

# 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. Centre for the Study of Theory and Criticism

Thesis: "Scare Quotes: Towards an Ontology of Antisemitism"

- Thesis advisor: Mark Cheetham

### 1990-1992 University of Illinois at Chicago

M.F.A. in Studio Arts (Painting)

### 1985-1989 Nova Scotia College of Art and Design

B.F.A. in Studio Arts (Painting)

## Teaching Experience

**2015-PRESENT** Associate Professor, Department of Art History, Rice University

Founding Co-Director, Program in Cinema and Media Studies, Rice University

**SUMMER 2016, 2017** Visiting Professor, Jiaotong University, Beijing, China

**2008-2015** Mellon Assistant Professor, Department of Art History, Rice University

**Spring 2016** Visiting Assistant Professor, Princeton University

2003-FALL 2005 Assistant Professor, Department of Art, University of Maine

## Publications

### BOOKS

*Murder will Out: Art, Law, Homicide (from Hogarth to Sickert)*. In Progress: anticipated date of completion Summer 2024.

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

- Awarded Choice “Outstanding Title, 2015.”

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

*Richard Serra’s Vertical and Horizontal Reversal Drawings* (New York: David Zwirner Books, 2015).

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

### ARTICLES

“In the Continuity of Painting Itself,” *Nonsite*, vol. 1, no. 37 (February 2022).

“Fernand Léger’s Cinema of Pictorial Equivalence (and The Return to Disorder),” *Oxford Art Journal*, vol. 44, no. 1 (March 2021).

“The Coxcomb and the Skeptical Critic; Or, Must We Mean What We See?,” *Plat*, vol. 1, no. 10 (April 2021)

“Hartung’s Attack,” in *Hans Hartung: 1923-1989* (Paris: Perrotin Editions, 2018).

“Francis Picabia, Once Removed,” in Anne Umland and Catherine Hug, eds. *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* (New York: Museum of Modern Art, New York, 2016).

- Translated into French as “Francis Picabia, au deuxième degré”

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

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

“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.

- Translated into French 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: Post” in *Beyond the Aesthetic and Anti-Aesthetic*, ed. James Elkins (University Park, PA: Penn State University Press, 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*, no. 102 (Fall 2002).

“The Painter of Mental Scenery: Robert Delaunay’s Sensory Abstraction,” in *Critical Matrix*, no. 12 (Fall 2001).

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

## **BOOK REVIEWS**

Review of John Klein, *Matisse And Decoration* (New Haven: Yale University Press, 2018), *H-France Reviews*, May 2022.

Review of Kevin Moore, *Jacques Henri Lartigue: The Invention of an Artist* (Princeton: Princeton University Press, 2004), *Art On Paper*, vol. 10, no. 2 (November/December 2005).

## **REVIEWS RECEIVED**

Bibiana Obler, *Resisting Abstraction: Robert Delaunay and Vision in the Face of Modernism*, reviewed in *CAA Reviews* (February, 2017)

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)

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)

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

Jessica Gelt, "Art of the Great War at the Getty," *Los Angeles Times* (Nov. 9, 2014)

Julia Friedman, "Competing Views of World War One: Eyewitness and Editorialized," *Hyperallergic* (March 8, 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, Princeton University.
- 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 AND SYMPOSIA

- 2018 Politic/Media/Medium: Rice University-Humboldt University Faculty Conference
- Paper: "Hogarth's Hollow Bodies"
- CAA Annual Conference, Los Angeles  
Panel: "The Audience as Producer"
- Paper: "On Hogarth's Murder (Considered as One of the Fine Arts)"
- 2015 Getty Museum, Los Angeles  
Lecture Series: "Representing Trauma: World War One"
- Paper: "Leger'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*
- Paper: "de Chirico's Nietzsche"

- 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 COLLOQUIA

2022

*Fernand Léger: Une pensée cinématographique*

Le centre André-Chastel, Sorbonne Université, Paris, and Le musée national Fernand Léger, Biot.

- Paper: "Into the Breach: Fernand Léger's Lines of Defense"

2021

Keynote Address: Rice University School of the Humanities Graduate Student Conference

- Paper: "The Coxcomb and the Skeptical Critic; Or, Must We Mean What We See?"

2015

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

- Paper: "Léger's War"

El Paso Museum of Art,

- Paper: "Robert Delaunay, from Cubism into Abstraction."

2014

Menil Collection, Houston

"Common Language: Reto Geiser, David Grubbs, and John Sparagana"

Moderator

Museum of Fine Arts, Houston, Lecture series in conjunction with the exhibition, *Georges Braque: A Retrospective*

- Paper: "Touching Braque"

2012

Menil Collection, Houston

Panel Discussion in conjunction with *Richard Serra Drawing: A Retrospective*

- Paper: "Richard Serra and the Drawing of Space"

Philadelphia Museum of Art

Scholars colloquium on Léger's *La Ville*

2010 University of Pennsylvania, Philadelphia, Departments of Art History and Philosophy

- Paper: "Vision in the Face of Abstraction: Robert Delaunay's Movement into Pure Painting."

University of the Arts, Philadelphia

- Paper: "About Face: Douglas Huebler Between Expression and System"

2007 University of Houston

- Paper: "Envisioning Abstraction: The Simultaneity of Robert Delaunay's *First Disk*"

#### **CONFERENCES ORGANIZED**

2010 "Surrealism and the Americas" November 4-6, 2010, Rice University, International conference supported by a \$42,000 Terra Foundation Grant.

#### **TELEVISION**

2015 *Arts America*, PBS. Aired October 5, 2015.