

## IVETA SLAVKOVA

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## EDUCATION

### **Ph. D. Modern and Contemporary Art History, 2006**

University Paris I Panthéon-Sorbonne, Mention très honorable avec les félicitations du jury à l'unanimité (*summa cum laude*)

Dissertation: "L'Homme n'est peut-être pas le centre de l'univers". La crise de l'humanisme et l'Homme nouveau des avant-gardes (1909-1930), supervisor Pr. Philippe Dagen

### **Post-graduate thesis (DEA), Modern and Contemporary Art History, 2000**

University Paris I Panthéon-Sorbonne, Mention Très bien avec félicitations (*magna cum laude*)

Dissertation: "Dessiner comme écrire. La démarche de cinq artistes abhumanistes: Antonin Artaud, Camille Bryen, Fred Deux, Henri Michaux et Wols"

**MA (Maîtrise) Modern and Contemporary Art History**, University Paris I Panthéon-Sorbonne, Mention Très bien avec félicitations (*magna cum laude*)

Dissertation: "Wols (1913-1951). Contradiction dans l'analyse et l'interprétation de l'œuvre"

**BA (Licence) Art History and Archaeology**, 1998, University of Montpellier III, Paul-Valéry, Mention Bien (*cum laude*)

## ACADEMIC EMPLOYMENT HISTORY

### **American University of Paris (AUP)**

Assistant Professor (since 2019)

Senior Lecturer (2018)

Lecturer (2016-2018)

Adjunct (2012-2016)

### **Sciences Po Paris**

Maître de conférences (2008-2019)

### **Trinity-in-Paris, study abroad program Trinity College Hartford**

On-site Assistant Professor (2009-2018)

### **St. Johns University NYC study abroad Paris program**

Adjunct (2012-2015)

### **Université Paris Nanterre**

Adjunct (2009-2015)

**Université Paris IV Sorbonne/Institut national du Patrimoine**  
Adjunct (2007-2012)

**Aalesund College (Norway) study abroad Paris program**  
Lecturer (2006-2009)

**Université Paris I Panthéon-Sorbonne**  
ATER (2005-2006)  
Adjunct 2007-2012

# TEACHING

## AUP, 2012-present

- "Intro to Art through Paris Museums" AH1003 (more than 20 times, 2012-present)
- "Impressionism-Postimpressionism" AH3000 (7 times, 2013-present)
- "The History of Photography" AH3017 (4 times, 2017-present)
- Senior Seminar AH4090, topics: "Objects in Art/Objects as Art (1918-1947)" (once in 2023), "Making Things. Art and the Object (1907-1968)" (once in 2019); "Born in the Ruins of the Great War: the New Man of the Avant-Garde" (once in 2012)
- "Art and Human Origins" AH1099FB, First-bridge course co-taught with Linda Martz
- "History, Science and Human Origins" HI1099FB (3 times 2020-now)
- "Paris: Capital of Modern Art" AH3091 (2 times 2017-2019)
- "19<sup>th</sup> and 20<sup>th</sup> century, Art and Architecture" AH2016, (twice, 2011-2012)
- "Matisse to Warhol: the artists and their exhibits" AH3091 (once in 2015)
- "Utility and Subversion: The Object in the 20<sup>th</sup> century" AH3020 (once in 2012)
- "Impressionism/Postimpressionism" as Global Connected Course, related to Olga Nikolova's "American Writing and Nature" (ENG3040) at AUBG (American University of Bulgaria) focusing on the experience of nature and nature as subject of the visual arts and literature (once in Fall 23)
- "Fine Arts and Applied Arts ca. 1900" AH3091 (once in 2022)
- "Early 20th century art" AH3061 (once in 2019)

## **Independent studies/Senior projects:**

- Kellin Quealy, *Constructing Realities: Interpretation, Impressionism, and Perception*, completed Fall 2022
- Maria Atallah, *Japonisme and the Impressionists*, completed Fall 2021

## Institut d'Etudes politiques Sciences Po Paris, 2009-2019

- "The Power of Art. Art and Power", ex-cathedra course (5 times 2016-2020)
- "Art et pouvoir: une histoire des représentations en Europe, 1789-1989", conférences de méthodes/practice (once 2013) ; then ex-cathedra course (twice 2014-2015)
- "Architecture et pouvoir: de Saint-Paul à Bastille" (three times 2010-2012)
- "Parc de la Villette: les enjeux du Grand Paris" (three times 2012-2014)
- "Art versus Design: The Object in the 19-20<sup>th</sup> centuries", seminar (7 times 2012-2018)
- "Images of the New Man around the First World War" seminar (4 times 2009-2012)
- "Histoire de l'art: 19<sup>e</sup> et 20<sup>e</sup> siècles", conférences de méthode, (2008-2010)

## Trinity-in-Paris, study abroad program, Trinity College Hartford, 2009-2018

- "Paris through its Art and Architecture" (ten times, 2012-2018)
- "World War I: a War of New Kind, a War of Images" (three times, 2013-2017)
- "Introduction to Islamic Art through the French Museum Collection" (once in 2016)
- "Van Gogh and Japanese Print" (once in 2012)
- "The Steins Collect" (once in 2011)

“Claude Monet Retrospective” (once in 2010)  
“Renoir’s Nudes”(once in 2009)

**Independent studies:**

“Victor Hugo and human rights”, “Matisse-Picasso”, “Andy Warhol’s *Shadows*”, “Joel-Peter Witkin’s *Raft of Medusa*”, “Pierre Bonnard’s portraits of his wife”

**St. Johns University NYC, study abroad program in Paris, 2012-2015**

“French Art and Architecture (Middle Ages-Modern period)” (6 times 2012-2015)

