

Andrew Stefan Weiner

Department of Art and Art Professions
Steinhardt School
New York University

(510) 847-4946
aweiner3@cca.edu
<http://cca.academia.edu/AndrewWeiner>

EMPLOYMENT

Assistant Professor of Art Theory and Criticism Department of Art and Art Professions Steinhardt School of Culture, Education, and Human Development New York University	2014–
Adjunct Professor Graduate Program in Curatorial Practice, California College of the Arts Promotion via Internal Review	2010–2014 2013

EDUCATION

Ph.D. Rhetoric, University of California, Berkeley Dissertation: "Times of the Event: On the Aesthetico-Political in West Germany and Austria <i>circa 1968</i> " Committee: Kaja Silverman, Professor of Rhetoric and Film & Media (Director) Anne Wagner, Professor of Art History Anton Kaes, Professor of German and Film & Media Shannon Jackson, Professor of Rhetoric and Performance Studies Qualifying Exam Fields: History and Theory of Photography Technical Media in 20 th Century European and American Art Historical Representation and the Moving Image	2011
M.A. Rhetoric, University of California, Berkeley	2004
B.A. History, Wesleyan University University Honors (Granted via Committee Examination to Top 3 Graduating Students) Departmental High Honors Honors Thesis: "Ceaseless Mental Fight: William Blake's Early Lambeth Period"	1997

HONORS, FELLOWSHIPS, AND GRANTS

Steinhardt 125 th Anniversary Grant	2015
CCA Faculty Travel Grant	2013
Jacob K. Javits Fellowship	2004-2008
UC-Berkeley Consortium for the Arts Curriculum Development Grant	2006
Rhetoric Department Wollenberg Grant	2005
DAAD Hochschulsommerkurs Grant	2004
ASUC Travel Grant	2004
Rhetoric Department Block Grant for Summer Study	2003
Rhetoric Department Block Grant	2002
Phi Beta Kappa	1997
Rhodes Scholarship Competition Semi-Finalist	1996
Undergraduate Research Fellow, Wesleyan Center for Humanities	1996-1997

TEACHING EXPERIENCE

New York University, Steinhardt School, Department of Art and Art Professions	
Seminar Leader, "Exhibition and Display of Art and Material Culture"	Spring 2015
Lead Instructor, "Art Since 1945"	Fall 2014
California College of the Arts, Graduate Program in Curatorial Practice	
Seminar Leader, "World Pictures: A Minor History of Biennials"	Spring 2014
Seminar Leader, "Third Spaces: Reframing Global Art"	Spring 2013
Supervisor, M.A. Thesis Proseminar	2012-13
Seminar Leader, "Talk Shows: Exhibition Making and The Discursive Turn"	Spring 2012
Joint Supervisor, M.A. Thesis Proseminar	2011-12
Seminar Leader, "History of Exhibitions: Models, Countermodels, Altermodels"	Fall 2011
Joint Supervisor, M.A. Thesis Proseminar	2010-11
Prison University Project, San Quentin State Prison	
Co-Instructor, "Critical Reading, Writing, and Research"	Fall 2013
Co-Instructor, "Image and Identity"	Summer 2008
University of California, Berkeley	
Lead Instructor, "Rhetoric, Aesthetics, Politics"	Summer 2010
Lead Instructor, "Rhetorics of the Image"	Spring 2007
Lead Instructor, "Time-Based Art and the Experience of Modernity"	Fall 2006
Teaching Assistant, "The Craft of Writing"	Spring 2004
Teaching Assistant, Classical Rhetorical Theory	Fall 2003
Teaching Assistant, Modern Rhetorical Theory	Spring 2003
Teaching Assistant, "The Rhetoric of Disaster"	Fall 2002

PUBLICATIONS

— Books and Edited Collections

Talk Shows: The Emergence of the Discursive Exhibition

Lead Editor

Contributors include Paul O'Neill, Reesa Greenberg, Martha Rosler

Vanishing Mediator Texts

Spring 2016

Times of the Event: On the Aesthetico-Political in West Germany and Austria circa 1968

Manuscript under revision.

