

KATE MONDLOCH

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EDUCATION

University of California at Los Angeles, Ph.D. in Art History, 2005
Dissertation: *Thinking Through the Screen: Media Art and its Spectator*

University of California at Los Angeles, M.A. in Art History, 2000
Thesis: *Of Mouse and Man: Reflections on Net Art*

Georgetown University, School of Foreign Service, Washington, D.C.
B.S. in the Humanities and International Affairs, 1994, *cum laude*

PROFESSIONAL EXPERIENCE

University of Oregon, Eugene, OR
Interim Vice Provost and Dean of the Graduate School, 2019 – present

University of Oregon, Eugene, OR
Professor of Contemporary Art History and Theory, 2017 – present
Department Head, 2016 – 2019
College of Design Core Leadership Team, 2016 – 2019
Founding Director, Graduate Certificate in New Media and Culture, 2013 – 2017
Director of Graduate Studies, 2007 – 2011, 2013
Associate Professor of Contemporary Art History and Theory, 2011 – 2017
Assistant Professor of Contemporary Art History and Theory, 2005 – 2011

University of California at Los Angeles, Los Angeles, CA
Instructor, Art History, 2003

Georgetown University, Villa le Balze, Florence, Italy
Resident Director, 1996 – 1998

National Endowment for the Arts, Washington, D.C.
Assistant to the Chief of Staff, 1994 – 1995

PUBLICATIONS

Books

A Capsule Aesthetic: Feminist Materialisms in New Media Art
Minneapolis: University of Minnesota Press, 2018

Reviews of *A Capsule Aesthetic*: Reviewed in *Critique d'art, Theory & Event, Choice, Neural, ARLIS, Women's Art Journal, Visual Studies*

Screens: Viewing Media Installation Art
Minneapolis: University of Minnesota Press, 2010
Vol. 30 in Electronic Mediations series; Katherine Hayles, Samuel Weber, and Mark Poster, eds.

Reviews of *Screens*: Reviewed in: *Art Journal*, *Afterimage*, *Arts Libraries Society of North America*, *Blur+Sharpen KCET*, *Choice*, *Cinema Journal*, *The Moving Image*, *Neural*, *New Cinemas*, *Oxford Art Journal*, *Perspective (France)*, *Rhizome*.

Reprints of *Screens*: “Interface Matters: Screen-Reliant Installation Art,” in Omar Kholeif, ed., *Moving Image (Documents of Contemporary Art)*, (Whitechapel Gallery and MIT Press, 2015), pp. 30-32.

**Digital Humanities
Publications**

“Installation Archive: A Capsule Aesthetic”
Scalar multimedia publication (USC Institute for Networking Visual Culture),
Fall 2017
<http://scalar.usc.edu/works/installation-archive/index>

Reviews of *Installation Archive*: *ARLIS*

Book Chapters

“On Screening Bamboo Forests: An Interview with Joelle Dietrick and Owen Mundy,” *The Speed of Thinking*, exhibition catalog, ed. Lia Newman, Davidson Art Gallery, 2019, pp. 4-21.

“Screen Buddha” in Jacinto Lageira and Mathilde Roman, eds., *Corps et images. Oeuvres, dispositifs et écrans contemporains* (University of Paris 1, Sorbonne University and Galerie Nationale du Jeu de Paume), (Paris: Editions Mimesis, 2017), pp. 55-68.

“Seeing Ourselves Seeing Ourselves Seeing,” in *Post-Screen: Intermittence + Interference* (Lisbon: University of Lisbon scholarly press, 2016), pp. 54-62.

“Femina ex Machina: Philomène Longpré’s Interactive Video Systems in Full Bloom,” in Christine Redfern, ed. *Philomène Longpré: Transcendere* (Montreal: Ellephant Press and Conseil des arts et des lettres du Québec, 2016), pp. 26-37.

