**KENNETH D. ALLAN**
Associate Professor of Art History
Seattle University
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## EDUCATION

Ph.D. Art History, University of Chicago, June 2005.
Advisors: W.J.T. Mitchell, Martha Ward, Deborah Nelson.
Major fields: 20th c. & contemporary art, the neo-avant-garde, 1960s American art
MA Art History, University of Chicago, December 1997.
BA English Literature, minor in Art History, Washington University in St. Louis, May 1994.

## NATIONAL FELLOWSHIPS & RESEARCH SUPPORT

Project Researcher & Museum Exhibition Advisory Committee Member, *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970,* The Getty Research Institute, Los Angeles. Housing and research support, October-November 2009.

American Council of Learned Societies/Henry Luce Foundation Dissertation Fellowship in American Art, 2004-2005.

Smithsonian Institution Pre-Doctoral Fellowship, Archives of American Art, 2001-2002.

Terra Foundation for the Arts Summer Residency in Giverny, France Fellowship, 2002.

## UNIVERSITY FELLOWSHIPS & GRANTS

Faculty Summer Research Fellowship, College of Arts & Sciences, Seattle University, Summer 2010.

Junior Faculty Professional Development Grant, College of Arts & Sciences, Seattle University, Fall Quarter 2009.

## PUBLICATIONS

### Journal Articles

2011 "City of Degenerate Angels: Wallace Berman, Jazz and *Semina* in Postwar Los Angeles," *Art Journal,* Vol. 70, no. 1, (Spring 2011): 70-91.

2010 "Ed Ruscha, Pop Art and Spectatorship in 1960s Los Angeles," *The Art Bulletin,* Vol. XCII, No. 3 (September 2010): 231-248.

2002 "Creating an Avant-Garde in 1950s Los Angeles: Robert Alexander's Hand-printed Gallery Brochure in the Archives of American Art," *Archives of American Art Journal*, Vol. 42, No. 3/4 (2002): 21-26.

**Museum & Gallery Exhibition Catalog Essays and Entries**

2015 Museum exhibition catalog essay, "'This Spangled Pot-Hole:' Image and Materiality in Los Angeles Art of the City, 1960-1980," *The City Dynamic: Representing Crisis & Renewal in New York, Chicago and Los Angeles, 1960-1980* (Princeton: Princeton University Press, 2015), forthcoming.

2013 Commercial gallery essay, "Paintwork," *Margie Livingston: Objectified*, Louis De Jesus, Los Angeles, CA

2011 Museum exhibition catalog essay, "*For People Who Know the Difference*: Defining the Pop Art Sixties," co-authored with Lucy Bradnock & Lisa Turvey, *Pacific Standard Time: Los Angeles Art, 1945–1980*, The Getty Research Institute, J. Paul Getty Museum, (forthcoming, October 2011).

2011 Museum exhibition catalog sidebar essays (3), "Brittin by Baza," "Duchamp in Pasadena," "The Artists' Protest Committee," *Pacific Standard Time: Los Angeles Art, 1945–1980*, The Getty Research Institute, J. Paul Getty Museum, (forthcoming, October 2011).

2008 Commercial gallery essay, "Isaac Layman and Photography," *Isaac Layman: Photographs from Inside a Whale*, Scott Lawrimore, ed., Seattle: Lawrimore Project, 2008.

2006 Museum exhibition catalog essays, "Lee Lozano, *Ream*, *Stroke*, *Study for Holes in Stroke*, *General Strike Piece*;" "David Reed, *#476*," *Blanton Museum of Art: American Art since 1900*, Carlozzi, Annette DiMeo, and Kelly Baum, eds., Austin, TX: Blanton Museum of Art, The University of Texas at Austin; Seattle, WA: Marquand Books, 2006.

2005 Museum exhibition catalog essay, "The Figure's Regard: Privacy and the Gaze in Richard Diebenkorn's Santa Cruz Island Foundation Works," Montecito, CA: Reynolds Gallery/Westmont College, 2005.

**Book Reviews**

2009 Review of Sarah Schrank, *Art and the City: Civic Imagination and Cultural Authority in Los Angeles*, (Philadelphia: University of Pennsylvania Press, 2009). *caa.reviews/College Art Association* (June 16, 2009), DOI: 10.3202/caa.reviews.2009.59, http://www.caareviews.org/reviews/1286.

