

CURRICULUM VITAE

Name Sven Spieker

Rank Professor

Education

1987 B.A., School of Slavonic Studies, University of London (UK) (with distinction)

1993 Ph.D. at Merton College, Oxford University (UK)

Academic Appointments

1991-95 Department of Slavic Languages and Literatures, Indiana University
1995- Comparative Literature Program and Department of Germanic, Slavic, and Semitic Studies, University of California, Santa Barbara

1996- Affiliate, Department of History of Art and Architecture and Department of Art, UCSB

2004 Visiting Professor, University of Konstanz (Germany)

Honors and Awards

1996 Summer Faculty Fellowship, UC Santa Barbara

2001 Fellowship, Center for the Study of Literature (*Literaturzentrum*), Berlin

2002 Fellowship, Society for the Humanities, Cornell University (declined)

2002 Fellowship, Stanford Humanities Center, Stanford University

Select Professional Activities

Referee, Stanford Humanities Center

Referee, NEH annual fellowship competition

Referee, California University Press

1999- Editor-in-Chief, ARTMargins

2000- Member, editorial board *Slavic and East European Journal*

2001 Organized the two-day conference *Packrats and Bureaucrats: Study in the Archive* at the Interdisciplinary Humanities Center, UC Santa Barbara

2003 Co-organized the two-day conference *Markov und die Folgen* at Helmholtz Zentrum für Kulturtechnik, Humboldt University, Berlin, Germany

2004- Affiliate, Center for the Study of Information as Evidence (UCLA)

2004 Co-organized a graduate student roundtable on the archive in the humanities at the Center for the Study of Information as Evidence (UCLA)

- 2005 Organized the two-day conference *Calculating Images: Representation by Algorithm in Science and Art* [in collaboration with the Goethe Institute, Los Angeles, and the French Consulate, Los Angeles], Interdisciplinary Humanities Center, UC Santa Barbara
- 2006 Co-organized an international one-day conference on the work of Walter Benjamin („Eye or Ear: Walter Benjamin on Optical and Acoustical Media"), Interdisciplinary Humanities Center, UC Santa Barbara
- 2007 Organized an international conference on the occasion of Leonhard Euler's 300th Birthday: *Science as Navigation: Leonhard Euler's Journeys* [in collaboration with the Swiss Consulate], Interdisciplinary Humanities Center, UC Santa Barbara
- 2008 Curated Clemens von Wedemeyer's week-long UCSB residency and organized a week of related lectures, screenings, and roundtable discussion with leading curators
- [2009] Organized a two-day international conference devoted to the relationship between art and the bureaucracy at the university of Jena/Germany („The Office in the Studio“)

Participation in Campus Governance (Select)

- 1999-2001 Committee on Student Conduct
- 2000 Search Committee for the Position of a Hate Educator/Outreach Coordinator (Office of Student Life)
- 2004- Member, GSS Affirmative Action Committee
- 2004- Member, GSS Development Committee
- 2004- Member, GSS Curriculum Committee
- 2004-05 Member, Faculty Legislature
- 2004- Member, Council on Faculty Issues and Awards
- 2004- Member, Committee on Faculty Welfare and Academic Freedom
- 2006 Member, Central Fellowships Selection Committee
- 2007- Member, IHC Visiting Artist Program Selection Committee
- 2007- Member, Comparative Literature Advisory Board
- 2007-08 Admissions Committee, Comparative Literature

UCSB Support

- 1996 Summer Faculty Fellowship, UC Santa Barbara
- 2008 Development Grant from the UCSB Academic Senate
- 2008 Visiting Artist Grant (IHC) for residency of Clemens von Wedemeyer

Extramural Support

- 2001 Fellowship, Center for the Study of Literature (*Literaturzentrum*), Berlin
- 2002 Fellowship, Society for the Humanities, Cornell University (declined)
- 2002 Fellowship, Stanford Humanities Center, Stanford University

2008 Conference Grant from the Thyssen Foundation (\$13000)

Languages

German (native); English (near-native); French (fluent); Russian (fluent); Spanish (near fluent); Polish (read); Italian (read)

Select Scholarly Publications, 1994-2008 (Publications: 64, includes 1 in press)

Most significant publications

Books

Figures of Memory and Forgetting in Andrei Bitov's Prose. Postmodernism and the Quest for History. Frankfurt/M.: Peter Lang, 1996

Ed., *GOGOL: Exploring Absence. Negativity in 19th-Century Russian Literature.* Bloomington: Slavica, 1999

Ed., *Leidenschaften der Bürokratie: Kultur- und Mediengeschichte im Archiv.* Berlin: Kadmos, 2004

