

SUSAN ELIZABETH RYAN, PH.D.

Associate Professor of Art History
School of Art, 123 Art Building, Louisiana State University, Baton Rouge, LA 70803

WEBSITES: <http://www.artistory.us/>
<http://www.arthistory.lsu.edu>

Curriculum Vitae

PROFESSIONAL HISTORY

Professor of Art History, (20th/21st-Century Art, Design, New Media, and Critical Theory),
Louisiana State University, School of Art, present
Associate Professor of Art History Louisiana State University School of Art, 1999-2009
Assistant Professor of Art History, Louisiana State University, School of Art, 1993-1999
Area Coordinator for Art History, Louisiana State University, School of Art, 1996-97, 1999
Adjunct Instructor of Art History, Maine College of Art, Portland, ME, 1988-90
Editor, *AM: Artists in Maine*, Portland, ME, 1985-87

ADDITIONAL TEACHING

LSU in Italy Summer Program, 1998
LSU in Paris Summer Program, 1994
Instructor (part-time), Art History, University of Southern Maine, Portland, ME, 1990
Instructor, Maine College of Art, Portland, ME, 1987-89
Visiting Lecturer, College Seminar Program, Yale University, New Haven, CT, 1979

OTHER POSITIONS

Fellow in Cultural Computing, Center for Computational Technology, Louisiana State
University, 2008
Principal Investigator, Arts, Visualization, Advanced Technologies, and Research (AVATAR)
Project, 2007-present
Graduate Advisor, LSU MA Program in Art History, 2007-present
Member of the Steering Committee, Laboratory for Creative Arts and Technology, Center for
Computational Technology, LSU, 2002-04
Member, Human Computer Interface Working Group, Laboratory for Creative Arts and
Technology, Center for Computational Technology, 2002-03
Regional Reviews Contributor, *Art in America*, 2004-05
Member of the Commission for the Status of Women in the University, LSU, 2004-06
Director, Baton Rouge Video Project, a series of public programs sponsored by the LSU School
of Art and private community foundations, 2000-2002
Member of the faculties of the undergraduate programs Film and Media Studies and Women and
Gender Studies, LSU, 1997 and 1999-present
Editor, *AM: Artists in Maine*, Portland, ME , 1985-87

DEGREES

M.A.; Ph.D. History of Art: 20th-Century Art and Architecture, The University of Michigan
B.A. Studio Art/Art History, Rutgers University

AWARDS AND GRANTS

Tiger Athletic Foundation President's Award 2010
LSU Alumni Association Faculty Excellence Award 2009
LSU Faculty Research Grant, 2007-2008
LSU Faculty Travel Grant, 2007
Campus Federal Credit Union Teaching Enhancement Fund Award, 2005
LSU Faculty Travel Grant, 2004
Council on Research Summer Stipend, LSU, 2002
LSU Nominee for the NEH Summer Stipend Program, 2001
Professor of the Year, LSU School of Art, 2000
Grant for publication preparation, LSU Office of the Vice-Chancellor for Research, 1999
CAA Conference Travel Grants, 1999, 2005
Phi Kappa Phi Nontenured Faculty Award, LSU Chapter of Phi Kappa Phi, 1998
Council on Research Summer Stipend, LSU, 1996
Rackham Dissertation/Thesis Grant, The University of Michigan, 1992
Henry F. Luce Foundation Fellowships in American Art, 1988-89 and 1989-90
Margaret Denton Wagner Alumna Fellowship, Douglass College, Rutgers University, 1988
Rockefeller Foundation Fellowship, The University of Michigan, 1984

PUBLICATIONS

Books:

In process: *Critical Dressing: Wearable Discourse in the Digital Age*. Under consideration by MIT Press.

Figures of Speech: The Art of Robert Indiana, 1958-73. New Haven: Yale University Press, 2000.

Somehow a Past: The Autobiography of Marsden Hartley. Edited and introduced by Susan Elizabeth Ryan. Cambridge, MA: MIT Press, 1996.
Paperback edition: 1998.

PUBLICATIONS (CONT.)

Articles:

“Re-Visioning the Interface: Technological Fashion as Critical Media,” *Leonardo: Journal of the Arts, Sciences and Technology*, Vol. 42, No. 4 (2009), 300-306. “Social Fabrics: Wearable + Media + Interconnectivity,” *Leonardo*, Vol. 42, No. 2 (2009), 114-123.

“Encompassing the Body: Wearable Technology Vs. the Avatar,” *Proceedings of ISEA 2008: The 14th International Symposium on Electronic Art*, Singapore, ISEA Pte Ltd, 2008, 393-395.

“What is Wearable Technology Art?” *Intelligent Agent*, Vol. 8, No. 1 (February, 2008).

“Dress for Stress: Wearable Technology and the Social Body,” *Intelligent Agent*, Vol. 8, No. 1, (February, 2008).

“Interview with Geert Lovink,” *Intelligent Agent*, Vol. 8, No. 1 (February, 2008).