— Refereed Articles and Book Chapters

“Of Cells and Archives: A Conversation with Mariam Ghani”

Journal of Visual Culture, Vol. 14 No. 3

Spring 2016

“The Scrim, the Pistol, and the Lectern: Dis-Situating the Global Contemporary”

Situating Global Art, ed. Sarah Dorhof

Freie Universität – Berlin

Winter 2015

“Weapon or Question? Genealogies of the Aesthetico-Political”

Czaz Kultury, Poznan, Poland

Fall 2015

“Stoffbilder: On Capitalist Realisms”

ARTMargins 4.3

Fall 2015

“Reevaluating Actionism: Austrian Performance, Then and Now”

PAJ: A Journal of Performance and Art, Vol. 37, No. 3

Fall 2015

“Entangled Universalities: Art, Action, and Publicity Across the Arab Spring”

Universal-Specific, eds. Nina Zschocke and Anne Kockelkorn

ETH Zurich

Summer 2015

“Immanence and Infidelity: *Fifteen Ways to Leave Badiou*”

ARTMargins 2.3

Fall 2013

“*Möglichkeitsformen*: Expectation and Experiment in the Work of Austrian Filmmakers Co-op”

SARAI Reader 09: Projection, eds. Raqs Media Collective

Sarai (Delhi)

Spring 2013

“Disposable Media, Expendable Populations”

Journal of Visual Culture, Vol. 11 No. 1

Spring 2012

“Memory Under Reconstruction: Politics and Event in *Wirtschaftswunder* West Germany”

Grey Room, No. 37

Fall 2009

“Changing Channels: Broadcast Television, Early Video, and the Politics of Networked Media”
Qui Parle, Vol. 16, No. 2 Spring 2008

— **Critical Texts and Catalog Essays**

“Eagle Principle or Collage Principle? Around the Dialectics of the Discursive Exhibition”
Talk Shows: The Emergence of the Discursive Exhibition
Vanishing Mediator Texts Spring 2016

“Escapement: On Structure, Abstraction, Chronography, and *Substance*”
Commissioned catalog essay forthcoming in *Mathias Poledna*
Renaissance Society, University of Chicago, IL Winter 2015

“Insurgency and Circumspection: The Legacies of Pan-Arabism”
Afterall, No. 40 Fall 2015

“Marches and Speeches, Knots and Squares”
Arte & Ensaïos
Post-Graduate Program in Visual Arts, Federal University of Rio de Janeiro, Brazil
Also published in Portuguese Fall 2015

“Some Particular Maybes: Gestures, Animisms, and Other Invisible Indexes”
Commissioned essay on a project by Joachim Koester
Maybe one must begin with some particular places
Guayaba Press/JUMEX, Mexico City, Mexico Summer 2015

“Unconsumed: For Clayton Patterson”
Commissioned catalog essay
Clayton Patterson: Outside In
Howl! Projects, New York City, New York Spring 2015

“Intimate Cacophonies: An Exchange Regarding *100 Notes — 100 Thoughts*”
Co-Authored with Bettina Funcke, dOCUMENTA (13) Publications Director
Fillip, No. 19 Spring 2014

“Other Voices, Other Spaces: Second World Sound Art”
Texte zur Kunst, No. 92 Fall 2013

“Square, Mountain, Square: Etel Adnan’s Double Signs”
Catalog essay published in *The Ninth Page: Etel Adnan’s Journalism, 1972-1974*
Wattis Institute, San Francisco, CA Spring 2013

“Stimulus, Austerity, Economy: Photography and the US Financial Crisis”
Afterall, No. 33 Spring 2013

“‘to march to live to burn to give’: On Public Demands and Recent Art”
Catalog essay published in *Audience as Medium*, ed. Betti-Sue Hertz
Yerba Buena Center for the Arts, San Francisco, CA Summer 2012