“The Medium is the Eyeball Massage,” in Francois Bovier and Adeena Mey, eds. *Exhibiting the Moving Image* (Zurich: JRP/Ringier, 2015), pp. 78-93.
Reprinted: Korean edition. Woong Yong Kim, trans. (Seoul: Mediabus, 2019)

Foreword to *Abstract Video: The Moving Image in Contemporary Art*, Gabrielle Jennings, ed. (Berkeley: University of California Press, 2015), pp. xiii-xv.

“Cyberfeminism” and “Digital Installation Art” in Marie-Laure Ryan, Lori Emerson and Benjamin Robertson, eds., *The Johns Hopkins Guide to Digital Media* (Baltimore: Johns Hopkins University Press, 2014), pp. 107-9, 149-155.

“The Matter of Illusionism” in Tamara Trodd, ed., *Screen/Space: The Projected Image in Contemporary Art* (Manchester: Manchester University Press, 2011), pp. 73-90.

**Journal Articles
and Essays**

“Spectatorship After Us: Nathaniel Stern’s *Server Farms* for the Future,” in *The World After Us: Imaging Techno-Aesthetic Futures* (Museum of Wisconsin Art (MoWA)), 2020.

“Unbecoming Human,” Lady Justice feature, *New Criticals*, Tamsyn Gilbert and Phillip Kalantzis-Cope (New School for Social Research), eds., December 2017, np (electronic publication)

“Castings (on Laura Vandenburg),” in *Site Projects*, exhibition catalog, ed. Scott Malbaurn (Ashland, Oregon: Schneider Museum of Art, 2017), pp. 29-32.

“Wave of the Future? Reconsidering the Neuroscientific Turn in Art History” *Leonardo*, Volume 49, 1 (January 2016): 25-31. (Advance copy available as of 2014 via MIT Press site.)
Reprinted in *Perception and Agency in Shared Spaces of Contemporary Art*, eds., Cristina Albu and Dawna Schuld (Routledge, 2017), pp. 37-48.

“Mirror Mirror (Doug Aitken)”
Millennium Film Journal 58, 1 (Fall 2013): 136-141.

“The *Difference* Problem: Art History and the Critical Legacy of Eighties Theoretical Feminism”
Art Journal 71, 2 (Summer 2012): 18-31.

“Pour Your Body Out: On Visual and Other Pleasures in Pipilotti Rist”
Feminist Media Studies 10, 2 (Spring 2010): 231-236.

“Viewing Time”
Scan: Journal of Media Arts 7, 1 (April – May 2010) (electronic publication)

“Verb List Compilation for Three Artists: Jane Aaron, Lauren Kalman, Mark Hursty,” in *Elusive Matter*, Museum of Contemporary Craft, Portland, OR, 2009

“The Way Things Work,” in *Call + Response*, Namita Wiggers, ed. Museum of Contemporary Craft, Portland, OR, 2009

“Be Here (and There) Now: The Spatial Dynamics of Screen-Reliant Installation Art”
Art Journal 3 (Fall 2007): 20-33

“Not Just A Window: Reflections on the Media Screen”
Vectors: Journal of Culture and Technology 3 (Spring 2006) (electronic publication)

“A Symphony of Sensations in the Spectator: Le Corbusier’s *Poeme electronique* and the Historicization of New Media Art”
Leonardo 37 (February 2004): 57-62

**Invited Book and
Exhibition Reviews**

“An Aesthetics for the Digital: *From Point to Pixel: A Genealogy of Digital Aesthetics*”
Art Bulletin 100, 2 (June 2018): 167-169.

“Making Northwest Modern: *Northwest Modern: Revisiting the Ceramics Exhibitions of 1950-64*” Museum of Contemporary Craft
Journal of Modern Craft (Fall 2012): 342-346.