**Université de Paris Nanterre, 2009-2015**

Graduate course/Master “Professeurs des écoles”: “Concept fondamentaux de l’Histoire des Arts” (8 times 2011-2015)

Remote learning (C.O.M.E.T.E) “Histoire de l’art contemporain” (6 times, 2009-2014)

Remote learning (C.O.M.E.T.E) “Techniques de l’art de l’Antiquité à nos jours” (6 times, 2009-2014)

**Université de Paris I Panthéon-Sorbonne, 2006-2012**

“Manifestes et textes théoriques de l’avant-garde, 19<sup>e</sup>-21<sup>e</sup> siècles”(more than 20 times, 2006-2012)

“Méthodologie en Histoire de l’art » (ex-cathedra course, once 2005)

“Les Avant-gardes” (once, 2005)

“L’Art des années 1970s et 1980s: Système et hasard” (once, 2006)

**INP Institut National du Patrimoine/Université de Paris-IV Sorbonne (in French), 2007-2012** (preparation for the National Competition for Museum Curators)

20-21<sup>th</sup> Art: topics “Les Avant-gardes”, “L’Objet”, “L’Abstraction”, “L’Art américain: Continuité et Rupture » (each topic was taught once)

Focus on the yearly dissertation topic: “Eroticism”, “Art and History”, “The Hero” (each topic was taught once)

Analyse d’image (11 times)

**Institut Supérieur des Carrières artistiques, ICART, Paris, 2000-2010**

Graduate course/Masters Art and the Market and Cultural mediation : “Art and its market” (once in 2010)

Graduate course/Masters Art and the Market and Cultural mediation : “Cultural Politics”(three times 2008-2010)

“British and American Art, 18<sup>th</sup>- 21<sup>th</sup> centuries” (10 times 2000-2010)

Thesis advisor (Art and Video Games; The French Cultural Institutions in the US; Pop Art and Fashion; Sarah Lucas and Feminism; Leonor Fini)

## Aalesund College (Norway) abroad study program /Gateway Paris, 2006-2009

“Introduction to 19<sup>th</sup> century French art” (7 times 2006-2009)

### Course-related museums visits and field trips

Paris : Louvre, Orsay, Cluny, Petit Palais, Grand Palais, Cognacq-Jay, Nissim de Camondo, Hôtel de Soubise/Archives Nationales, Quai Branly, Centre Pompidou, Musée d’Art moderne de Paris, Musée Delacroix, Musée de la Vie romantique, Jacquemart-André, Marmottan, Orangerie, Jeu de Paume, Cité de l’architecture, La Gaîté Lyrique, Palais de Tokyo, musée du Quai Branly, Musée Guimet, Philharmonie de Paris, Atelier des Lumières, musée Zadkine ;

Antibes : Musée Picasso ;

Brussels : Maison Horta, Musée des Beaux-Arts

Giverny : Maison Claude Monet, Musée de l’Impressionnisme

London : Whitechapel Gallery, National Gallery, Estorick Collection, Tate Gallery ;

Nice : Musée d’Art moderne et contemporain, Musée Matisse, Musée Chagall,

Normandy: D-Day beaches, Bayeux tapestry;

Saint-Etienne : Cité du Design, Musée d’Art Moderne ;

Saint Paul de Vence : Fondation Maeght

Châteaux : Blois, Chenonceau, Cheverny, Fontainebleau, Vaux-le-Vicomte;

Great War : Museum of the Great War (Meaux), Historial de la Grande Guerre (Péronne), battle of the Marnes battlefields, battlefields of the Somme.

## SCHOLARLY WORKS PUBLISHED

### BOOKS

#### MONOGRAPH

**2020, Réparer l'homme. La Crise de l'humanisme et l'Homme nouveau des avant-gardes autour de la Grande Guerre (1909-1929),** Presses du réel (Dijon)  
<https://www.lespressesdureel.com/ouvrage.php?id=2218>

Review 1 by Catherine Dufour, in *Mélusine en ligne*, 2020 <https://melusine-surrealisme.fr/wp/iveta-slavkova-reparer-lhomme-la-crise-de-lhumanisme-et-lhomme-nouveau-des-avant-gardes-autour-de-la-grande-guerre-1909-1929/>

Review 2 by Mariana Pinto dos Santos, « Italian Futurism and the Bauhaus through the lens of humanism », *Revista de História da Arte: " Art in the Periphery – hommage to Foteini Vlachou"*, n°9, 2021  
([https://institutodehistoriadaarte.files.wordpress.com/2021/05/rha\\_w\\_9.pdf](https://institutodehistoriadaarte.files.wordpress.com/2021/05/rha_w_9.pdf)) p. 127- 131.

Review 3 by Abigaël van Aelst (KU Leuven), in *European Legacy*, vol. 27, n° 7-8, 2022.

(<https://www.tandfonline.com/doi/full/10.1080/10848770.2022.2029175?scroll=top&needAccess=true&role=tab>)

#### EDITED/TRANSLATED/CO-AUTHORED

**2023, Les Avant-gardes européennes (1905-1935). Guide illustré, Paris, Hermann,** Sascha Bru (author), Iveta Slavkova (translator)

<https://www.editions-hermann.fr/livre/les-avant-gardes-europeennes-1905-1935-sascha-bru>

Original English title *The European Avant-Gardes (1905-1935). A Portable Guide*, Edinburgh University Press, 2018

<https://edinburghuniversitypress.com/book-the-european-avant-gardes-1905-1935.html>

**2022, Crisis, Berlin, De Gruyter.** 7th volume of the series "European Avant-Garde and Modernism Studies", co-edited David Ayers (University of Kent), Sascha Bru (KU Leuven), Li Lin (University of Antwerpen), Kate Kangashlahti (KU Leuven)

*My contribution: First reader for ¼ of the articles and second reader for half of them*

