

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)
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 300th 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 Marysia Lewandowska at UCSB (London)

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)

Languages

German (native); English (near native); French (fluent); Russian (fluent); Spanish (fluent); Polish (read); Italian (read)

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, 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)

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
- “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)” Interview with Sven Spieker (Hedvig Turai). *Tranzit.blog.hu* (2008). http://tranzit.blog.hu/2008/11/28/jo_hely_a_margo#more792513

"Det stora arkivet: byråkratins 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-yesterday-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-yesterday-parallel-gallery-prague-june-4-2009-june-28-2009-exhib-review)).

<http://www.artmargins.com/index.php/exhibition/455-vladimir-havlik-and-barbora-klimova-yesterday-parallel-gallery-prague-june-4-2009-june-28-2009-exhib-review>

“[The Shifty Art of András Gálik and Bálint Havas](http://www.artmargins.com/index.php/interviews/503-the-shifty-art-of-andras-galik-and-balint-havas-interview)” (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). *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). *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). *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](http://www.artmargins.com/index.php/podcast/119-interviews/551-andrew-moulton)” (Interview). *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>

“Autonomy Degree Zero In Eastern European Art (Galeria Foksal’s “Introduction to a General Theory of Place”).” *Umění* (2010) (forthcoming)

“Sub-Semiotic Spots in Contemporary Art.” *Plurale* (2010) (forthcoming).

“Delirium in Russian Late Conceptual Art.” *Die Welt der Slawen* (2011) (forthcoming)

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

"Bureaucratic Poems: Curating and Storytelling in the Late 1960's". *Manifesta Journal* (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 Büroarteien". Conference "Kinetographies" / Humboldt University, Berlin, Germany
2002. "Schock und Ablage: Le Corbusiers Büroarteien", 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 20th-Century Photography." New York.

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 20th-Century Photography". Reed College, Portland/OR.

2009. "The Artist as Vetreter: 'Whoever Wants to Be an Artist Shall Step Forward' (Re: Kippenger'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 Sofía*, 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."

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

2010. Włodzimierz Borowski Conference at the Muzeum Sztuki Nowoczesnej (Warsaw) (forthcoming).

2010. "Thinking Art History in East-Central Europe," Institute of Art History at the Estonian Academy of Arts, Tallinn (Estonia).