Ed., *The Imprints of Terror. The Rhetoric of Violence and the Violence of Rhetoric in Modern Russian Culture.* Anna Brodsky/Mark Lipovetsky/Sven Spieker [eds.], Vienna: Wiener Slawistischer Almanach. Sonderband 64, 2006

Letters in Transport: Die russische Literatur im Zeitalter der Post. Sven Spieker [ed.], special issue of *Die Welt der Slawen* 1 (2007). (Includes introduction and one essay)

The Big Archive. Art from Bureaucracy, Cambridge/Mass.: MIT Press, 2008 [in press]

Most Significant Articles

“Writing the Underdog: Canine Discourse in Gogol's ‘Zapiski sumasshedshego’ and its Pretexts.” *Wiener Slawistischer Almanach* 26 (1991), pp. 171-185

“The Postutopian Subject in Soviet and East German Postmodernism: Andrei Bitov and Christa Wolf.” *Comparative Literature Studies* 195 (4), pp. 479-496

“Verspätete Zustellung: Anmerkungen zur Post- und Nachrichtentechnik in der russischen Literatur des frühen 19. Jahrhunderts, am Beispiel von Michail Lermontows *Ein Held unserer Zeit* (1840).” Bernhard J. Dotzler/Sigrid Weigel [eds.], *Fülle der Kombinationen: Literaturforschung und Wissenschaftsgeschichte*, Munich: Fink, 2005, pp. 17-34

Sven Spieker, "The Homeless Symptom: Archive and Trauma in Boris Mikhailov," in: Anna Brodsky, Mark Lipovetsky, Sven Spieker (eds.), in *The Imprints of Terror. The Rhetoric of Violence and the Violence of Rhetoric in Modern Russian Culture*, Vienna: Wiener Slawistischer Almanach, Sonderband 64, 2006, pp. 191-212.

„La Bureaucratie de l’Inconscient. Le début du surréalisme dans le bureau.“ *Le surréalisme et l’économie du rêve*. Wolfgang Asholt / Theo Siepe [eds.] (Paris: Octon 2007), pp. 45-59.

“‘Passer à l’Acte’: Policing (in) the Office. Notes on Industry Standards and the Grosze Polizeiausstellung of 1926. The Universal Police, and After” in Klaus Mladek, ed. *Police Forces: A Cultural History of an Institution* (Boston: Palgrave, 2007), pp. 54-74.

Other Articles

“Gogol's ‘via negationis’: Aisthesis, Anaesthesia, and the Architectural Sublime in Arabeski.” *Wiener Slawistischer Almanach* 34 (1994), pp. 115-142

“Postmodernism as *ars oblivionalis*: Amnesic Travelling in Andrei Bitov and Roland Barthes.” *Die Welt der Slawen* 2 (1995), pp. 220-250

“Stillife as Fetish: Zbigniew Herbert Between Torrentius and Malevich.” *Indiana Slavic Studies* 9 (1998), pp. 61-78

“Orthopädie und Avantgarde. Dziga Vertovs *Filmauge* aus prothetischer Sicht (*Der Mann mit der Kamera*).” N. Drubek-Meyer/J. Murasov (eds.), *Apparatur und Rhapsodie. Zu den Filmen des Dziga Vertov*, Munich: Fink, 1999, pp. 147-169

“Revolution als Wiederholung: Minimalismus und Konstruktivismus am Beispiel des Würfels”. Mirjam Goller, /Georg Witte [eds]. *Minimalismus: Zwischen Leere und Exzeß*, WSA Sonderband (2001), pp. 305-328

“Getting the Real to Respond: Repetition, Pawns, and Missing Encounters in Dostoevsky’s *Crime and Punishment*.” *Gedächtnis und Phantasma. Festschrift für Renate Lachmann*, 2001, pp. 471-481

“Ekstasen der Kritik ohne Objekt: Zur verworfenen Moskauer Aktionskunst.” *Kultur. Sprache. Ökonomie. Wiener Slawistischer Almanach Sonderband* 54 (2001), pp. 289-310

“Die Ablagekur, oder: ‘Wo Es war, soll Archiv werden’: Die historische Avantgarde im Zeitalter des Büros”. *Trajekte* 5 (2002), pp. 23-28

“‘Il y a’: Kabakovs Weigerung, den Mülleimer zu leeren. Bürokratie und *feedback* in der Installation *Der Mann, der nie etwas wegwarf*.” *Schriften-Dinge-Phantasmen. Literatur*

und Kultur der russischen Moderne I. *Wiener Slawistischer Almanach*, Sonderband 54 (2002), pp. 393-430

Cellularbürokratie: Pathologie als Ordnungswissenschaft, am Beispiel Rudolf Virchow, Christoph Hoffmann/Caroline Welsh [eds.], *Umwege des Lesens. Aus dem Labor Philologischer Neugierde*, Berlin: Parerga, 2006, pp. 276-290

