

ERIKA NAGINSKI

Graduate School of Design
Harvard University
George Gund Hall
48 Quincy Street
Cambridge, MA 02138
e-mail: naginski@gsd.harvard.edu

PROFESSIONAL INTERESTS

History and philosophy of art and architecture (1600-1800) with specializations Enlightenment aesthetics, theories of public space, and the critical traditions of architectural history.

EDUCATION

- University of California, Berkeley
Ph.D., History of Art (June 1997)
- Boston Museum School (1988-1989)
- New York University
B.F.A. summa cum laude (June 1987)
- Université de Paris IV (Fall 1986)

EMPLOYMENT

- Harvard University, Graduate School of Design
Associate Professor (2007-present)
- Massachusetts Institute of Technology, Department of Architecture
Associate Professor (2006-2007)
Alfred Henry and Jean Morrison Hayes Career Development Chair (2003-2006)
Assistant Professor (2001-2006)
- University of Michigan, Department of the History of Art
Visiting Assistant Professor (1999-2000)
- University of Michigan, Department of Romance Languages and Literatures
Lecturer (1995-1996)
- University of California, Berkeley, Department of History of Art
Graduate Student Instructor (spring 1990, spring 1991, spring 1992, spring 1995)

FELLOWSHIPS, GRANTS AND AWARDS

- Norman Freehling Visiting Professor, Institute for the Humanities, University of Michigan (2008-2009) (declined)
- John Simon Guggenheim Memorial Foundation Fellowship (2007-2008)
- Fellow, The Sterling and Francine Clark Art Institute (Spring 2008)
- Fellow, Deutsches Forum für Kunstgeschichte, Paris (Fall 2007)
- Humanities, Arts and Social Sciences Award, MIT (2005-2006)

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- Fellow, Radcliffe Institute for Advanced Study, Harvard University (2003-2004)
- Graham Foundation Publications Grant (2003-2004)
- Junior Fellow, Society of Fellows, Harvard University (1997-1999, 2000-2001)
- Postdoctoral Fellow in the History of Art, University of Michigan (1996-1997)
- National Endowment for the Humanities Dissertation Writing Fellowship (1994-1995)
- Fulbright Hays Grant (1993-1994; sponsor, Mona Ozouf, CNRS)
- Chancellor's Fellowship, University of California, Berkeley (1993-1994, declined)
- Dean's Research Scholarship, University of California, Berkeley (1993-1994, declined)
- Andrew W. Mellon Foundation Dissertation Research Fellowship (1992-1993)
- Andrew W. Mellon Foundation Dissertation Travel Fellowship (Fall 1991)
- Dean's Research Scholarship, University of California, Berkeley (1990-1991)
- University of California Regents Fellowship (1989-1990)
- Dean's Honors Student Representative, New York University, Class of 1987
- Phi Beta Kappa (June 1987)
- H.W. Janson Prize, Department of Fine Arts, New York University (June 1987)
- Rose Schuhard Prize, German Department, New York University (June 1987)
- Julius Silver Scholar, New York University (1986-1987)

CONFERENCES CONVENED

- Co-convenor with Preston Scott Cohen, *Harvard Symposia on Architecture: The Return of Nature*, Graduate School of Design, Harvard University, 2009-2010
- Co-convenor, *Religion and History Conference*, Department of Architecture, MIT, 27-28 April 2007
- Convenor, *The Drawing Speaks*, Townsend Center for the Humanities and the Berkeley Art Museum, UC Berkeley, 5 Dec. 1998
- Co-convenor, *The Berkeley Symposium: Interdisciplinary Approaches to the Visual Arts*, Berkeley Art Museum, UC Berkeley, 10-11 Mar. 1991

LECTURES

- "Building on History: Anticomania in the 18th Century," The Smart Museum, University of Chicago, April 2010
- "The Piranesi Effect," Barker Center, Harvard University, Dec. 15, 2008
- "Piranesi Architect," for the exhibition *The Magnificent Piranesi*, The Getty Villa, Mar. 1, 2008
- "Preliminary Thoughts on Piranesi and Vico," The Sterling and Francine Clark Art Institute, 26 Feb. 2008; Daniel H. Silberberg Lecture Series, Institute of Fine Arts, NYU, 12 Oct. 2007
- "The Visionary Image in the Eighteenth Century: Objects and Contexts," Deutsches Forum für Kunstgeschichte, Paris, 18 Sept. 2007
- "Piranesi and Vico," GSD, Harvard University, 6 Apr. 2006; Institute for the Humanities, University of Michigan, 10 Jan. 2005