<https://www.degruyter.com/document/doi/10.1515/9783110773637/html>, digital copy at AUP library

**2013, "Histoire des arts: une méthode des exemples",** *Documentation photographique/La documentations française*, n° 8091, co-authored with Marianne Cojannot-Le Blanc (Université de Paris Ouest)

*My contribution: half of the introduction and ¾ of the double pages and entries*

**2010, "Les Années 1930 : art et résistance. Éveil politique et engagement des artistes",** *Dissidences*, n°9, co-edited with Jean-Paul Salles (Université de la Rochelle) and Vincent Chambarlhac (Université de Dijon)

*My contribution: half of the introduction and editing of all the articles*

## PEER-REVIEWED ARTICLES

**2022,** “Camille Bryen Avant-Gardist/Abhumanist: A Reappraisal of an Artist Who Called Himself the “Best-Known of the Unknown”, *Arts*, Volume 11, Issue 2, 43

<https://www.mdpi.com/2076-0752/11/2/43/htm>

*Arts* is a recent open edition journal whose impact index is 0,5 (source website MDPI), an excellent score for our discipline (in comparison the highest score for the prestigious *Art Bulletin* was 0.49 in 2014).

**2021,** “The Strange Destiny of Wols, the « French Pollock ». Reflections on Abhumanism and the the Parisian avant-garde in “Periphery” after World-War II, *Revista de História da Arte: “Art in the Periphery – Homage to Foteini Vlachou”,* n°9, May 2021, 83-97.

([https://institutodehistoriadaarte.files.wordpress.com/2021/05/rha\\_w\\_9.pdf](https://institutodehistoriadaarte.files.wordpress.com/2021/05/rha_w_9.pdf))

RHA is bound to the dynamic Art History Institute of the NOVA university in Lisbon, indexed by ERIHPLUS.

**2020,** “Cemetery=Civilization: Circus Wols, World War II and the collapse of humanism”, *Arts: “World War, Art, and Memory: 1914 to 1945”,* Volume 9, Issue 3

(<https://www.mdpi.com/2076-0752/9/3/93>)

*Arts* is a recent open edition journal whose impact index is 0,5 (source website MDPI), an excellent score for our discipline (in comparison the highest score for the prestigious *Art Bulletin* was 0.49 in 2014).

**2017,** “Histoire de l’art, histoire, culture visuelle”, *Histoire@politique*, n°33; special issue edited by Cécile Pichon-Bonin, Anastasia Simoniello, Jérôme Bazin: *Image, éducation et communisme dans l’Europe des années 1920-1930* (<http://www.histoire-politique.fr/index.php?numero=33&rub=pistes&item=39>)

*Histoire@politique* is edited by the Centre d’Histoire de Sciences Po. Accessible through the academic platform CAIRN, it is now Open Edition.

**2011,** “La bouteille de Wols, la plume de Sartre et une histoire à réécrire”, *Food & History*, vol. 9, n°1; special issue edited by Valérie Boudier and Frédérique Desbuissons: “Inebriating Creations ; from the 16th to the 20th Century. Alcohol as Motor, Motif, and Metaphor in (Early) Modern Art”

<https://www.brepolonline.net/doi/abs/10.1484/J.FOOD.1.102295>

Published by the European Institute for the History and Cultures of Food, *Food & History* is the leading European journal in the field of food history, with impact factor 0.176 (source SCI journal).

## OTHER ACADEMIC ARTICLES AND BOOK CHAPTERS

**2019,** “Utopies sociales et politiques des avant-gardes 1912-1968”, *La Vie intellectuelle en France XIX<sup>e</sup> et XX<sup>e</sup> siècles*, vol. 2, Paris, Editions Points, edited by Laurent Jeanpierre and Christophe Charles, second edition (first published 2016, Editions du Seuil)

<https://www.editionspoints.com/ouvrage/la-vie-intellectuelle-en-france-collectif/9782757873465>

First edition on 2016 at Editions du Seuil

<https://www.seuil.com/ouvrage/la-vie-intellectuelle-en-france-tome-2-collectif/9782021081435>

A key reference book written by specialists worldwide, the book was acclaimed in France ([https://www.lemonde.fr/livres/article/2016/09/15/les-intellectuels-francais-parlent-et-font-parler\\_4997834\\_3260.html](https://www.lemonde.fr/livres/article/2016/09/15/les-intellectuels-francais-parlent-et-font-parler_4997834_3260.html)) and republished three years after the first edition.

**2014**, “**La marginalité comme condition de l’art : l’alcoolisme de Wols vu par Sartre**”, *Arts drogués. Expériences psychotropiques et création artistique*, Presses universitaires de Paris Ouest, edited by Miguel Egaña et Fabrice Flahutez  
<https://books.openedition.org/pupo/8273>

*Related to the exhibition Sous influence at Maison Rouge (Paris), the book was presented at a round-table at this venue, now accessible in Open Edition.*

**2013**, “**L’homme entre alpha et omega : vertus et périls de l’unité absolue. Le logo de Schlemmer pour le Bauhaus**”, *Histoire de l’art*, n° 71 ; special issue edited by Camille Morando : *L’Écrit dans l’œuvre*  
[https://www.persee.fr/doc/hista\\_0992-2059\\_2012\\_num\\_71\\_1\\_3423](https://www.persee.fr/doc/hista_0992-2059_2012_num_71_1_3423)

*One of the leading art journals in France, edited by the Associations des Professeurs d’archéologie et d’histoire de l’art, Histoire de l’art is indexed by HAL Archives ouvertes (CCSD), Journal Base (CNRS) et Mir@bel (Institut National d’Histoire de l’art), and accessible freely through the platform Persée.*

