

Gordon Hughes

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Education

- 1997-2004 **Princeton University**
Ph.D., Department of Art and Archaeology
Dissertation: “Resisting Abstraction: Cubism, Robert Delaunay and the Crisis of Representation in Early Twentieth-Century French Painting”
Dissertation advisor: Hal Foster.
- 1994-1996 **University of Western Ontario**
M.A. in Theory and Criticism
Thesis: “Scare Quotes: Towards an Ontology of Antisemitism.”
- 1990-1992 **University of Illinois at Chicago**
M.F.A. in Studio Arts
- 1985-1989 **Nova Scotia College of Art and Design**
B.F.A. in Studio Arts

Teaching Experience

- 2015 Associate Professor, Department of Art History
Rice University
- 2009-2015 Mellon Assistant Professor, Department of Art History
Rice University
- 2008-2009 Assistant Professor, Department of Art History
Rice University
- 2006-2008 Postdoctoral Fellow, Department of Art History
Rice University
- Spring 2006 Visiting Assistant Professor, Department of Art and Archaeology
Princeton University
- 2003-2005 Assistant Professor, Department of Art
University of Maine
- 2001, 2003 Teaching Assistant, Department of Art and Archaeology
Princeton University
- 1997 Lecturer, Department of Studio Art
Nova Scotia College of Art and Design

Publications

Books:

Resisting Abstraction: Robert Delaunay and Vision in the Face of Modernism (Chicago: University of Chicago Press, 2014)

Nothing But the Clouds Unchanged: Artists in World War One, Editor with Philipp Blom (Los Angeles: Getty Research Institute Press, 2014)

October Files: Richard Serra. Editor, with Hal Foster (Cambridge: MIT Press, 2000)

Articles and Essays:

“Francis Picabia, Once Removed,” in Anne Umland and Catherine Hug, eds. *Francis Picabia: A Retrospective* (New York: Museum of Modern Art, New York, 2016).

“Tangled Up in Blue: James Turrell’s Virtual Vision” *Nonesite* 18 (January, 2016).

“Over Drawing | Drawing Over: Richard Serra’s Vertical and Horizontal Reversal Drawings (New York: David Zwirner Books, 2015)

“In Dead Man Breath: The Afterlife of World War One,” in *Nothing But the Clouds Unchanged: Artists in World War One*, ed. Gordon Hughes (Los Angeles: Getty Research Institute, 2014, forthcoming)

“The Painter’s Revenge: Fernand Léger For and Against Cinema.” *Nonsite* 6 (October 2012).

“Braque’s Regard.” In *Braque and the Cubist Still Life, 1928-1945*, ed. Karen Butler. (New York: Prestel), 2013. Catalogue for exhibition at the Kemper Art Museum and the Phillips Collection.

Translated as “Le Regard de Braque” in *Braque et la nature morte, 1928-1945*, ed. Karen Butler (Paris: Éditions Prisma, 2013)

“Abstraction Chez Delaunay.” In *Inventing Abstraction, 1910-1925*, ed. Leah Dickerman. New York: Museum of Modern Art, 2012.

“Re: Re.” In *Beyond the Aesthetic and Anti-Aesthetic*, ed. James Elkins. University Park, PA: Penn State University Press, forthcoming 2012.

“Exit Ghost: Douglas Huebler’s Face Value.” *Art History* (December 2009). Reprinted in *Photography After Conceptual Art*, eds. Diarmuid Costello and Margaret Iversen. London: Wiley-Blackwell, 2010.

“Camera Lucida Circa 1980.” In *Palinode: Reflections on Camera Lucida*, ed. Geoffrey Batchen. Cambridge: MIT Press, 2009.

“Game Face: Douglas Huebler and the Voiding of Photographic Portraiture.” *Art Journal* (Winter 2007-2008).

“Envisioning Abstraction: The Simultaneity Robert Delaunay’s *First Disk*.” *The Art Bulletin*, vol. 89, no. 2, (June 2007).

“Power’s Script: Or, Jenny Holzer’s Art after ‘Art After Philosophy.’” *Oxford Art Journal* vol. 29, no. 3 (October 2006).

“Hal Foster.” In *Art: Key Contemporary Thinkers*, eds. Diarmuid Costello and Jonathan Vickery. Oxford: Berg Publishers, 2006.

“Coming into Sight: Seeing Robert Delaunay’s Structure of Vision.” *October* 102 (Fall 2002).

“The Painter of Mental Scenery: Robert Delaunay’s Sensory Abstraction.” *Critical Matrix* 12 (Fall 2001).

“In-Graven Images: The Work of Matthew Girson and Mindy Yan Miller.” *New Art Examiner* (April 1997).

Reviews (written):

Book review of *Jacques Henri Lartigue: The Invention of an Artist* by Kevin Moore. *Art On Paper*, Vol. 10, No. 2 (November/December 2005).

Reviews (received):

Abigail Susik, *Resisting Abstraction: Robert Delaunay and Vision in the Face of Modernism*, reviewed in *Choice* (July, 2015). Awarded *Choice* “Outstanding Title, 2015.”

Robert Radford, “Robert Delaunay’s ‘Symphonic Painting’” *Resisting Abstraction: Robert Delaunay and Vision in the Face of Modernism*, reviewed in *Cassone* (February, 2015)

Michael Punt, *Resisting Abstraction: Robert Delaunay and Vision in the Face of Modernism*, reviewed in *Leonardo On-Line* (January, 2015)

Vanessa Place, “Entre Chiens et Loups,” review of *Nothing But the Clouds Unchanged: Artists in World War One*, reviewed in *X-Tra* (Summer, 2015)

Karen Rosenberg, “Nothing But the Clouds Unchanged: Artists in World War One,” *New York Times Sunday Book Review* (Nov. 26, 2014).