“*Hidden in Plain View: Fotoatlas und Trauma, am Beispiel von Boris Michailow.*” M. Streisand/S. Flach/Inge Münz-Koenen [eds.]. *Der Bilderatlas Im wechsel der Künste und Medien*. Munich: Fink, 2005, pp. 71-96

“*Passer à l’Acte’: The Police in the Office.*” Klaus Mladek and Wolf Kittler (eds). *Police Forces: A Cultural History of an Institution*. Boston: Palgrave [in press]

„Сталин как медиум. О сублимации и десублимации медиа в сталинскую эпоху. [«Stalin as Medium: On the Sublimation and Desublimation of Media Technologies in Stalinist Culture“]. *Sovetskaja vlast’ i media*. Hans Günther and Sabine Hänsgen [eds.], Sankt-Peterburg: Akademicheskij proekt, 2006, pp. 51-58

Vom Umhertasten in der Kunst: El Lissitzkys *Demonstrationsräume* zwischen Labor und Büro. Inge Münz-Koenen/Justus Fetscher [eds.], *Pictogrammatica. Die visuelle Organisation der Sinne in den Medienavantgarden (1900-1938)*, Bielefeld: Aisthesis Verlag, 2006, pp. 197-217

„Die Poetik des Anti-Denkmal: Schriftskepsis, Registratur und graphische Methode,“ Susanne Strätling/Georg Witte [eds.], *Die Sichtbarkeit der Schrift*. Munich: Fink, 2006, pp. 139-152

L’image électronique dans l’espace: Jeffrey Shaw avec Ilya Kabakov, Jean-Pierre Balpe/Manuela de Barros [eds.], *L’art a-t-il besoin du numérique?* Paris: Lavoisier, 2006, pp. 35-55

Most Significant Invited Lectures, 2000 - 2008

2000. “Symptômes sans abri’: archives et trauma”. Conference *La rupture dans l’art* / Musée du Louvre, Paris, France

2000. “L’amnésie topographique. L’Atlas de Gerhard Richter”. Symposium *Voilà / Le monde dans la tête* / Musée de l’Art Moderne de la Ville de Paris, France

2002. “Die Ablagekur, oder: Wo Es war, soll Archiv werden: Le Corbusiers Bürokarateien”. Conference “Kinetographies” / Humboldt University, Berlin, Germany

2002. “Schock und Ablage: Le Corbusiers Bürokarateien”, Workshop *Zwischenräume* / Max-Planck Institute for the History of Science, Berlin, Germany

2003. "Rodchenko's Files or: The Birth of Modernism from the Bureaucracy".
Symposium on Alexander Rodchenko / Berkeley Art Museum, Berkeley, CA
2003. "Archives of Modernism" / Museumsquartier Wien, Tanzquartier/Factory Season
Project, Vienna, Austria
2003. "Sublimacija i de-sublimacija medij v stalinizme: kontrol 'i vlast'" / Conference
Sowjetmacht und Medien / Bielefeld University, Germany
2003. "The Archeology of the Modern Archive". Lecture / Museum of Contemporary Art
at Ujazdowski Castle, Warsaw, Poland
2003. "El Lissitzkys Demonstrationsräume für abstrakte Kunst: Zwischen Museum und
Büro" / Conference *Bild und Schrift im historischen Wandel* / Center for the Study of
Literature (*Literaturzentrum*), Berlin, Germany
2004. "L'image numérique dans l'espace: Ilya Kabakov avec Jeffrey Shaw » /
Conference *L'art et le numérique* / Cérisy-la-Salle, France
2004. "Der Surrealismus im Büro : Verwaltung der Kunst und Kunst der Verwaltung."
Conference on «Surrealism Today » / University of Düsseldorf, Germany
2005. «Das Bild hinter dem Bild : Die off/on Ästhetik der historischen Avantgarde » /
University of Regensburg, Germany
2005. «Die Avantgarde als Experimentallabor». Conference *Spuren der Avantgarde:
Theatrum Machinarum* / Free University, Berlin, Germany
2005. « Das Bild hinter dem Bild : Die off/on Ästhetik der historischen Avantgarde »
University of Regensburg, Germany
2006. "Zerstreuende Versenkung: Walter Benjamins unterbrechende Sicht auf die
historischen Avantgarden." Walter Benjamin Kongress, Berlin, Germany
2006. «Гибридность и нечитабельность в Советском магическом реализме».
Conference *Hybridity in Russian Culture*, University of Constance, Germany
2008. "Gorging on Images. The Archive in 20th-Century Photography." New York
University