**2013**, “**Surviving the Collapse of Humanism after World War II: the ‘Abhumanist’ Response of J. Audiberti and C. Bryen**”, *Contemporary French & Francophone Studies SITES*, vol. 3, n°17  
<https://sites.uconn.edu/volume-17-issue-3/>

*Published by the University of Connecticut and Taylor & Francis and active on both sides of the Atlantic, SITES encourages a transdisciplinary and global approach to French culture. It has an impact index of 0.021 (source SCI journal).*

**2011**, “**L’Humanisme aussi est un mythe. Prolégomènes à une peinture abhumaniste**”, *Art et mythe*, Presses universitaires de Paris Ouest, edited by Thierry Dufrêne and Fabrice Flahutez : <https://books.openedition.org/pupo/1994?lang=fr>

**2010**, “**L’Exil avorté de Wols au comité Fry. Pour une multiplicité des résistances**”, *Dissidences* n°9 ; special issue edited by Vincent Chambarlhac, Jean-Paul Salles and Iveta Slavkova: *Les Années 1930 : art et résistance. Éveil politique et engagement des artistes*

*Dissidences was an academic journal whose goal was to explore leftist political thought and culture, supported by the Université de Bourgogne. It has been succeeded by a blog on Hypothèses.org (<https://dissidences.hypotheses.org>). I am also the editor of this volume.*

**2007**, “**Deux aspects de la crise de l’humanisme dans l’entre-deux-guerres**”, *Mélusine*, n°XXVII  
<https://www.revues-litteraires.com/articles.php?lng=fr&pg=1302>

*Mélusine is the journal Centre de Recherches sur le Surréalisme at the Université Paris 3. It is a leading publication in the field of Surrealism and has contributed to a global approach to this movement.*

## CONFERENCE PROCEEDINGS

**2018**, « **Entre charme et effroi. « Circus Wols », le récit de Wols des années terribles** », in Nathalie Ponsard and Jean-Pierre Caron (ed.), *La France en guerre : cinq « années terribles » 1792-1793 / 1814-1815 / 1870-1871 / 1914-1915 / 1939-1940*, Rennes, PUR.  
<https://books.openedition.org/pur/170448>

The book unites French scholars of different disciplines, now accessible in Open Edition. My contribution was noticed by a reviewer as one of the most interesting in the volume (<https://journals.openedition.org/rh19/6781>)

**2016, "From eternal knight to modern hero. The aviator as the New Man of the avant-garde at the outbreak of the Great War", 1914: Guerre et Avant-gardes, Presses universitaires de Paris Ouest, edited by Marine Branland**  
<https://books.openedition.org/pupo/15645>

The conference and publication were organized on the occasion of the centennial of the Great War, scholars from different parts of the world took part in it.

**2012, "The Saatchi Collection Between Art Loving and Self-interested Investment", Modernity of Collection, Torun, Contemporary Art Centre/University of Copernic**  
The conference and the publication accompanied the opening of the Museum of Contemporary Art in Torun (Poland).

**2011, "Le Futurisme entre propagande et revendication libertaire", Art & Propagande : jeux interdits/Gevaarlijk spel tussen kunst en propaganda, published as special issue of Témoigner/Getuigen : revue pluridisciplinaire de la Fondation Auschwitz, n°111, edited by Luba Jurgenson et Philippe Mesnard**  
[https://www.auschwitz.be/images/bulletin\\_trimestriel/111\\_slavkova.pdf](https://www.auschwitz.be/images/bulletin_trimestriel/111_slavkova.pdf)

A transdisciplinary international conference was organized by the Auschwitz Foundation, and published as a special issue of its journal.

**2010, "Dalí entre 1925-1929. Le désir n'est pas humaniste", Dalí. Sur les traces d'Eros, edited by Geneva, Editons Notari, edited by Frédérique Joseph-Lowery and Isabelle Roussel-Gillet**  
The Cerisy conferences are a landmark for the humanities. The conference united specialists of Dali on international scale.

**2009, "La Révolution surréaliste, un travail collectif pour défaire le sujet", La Fabrique surréaliste, actes du séminaire du Centre de Recherches sur le Surréalisme/University of Paris III, edited by Maryse Vassevière, [http://melusine-surrealisme.fr/henribehar/wp/wp-content/uploads/2014/10/5.-Fabrique\\_BAT.pdf](http://melusine-surrealisme.fr/henribehar/wp/wp-content/uploads/2014/10/5.-Fabrique_BAT.pdf)**

The online publication of the seminar of the Centre de recherches sur le Surréalisme.

**2004, "Circus Wols, un projet de Wols au camp des Milles", Les Ecrits d'artistes depuis 1940, Caen, Editions de l'IMEC, edited by Françoise Levailant**  
In relation with the installation of the IMEC archives in the Abbaye d'Ardenne, near Caen, this large conference united established scholars and PhD students like me, as well as writers (Alain Robbe-Grillet was there). This is my first academic publication.

## EXHIBITION CATALOGUES

**2017, « Horreur et rédemption dans l'œuvre de guerre de Zinoviev », Alexandre Zinoviev. Un peintre russe sur le front français (1914-1918), edited by Cécile Pichon-Bonin et Alexandre Sumpf, Paris, Editions Gallimard ; exhibition at Péronne, Historial de la Grande Guerre, May 18 – December 10 2017**  
<https://www.librairie-gallimard.com/livre/9782072721687-alexandre-zinoviev-un-artiste-russe-sur-le-front-occidental-collectif/>

The catalog accompanies the exhibit Alexandre Zinoviev at the Historial de la Grande Guerre at Péronne, a leading institution in the study of the Great War. It is the first major publication on this artist (<https://www.jstor.org/stable/26541518>) and a beautiful illustrated volume by the iconic Parisian publisher Gallimard.