Steven Heller, “The Art War Waged During the Great War,” *The Atlantic* (Dec. 4, 2014)

Grants, Fellowships & Awards

2012-2013 Getty Research Institute, Scholar in Residence.

2011 Barr Ferree Foundation Publication Fund. \$22,000 publication subvention.

2010 Terra Foundation for American Art. \$42,000 Academic Program Grant.

Rice University, Humanities Research Center, Individual Faculty Fellowship.

2006-2008 Rice University, Department of Art History, Postdoctoral Fellowship.

- 2003 University of Maine, Travel and Research Grant.
- 2002-2003 Princeton University, Department of Art and Archaeology, Dissertation Finishing Grant.
- 2001-2002 Whiting Fellowship.
- 2000-2001 Princeton University, Department of Art and Archaeology, Dissertation Research Grant.
- 1997-2000 Princeton University, University Fellowship.
- 1994-1996 University of Western Ontario, Graduate Fellowship.
- 1992 University of Illinois at Chicago, Jessica Holt Graduate Purchase Award.

Conferences & Symposia

- 2015 Getty Museum, Los Angeles
Lecture Series: “Representing Trauma: World War One”
Paper: “Léger’s Attack.”
- Maison Française, New York University
“Circa 1914: Parisian Avant-Gardes and the Great War,”
Nietzsche and de Chirico’s *Gare Montparnasse* in panel discussion of Ara Merjian’s book, *Giorgio de Chirico and the Metaphysical City: Nietzsche, Paris, Modernism*
- 2014 Society for Cinema and Media Studies annual conference, Seattle
Panel: The Mirror Has Three Faces: New Approaches to Cinema and the Historical Avant-Garde.
Paper: “Léger’s Cinematic Tableau”
- 2013 University of Pennsylvania
Conference: “Léger and the Modern Metropolis”
Paper: “Fernand Léger’s *Bête Humaine*”
- Vanderbilt University
Symposium: “Ballet mécanique”
Paper: “Léger’s Cinematic *Tableau*”
- Getty Research Institute
Conference: “Color”
Paper: “Seeing Red: Murder into Abstraction.”
- Rice University
Conference: “Ecologies of Art, Architecture, and Theory”
Paper: “Virtually There: James Turrell’s Perception”
- 2012 High Museum of Art
Symposium: “Picasso to Warhol: Fourteen Modern Masters from the Museum of Modern Art”
Paper: “The Painter’s Revenge: Fernand Léger For and Against Cinema”

Emory University, Department of Art History
Scholar's Seminar: "What was Modernism?"
Paper: "Braque's Regard"

2010 College Art Association, Annual Conference, Chicago
Panel: "Vision, Space, Ideology: Light in Modernity"
Paper: "Benjamin's Rainbow"

Menil Collection, Houston
Symposium: "Henri Rousseau: Paint and Process"
Respondent to talks by Richard Shiff, Nancy Ireson, Stephanie D'Alessandro

2008 Association of Art Historians, Annual Conference, London
Panel: "Photography After Conceptualism"
Paper: "Exit Ghost: Douglas Huebler's Face Value"

2004 Association of Art Historians, Annual Conference, Nottingham
Panel: "Dematerialisation: The Entry into Postmodernity"
Paper: "'Lack of Charisma Can Be Fatal': Or, Jenny Holzer's Art after 'Art after Philosophy.'"

2002 Frick Collection, New York
Frick Symposium on the History of Art
Paper: "Coming Into Sight: Learning to See Robert Delaunay's Windows."

Invited Lectures and Colloquia

2015 Mildred Lane Kemper Museum, Saint Louis, on "*World War One: War of Images, Images of War*"

El Paso Museum of Art, "Robert Delaunay, from Cubism into Abstraction."

2014 Menil Collection
"Common Language: Reto Geiser, David Grubbs, and John Sparagana"
Moderator

Museum of Fine Arts, Houston
Talk: "Touching Braque"
Part of 3 part lecture series in conjunction with the exhibition, *Georges Braque: A Retrospective*

2012 Menil Collection, Houston
Panel Discussion in conjunction with *Richard Serra Drawing: A Retrospective*
"Richard Serra and the Drawing of Space"

Philadelphia Museum of Art
Scholars colloquium on Léger's *La Ville*

2010 University of Pennsylvania
Lecture cosponsored by the Departments of Art History and Philosophy

“Vision in the Face of Abstraction: Robert Delaunay’s Movement into Pure Painting.”

University of the Arts, Philadelphia

Lecture sponsored by the Department of Painting and Sculpture

“About Face: Douglas Huebler Between Expression and System”

2007

University of Houston

Lecture sponsored by the Department of Art History

“Envisioning Abstraction: The Simultaneity of Robert Delaunay’s *First Disk*”

2010

“Surrealism and the Americas”

Rice University, November 4-6, 2010

- International conference supported by a \$42,000 Terra Foundation Grant. Coorganizer with Graham Bader, Rice University, and Claudia Mesch, Arizona State University

Curatorial

2014

World War One: War of Images, Images of War

Getty Research Institute, Los Angeles, Nov. 18, 2014-April 18, 2015

Mildred Lane Kemper Art Museum, St Louis, Sept. 11, 2015-Dec. 2015.