2011. "Eastern Nomadism: Eastern Europe Global." Presentation at the conference "Unfolding Narratives: Art Histories in East-Central Europe After 1989" at New European College, Bucharest. Organized in cooperation with Clark Art Institute (Williamstown/Mass.).

2011. "Muntada's Entropic Archives." Conference *The Archive as Project.*, Warsaw. Video link: <http://vimeo.com/24563162>



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." Lecture at 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." Lecture at the Włodzimierz Borowski conference at Muzeum Sztuki Nowoczesnej (Warsaw). Video link: <https://vimeo.com/19975105>. Panel discussion with Rachel Haidu, Klara Kemp-Wekch, Luiza Nader: Video link: <https://vimeo.com/22390650>

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.

2009. "'Delirium' in Recent Russian Conceptual Art (Pepperstein/Anufriev)." Seminar held at the University of Bremen.

2009. "Archive vs. Database in Conceptual Art of the 1960s and 70s (East/West)." Lecture at Museo Nacional Centro de Arte Reina Sofia, Madrid. Audio link: <http://www.podcast.de/episode/224236251/The%2B%2527Archive%2BDefense%2527.%2BHistories%2Bof%2BInformation/>

2009. "Difference and Russian Modernism: The Case of Malevich." Conference *Spuren der Avantgarde: Theatrum Oeconomicum* at the Free University, Berlin.

2009. "Photomontage and Archival Order in 20th-Century Photography." Lecture at Reed College. Portland/OR.

2009. "The Artist as *Vertreter*: "Whoever Wants to Be an Artist Shall Step Forward' (RE: *Kippenberger's Büro*)." Conference *The Office in the Studio. The Administration of Modernism* at the University of Jena/Germany.

2009. "Signs on Paper: Interventions in the Administrative Counter-Sublime (1912-1932)." Lecture at the Royal Library, Stockholm. Video link: <http://www.kb.se/aktuellt/video/Arkivets-estetiska-praktiker2/>

2009. "Warenökonomie und semiotischer Austausch in der Avant-Garde." Workshop *Spuren der Avantgarde: Theatrum Oeconomicum* at the Free University Berlin.

2008. "Gorging on Images: The Archive in 20th-Century Photography." Lecture at New York University, New York/NY.

2006. "[Zerstreuende Versenkung: Walter Benjamins unterbrechende Sicht auf die historischen Avantgarden.](#)" Walter Benjamin Conference, Berlin.

2006. "Hybridity and Unreadability in Tarkovsky's Films." Conference *Hybridity in Russian Culture* at the University of Konstanz/Germany.

2005. "Das Bild hinter dem Bild : Die off/on Ästhetik der historischen Avantgarde." Lecture at the University of Regensburg/Germany.

2005. "Die Avantgarde als Experimentallabor." Conference "*Spuren der Avantgarde: Theatrum Machinarum*" at the Free University, Berlin.

2004. "L'image numérique dans l'espace: Ilya Kabakov avec Jeffrey Shaw." Conference *L'art et le numérique* in Cérisy-la-Salle/France.

2004. "Der Surrealismus im Büro : Verwaltung der Kunst und Kunst der Verwaltung." Conference *Surrealism Today* at the University of Düsseldorf.

2003. "Rodchenko's Files or: The Birth of Modernism from the Bureaucracy." Alexander Rodchenko Symposium at the Berkeley Art Museum, Berkeley/CA.

2003. “Archives of Modernism.” Lecture at the *Tanzquartier: Factory Season Project*, Museumsquartier Wien, Vienna.

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

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

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

2002. “Die Ablagekur, oder: Wo Es war, soll Archiv werden: Le Corbusiers Bürokarateien.” Conference *Kinetographien* at Humboldt University.

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

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

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