**2008, Work comments for five artworks in *Le Futurisme et Paris***, edited by Didier Ottinger, Paris/Milan, Editions du Centre Pompidou/5 Continents, translated into English and Italian; exhibition at the MNAM/Centre Pompidou, October 15, 2008 – January 29, 2009  
This large exhibition shown in the Musée National d'Art Moderne in Paris traveled to Italy (Scuderie del Quirinale in Rome) and in Great Britain (Tate Modern), the catalog (including my comments) were translated into Italian and English.

## TEXTBOOKS

**2011, French Literature Textbook, High school Junior Year**, Paris, Editions Nathan:

Hard copy textbook

Digital textbook with interactive resources (animations, and interactive visual analysis)

Teacher's book (suggested answers and additional development on the images)

Nathan is one of the largest publishers for textbooks and school materials in France. The textbook is cross-disciplinary and was very successful (72366 items sold the first two years). I conceived the 16 double pages in the section Histoire des arts, the related digital resources and the teacher's book. I was invited to participate due to my teaching in the Master program "Professeurs des écoles" at the university of Nanterre.

## REVIEWS

**2022**, « A Different Causality and a Different Reality : Analysis of the Absurd in French Dada and Pre-surrealist Theatre », *Theatralia*, vol. 25, issue 1. Review of Mariana Kunesova Orawczak's book *L'Absurde dans le théâtre Dada et présurréaliste français*, Brno: Filozofická fakulta, Masarykova univerzita, 2016  
<https://digilib.phil.muni.cz/handle/11222.digilib/145144>

**2019**, « Utopie et réalité de la fin de l'art. L'art russe de la révolution d'Octobre à la mort de Staline au Grand Palais », *Mémoires en jeu/Memories in stake*, n° 9, Summer : Fall 2019 (exhibition) <https://www.memoires-en-jeu.com/actu/rouge-art-et-utopie-au-pays-des-soviets/>

**2009**, Catherine Wermester, *Grosz, l'homme le plus triste d'Europe*, Paris, Allia, 2008, 72p, notice 117, *Critique d'art* n° 33

**2009**, *Chants exploratoires/Minotaure/La revue d'Albert Skira, 1933-1939*, Genève, Cabinet des Estampes du musée, 2008, 111p, notice 246, *Critique d'art* n° 33

**2009**, Laurence Bertrand Dorléac, Maurice Fréchuret, Fernand Léger, *Les Constructeurs*, Paris, réunions des Musées nationaux, 2008, 55p, notice 197, *Critique d'art* n° 33

**2009**, Nicolas Beaupré and al., *L'Autre Allemagne: rêver la paix (1914-1924)*, Milan, 5 Continents/Péronne, Historial de la Grande Guerre, 2008, 112p, notice 242, *Critique d'art* n° 33

## GENERAL ART MAGAZINES

**2021**, “Camille Bryen, the Forgotten Glory of Saint-Germain-des-Prés”, *La Gazette Drouot*, October 2021, <https://www.gazette-drouot.com/article/camille-bryen-the-forgotten-glory-of-saint-germain-des-pres/28430>

**2021**, “Supports/Surfaces: Painting above All”, *La Gazette Drouot*, May 2021, <https://www.gazette-drouot.com/en/article/supports%252Fsurfaces%253A-painting-above-all/24675>

**2021**, “Wols between Myth and Reality”, *La Gazette Drouot*, February 2021, <https://www.gazette-drouot.com/en/article/wols-between-myth-and-reality/21611>

## PROJECTS IN PROGRESS

### SCHOLARLY WORK ACCEPTED FOR PUBLICATION

*Earth as a Desert. Ecology and Surrealism*, Delaware, Vernon Press, co-edited with Anne-Marie Butler (Kalamazoo College), Donna Roberts (University of Helsinki), expected Fall 24

*The question of ecology is central to Global Art History and Surrealism studies in particular. The book deals with surrealist conception of nature through the lens humanism crisis, gender norms, (post)colonial issues, criticism of normative positivist scientific methodologies.*

### RESEARCH PROJECT HDR AT THE UNIVERSITY JEAN MONNET SAINT-ETIENNE

« L’abhumanisme, l’avant-garde et l’art à Paris après la Seconde Guerre mondiale. » (working title), HDR project (Habilitation à diriger des recherches), supervisor Fabrice Flahutez (Professor, Université Lyon-Saint-Etienne), which I am intending to publish after completion

*The project summarizes my research in the past 10 years. Key topics were presented at various conferences and all my recent articles explore aspects of this subject. In the French University system an HdR (Habilitation à diriger des recherches) is a second doctorate which qualifies the candidate to become a Professor and to direct PhDs and sit of PhD juries. I am intending to publish this work as a monograph after completion.*

### CONFERENCES

**Spring 2024**, Cycle of conferences “Decolonizing the avant-garde”, with Sascha Bru (KU Leuven) and Isabelle Wünsche (Constructor University Bremen)

*The cycle will comprehend three days of invited talks given by major scholars working on the decentering and decolonization of the the history of the avant-gardes. Hopefully, it will take place at AUP in May 24.*

**Fall 2024**, 5<sup>th</sup> conference of the ISSS (International Society for the Study of Surrealism) in Paris with Julia Drost (Centre allemand d’Histoire de l’art), Fabrice Flahutez ((Université Jean Monnet Saint-Etienne) and Olivier Penot-Laccassaigne (Université Paris 3)

<https://surrealismstudies.org/iss-surrealisms-2021-schedule-and-how-to-join/>

*The 3d in-person conference will take place at AUP in the Fall of 2024 (during the break). 2024 is the centennial of the Manifesto, many events are scheduled in Paris, which is the birthplace of Surrealism. We are working on collaboration with major French institution (MNAM/Centre Pompidou) and are expecting a large number of submissions.*