“Placing Artists’ Cinema: Maeve Connolly’s *The Place of Artists’ Cinema*”
Jump Cut 52 (Summer 2010) (electronic publication) <http://www.ejumpcut.org>

“How Deep is Flat?: Gunther Selichar’s Mediated Vision / Wie Tief Ist Flach?:
 Günther Selichar: Media Machines”
Eikon (March 2007): 79-81

“Think Again: *Digital Media Revisited*”
Art Journal 63 (Summer 2004): 98-100

“CTRL[SPACE]: *Rhetorics of Surveillance from Bentham to Big Brother*”
CAA.Reviews (November 2002) (electronic publication) <http://caareviews.org>

“Reloading Cyberfeminism: *Reload: Rethinking Women and Cyberculture*”
Afterimage 30 (July-August 2002): 19-20

“James Welling: Photographs 1974-1999 at MOCA”
Tema Celeste (September-October 2001)

“Rona Pondick at Patricia Faure”
Tema Celeste (July-August 2001)

“Lev Manovich’s *The Language of New Media*”
CAA.reviews (August 2001) (electronic publication) <http://caareviews.org>
 Expanded version published as “What is (are) New Media?”
Resources in Cyberculture Studies (August 2001) (electronic publication)

FELLOWSHIPS AND HONORS

Creative Capital | Andy Warhol Foundation, Arts Writers grant, finalist, 2019
 UO Presidential Fellowship in Humanistic Studies, 2019-20
 Finrow Research Award, College of Design, 2018-19
 Faculty Research Award, Vice President for Research and Innovation, 2018
 Terra Foundation for American Art Travel Grant, Winter 2016
 Oregon Humanities Center Research Fellowship, Fall 2015
 Getty/UCLA Digital Humanities Summer Institute, July-August 2014
 University of Oregon Fund for Faculty Excellence Award, 2013-14
 University of Oregon Faculty Research Award, 2013
 Sherl K. Coleman and Margaret E. Guitteau Teaching Professorship in the
 Humanities, 2013
 New Course Development Award, UO New Media and Culture
 Graduate Certificate, 2013 (Introduction to Digital Humanities seminar)
 University of Oregon Faculty Perspectives Seminar, Spring 2013
 Alliance for Networking Visual Culture, USC, Scalar Training Institute,
 August 2012
 American Council of Learned Societies (ACLS) Research Fellowship,
 January – December 2012
 Oregon Humanities Center Research Fellowship, Spring 2012 (declined)

Center for the Study of Women in Society Fellowship, Winter 2011
 Banff Centre New Media Institute, Residential Fellowship, Summer 2009
 Dean's Award, University of Oregon, Summer 2009
 Oregon Humanities Center Faculty Publication Grant, Winter 2009
 Ersted Award for Distinguished Teaching Nominee, 2008
 Faculty Research Award, University of Oregon, Summer 2008
 Oregon Humanities Research Center Fellowship, Fall 2007
 University of Oregon Summer Research Award, 2007
 University of California Humanities Research Institute (UCHRI)
 Residential Fellowship, "Object of Media Studies" Research Group, 2005
 University of California Chancellor's Dissertation Fellowship, 2004 – 2005
 International Congress of Art History Delegate Award, 2004
 Edward A. Dickson Fellowship in History of Art, 2002 – 2004, 2000 – 2001
 UCLA Graduate Division Research Mentorship Fellowship, 2001 – 02
 Friends of Art History UCLA Research Grant, Spring 2001
 Getty Research Institute Graduate Seminar in Art History, Spring 2000
 University of California Fellowship and Regents' Stipend, 1998 – 1999

**PEER-REVIEWED
 PAPERS AND
 CONFERENCES**

Society for Literature, Science, and the Arts Conference (SLSA), (Conference Theme: Experimental Engagements), UC Irvine, 7-10 November 2019
 Panel chair: "Reading, Looking, and Resisting Differently: Embodiment and Pedagogy in a 24/7 World"
 Paper: "Looking Lessons: Art Historical Pedagogy and Enactivism"

