

ANDREI OCTAVIAN POP

CURRICULUM VITÆ

Office: Committee on Social Thought
1130 East 59th Street
Chicago, IL 60637
Phone: (773) 702-8410

Home: 5401. S. Hyde Park #1404
Chicago, IL 60615
Email: apop@uchicago.edu
Phone: (630) 841-7279

EDUCATION

- PhD Harvard University, History of Art and Architecture. 2010
Dissertation: *Neopaganism: Henry Fuseli, Theatre, and the Cultural Politics of Antiquity, 1765-1825.*
- MA Harvard University, History of Art and Architecture. 2007
- BA Art History, Stanford University. Minor in Computer Science. 2003

PUBLICATIONS

Necessary Fictions: Truth, Logic, and Art History. Manuscript in progress.
Rethinking Symbolism in Prints, Painting, and Platonism. Manuscript in progress.

Peer reviewed

Translation and ed. of Karl Rosenkranz, *Aesthetics of Ugliness* (1853), 2015
with Mechtild Widrich, Bloomsbury.

Antiquity, Theatre, and the Painting of Henry Fuseli, Oxford University Press. 2015

“Goya and the Paradox of Tolerance”, accepted for publication with 2015
Revisions in *Critical Inquiry*, forthcoming.

“Iconology and the Logic of Belief: a Case Study of Anselm’s Chapel, 2014
Canterbury”, *IKON* Vol.7 (*Iconology Old and New*), ed. Marina Vicelja-
Matijašić, p.143-56.

Ugliness: The Non-Beautiful in Art and Theory, with Mechtild Widrich, eds., 2014
with introduction and annotated bibliography. London: Tauris, 2014.

“Masks, Modernity, Egoism: Theatrical Practice in James Ensor and 2013
Maurice Maeterlinck,” in *The Art of Theatre: Word, Image and
Performance in France and Belgium, c.1830-1910*, ed. Claire Moran.
Vol.23 of *Le Romantisme et après en France*, gen. ed. Patrick McGuinness.
Oxford and Berlin: Peter Lang, 2013, p.287-305.

“Henry Fuseli: Greek Tragedy and Cultural Pluralism,” *The Art Bulletin*, 2012
Vol.94, No.1 (March 2012), p.78-98.

“Sympathetic Spectators: Henry Fuseli’s *Nightmare* and Emma Hamilton’s 2011
Attitudes,” *Art History*, Vol.34, No.5 (Nov. 2011), p.934-957.