Review of Donna M. Cassidy, *Marsden Hartley: Race, Religion, and Nation* (Hanover, NH, University Press of New England, 2005) and Jay Bochner, *An American Lens: Scenes from Alfred Stieglitz’s New York Secession* (Cambridge, MA, MIT Press, 2005), for *Bookforum* (Dec./Jan. 2007) 54.

The Yale Architecture of James Gamble Rogers.” In *Re-Reading Perspecta: The First Fifty Years of the Yale Architectural Journal*. Ed. by Robert A.M. Stern, Peggy Deamer and Alan Plattus. Cambridge, MA: MIT Press, 2005.

“Robert Indiana and Marsden Hartley: The Hartley Elegies.” In *Robert Indiana: The Hartley Elegies, The Collection Project*. Lewiston, ME: Bates College Museum of Art, 2005, 10-17.

“What’s ‘New’ About ‘New Media’?” In *Intelligent Agent*, Vol. 5, No. 2, 2005, n.p.

Walter De Maria’s Silver Screen: Portraiture as Ownership.” *Source: Notes in the History of Art* (Fall/Winter 2004/2005), 50-56.

“Piecing Art Together.” In *Critical Mass: Happenings, Fluxus, Performance, Intermedia, and Rutgers University, 1958-1972*. Ed. by Geoffrey Hendricks. New Brunswick: Rutgers Univ. Press, 2003, 144-151.

“*Documenta11_Platform5*: Exhibition as Research.” With Hope Childers. In *IA: Intelligent Agent*, Vol. 3, No. 1, 2003, n.p.

“Roswell.” *Art Papers* (July/August 2002), 51.

“Robert Cahen's Time Travel.” In *The Sight of Time: Robert Cahen Video at LSU*. Baton Rouge: Louisiana State University School of Art, 2000, 31-41.

PUBLICATIONS (CONT.)

“Eternal *LOVE*.” In *ROBERT INDIANA*. Portland, ME: Portland Museum of Art, 1999, 76-101.

Dream-Work: Robert Indiana Prints. Baton Rouge: Louisiana State University School of Art and Murphy J. Foster Gallery, 1997, 1-6.

“Robert Indiana Prints.” In *Robert Indiana*. Edited by Michael McKenzie, with essays by Robert Creeley and Susan Ryan. El Segundo: MFA Contemporary Atelier, 1997.

“Lineages.” In *The Clothesline Project: Yasser Musa*. Belize City: The Image Factory, with the Contemporary Art Center, New Orleans, 1995, n.p.

“Elegy for an Exile.” *Art & Antiques* (May 1991), 84-89, 106-109.

“Designing Vacationland.” *Maine Times* (May 20, 1988), A3-A7.

“Carnegie Hall Galleries I and II, University of Maine/Orono: The C-I-L Collection of Contemporary Canadian Painting.” *Art New England* (April 1988), 16-17.

“Celeste Roberge’s Earthy Humanism: A Search for the Meaning of North.” *AM: Artists in Maine* (Fall/Winter 1987), 14-18.

“The Stones and the Sublime: Art and Politics from Ireland to Maine.” *AM: Artists in Maine* (Spring 1987), 22-27.

“East Coast Eden and the American Adam, Again: The Mythology of Landscape and the Evolution of Activist Art in Maine.” *AM: Artists in Maine* (Spring 1987), 27-29.

“Tolstoy and Fish: An Interview with Vitaly Komar and Aleksandr Melamid.” *AM: Artists in Maine* (Fall/Winter 1986), 25-29.

“An Artist is an Artist: Vinalhaven Islander Robert Indiana.” *AM: Artists in Maine* (Fall/Winter 1986), 30-35.

“Francesco di Giorgio Martini,” with George L. Hersey. In *Architectural Theory and Practice from Alberti to Ledoux*. Dora Wiebenson, ed. New York: Architectural Publications, Inc., 1982, 1-4.

Journals and Catalogs Edited:

Guest Editor for *Social Fabrics* issue of *Intelligent Agent*, Vol. 8, no. 1 (February 2008).

The Sight of Time: Robert Cahen Video at LSU. With Adelaide Russo. Baton Rouge: Louisiana State University School of Art, 2000.

AM: Artists in Maine, Portland, ME, 1985-1987 (5 issues). Biannual magazine focusing on historical and contemporary art in Maine.