- “Some Apparent Antinomies, A Brief Dialogue, And A Partial List of Demands”
POWER + Practice
 CCA Social Practice M.F.A. Program Spring 2012
- “Pretexts: Evidence of the Event”
Afterall, No. 25 Winter 2011
- “‘The Shapes I Remember From Maps’: Tracking the New Geographies”
X-TRA, Vol. 13, No. 2 Fall 2010
- “Part Against the Whole: Participation and/as Institution”
Parkett, No. 85
 [also published in German as “*Pars contra toto*”] Summer 2009
- **Exhibition Reviews and Book Reviews**
- “Frieze New York 2015”
 Review of 2015 Frieze Art Fair, New York City
Art Agenda Spring 2015
- “Art-and-Politics”
 Review of Gabriel Rockhill, *Radical History and the Politics of Art*
Radical Philosophy, No. 190 Winter 2015
- “Surround Audience”
 Review of “Surround Audience: New Museum Triennial 2015,” New Museum, NY
Art Agenda Winter 2015
- “Sun Shutters, Light Meters, Mobile Wall Systems, Collected Errata...”
 Review of “Christopher Williams: The Production Line of Happiness,” Art Institute of Chicago
Texte zur Kunst, No. 93 Summer 2014
- “Silicon Valley Contemporary”
 Review of Silicon Valley Contemporary Art Fair, San Jose, CA
Art Agenda Spring 2014
- “Images of Passengers, Memories of Thirst”
 Review of “Chris Marker: Guillame-en-Égypte,” MIT List Center, Cambridge, MA
Brooklyn Rail Winter 2014
- “How Soon Is Then?”
 Review of “This Will Have Been: Art, Love & Politics in the 1980s,” ICA, Boston
Texte zur Kunst (online) Winter 2013
- “Questionable Images”
 Review of “The Image in Question: War – Media – Art,” Carpenter Center, Harvard University
Texte zur Kunst, No. 81
 [also published in German as “Fragwürdige Bilder”] Spring 2011

- “Between Long Take and Landfill”
Review of “Modernism as Ruin,” Generali Foundation, Vienna
afterimage, Vol. 37, No. 5 Spring 2010
- “Return Engagements”
Review of Lisa Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art*
afterimage, Vol. 35, No. 6 Summer 2008
- “Mark Godfrey: *Abstraction and the Holocaust*”
caa.reviews Spring 2008

INVITED LECTURES AND PRESENTATIONS

- “99 Objects: Rafael Ferrer, *Neon Corner*”
Invited Talk, Whitney Museum of American Art Summer 2015
- “Shezad Dawood: *Piercing Brightness*”
Invited Talk, RISD Museum, Rhode Island School of Design Spring 2015
- “Dictionary of the Possible: Event”
Invited Presentation, Shifter Collective, The New School Spring 2015
- “Anti-Illusion: procedures/materials”
Invited Presentation, Whitney Museum/The New School Spring 2015
- “South to South”
Guest Lecture for Undergraduate Seminar on Global Biennials
Department of Art History, NYU Winter 2015
- “Mathias Poledna: Untitled”
Invited Public Conversation with Solveig Øvstebø, Curator
The Renaissance Society, University of Chicago Fall 2014
- “Mirrors, Questions, Encounters, Squares: On the Appearances of Democracy”
Invited Performance for *The Eternal Flame* (Exhibition by Thomas Hirschhorn)
Palais de Tokyo, Paris, France Spring 2014
- “Pixelated Revolutions”
Guest Lecture for Graduate Seminar in Contemporary Documentary
Department of Film and Media, UC-Berkeley Spring 2014
- “Rearticulations: Art and Politics, Theory and Practice”
Invited Lecture, Department of Art and Art Professions
Steinhardt School, New York University Winter 2014
- “From Then to Now and Back Again”
Invited Lecture, Department of Art History
Texas State University Winter 2014
- “Exhibiting Pan-Africanism”
Guest Lecture for “Africa Is a Country”
Graduate Interdisciplinary Elective Seminar, California College of the Arts Winter 2014
- “Rearticulations: Aesthetics, Politics, Contemporaneity”
Invited Lecture, Department of Visual Cultures
Goldsmiths College, University of London, United Kingdom Fall 2013
- “Other Globalities”
Invited Research Presentation
College of Fine Arts, University of New South Wales, Sydney, Australia Fall 2013