Invited

- “Bert Meijer, Art Historian,” in *A Generous Vision: Samuel H. Kress Professors*, 2nd ed., National Gallery of Art, Washington, forthcoming. 2015
- “Enlightenment Sexual Anthropology: Three Writers and a Caricaturist”, in *Enlightenment Liberties*, ed. Yasmin Solomonescu and Raphaël Ehram. Paris: H. Champion. 2015
- “Pickled Futures: On Basim Magdy’s Apocalyptic Allegories” / “Eingelegte Zukunft: Zu Basim Magdys Apokalyptischen Allegorien,” in *Perpetually Transient*, exh. cat., ed. Heidi Brunnschweiler. Basel: Benno Schwabe, 2015, p.72-97. 2015
- “Neoklassizismus, Surrealismus oder Pop? Markus Klammer, Stefan Neuner und Andrei Pop im Gespräch über die Ausstellung Charles Ray. Skulpturen 1997–2014,” *Terpentin*, 31 December 2014, <http://www.terpentin.org/de/neoklassizismus-surrealismus-oder-pop-markus-klammer-stefan-neuner-und-andrei-pop-im-gespraech-ueber>. 2014
- “Malen, malen, und sonst gar nichts,” in *Lizzi Zebisch Werkschau 2004-2013*, exh. cat. Freiburg: Edition Moulin, 2014. 2014
- “Notes on the Return of the Model,” in *JocJonJosch: Hand in Foot*, exh. cat., ed. Jo Melvin. Sion: Valais Art Museum, 2013.
- “Neoclassicism,” “Laocoön,” “Laocoön in art”, “Daedalus and Icarus in art,” “Dido in Art,” “Orpheus and Eurydice in art,” “The Golden Bough in art,” “William Blake,” “Samuel Palmer,” “Sigmund Freud,” *The Virgil Encyclopedia*, ed. Jan Ziolkowski and Richard Thomas. Malden: Wiley-Blackwell, 2013. 2013
- “Das Einleuchtende am Bild: der andauernde Wert von Wittgensteins früher Bildtheorie,” *Kategorien zwischen Denkform, Analysenwerkzeug und historischem Diskurs*, ed. Elisabeth Fritz et al. Heidelberg: Universitätsverlag Winter, 2012, p.71-85. 2012
- “Henry Fuseli’s *Oedipus* and the Cultural Politics of Antiquity, c.1776-1786,” *Center*, Vol.30, National Gallery of Art, Washington, p.139-142. 2010
- “In Peștera lui Polifem” [In Polyphemus’ Cave: Adorno and Fuseli on Homer],” *Vatra: Romanian Journal of Criticism*, No.7-8, 2009, p.146-155. 2009
- How to do Things with Pictures: A Guide to Writing in Art History*, Cambridge, Mass.: Harvard Expository Writing Program, 37p. 2008
- “Responding to the Artist Observed,” *Cantor Arts Center Journal*, Vol.4, p.60-63. 2006
- “Victorian Los Angeles: The Ghetto and the Glory,” *Stanford Undergraduate Research Journal*, Vol.2, Spring 2003, p.22-26. 2003
- “Montaigne’s Paradox: The Multiplicity and Unity of Virtue,” in *The Boothe* 2001

Prize Winners. Stanford: Program in Writing and Rhetoric, 2001, p.77-81.

Reviews

- “Why the Vienna School Still Haunts Art History,” review essay of Matthew Rampley, *The Vienna School of Art History* and Diana Reynolds Cordileone, *Alois Riegl in Vienna 1875-1905: An Institutional Biography*, *Oxford Art Journal*, June 2015. 2015
- “The Pinch of Expressionism in Art History,” review of Kimberly A. Smith, *The Expressionist Turn in Art History*, in *The Journal of Art Historiography*, February 2015. 2015
- “Charles Ray. Kunstmuseum Basel and Museum für Gegenwartskunst”, *Artforum*, Vol.53, No.2 (October 2014), p.270-2. 2014
- “Marc Fehlmann and Birgit Verwiebe, eds., *Anton Graff. Gesichter einer Epoche*, in *sehpunkte* Vol.14, N.4 (2014) [15 April 2014], <http://www.sehpunkte.de/2014/05/24667.html> 2014
- Review of Eva Kernbauer, *Der Platz des Publikums: Modelle für Kunstöffentlichkeit im 18. Jahrhundert*, in *Eighteenth-Century Studies*, Vol.46, No.1 (Fall 2012), p.157-9. 2012

CONFERENCES AND SYMPOSIA

Organization

- Between Symbol and Individual: James Ensor and Odilon Redon*, with Ralph Ubl, in collaboration with Fondation Beyeler and Kunstmuseum Basel, 3.2014. 2014
- “‘Action Painting’: The Theatrical and the Dramatic in Narrative Art,” Panel chair with Mark Ledbury, Association of Art Historians, University of Reading, 4.2013. 2013
- “Ugliness as a Challenge to Art History,” Panel chair with Mechtild Widrich, Association of Art Historians, University of Warwick, 4.2011. 2011

Paper presentations

- “Dreaming and Agency,” *What Images Do* Conference, Royal Danish Academy of Fine Arts, Copenhagen, 3.2014. 2014
- “*Petite drame symbolique: Ensor, Redon, and the Theory of Perception*,” *Between Symbol and Individual*, Kunstmuseum Basel, 3.2014. 2014
- “Füsslis föderativer Klassizismus,” Lecture Series *Diskurs in der Weite*, Schweizerisches Institut für Kunstwissenschaft and Universität Zürich, Zürich, 2.2014. 2014
- “St. Anselm and the logical Basis of Iconography,” *Iconology at the Crossroads* Conference, University of Rijeka, 4.2013. 2013
- “Descartes’ Nightmare,” *Between Seeing and Believing*, invited talk, 2013