"What is Technology?" Conference-Experience, SOJC, Portland, OR, 11-13 April 2019
 Panel co-chair: "20th Century Schools, 21st Century Jobs: The Prospects of Higher Ed in the Data & Tech Economy"
 Paper: "Seeing Differently: Art History for the 21st Century"

"What is Universe? Conference-Experience, SOJC, Portland, OR, 19 April 2018
 Paper: "The Beginning of the End"

American Comparative Literature Association (ACLA) Conference, Los Angeles, CA, March 29-April 1, 2018
 Panel: "Twenty-First Century Mediations of Subjectivity"
 Paper: "Thinking Post-anthropocentric Spectatorship"

"What is Media? Conference-Experience," SOJC, Portland, OR, 14- April 2016.
 Panel Session Chair: "Genealogies II"

"Living Data: Inhabiting New Media" Conference, Eugene, OR, February 20-21, 2015 (co-organizer) Wayne Morse Center for Law and Politics

College Art Association (CAA) Conference, New York, February 2015
 Paper: "Digital Art History and the Installation Archive"

Society for Literature, Science, and the Arts Conference (SLSA-EU),
(Conference Theme: Life, in Theory) University of Turin, Italy, June 2014
Paper: “Unbecoming Human”

Society for Literature, Science, and the Arts Conference (SLSA), (Conference
Theme: Postnatural) Notre Dame, IN, October 2013
Panel Chair: “Contemporary Art After Nature”
Paper: “Unbecoming Human”

“Art History and Materiality” Colloquium, The Clark Art Institute,
Williamstown, MA, Spring 2013
Co-convener and organizer (with Jennifer Jane Marshall)

Society for Literature, Science, and the Arts Conference (SLSA), (Conference
Theme: Nonhuman), Milwaukee, Wisconsin, September 2012
Paper: “A Capsule Aesthetic”

College Art Association (CAA) Conference, Los Angeles, February 2012
Paper: “Mariko Mori’s ‘Beautiful Vision for the 21st Century’”

Consoling Passions International Conference on Television,
Audio, Video, New Media, and Feminism, Eugene, OR, March 2010
Paper: “Pour Your Body Out: Feminism in the Field of Vision”
Roundtable: “The Virtual Window, Cntd.: In Honor of Anne Friedberg”

College Art Association (CAA) Conference, Chicago, February 2010
Session Co-Chair: “Theorizing Things”

Documentation, Demonstration, Dematerialization: American Art and
Cinema of the Late 1960s and 1970s Conference, UC Berkeley, April 2007
Paper: “Seeing Double: Michael Snow’s ‘Two Sides to Every Story’”

The Not So Secret Life of Things Symposium, Jordan Schnitzer Museum of Art,
April 2007
Paper: “Virtual Nostalgias—The Perpetual Lure of Materiality”

Society for Cinema and Media Studies (SCMS), Chicago, March 2007
Session Co-Chair: “The Projected Image in Contemporary Art”

College Art Association (CAA) Conference, Seattle, February 2004
Session Chair: “Media Screens|Screen Media”

College Art Association (CAA) Conference, Philadelphia, February 2002
Paper: “Thinking Through the Screen: Critical Considerations about Digital
Arts”

Barnard Feminist Art History Conference, Barnard College, New York, October
2000
Paper: “In the Academy and On the Street: What Could a ‘Post-feminism’ Be?”