PAPERS DELIVERED AND SESSIONS CHAIRED

- Upcoming: College Art Association Meeting, New York, 2011. Session Chair: “Dark Matter of the Art World.”
- International Symposium for Electronic Art (ISEA), Belfast, UK, 2009: (3 papers) “Emotional Exchange: Embodiment and Creativity in Wearable Technology,” “The Interface Vanishes: Wearable Technology at the Crossroads,” and “Critical Dressing: Creative Wearables and Tactical Practice”
- Siggraph: The 36th International Conference on Computer Graphics and International Technology, New Orleans, 2009: Re-Visioning the Interface: Technological Fashion as Critical Media.”
- Southeastern College Art Conference Annual Meeting, New Orleans, 2008: “Digital Dressing Vs. Being Your Avatar.”
- International Symposium for Electronic Art (ISEA), Singapore, 2008: “Encompassing the Body: Wearable Technology Art as Critical Dressing.”
- MutaMorphosis Conference, Prague, Czech Republic (organized by CIANT-International Center for Arts and New Technologies and Leonardo ISAST), 2007: “Dress for Stress: Wearable Ideology and the Social Body.”
- College Art Association Annual Meeting, Atlanta, 2005: “‘Contemporary Art and the Plight of Its Public’ Remixed.”
- International Symposium for Electronic Art (ISEA), Helsinki, Finland, and Tallinn, Estonia, 2004: “Computer Couture; or, Queer Eye for the Cyborg.”
- “Beyond East and West” Symposium, Hill Memorial Library, Louisiana State University, 2004: “Beyond Terrorism: Cultural Clash and Global View in the Work of Seven Transnational Artists.”
- College Art Association Annual Meeting, Philadelphia, 2002. Session Chair: “Medium or Media: A Discursive Divide.”
- Southeastern College Art Conference Annual Meeting, Columbia SC, 2001: “Douglas Davis’s *Moralpornography.com*: The Mediation of Art Online.”
- College Art Association Annual Meeting, Los Angeles, 1999: “Group Portrait: Identifying China’s New Avant Garde,” with Fredrikke Scollard.
- Southeastern College Art Conference Annual Meeting, New Orleans, 1994: “Marsden Hartley and the Practice of Autobiography.”
- 18th Annual West Virginia University Colloquium on Modern Literature and Film, Morgantown, WV, 1993: “The Critic and the Imago in Robert Indiana’s Oeuvre.”
- College Art Association annual meeting, Washington DC, 1991: “*LOVE* Affair: Authoritativeness and Appropriation in the Sixties.”
- Society of Architectural Historians annual meeting, New Haven, 1982: Session Chair: “Campus Architecture.”

CURATORIAL AND CREATIVE PROJECTS

Curator, "Social Fabrics: Wearables + Media + Interconnectivity," exhibition sponsored by the Leonardo Education Forum and hosted by the College Art Association, to be held in Dallas, TX, February, 2008. Patrick Lichty of Columbia College Chicago is my Co-curator.

The show was chosen in an international competition of proposals for an exhibition of art and technology conducted by the Leonardo Education Forum (LEF), part of Leonardo ISAST. The exhibition was also funded by the LSU College of Art and Design in Association with the Laboratory for Creative Arts and Technologies and the Office of Sponsored Programs, LSU. <http://www.socialfabrics.org/>

Juror, "Uncommon Thread," Baton Rouge Gallery Wearable Art Competition and Event, 2007.

Public Lecture: "Looking Back at Fluxus," Zeitgeist Contemporary Arts Center, New Orleans, 2007.

Host, Center for Computational Studies and the Art Group (CCT Outreach in the LSU College of Art and Design): Edward Shanken, New Media Art Historian from the Savannah College of Art and Design, 2006.

Host, Edwin L. Weisl, Jr. Lecturer in Art History: Blake Stimson, Associate Professor of Art History, University of California at Davis, 2006.

Participant in the exhibition, *Critical Mass: Happenings, Fluxus, Performance, Intermedia, and Rutgers University, 1958-1972*. Curated by Geoffrey Hendricks. Mason Gross Art Galleries, New Brunswick, Rutgers University, toured to Mead Art Museum, Amherst College, Amherst, Massachusetts, 2003-2005. My documentary photographs included in the exhibition.

Host, College of Art and Design Manship Lecturer, New York artist and critic, Douglas Davis, 2004.

Director, Baton Rouge Video Project, 2001-2004.

The Baton Rouge Video Project was a 2-1/2 year long series of public educational lectures on the genre of Video Art that brought major artists who pioneered in this field to the LSU campus. Funded through the Lamar Family Fund, 2002-2002.

Curator, "Dream-Work: Robert Indiana Prints." Baton Rouge: Murphy J. Foster Hall Gallery, Louisiana State University, 1997

Juror, Opening Exhibition at Oculus Gallery, Baton Rouge, 1998.

WEBSITES DEVELOPED:

Digital Media Art History Blog: <http://dahlsu.wordpress.com> 2006-present

Media Art Theory at LSU Blog: <http://matlsu.wordpress.com/> 2007-present

Website for *Social Fabrics* exhibition: <http://www.socialfabrics.org> (designed by Rod Parker), 2006-08

Original and Revised Texts for the Art History Area website:
<http://design.lsu.edu/artschool/arthistory/>; wrote and directed redesign of website, 2006-07

Professional website: <http://www.artistory.us> (designed by Rod Parker) 2005-08

MEMBERSHIPS

College Art Association (CAA)
Phi Kappa Phi
Southeastern College Art Conference (SECAC)
Leonardo Education and Art Forum (LEAF)
New Media Art Caucus (NMC)

LANGUAGES

French: Read
German: Read