- “Entangled Universalities: Art, Action, and Publicity Across the Arab Spring”
Invited Presentation, *Universal – Specific. From Analysis to Intervention?*
ETH Zurich, Switzerland Fall 2013
- “Vulnerable Bodies, Invisible Cities”
Invited Research Presentation
Center for Art and Theory, Zurich College of the Arts (ZHdK), Switzerland Fall 2013
- “Initiations: Politics, Aesthetics, and Event Since 1968”
Invited Lecture
Department of Art History, University of Essex, United Kingdom Summer 2013
- UC-Berkeley – University of Paris (Sorbonne) Working Group on Time-Based Art
Invited Participant Summer 2013
- “Aesthetics, Politics, Occupy!”
Guest Lecture for Upper-Division Course in Political Theory
San Francisco State University Spring 2013
- “Re-Historicizing the Re-Exhibition”
Invited Presenter and Symposium Moderator
San Francisco Art Institute Exhibition and Museum Studies Program Spring 2013
- “‘And... And... And...’ Articulations of Art and Politics After 1968”
Invited Lecture
Department of History of Art and Architecture, UC-Santa Barbara Winter 2013
- “Contingency and ‘The Contemporary’”
Invited Lecture
Townsend Working Group on Contemporary Art, UC-Berkeley Winter 2013
- “Christoph Schlingensief: *Ausländer Raus*”
Invited Presentation
Kadist Art Foundation/Goethe Institut San Francisco Fall 2012
- “Unrecreatable Exhibitions”
Guest Lecture for Graduate Seminar in Contemporary Art History
San Francisco Art Institute Fall 2012
- “Form, Concept, Crossing: Regenerating Conceptualism”
Invited Lecture
Wattis Institute, California College of the Arts Fall 2012
- “Persuasive Frictions: Rhetoric and The Stakes of Interdisciplinarity”
Invited Presentation for Travelling Graduate Seminar
University of Southern California M.F.A. Program Summer 2012
- “The Ethics of Social Practice”
UC-Santa Cruz Social Practice Research Center, Inaugural Roundtable
Invited Participant/Adviser Spring 2012

- “Performance Without Curators: Art and the Public Sphere”
Annual UC-Berkeley Regents Lecture
Invited Respondent for Sabine Breitwieser
Spring 2012
- “Active Audiences: On the Representation of Spectatorship, Activism, and Public Culture”
Invited Presenter and Moderator for Panel Discussion
(with Tania Bruguera, Henry Jenkins, Andrea Bowers)
In conjunction with the exhibition *Audience as Subject, Part 2: Extra-Large*
Yerba Buena Center for the Arts, San Francisco
Spring 2012
- “20 Questions: For #OWS”
Invited Presentation
Occupy as Form Workshop, UC-Berkeley Arts Research Center
Winter 2012
- “Economic Stimuli: *More American Photographs*”
Invited Lecture
Wattis Institute, California College of the Arts
Fall 2011
- “Red Roses, Grey Mirrors: On German Art After 1945”
Invited Lecture for SFMOMA Education Department
San Francisco Museum of Modern Art
Spring 2011
- “Curating In Ruins: The Pre-History of *Documenta*”
Guest Lecture for M.A. Critical Theory Seminar
California College of the Arts, Curatorial Practice M.A. Program
Winter 2011
- “Remnants of Modernity in De Rijke and De Rooij’s *Bantar Gebang*”
Guest Lecture for M.A. Thesis Seminar
California College of the Arts, Curatorial Practice M.A. Program
Fall 2010
- “The Double Bind of Holocaust Representation: Witnessing *Shoah*”
Guest Lecture for Rhetoric R1A, “Rhetoric, Narrative, Emancipation”
UC-Berkeley
Spring 2010
- “The Art of Better Living: Exhibitions of Consent in *Wirtschaftswunder* West Germany”
Invited Lecture
UC-Berkeley Graduate Film Working Group Lecture Series
Spring 2006