# PROFESSIONAL PAPERS AND PRESENTATIONS

## CONFERENCE ORGANISATION

**November 17<sup>th</sup>-20<sup>th</sup> 2022**, 4<sup>th</sup> conference of the ISSS (International Society for the Study of Surrealism), virtual, <https://surrealismstudies.org/iss-surrealisms-2022-call-for-proposals-appel-a-propositions-convocatoria-de-propuestas/>

**November 11<sup>th</sup>-14<sup>th</sup> 2021**, 3<sup>d</sup> conference of the ISSS (International Society for the Study of Surrealism), virtual, <https://surrealismstudies.org/iss-surrealisms-2021-schedule-and-how-to-join/>

**Dec. 14-15 2010**: Auditorium of the University of Paris Ouest, International conference “Les années 30: Art et Résistance”, with the Research lab HAR and the journal *Dissidences* (presentation of the special issue, the articles and authors, debates and round tables)

## ACADEMIC PAPERS AND INVITED TALKS

**February 1 2023**, « Il n’y a pas d’aventure purement humaine ! » Abhumanism in the context of post-World War II Paris, invited talk at KU Leuven (MDRN lectures) <http://www.mdrn.be/news/mdrn-lecture-abhumanism-post-wwii-paris-iveta-slavkova-american-u-paris> ; [https://www.youtube.com/watch?v=2XEtS\\_U7\\_JU](https://www.youtube.com/watch?v=2XEtS_U7_JU)

**November 19 2022**, “Breaking the body limits: the anti-humanist vision of the self in the abhumanist works of Jacques Audiberti and Camille Bryen”, 4<sup>th</sup> conference of the ISSS (International Society for the Study of Surrealism), online

**November 12 2021**, “Earth as a Desert: Surrealism and Ecology (revisited)” panel organization and round table with Anne Marie Butler, Donna Roberts, Christina Heflin, Julia Drost, Samantha Kavky, 3<sup>d</sup> conference of the ISSS (International Society for the Study of Surrealism), online

**May 26 2021**, “Penser le corps corps au-delà de l’humanisme, Jacques Audiberti et l’abhumanisme”, *The Politics and Narratives of bodies/Politiques et récits du corps*, May 26-28 2021, Universidad Nacional del Nordeste (Argentina) and Fernando Gonçalves, Universidade do Estado de Rio de Janeiro (Brazil), online [https://www.youtube.com/watch?v=uxSNNPxxKW8&list=PLcXlcesjzxY\\_s3nIs0Oqip-tfwm\\_HvaI9&index=3](https://www.youtube.com/watch?v=uxSNNPxxKW8&list=PLcXlcesjzxY_s3nIs0Oqip-tfwm_HvaI9&index=3)

**February 12 2021**: “Earth as a Desert: The Ecology of Surrealism”, Panel chair and organizer with Anne Marie Butler (Kalamazoo College), for the CAA (College Art Association) Annual Meeting 2021, topic “Art and Climate Change”, online

**November 3d 2020**: Presentation of my monograph *Réparer l’homme*, annual meeting of the “Association des Amis de Jacques Audiberti”, online

**March 15 2019**: “Abhumanism after World-War II Paris: a “Periphery” within a “centre”, *Art in the Periphery*, Instituto de História Contemporânea da Universidade NOVA de Lisboa e Instituto de História da Arte da Universidade NOVA de Lisboa (Lisbon)

- November 2 2018:** “L’homme n’est peut-être pas le centre de l’univers” : Surrealism and Abhumanism, *SURREALISMS: Inaugural Conference of the ISSS*, Bucknell University Humanities Center
- September 6 2018:** “Abhumanism as realism: assuming cruelty”, *Realisms*, EAM (The European Network for Avant-Garde and Modernism Studies), University of Münster <http://www.eam-europe.be/realisms-avant-garde-university-m%C3%BCnster-2018>
- March 12 2018,** “World War I and Commemoration”, invited talk, seminar *Memory and Commemoration in Europe* taught by Yael Hirsch, CIEE Paris
- September 15 2017:** “Oscar Schlemmer’s logo for the Bauhaus: the dictate of totalizing unity”, *Dictators and degenerates. Modernism, Fascism and the Pursuit of Culture*, University College Dublin
- June 17 2016,** « Entre charme et effroi. « Circus Wols », le récit de Wols des années terribles », *La France en guerre : cinq « années terribles » 1792-1793 / 1814-1815 / 1870-1871 / 1914-1915 / 1939-1940*, University of Clermont-Auvergne
- July 18 2014:** “The Aviator, the Avant-garde and the Great War. The Crossing of the Skies between ultimate spirituality and ultimate potential of destruction”, in *Annual Conference of the “Space in Between” Society*, London, Institute of English Studies, University of London
- December 5 2013:** “L’aviateur : chevalier éternel, héros moderne, Homme nouveau des avant-gardes”, 1914 : *Guerre et avant-garde*, Université Paris Nanterre
- March 15 2013:** “La marginalité comme condition de l’art : l’alcoolisme de Wols vu par Sartre”, round table and debate around the publication *Les Arts drogués* (Presse Universitaires de Paris Ouest), Maison Rouge/Fondation Antoine-de-Galbert, Paris in relation to the exhibition *Sous influences. Artistes et psychotropes*, 15 février – 19 mai 2013
- November 21 2012,** “Histoire des arts : arts visuels, quelques clefs pour lire les images”, château de Grignan, Châteaux de la Drôme/ Ministère de l’Éducation Nationale
- September 7 2012:** “Rethinking Camille Bryen's Materiality within the Framework of his Own Abhumanist Theory”, in *Material meanings*, EAM (The European Network for Avant-Garde and Modernism Studies), University of Kent, Canterbury
- April 11 2011 :** “Le futurisme entre propagande et revendication libertaire”, in *Art & Propagande : jeux inter-dits/Gevaarlijk spel tussen kunst en propaganda*, Auschwitz Foundation/Bibliothèque royale Albertina, Brussels
- June 7 2010 :** “Quelle définition pour l’avant-garde?”, round table “The End of the Avant-Gardes”, invited speaker, Ecole Normale Supérieure, Paris
- September 26 2009:** “La bouteille de Wols”, in *La Création ivre. L’alcool comme métaphore, moteur et motif artistique (16-20<sup>e</sup> siècles)*, Institut National d’Histoire de l’art (INHA), Paris