- Witte de With Center for Contemporary Art, Rotterdam, 3.2013.
- “An Icon for Nonconformists: Political and Pictorial Theology,” in *Plato’s Dilemma*, chair Donald Preziosi, College Art Association, Chicago, 2.2013. 2013
- “*Ne vous expliquez point si vous voulez vous entendre: Diderot, Füssli, und der freie Wille*”, *Intangibilities* Conference, Universität Bern, 11.2012. 2012
- “Enlightenment Sexual Anthropology”, *Enlightenment Liberties*, chaired by Guillaume Ansart and Catriona Seth, International Society for Eighteenth-Century Studies Seminar, University of Indiana, Bloomington, 7.2012. 2012
- “Das Einleuchtende am Bild: Zur Bildtheorie Wittgensteins”, *Kategorien* Conference, Karl Franzens Universität Graz, Austria, 5.2011. 2011
- “Masks, Modernity, Egoism: The *St. Anthony* of Ensor and Maeterlinck,” *The Art of Theatre* Conference, Queen’s University, Belfast, 11.2010. 2010
- “Temples Became Theatres: Henry Fuseli and the Cultural Politics of Antiquity 1760-1800,” College Art Association, Chicago, 2.2010. 2010
- “Performing Privacy: Fuseli’s Nightmare and the Attitudes of Lady Hamilton,” Department of Fine Art, University of Toronto, 2.2010. 2010
- “The Aesthetics of Dreaming: Henry Fuseli and Emma Hamilton,” Association of Art Historians, Tate Britain, London, 4.2008. 2008
- “The Ethnological Imagination: Delacroix and his *Massacre no.2*,” MIT-Harvard Research in Progress Conference, 2.2007. 2007
- “Egypt Recollected: Gustave Moreau at the 1878 Universal Exposition,” Popular Culture Association, Atlanta, Georgia, 4.2006. 2006

EMPLOYMENT

- Associate Professor, John U. Nef Committee on Social Thought, University of Chicago. 2015 -
- Lecturer, European Art 1600-1800, School of Art History, University of St. Andrews. (declined) 2014
- Assistant to the Director, eikones Institute, Universität Basel. 2013 - 2014
- Postdoctoral Fellow, Kunsthistorisches Seminar, Universität Basel. 2011 - 2014
- Lecturer, Institut für Kunstgeschichte, Universität Wien. 2010 - 2011
- Lecturer, Institut für Theater-, Film- und Medienwissenschaft, Universität Wien. 2010 - 2011
- Lecturer, Institut für Medien, Kunstuniversität Linz. 2008 - 2009

AWARDS AND GRANTS

Samuel H. Kress Predoctoral Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington.	2008 - 2010
Frederick Sheldon Traveling Fellowship, Harvard University.	2007 - 2008
Gordon Gray Grant for Writing Pedagogy, Harvard University.	2007
Certificate of Distinction for Excellence in Teaching, Derek Bok Teaching Center, Harvard University.	2007
MIT Student Life Grant for <i>Spaces of the Cold War</i> Film Series.	2006
Albert Elsen Prize in Art History, Stanford University.	2003
Boothe Prize for Excellence in Writing, Stanford University.	2001

PROFESSIONAL SERVICE AND ADMINISTRATION

Field Editor for art theory and historiography, <i>caa.reviews</i> .	2013 -
Manuscript referee for <i>The Art Bulletin</i> , <i>Art History</i> , <i>Philobiblon</i> .	2012 -
Curriculum committee, hiring committee for Schaulager Professor in Art Theory, Kunsthistorisches Seminar, Universität Basel.	2012 - 2014
ERASMUS (EU) Coordinator for Student and Staff Mobility and Exchange, Kunsthistorisches Seminar, Universität Basel.	2011 - 2014