

## **SUSAN ELIZABETH RYAN, PH.D.**

### **ACADEMIC HISTORY**

Professor of Art History, (20th/21st-Century Art, Design, New Media, and Critical Theory),  
Louisiana State University, School of Art, 2009-2018, Retiring December 15, 2018  
Area Coordinator for Art History, Louisiana State University, School of Art, 2013-2016  
Emogene Pliner Professor of Art, Louisiana State University School of Art, 2012-2014  
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  
LSU in Italy Summer Program, 1998  
LSU in Paris Summer Program, 1994  
Instructor (part-time), Art History, University of Southern Maine, Portland, ME, 1990  
Visiting Lecturer, College Seminar Program, Yale University, New Haven, CT, 1979

### **ADDITIONAL POSITIONS**

Field Editor for Exhibitions, Southwest Region, *caa.reviews*, College Art Association, 2018-23.  
Fellow in Cultural Computing, Center for Computational Technology, Louisiana State University,  
2008-10; Affiliate in Cultural Computing, CCT, 2011-18  
Principal Investigator, Arts, Visualization, Advanced Technologies, and Research (AVATAR)  
Project, 2007-2018  
Faculty, Women's and Gender Studies, 1998-2018  
Faculty, Program in Film and Media Arts, 1997-2018  
Graduate Advisor, LSU MA Program in Art History, 2007-11  
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  
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  
Editor, *AM: Artists in Maine* magazine, Portland, ME, 1985-87  
Publications Coordinator, Colby College Development Office, Waterville, ME 1982-84  
Director, Mountain Arts, Kingfield, Maine, 1981-82

### **DEGREES**

M.A.; Ph.D. History of Art: Modern/Contemporary Art and Architecture, The University of Michigan  
B.A. Studio Art/Art History, Rutgers University

### **AWARDS AND GRANTS**

LSU Faculty Travel Grant, 2014, 2017  
Emogene Pliner Chair, School of Art, 2012-14

Louisiana Board of Regents Artists and Scholars Program Award (ATLAS), 2011-12  
Campus Federal Credit Union Teaching Enhancement Fund Award, 2011  
LSU Faculty Travel Grant, 2011  
Tiger Athletic Foundation President's Award 2010  
LSU Alumni Association Faculty Excellence Award 2009  
Principal Investigator and Co-Author, LSU Center for Computational Technology's "Arts, Visualization, Advanced Technologies, and Research (AVATAR)," Louisiana Board of Regents Multi-Hiring Initiative grant, 2008 (CCT awarded \$1.4 Million)  
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 Fellow, 2011-2012, Douglass College, Rutgers University, 1988  
Rockefeller Foundation Fellowship, The University of Michigan, 1984

## PUBLICATIONS

### Books:

*Garments of Paradise: Wearable Discourse in the Digital Age.* Cambridge, MA: MIT Press, June 2014.

*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, Reviews, and Catalog Essays:

“The Market for New Media Art.” *Grove Art Online*. <https://www.oxfordartonline.com/groveart>

“Sabra Moore’s Mosaic Wall Quilts Bring The Feminist Art Tradition to the Land of Georgia O’Keeffe.” *THE/Magazine* (March 22, 2018). Online at: <https://themagsantafe.com/sabra-moore-s-wall-quilts/>

“Being In the Text: Robert Indiana’s Imaged Voice.” *Love Long: Robert Indiana and Asia*. Miwako Tezuka, ed. Exh. cat. Hong Kong: Asia Society Hong Kong Center, 2018.

“Hyperdressing.” *Fear and Love: Reactions to a Complex World*. Justin McGuirk and Gonzalo Herrero, eds. Exh. cat. London: The Design Museum, November 2016.

“Robert Indiana: Insurgent Formalist.” In *Robert Indiana: To Russia With Love*. Exh. cat. Zurich: Galerie Gmurzynska, 2016.