Small Computers in the Arts (SCAN), University of the Arts, Philadelphia,
November 2000
Paper: “Site Under Construction: Investigating the Medium of Net Art”

**INVITED
LECTURES**

Artists Now! Lecture Series, University of Wisconsin, Milwaukee, 19 February 2020

“The Speed of Thinking Conversation: Screens,” Davidson College, NC, 17 September 2019

Visiting Guest Scholar, Center for Global Culture and Communication summer institute on “Media Aesthetics,” Northwestern University, 15-19 July 2019
Public lecture: “Screening Experience: Re-Viewing Media Installation Art”

Feminism, Theory, Film: Critical Intersections in the Practice and Theorization of Experimental Filmmaking since the 1970s, Department of German and Scandinavian, UO. 28 February 28-1 March 2019

Experimental Film, UCLA Film, Television and Digital Media, 31 October 2018

International Digital Art Biennial MIAN/BIAN, “Creation and Contemporary Art,” Montreal, Canada, 28 June 2018

Research symposium keynote address, “Book forum on Kate Mondloch’s *A Capsule Aesthetic: Feminist Materialisms in New Media Art*,” University of Oregon, 9 March 2018

“Seeing Ourselves Seeing Ourselves Seeing,” Dickson Memorial Lecture, Pennsylvania State University, 4 April 2017

“A Video Art Koan,” University of Arizona School of Art, 2 February 2017

Keynote address for “Post-Screen - International Festival of Art, New Media and Cybercultures Conference,” Lisbon, Portugal, 17-18 November 2016

Keynote address for “The Interface” Graduate Conference, History of Art Department, The Ohio State University, 25 March 2016

“Screen Buddha,” Staging the Body in Video Installations Symposium, Jeu de Paume and Sorbonne University, Paris, France, January 2016

“Patricia Piccinini’s Bioart,” Washington State University, Department of Fine Arts, March 2014

“A Collection of Misfits: Time-Based Media and the Museum” Symposium, Carnegie Museum of Art, November 2013 (talk cancelled due to medical emergency)

“Piero Dorazio’s Responsive Eye,” Italian Studies Association, April 2013

“Feminist Art and the Counterculture in 1970s Los Angeles,” Panel Discussion for *West of Center* Exhibition, Jordan Schnitzer Museum, Eugene, OR, February 2013

“Linked In,” University of Notre Dame, Department of Art and Art History, April 2012

“Stop Looking: The Reception of Contemporary Culture,” Humanities Research Institute, University of Regina, March 2011

“Video Art After Video: Nam June Paik Now,” Jordan Schnitzer Museum of Art, Eugene, OR, May 2010

“Reflections on the Society of the Screen,” UO Digital Scholars Project, Eugene, OR, January 2010 (Revised version presented at Osher Lifelong Learning Institute, Eugene, OR, June 2010)

“Screen Subjects,” Pepperdine University, Mailbu, CA, April 2009

“Installing Time,” Stanford University, Department of Art History, Stanford, CA, May 2008

“Look At This: The Problem of Participation in Media Art,” New American Art Union, Portland, OR, April 2008

“The Architecture of Media Spectatorship,” Oregon Humanities Center, November 2007

“An Interface That Matters,” College of Design, University of Oregon, May 2007

“Screens in Post-1960s Sculpture,” Pomona College, Department of Art History, Pomona, CA, April 2007

“Art, Film, Media: Interface Matters,” UCLA, Department of Film, Television and Digital Media, February 2007

“Introduction to New Media Art and Digital Discourses,” Santa Monica College, Art History Department, Los Angeles, CA, September 2001

“Critical Thinking about Digital Photography,” UCLA, Art History Department, Los Angeles, CA, April 2001

PEDAGOGICAL RESEARCH

Diversity, Inequality, and Agency Summer Teaching Institute, University of Oregon, 2019

Active Learning Summer Teaching Institute, University of Oregon, 2014

SERVICE

Department

Department Head, 2016 - 2019

Search Committee Member, Art History and Environmental Studies, 2017

Graduate Studies Review Committee, 2015 – 2016

Search Committee Chair, Art of the Ancient World, 2015

Undergraduate Studies Review Committee, 2013 – 2014

Search Committee, Nineteenth-Century Art and Architecture, 2013

Director of Graduate Studies, 2013
 Search Committee, Contemporary Art of Asia, 2012
 Director of Graduate Studies, 2007 – 2011
 Search Committee, Ross Chair in Architectural History, 2009 - 2010
 Search Committee, Modern Art, 2008 – 2009
 Search Committee, Modern Art, 2007 – 2008
 Graduate Student Review Committee, 2005 – 2007