2008 Review of *A Seed of Modernism: The Art Students League of Los Angeles, 1906-1953*, Will South et al ed., (Berkeley: Heyday Books/Pasadena Museum of California Art, 2008). *California History: The Journal of the California Historical Society*, Vol. 86, No. 1 (2008).

2007 "History on the Surface: Pop Art and Postwar Urbanism in 1960s Los Angeles," review of Cécile Whiting, *Pop L.A.: Art and the City in the 1960s*, (Berkeley: University of California Press, 2006). *Art Journal*, Vol. 66, No. 4 (Winter 2007): 103-105.

**Art Criticism, Exhibition Reviews and Interviews for Art Magazines**

2008 "Paul McCarthy's *Low Life Slow Life: Part I*,"
*X-TRA Contemporary Art Quarterly*, Vol. 11, No. 2, Winter 2008.

2008 "Back to Cool School: A Portrait of the Ferus Gallery in Film,"
*X-TRA Contemporary Art Quarterly*, Vol. 10, No. 3, Spring 2008.

2006 "From Machine to Museum Project: Interview with Mark Allen,"
*X-TRA Contemporary Art Quarterly*, Vol. 9, No. 1, Fall 2006.

2006 "Taking the Measure of the World: Tim Hawkinson in Los Angeles,"
*X-TRA Contemporary Art Quarterly*, Vol. 8, No. 3, Spring 2006.

2005 "Reflections on Walter Hopps in Los Angeles,"
*X-TRA Contemporary Art Quarterly*, Vol. 8, No. 1, Fall 2005.

2005 "A Photographer-In-Spite-Of-Himself?: Ed Ruscha in New York and Los Angeles,"
*X-TRA Contemporary Art Quarterly*, Vol. 7, No. 3, Spring 2005.

**Media Interviews**

2007 Podcast interview by Jen Graves, art critic of *The Stranger* (Seattle), Wednesday, August 22. A discussion of the Los Angeles art scene of the 1960s, my scholarly work on curator Walter Hopps, and the state of the current Seattle art world.

**WORKS IN PROGRESS**

Journal article: "'Radio-Mastery of the Ether': Wallace Berman, Media and Materiality in the Technocratic 1960s"

Book project: *Object Lessons: Experiencing Pop Art in 1960s Los Angeles*

My book project is about the relationship between the medium and materiality of art and the increasingly alienating experience of urban space in the late twentieth century. I ask how advanced artists working in Southern California during a period of renewed urban development, city boosterism and economic expansion responded in their work to the changing relationship between art and place in the fragmented metropolis of Los Angeles. I argue that the work of Wallace Berman, Edward Kienholz, Billy Al Bengston and Ed Ruscha helped to construct and transform the spaces in which a new Los Angeles art community emerged in the 1960s and, in turn, allowed viewers to re-conceive their experience of the city itself. Drawing upon Henri Lefebvre's sociological and phenomenologically-based theories of urban space, I analyze the object-qualities and display contexts of art work in a variety of conventional and innovative media in order to bring out the way these artists were thinking about the spaces and histories that surrounded them in Los Angeles. Instead of a simple reflection of the Southern California landscape of gas stations, hot rods and surfboards, the complex work of these central figures of the 1960s Los Angeles art scene suggests that Pop art played an ameliorating role in a city often seen as the birthplace of the most corrosive aspects of postmodern experience.

**INVITED LECTURES**

2012 "Radio-Mastery of the Ether: Wallace Berman and Materiality in 1960s Los Angeles,"
Center for Creative Photography, University of Arizona, April 12.

2012 "*Talk About Space*: Ruscha, Pop Art and Spectatorship," The Evergreen State College, Olympia, WA, February 14. Talk as part of the seminar "Student Originated Studies in Visual Art"

2011 "Isaac Layman's Photography of Things," Frye Art Museum, Seattle, December 3. Gallery talk for the exhibition, *Isaac Layman: Paradise*

2011 "Baza & Brittin, Bengston & Ruscha: Changing Art Worlds in Postwar Los Angeles," Whitman College, Walla Walla, WA, March 30. Skype lecture sponsored by the Art & Visual Culture Department in conjunction with the seminar, "Los Angeles: Art, Architecture, Cultural Geography."