“Hyperdressing: Wearable Technology in the Time of Global Warming.” *Proceedings of the 21<sup>st</sup> International Symposium for Electronic Art*. Vancouver, ISEA, 2015. Online at <http://isea2015.org/publications/proceedings-of-the-21st-international-symposium-on-electronic-art/>

“Emotional Exchange: Wearable Technology as Embodied Practice.” In *Evolution Haute Couture: Art and Science in the Post-Biological Age II–Theory*, ed. Dmitry Bulatov. Bilingual Russian and English. Kaliningrad: The National Center for Contemporary Arts, 2014.

“Robert Indiana: Decade 1960s.” In *Love and Fame: Works by Robert Indiana and Andy Warhol from Indiana State University’s Permanent Art Collection*, 13-18. Terre Haute: University Art Gallery ISU, 2012.

“Re-Visioning the Interface: Technological Fashion as Critical Media.” In *Leonardo: Journal of the Arts, Sciences and Technology*, Vol. 42, No. 4 (2009): 300-306.

“Social Fabrics: Wearable + Media + Interconnectivity.” In *Leonardo*, Vol. 42, No. 2 (2009): 114-123.

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

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

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

## PUBLICATIONS (cont.)

“Interview with Geert Lovink.” In *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). In *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. 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*, 10-17. Lewiston, ME: Bates College Museum of Art, 2005.

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

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. Geoffrey Hendricks, 144-151. New Brunswick: Rutgers Univ. Press, 2003.

“*Documenta 11\_Platform5*: Exhibition as Research,” with Hope Childers. In *IA: Intelligent Agent*, Vol. 3, No. 1, 2003.

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

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

“Eternal LOVE.” In *Robert Indiana*. Aprile Gallant, ed. 76-101. Portland, ME: Portland Museum of Art, 1999.

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

“Robert Indiana Prints.” In *Robert Indiana*, ed. 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.

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

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

#### **PUBLICATIONS (cont.)**

“Carnegie Hall Galleries I and II, University of Maine/Orono: The C-I-L Collection of Contemporary Canadian Painting.” In *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*, ed. Dora Weibenson, 1-4. New York: Architectural Publications, Inc., 1982.

Journals and Catalogs Edited or Other Contributions:

“When Dress Absorbs Technology—An Interview with Susan Elizabeth Ryan,” Geert Lovink and Rebecca Louise Breuer, *Critical Studies in Fashion and Beauty*. Vol 5.1. London: Intellect Press, 2014.

“Interview with Bill Katz, Susan Elizabeth Ryan, Alison Unruhe, and John Wilmerding.” In *Robert Indiana: Beyond LOVE*, ed. Barbara Haskell. New York: Whitney Museum of American Art, 2014.

Guest Editor for *Free Radicals* issue of *Intelligent Agent*, Vol. 12, no. 1 (2011).

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

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

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

*AM: Artists in Maine*, Portland, ME, 1985-1987 (4 issues). Biannual. Full-color magazine focusing on historical and contemporary art in Maine. I served as general editor and writer.

**PAPERS DELIVERED AND SESSIONS CHAIRED**

College Art Association Annual Conference, Los Angeles, 2018: “The Neoliberal Body: Data, Dress, and Bare Life.”

ISEA 2015 Vancouver: "Hyperdressing: Wearable Technology in the Time of Global Warming." International Symposium for Electronic Art.

College Art Association Annual Conference, New York, 2015: "Constructing New Discourse: Wearable Technology and the Materiality of Media."

College Art Association Annual Conference, Chicago, 2014: "'Beauty and the Bits': Wearable Technology as Science Fantasy."

College Art Association, Annual Meeting, New York, 2011. Session Chair, Double Session: "Dark Matter of the Art World," Part 1 and 2. Paper delivered: "Dark Matter Introduction."

International Symposium for Electronic Art (ISEA) Istanbul, Turkey, 2011: Session Chair: "Virtual Doppelgangers: Embodiment, Morphogenesis, and Transversal Action"; I submitted winning panel proposal, organized, introduced, and moderated the session.