**July 2 2009:** “The New Man and Humanism: Back to the Difference between Dada and Futurism”, in *Back to the Futurists: Avant-Gardes 1909-2009*, Queen Mary University London, University of London, Swansea University

**October 17 2008:** “The Saatchi Collection between Art Loving and Self-interested Investment”, *Modernity of Collections*, Center of Contemporary Art, Torun

**August 18 2007:** “Dalí entre 1925-1929. Le désir n’est pas humaniste”, *Dalí. Sur les traces d’Eros*, Cerisy-la-Salle

**February 3 2007,** “Détruire le sujet pour construire une communauté nouvelle. Réflexion sur Dada et le politique”, *La Destruction et l’avant-garde*, Institut National d’Histoire de l’art (INHA), Paris

**October 12 2006:** “La Révolution surréaliste démythifie l’humanisme”, seminar *Fabrique surréaliste*, Centre de recherche sur le surréalisme, Université de Paris 3

**March 6-9 2002,** “Circus Wols, un projet de Wols au camp des Milles”, *Les Ecrits d’artistes depuis 1940*, École Normale Supérieure (Paris)/IMEC (Caen)

**April 5 2001:** “Wols entre la France et l’Allemagne”, conference and round table, Centre allemand d’Histoire de l’art (Paris)

#### **GENERAL PUBLIC, SCHOOLS AND MUSEUMS (SELECTION)**

**October 6th 2022,** *Salvador Dali et le surréalisme* », Musée de Beaux-Arts, Le Havre

**March 12th 2022** *“Guernica : représenter la guerre, représenter l’Histoire”*, organized by the service « Artistique » at the City Hall of Nice, <https://www.nice.fr/fr/l-agenda/les-rencontres-de-l-artistique?type=events>

**February 6 2020,** *“Le mur comme support”*, Amis du musée de Valence, lycée Notre Dame Valence, Région Auvergne-Rhône-Alpes

**October 17 2019,** *“La revue Documents: redéfinir le primitif et la civilisation”*, Université du Temps Libre, La Rochelle

**May 28 2019,** *“Le Futurisme”*, Université du Temps Libre, La Rochelle

**January 29 2019,** *“La politique du corps sain : sport et société dans l’entre-deux-guerres”*, Musée des Beaux-Arts, Valence

**December 11 2018,** *“Avant-gardes et sport à la Belle époque”*, Musée des Beaux-Arts, Valence

**February 10 2017,** *“La nourriture dans l’art, du surréalisme à nos jours”*, Amis du musée de Valence, lycée Notre Dame Valence, Région Auvergne-Rhône-Alpes

**October 12 2017,** *“Cruauté et désir”*, Université du Temps Libre, La Rochelle

**May 24 2017**, “Van Gogh et le Japon”, Université du Temps libre, La Rochelle

**February 16 2017**, “Cartographe/migrer: Art et expérience des lieux (art moderne et contemporain)”, Amis du musée de Valence, lycée Notre Dame Valence, Région Auvergne-Rhône-Alpes

**March 17 2015**, “Varian Fry et les artistes candidats à l’exil”, Université du Temps libre, La Rochelle

**November 7 2014**, “Volontaire par culpabilité. Incitation et volontariat dans les affiches de recrutement de la Grande Guerre”, musée Promenade, Marly-le -Roi

**January 30 2014**, “Intégrité et morcellement. « Réparer » le corps après la Grande Guerre”, Université du Temps libre, La Rochelle

**February 20 2013**, “‘Nous ne resterons pas silencieux...’ Les artistes américains face à la guerre du Vietnam”, Musée des Beaux-Arts, Valence

## SERVICE

### AMERICAN UNIVERSITY OF PARIS

#### UNIVERSITY

**2023-** : Faculty member of the GPS Team (appointed by the GPS Program manager)

**2019-2023:** member of the Executive Committee (appointed by the Provost in 2019, elected in 2021)

**2018 (Winter):** Member of the Shaw-Delamater Arts Fellowship Committee (appointed by the Provost)

**2019 (since Fall):** Advising

#### DEPARTMENT

**2022-2023:** organization of talks with the Student Government and the Art History Department (Fall 23: Mariana Kunesova/University of Ostrawa; Spring 23: Natasha Chayamoor-Heil/CNRS; Spring 22: Christina Heflin/University of London;)

**2018-now:** coordination of the course “Intro to Art through Paris Museums” AH1003 (class visits, assistance with museums reservation, regular meetings with CDD adjuncts)

**2018-2019:** member of the Search Committee for Renaissance Art History Position AUP

### ACADEMIC COMMUNITY OUTSIDE AUP

**2023** - Review of the manuscript *Losing The Avant-Garde: Theory And Interpretation* by Jeanne S. M. Willette for Routledge

**2022:** - Peer-review of “The Theatrical Avant-garde in European context”, *Theatralia*, vol. 25, 2022. <https://www.phil.muni.cz/journals/index.php/theatralia/pages/view/current>

**2022** - Review of the manuscript *Changing Dimensions: The Metamorphic Practice of Leonor Fini* by Rachael Grew at Manchester University Press