School

College of Design Leadership Team, 2016 – 2019
 College of Design, Dean’s Strategy Group, 2016
 Search Committee, Dean of College of Design, 2015 – 2016
 Faculty Personnel Committee, 2013 - 2015
 Digital Media Task Force, 2009 – 2010, 2013
 Academic Affairs Committee, 2008 – 2009
 Lectures and Events Committee, 2005 – 2008
 Koehn Colloquium Seminar Director, “Reading Sherry Turkle,” Fall 2007

University

Equity and Inclusion Committee, Graduate School, 2020 – present
 Academic Continuity Team, Graduate Education representative, 2020 – present
 Student Engagement Committee, Continuity and Engagement Branch of Incident Management Team, Graduate Education representative, 2020
 Academic Council (non-voting, Graduate School representative), 2019 – present
 Teaching Success Group, Office of the Provost, 2019 – present
 Center for Environmental Futures (CEF) Steering Committee, 2019 – present
 Faculty Senate (replacement for departing senator), 2017
 Graduate Certificate Program in New Media and Culture, Founding Director, 2013 – 2017; Executive Committee, 2012 - 2013; Advisory Board, 2011–2012
 University of Oregon Teaching Academy, member, 2016 – present
 Jordan Schnitzer Museum of Art Advisory Panel, “Bodies of Knowledge: Indigenous Contemporary Women Artists,” 2016 – 2017
 NEH Summer Stipend Selection Committee, 2016
 Oregon Humanities Center Advisory Board, 2015 – present
 Digital Humanities Advisory Board, 2015 – present
 Sr. Vice-Provost for Academic Affairs Search Committee, 2015
 Center on Diversity and Community, Faculty Fellows Reviewer, 2015
 Cinema Studies, Participating Faculty Member, 2014 – present
 Research Cyberinfrastructure Advisory Board, 2013 – present
 Wayne Morse Center for Law and Politics “Media and Democracy” Theme Years (2013-15) Steering Committee, 2012 – 2015
 White Box Gallery Advisory Board (Portland), 2010 – 2013
 Food Justice + Sustainability Conference, Art Committee, 2010 – 2011
 Cinema Studies Executive Committee, 2009 – 2013
 Digital Scholars Organizing Committee, 2009 – present
 Public Programs Committee, Jordan Schnitzer Museum, 2008 – 2010
 Center for the Study for Women in Society, Affiliate, 2005 – present

Professional

College Art Association, Committee on Diversity Practices, 2019 – present
 Editorial Board Member, *Afterimage: The Journal of Media Arts and Cultural Criticism*, 2019 – present
 Advisory Board, Media:Art:Write:Now book series, Open Humanities Press, 2018 – present
 Editorial Board Member, *Art Journal*, 2013 – 2015

Board Member for Post-Screen International Festival of Art, New Media, and
Cybercultures, Lisbon, Portugal, 2014
Standards for the Formatting, Handling and Screening of Works in New Media
Ad Hoc Committee, College Art Association, 2012
Emerging Professionals Committee, College Art Association, 2004 – 2006
Reviewer for *Art Journal*, *Journal of Visual Culture*, *Visual Resources*,
Leonardo, *NECSUS European Journal of Media Studies*
Reviewer for MIT Press, University of Minnesota Press, Dartmouth
College Press, Routledge
Reviewer for Reviewer for Mellon/ACLS, Swiss National Science Foundation

**PROFESSIONAL
AFFILIATIONS**

College Art Association
Digital Art History Society
Society for Cinema and Media Studies
Society of Contemporary Art Historians
Society for Literature, Science, and the Arts