ISEA 2011 Istanbul: "Wearable Technology and the Whatever Body" (paper read at a different session of the same conference as above).

ReWire 2011: 4<sup>th</sup> MediaArtHistories Conference, Liverpool, UK, 2011: "Dress Acts: Wearable Technology and Virtuosity."

ISEA 2009 Belfast, UK: "Emotional Exchange: Embodiment and Creativity in Wearable Technology."

ISEA 2009 Belfast, UK: "The Interface Vanishes: Wearable Technology at the Crossroads"; (paper read at a different session of the same conference as above).

ISEA 2009 Belfast, UK: "Critical Dressing: Creative Wearables and Tactical Practice"; (paper read at a different session of the same conference as above).

Siggraph: The 36<sup>th</sup> 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.

## **PAPERS DELIVERED AND SESSIONS CHAIRED (cont.)**

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."

## INVITED LECTURES

"Wearable Technology: A Ghost Story," Eyebeam Art and Technology Center and The New School, New York, 2014. Archived at [https://www.youtube.com/watch?v=b\\_eso0j4tBk](https://www.youtube.com/watch?v=b_eso0j4tBk)

"Robert Indiana," McNay Art Museum, San Antonio, 2014.

"Robert Indiana: Decade 1960s," Indiana State University, Terre Haute, 2012.

"Wearable Technology as Art and Design," Columbia College Chicago, 2010

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

"Robert Indiana," New Orleans Museum of Art, New Orleans, 2000

## CURATORIAL AND CREATIVE PROJECTS (SELECTED)

Host, LSU College of Art and Design Manship Lecture, Toronto Wearable Technology Designer Joanna Berzowska, 2015.

Host, LSU College of Art and Design Manship Lecture, New York artist and author Gregory Sholette, 2013.

Discussion leader, -empyre-soft\_skinned\_space (hosted by Cornell University), 2011 and 2014.

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. <http://www.socialfabrics.org/>.

"Social Fabrics" 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 in part by LSU.

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

## CURATORIAL AND CREATIVE PROJECTS (cont.)

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

Contributor, *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 of original Fluxus events were included in the exhibition.

Regional Reviews Contributor, *Art in America*, 2004-05

Host, LSU College of Art & Design Manship Lecturer, New York artist / 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, 2002-2003.

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

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

### **SELECTED AWARDS AND GRANTS (Since 2000)**

Louisiana Board of Regents Artists and Scholars Program Award (ATLAS), 2011-12

Tiger Athletic Foundation President's Award 2010

LSU Alumni Association Faculty Excellence Award 2009

Principal Investigator and Co-Author, LSU Center for Computational Technology's "Arts, Visualization, Advanced Technologies, and Research (AVATAR)," Louisiana Board of Regents Multi-Hiring Initiative grant, 2008

LSU Faculty Research Grant, 2007-2008

Council on Research Summer Stipend, LSU, 2002

Professor of the Year, LSU School of Art, 2000

### **SELECTED WEBSITES AND BLOGS DEVELOPED (Selected):**

Professional Blog: <http://susanelizaabethryan.com>, 2014-present;

"NotArtHistory" Class Blog: <http://notarthistory.wordpress.com/>, 2013;

"Art and the Public Sphere" Class Blog: <http://creativelabor.wordpress.com> 2011.

"Digital Media Art History" Class Blogs: <https://arth4482.wordpress.com/>, 2012;

<http://dahlsu.wordpress.com>, 2006-08.

"Media Art Theory" Class Blog: <http://matlsu.wordpress.com/> 2007-2009

Website for *Social Fabrics* exhibition: <http://www.socialfabrics.org>, 2006-08.

### **MEMBERSHIPS**

College Art Association (CAA)

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Luminous Green (a project of FoAM)  
Southeastern College Art Conference (SECAC)  
Leonardo Education and Art Forum (LEAF)  
New Media Art Caucus (NMA)  
Phi Kappa Phi

## **LANGUAGES**

French: Read and spoken

German: Read