2010 "Ruscha, Pop Art and Spectatorship," Lewis & Clark College, Portland, OR, October 21. A lecture sponsored by the Visual Art & Art History Department.

2010 "Warhol in Los Angeles: Art and Celebrity circa 1963," Seattle Art Museum, First Friday Lecture, June 4. A museum lecture presented in conjunction with the exhibition, *love fear pleasure lust paint glamour death—Andy Warhol Media Works*, May 13—September 6.

2010 "Artists, Curators and the Spaces of New Art in 1960s Los Angeles," California Institute of Technology, May 4.
A lecture and discussion as part of the "Artworlds" seminar by John Brewer, Eli and Edye Broad Professor of Humanities and Social Sciences; Matthew C. Hunter, Weisman Postdoctoral Instructor in Art History.

2008 "Space, Place and Spectatorship in Ed Ruscha's Los Angeles," The Art Institute of Chicago, March 1.
A paper given on a panel with the artist Ed Ruscha, Thomas Crow (Rosalie Solow Professor of Modern Art, New York University) and Dave Hickey (Professor of English, University of Nevada, Las Vegas) for the *Ed Ruscha and Photography* exhibition.

2007 "Local Avant-gardes: Wallace Berman, Jazz and *Semina* in Postwar Los Angeles," The Getty Research Institute, Los Angeles, CA November 14.
Paper given at "Côte à Côte (Coast To Coast): Art and Jazz in France and California" conference, coinciding with the *Birth of the Cool* exhibition, Orange County Museum of Art.

2005 "The Figure's Regard: Privacy and the Gaze in Richard Diebenkorn's Santa Cruz Island Foundation Works," Reynolds Gallery, Westmont College, Santa Barbara, CA, August 25. Keynote lecture for *Richard Diebenkorn: Unseen Santa Barbara Works* exhibition.

**PROFESSIONAL CONFERENCE PAPERS**

2013 "Living with Pop? Billy Al Bengston, Frank Gehry and the Everyday in 1968 Los Angeles," Arts and The City, Association for the Study of the Arts of the Present, Wayne State University, Detroit, MI, October 5, 2013. http://artsofthepresent.org/

2008 "Ed Ruscha and the Everyday in 1960s Los Angeles," Representing the Everyday in American Visual Culture, University of Nottingham, UK, Nottingham Institute for Research in Visual Culture, September 2008.

2006 "Local Avant-Gardes: Assemblage, Race and Jazz in Los Angeles," College Art Association 94th Annual Conference, Boston, February 2006.

2004 "Not So Fine Print: Wallace Berman's *Semina* and 1950s Los Angeles," Print Culture and the City, McGill University, Montreal, March 2004.

2003 "Assemblage Art and the Visual Culture of 1960s Los Angeles: Edward Kienholz, Themed Environments and Social Criticism in the City," New York, Chicago, Los Angeles: Cultures and Representations II, University of Nottingham, UK, April 2003; New Voices in American Art, Terra Foundation for American Art, Chicago, April 2003.

2000 "Making the Scene, Picturing the Family: Wallace Berman and the Los Angeles Beat Community," (Re)Constructing Identity and Community Through Art, University of Minnesota, April 2000.

1998 "Rendezvous at the Retrospective: The 1963 Pasadena Art Museum Retrospective of Marcel Duchamp," Ars Refecta: Art Recycled, Reused, Remade, University of Missouri, Columbia, March 1998.

**TEACHING POSITIONS**

Assistant Professor of Art History, Seattle University, Fall 2006-present

Tenure-track position teaching courses and seminars in the history of modern and contemporary art, a thematic survey of Western art from the Renaissance to the modern, and the theory & methods of art history.

Visiting Lecturer, Department of Art & Art History, Scripps College, Spring 2006

Visiting Lecturer, Department of Art History, University of Southern California, Fall 2005

Visiting Lecturer, The Writing Program, Scripps College, Fall 2005

Instructor, Division of the Humanities, University of Chicago, Spring 2004

Instructor, Antioch University, Antioch Southern California, Los Angeles, Summer 1999

**SEATTLE UNIVERSITY, COLLEGE, AND DEPARTMENT SERVICE**

College of Arts & Sciences, Pigott-McCone Endowed Chair Selection Committee, May 2012

College of Arts & Sciences, Curriculum Committee Member, 2011-2012

Hedreen Gallery/Lee Center for the Arts, faculty liaison committee member, 2007- present.