CONFERENCE PAPERS, PANELS, SYMPOSIA, WORKSHOPS

- “Chorus, Screen, Pistol: Regional Socialisms Against the Global Contemporary”
South-South Axes of Global Art from the 19th Century to the Present
École Normale Supérieure and ArtI@s Summer 2015
- “*Radical History and the Politics of Art*”
Panel Discussion
American Society for Aesthetics Spring 2015
- “The Scrim, The Pistol, and the Lectern: Dis-situating the Global Contemporary”
Situating Global Art
Freie Universität Berlin Winter 2015
- “Street, Square, Screen: Recent Actions in the Arab Public Sphere”
Panel: “Acts of Dissent: Reflections on Art & Politics in the 21st Century”
College Art Association Annual Conference Winter 2014
- Creative Time Summit, West Coast Live-Stream
Respondent, Discussion Moderator
UC-Berkeley Arts Research Center Fall 2013
- “Moments of Encounter in Recent Middle Eastern Performance”
Panel: “Performing the Nation, Resisting the Nation”
Performance Studies International Annual Conference Summer 2013
- Etel Adnan: Words and Places*
Invited Panelist for Exhibition Critique
Wattis Institute, California College of the Arts Spring 2013
- “Weapon or Question? Genealogies of the Aesthetico-Political”
The Event in Artistic and Political Practices
Amsterdam School of Cultural Analysis, University of Amsterdam, Netherlands Spring 2013
- “Readymade Revolutionaries and Televised Insurrections: After *Tiqqun*”
Terror and the Inhuman
Brown University, Department of Modern Culture & Media Fall 2012
- Creative Time Summit, West Coast Live-Stream
Respondent, Discussion Moderator
UC-Berkeley Arts Research Center Fall 2012
- 2012 Curatorial Practice Thesis Symposium
Organizer, Moderator
California College of the Arts, Curatorial Practice M.A. Program Spring 2012
- “‘Shoot Films but Not Films!’ The Actions of the Austrian Filmmakers Cooperative”
Panel: “Situating Expanded Cinema in Postwar Art Practice”
College Art Association Annual Conference Winter 2012

- “Brecht’s Cauliflowers, Super Mario’s Clouds: Promises of Freedom in Contemporary Art”
Marxism and New Media
 Duke University Program in Literature Winter 2012
- “Offscreen Weapons: Violence and Performance in Austria *circa* 1968”
Art and Violence: On Sense and Sensing
 Bay Area Graduate Symposium in Art History, Film, and Media Fall 2011
- “Disposable Media, Expendable Populations: The Oppositional Biopolitics of ACT UP”
Contingent Communities
 University of Minnesota Cultural Studies/Comparative Literature Conference Fall 2010
- “Public Disturbances, Public Disagreements: The Action and its Recombinations”
 Panel: “Provocateurs and their Publics”
 Performance Studies International Annual Conference Spring 2010
- “Dialectical Image or Polaroid Effect? Sub-Modernism and the Antinomies of Contemporaneity”
Permanent Transition
 UC-San Diego Visual Arts and Art Practice Graduate Symposium Spring 2010
- “Vanishing Mediators: The Emergence of Video and the Crisis of the American New Left”
 Panel: “Art and the Televisual”
 College Art Association Annual Conference Winter 2010
- “Resituating Actions: Disagreements with Debord”
Sights/Sites of Spectacle
 University of British Columbia AHVA Graduate Symposium Winter 2010
- “Deferred Action: Staging Disagreement in 1960s Vienna”
Incongruities
 UCLA Art History Graduate Symposium Fall 2009
- “‘You Are the Information!’: *Wipe Cycle* and the Politics of the Media Event”
Documentation, Demonstration, Dematerialization
 UC-Berkeley Spring 2007
- “Home and *Heimat* in *Living with Pop: A Demonstration for Capitalist Realism*”
Home
 UC-Irvine Visual Studies Graduate Conference Spring 2005
- “‘Registers of the Dead’: Casement, Columbarium, and Archive in W.G. Sebald’s *Austerlitz*”
Approaching W.G. Sebald
 Yale German Studies Graduate Conference Spring 2004
- Violence: Detonations of Vision*
 UC-Irvine Visual Studies Graduate Conference Spring 2004

CURATED EXHIBITIONS, EVENTS, AND SCREENINGS

“FILM/THEORY”

Series of Screenings and Moderated Discussions

Fall 2015 –
Spring 2016

“In the Labyrinths of Exhibition Histories”