**2020-now:** Member of the Editorial Board of *Arts*

**2020: Peer-reviewer for the journal *Strenae***, special issue “Théories et pratiques du jouet dans la première moitié du XXe siècle”

**2019:** External evaluator for the Research fellowship of the Auschwitz Foundation (Brussels)

**2018-now:** Member of the ISSS (International Society for the Study of Surrealism)

**2017-present:** Member of the association “Les Amis de Jacques Audiberti”

**2016-present:** Member of the Editorial Board of *20/21*, Presses universitaires de Paris Ouest

**2012-present:** Member of the “European Network for Avant-Garde and Modernism Studies” (EAM)

**2012-2020:** Region Auvergne-Rhône-Alpes and the association “Amis du musée de Valence”, education “Histoire des arts” in high schools

**2010-2018,** Member of the Research Lab “Histoire de l’art et des représentations” HAR, (EA 3461, Paris-Ouest-Nanterre)

**2010-2014,** Member of the editorial board of the journal *Dissidences*

**2001-2012,** Member of the Research Lab “Cultural and Social History of Art”, HiCSA (EA 4100, Paris I Panthéon-Sorbonne)

## ACHIEVEMENTS AND RECOGNITION

**Spring 2023** - Project “Modernisms and the Sciences in Europe”, 1890-1950, sponsored by KU Leuven Excellence Funding (€ 1,3M), travel grant for an invited talk MDRN Lectures KU Leuven

**Fall 2022** -Course release for service granted by the Provost following the FAR Annex

**Fall 2021** - Nominated to run for Vice-President of ISSS (International Society for the Study of Surrealism)

**Spring 2021** - Faculty Development Grant, American University of Paris  
(participation conference *Politics and narratives of bodies* in May and the ISSS conference in November)

**Spring 2021** - Project “Modernisms and the Sciences in Europe”, 1890-1950, sponsored by KU Leuven Excellence Funding (€ 1,3M), grant of 10 000 euros, translation of the book *The European Avant-Gardes, 1905-1935. A Portable Guide*, Edinburgh University Press, 2018 by Sascha Bru (KU Leuven)

**2020** - Faculty Development Grant, American University of Paris  
(copyright and illustration article *Arts* and participation at the CAA conference)  
- Faculty Development Grant, American University of Paris  
(contribution for the copyright and illustration of my book at Presses du Réel)

**2019** - Faculty Development Grant, American University of Paris (participation at the international conference *Art in the Periphery*, Instituto de História da Arte, Lisbon)

**2018** - Faculty Development Grant, American University of Paris  
(participation at the international conference EAM/The European Network for Avant-Garde and Modernism Studies at the University of Münster and Inaugural conference ISSS/International Society for the Study of Surrealism, Bucknell University)

**2016** - Accredited as “Conférencier national” by the French Ministry of Culture

**2014** - Travel grant from the HAR Research Lab at Université Paris Nanterre  
(participation at the annual conference “Space in Between”, London)

**2012**- Travel grand from Education nationale, professional training for future primary teachers in Histoires des arts

**2012** - Travel grant from the HAR Research Lab at Université Paris Nanterre (participation at the EAM/The European Network for Avant-Garde and Modernism Studies conference, University of Kent)

**2011** - Grant from Research Lab HiCSA at Université Paris I Panthéon-Sorbonne, REPER Labex project, Archive research and interviews, Nantes and Ghent

**2005-2006** - ATER Scholarship for the last year of Ph. D. (Attaché Temporaire d’Enseignement et de Recherche), Paris I Panthéon-Sorbonne

## OTHER RELEVANT EMPLOYMENT

### ACADEMIC ADMINISTRATION

**2016 (Spring)**, Assistant to Trinity-in-Paris director, study abroad program in Paris of Trinity College Hartford

### CURATING AND PUBLISHING

**2002**, Documentalist: *Le Sauvage et le régulier. Arts des Jardins et paysagisme en France au XX<sup>e</sup> siècle*, Jean Pierre Le Dantec, Editions du Moniteur, ISBN 2 281 19144 3

**2001-2002**, Assistant Editor : Jean-Pierre Bourgeron, *Planète amoureuse*, Hazan (Paris), ISBN 978-2850257834

**June-July 2001**, Assistant Director: exhibition “Robert Jaures: Photographs at the edge of the world”, Nataal Gallery (Arcachon)

**2000-2002**, Documentalist: *Le Corps oriental*, by Abdelkébir Khatibi, Paris, Hazan, ISBN 978-2850258442

**1999**, Assistant Editor: Collective, *Un Siècle de Constructions 1900-2000*, Le Moniteur (Paris) ISBN 978-2281191141

**1999**, Documentalist: *Abécédaire de l’Islam*, by Yves Thoraval, Paris, Flammarion, 2000, ISBN 978-2080126603

### MUSEUM GUIDE

**2013-2019**, **Context Travel**, museums visits and architecture city walks in Paris

**2001-2007**, **Guide at the Musée d’Art Moderne-Centre Georges Pompidou, Paris**, presentation of permanent collections, school groups and adults, in French and English

### NON-ACADEMIC TEACHING

**2002-2012**, **Efficom, Montrouge**: vocational certificate in Graphic Design, Industrial Design and Architecture, Audio-visual

Introduction to the History of Art and Architecture: Prehistory-21<sup>st</sup> century and formal analysis

### LANGUAGES

**Trilingual**: French, English, Bulgarian (Mother Tongue)

**Reading knowledge (advanced) and oral skills (intermediate 2)**: Russian, Spanish,

**Reading and oral skills (intermediate 1)**: German

**Basic reading skills**: Italian

**Rudimentary knowledge**: Ancient Greek