College of Arts & Sciences Alumni Course Lecturer, "Modernism & Postmodernism in the Arts," April 12 & 26, 2011

Member, College of Arts & Sciences Summer Fellowship Committee, February 2011.

Core Advancement Preparation Exam (CAPE) reader, College of Arts & Sciences, fall 2010

Organizer of Art History Lecture Series, Fine Arts Department, 2009-present,
Talks have included W.J.T. Mitchell, University of Chicago, "Cloning Terror: The War of Images, September 11 to Abu Ghraib," Catharina Manchanda, Jon & Mary Shirley Curator of Modern and Contemporary Art, Seattle Art Museum, "All Eyes on You," Claudia Bohn-Spector, independent curator, "Speaking in Tongues: The Art of Wallace Berman and Robert Heinecken," Dawn Odell, Lewis & Clark College, "The Poetry of Netherlandish Prints in Early Modern China," Adam Jolles, Florida State University, "Painting Takes to the Streets: Soviet Graphic Design and the TASS Studio during WWII."

Search Committee Member, Digital Design Assistant Professor position, January-May, 2009.

Search Committee Member, Hedreen Gallery curator position, April-May, 2008.

Invited lecture & introduction, "Robert Smithson's *Spiral Jetty*, Land Art and Nature," Seattle University Academic Salon Film Series, December 2008.

Juror, "Size Does Matter," Kinsey Gallery, Seattle University, Fall 2007.

Invited lecture & introduction, "Luis Buñuel's *The Exterminating Angel* (1962) & Surrealism in Mexico," Seattle University Academic Salon Film Series, April 2007.

Search Committee Member, Instrumental Music Program Director position, February-March, 2007.

**SCHOLARLY ACTIVITIES**

2013 Moderator, The Neddy at Cornish Award Lecture

2012-13 Advisory Board Member, The Neddy at Cornish Awards in Painting and Open Medium, $25,000 awards given to artists in the Puget Sound region by the Behnke Foundation in honor of Robert E. ("Ned") Behnke.

2012 Juror, The Neddy at Cornish Awards in Painting and Open Medium

2012 Panelist, Mark Rothko and *Red*, Seattle Reparatory Theater, March 17, 2012, a conversation on Rothko and art in conjunction with the play *Red*, by John Logan

2011-present Peer reviewer, *Art Journal*, CAA publication

2009-2011 Member, Museum Exhibition Advisory Committee, Getty Research Institute, Los Angeles, CA, *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, 2009-2011 (workshops May 2009, fall 2009, fall 2010).

2007-present Contributing editor, *X-TRA Contemporary Art Quarterly*.

2010 Online Panelist, "Questionland University," sponsored by *The Stranger*, October 18-22, http://questionland.com/topics/seattle-education

2010 Moderator, "Talking Transfers," a panel of artists exhibiting in *Image Transfer: Pictures in a Remix Culture*, Jordan Kantor, Matt Keegan, Carter Mull, Lisa Oppenheim, Amada Ross-Ho, Siebren Versteeg, Erika Vogt, Henry Art Gallery, University Of Washington, Seattle, WA, October 1, 2010

2009 Panelist, "Local is the New Conceptual: Seattle Art in the Public Sphere," Greg Kucera Gallery, Seattle, WA, June 10, 2009

2005-07 Editorial board member, *X-TRA Contemporary Art Quarterly*.

**MEMBERSHIPS**
College Art Association (CAA)

**LANGUAGES**
French, good reading ability, basic speaking knowledge; German, basic reading knowledge.

**REFERENCES**
W.J.T. Mitchell, Gaylord Donnelley Distinguished Service Professor, Departments of English & Art History, University of Chicago, (773)702-8477, wjtm@uchicago.edu
Martha Ward, Associate Professor, Department of Art History, University of Chicago, (773)702-0270, mmward@uchicago.edu
Deborah Nelson, Associate Professor, Department of English, University of Chicago, (773)702-8540, dnelson@uchicago.edu