Curators’ Talk with Kristine Khouri and Rasha Salti

Fall 2015

“Ganzeer: Tackling Elephants (& Other Stories)”

Artist’s Talk

Spring 2015

The Otolith Group: Recent Work

Screening, Lecture-Performance, and Private Workshop

Spring 2015

“Strike Anywhere”

Artists’ Talk with Benj Gerdes and Jennifer Hayashida

UC-Berkeley

Summer 2010

Direct Engagement: New Digital Films from Palestine and Lebanon

Co-organizer and Discussion Moderator

UC-Berkeley

Spring 2008

PROFESSIONAL SERVICE

External Reviewer, Oxford University Press

Peer Reviewer, *Journal of Architectural Education*

External Reviewer, Living Collections Catalogue, Walker Art Center

Editor, Academia.edu

UNIVERSITY AND DEPARTMENT SERVICE

Steinhardt Academic Affairs Committee, Department Representative and Co-Chair

Steinhardt Senate, Department Representative,

Steinhardt Faculty Council, Department Representative

Steinhardt Challenge Grants, Faculty Reviewer

Steinhardt Course Innovation Grants, Faculty Reviewer

NYU-IFA, External Dissertation Committee Member

Visual Arts Administration MA Program, Search Committee Member

RESEARCH SPECIALIZATIONS

History and Theory of Modern and Contemporary Art
Philosophical Aesthetics
Curatorial Studies
History and Theory of the Moving Image
Globalization Theory (Postcolonialism, Subaltern Studies, World Systems Theory)
History and Theory of Technology and New Media
Post-structuralist Philosophy (Deconstruction, Psychoanalysis, Phenomenology)

PROFESSIONAL AFFILIATIONS AND MEMBERSHIPS

College Art Association
Society for Cinema and Media Studies
Performance Studies International

LANGUAGES

German (Advanced Reading Knowledge, Intermediate Spoken/Written)
Spanish (Intermediate Reading/Spoken/Written)
Latin (Intermediate Reading)

REFERENCES

Available on Request

TEACHING PORTFOLIO

Available on Request

M.A. THESES SUPERVISED

Cecilia Adwell, “Outside In: A History of Biased Inclusion at the Whitney Biennial”

Benoit Antille, “*HON – en katedral*: Beyond Pontus Hultén’s Theater of Inclusiveness”

Erin Fletcher, “Mining the Boundaries: Suzanne Lacy’s *Three Weeks in May*”

Leila Grothe, “From Activism to Exhibition: The Affective Dimension of the AIDS Crisis”
(Outside Adviser)

Jenna Hans, “Displays of Engagement: Renovating the Oakland Museum of California”

Amanda Hunt, “On ‘Life Performance’ and ‘Invasion Performance’:
Eleanor Antin’s *Black Ballerina* and Lorraine O’Grady’s *Mlle Bourgeoisie Noire*”

Dane Jensen, “Tino Sehgal: Architecture, Performance, and the Institution”

David Kasprzak, “On the Aesthetics of Disruption: An Analysis of Harald Szeemann’s
Happening & Fluxus” (Outside Adviser)

Stephanie Kern, “Hacking Old Media”

Jesi Khadivi, “Images Are Demanding: Rabih Mroué and the Borders of the Essay Form”

Antonia Marsh, “Plastic Factories: The Digital Video Essays of Oliver Laric and Seth Price”

Amanda Mayo, “*Pacific Standard Time*: Between Meaning and Form”

Charles Moffett, “*Freeze* and City Racing: How the International Art World has Diminished
the Role of Local Movements”

Rodrigo Ortiz Monasterio, “The Olmec Head and the Allende Tapes: Fernando Gamboa’s
Exhibitions of Mexican Modernism”

Daniella Fernandez Murphy, “Public Relations: An Analysis of *Chambres d’Amis*”

Cydney Payton, “Social Space Tourism in Pawel Althamer’s *Common Task*”

Heidi Rabben, “Lab Report: Olafur Eliasson and the *Institut für Raumexperimente*”

Peta Rake, “Transitioning New Institutions: Vector Association, The *Periferic* Biennial,
and the Former East”

Ashley Stull, “@e-flux: Appropriation, Parody, and the Virtual Exhibition”