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- “Canova’s *Magdalene*: Trauma, Gender, and the Image of Penitence in Postrevolutionary France,” Department of History of Art, The Ohio State University, 12 Jan. 2006; Radcliffe Institute for Advanced Study, Harvard University, 24 Mar. 2004
- “Roussel and Co.?,” Department of Architecture, MIT, 1 Apr. 2005
- “Sculpture and *Polemos*,” Center for Literary and Cultural Studies, Harvard University, 22 Apr. 2004
- “Iconoclasm/Iconoclasm” (in conversation with Bruno Latour), HTC Forum Lecture Series, Department of Architecture, MIT, 1 Apr. 2003
- “*Paragone* c. 1789,” Faculty of Art History, University of Cambridge, Cambridge, England, 13 May 2002
- “Riegl, Archaeology, and the Periodization of Culture,” Department of History of Art, UC Berkeley, 6 Nov. 2001
- “The Object of Contempt,” Department of History of Art, UC Berkeley, 5 Nov. 2001
- “Piranesi and the Image of Infinite Confinement,” Department of Architecture, MIT, 7 Dec. 1999; Department of Fine Arts, NYU, 23 Mar. 1999; Department of the History of Art, University of Michigan, 13 Nov. 1998; Center for Literary and Cultural Studies, Harvard University, 20 Oct. 1998; Art and Art History Department, Tufts University, 23 Sep. 1998
- “Rodin and the Aesthetics of Unfinished Form,” keynote lecture for an exhibition of works from the Iris and B. Gerald Cantor Collection, Nevada Museum of Art, Reno, 19 Mar. 1998
- “The Arcadian Landscape,” Department of the History of Art, Barnard College, 4 Mar. 1998
- “Art, Patrimony, and the French Revolution,” Department of the History of Art, Brown University, 11 Nov. 1997
- “Iconoclastic Gestures: On Symbolic Resistance in Revolutionary France,” HTC Forum Lecture Series, Department of Architecture, MIT, 16 Oct. 1997
- “The Pyramid, the Fragment, and the Royal Necropolis,” Department of the History of Art, University of Michigan, 15 Nov. 1996
- “The Public Signs of *mal du siècle*,” Department of Romance Languages and Literatures, University of Michigan, 1 Feb. 1996
- “Le drame de l’espace Piranesien,” Department of Romance Languages and Literatures, University of Michigan, 7 Nov. 1995
- “The Head of the King, the Body of the People: Sculpting Repentance in Post-Revolutionary France,” Art History Department, Northwestern University, 17 Feb. 1995

CONFERENCES AND SYMPOSIA

- Invited speaker, “Historical Pyrrhonism and Visual Truth: Aspects of a Late 17th-c. Debate,” *Capturing the Moment: Visual Evidence And Eyewitnessing*, workshop organized by Lynn Hunt and Vanessa Schwartz, UCLA, USC, May 1-2, 2009
- Respondent, *Mediated Space: Cambridge Talks III*, GSD, Harvard University, April 24, 2009
- Participant, *NOW? James S. Ackerman in Conversation with Mohsen Mostafavi and Erika Naginski*, April 17, 2009, GSD, Harvard University

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- Invited speaker, “Robert Adam and a ‘Climax in Architecture’,” *Portable Archaeology and the Poetics of Influence: Croatia and the Mediterranean*, seminar organized by Alina Payne, sponsored by the Max Planck Institute and Alexander von Humboldt Foundation: part I, Split, Croatia, Oct. 23-26, 2008; part II, Max Planck Institute, Florence, Jan. 15-18, 2009
- Participant, “On Conjecture,” GSD, Harvard University, November 7, 2008
- Respondent, “Visions of the Stage,” Clark Art Institute Symposium, 11-13 Sep. 2008
- Invited speaker, “Un carnet de jeunesse de David d’Angers,” *Rencontres internationales du salon du dessin*, Palais de la Bourse, Paris, 9-10 April 2008
- “How Drawings Anticipate,” Clark Getty Workshop *Art History and the Present*, Getty Research Institute, 1-2 Feb. 2008; Clark Art Institute, 12-14 Oct. 2007
- Panel chair, “The Modern Icon,” *Religion and History Conference*, Department of Architecture, MIT, 27-28 April 2007
- “‘To scatter round the glit’ring ore’: Sublime Poverty in Mary Robinson’s *The Wintry Day*,” *The British Society for Eighteenth-Century Studies Annual Conference*, St. Hugh’s College, Oxford, 3-5 Jan. 2007
- Participant, *The Making of Memory: Space · Performance · Appropriation*, German-American Frontiers of the Humanities Symposium, sponsored by the American Philosophical Society and the Alexander von Humboldt Foundation, Philadelphia, 12-15 Oct. 2006
- “Romantic Medievalism, Romantic Feminism: Félicie de Fauveau’s Tribute to Clémence Isaure,” *College Art Association*, Boston, 22 Feb. 2006
- “Diderot’s Monument,” *Sculptural Bodies*, Early Modern Studies Institute, University of Southern California and the Huntington Library, 9 Sep. 2005
- Panel Respondent, *Harem in History and Imagination*, conference sponsored by the Aga Khan Program for Islamic Architecture, MIT, 7-8 May 2004
- Panel Respondent, “Baroque Open Session,” *College Art Association*, Seattle, 20 Feb. 2004
- “Julien’s Poussin,” *The 1770s: Dating Cultures*, Center for Literary and Cultural Studies, Harvard University, 22 Feb. 2003
- “Vandalisme avant la lettre,” *Iconoclasm: Contested Objects and Contested Terms*, Henry Moore Institute, Leeds, 13-14 July 2001
- “On the Limits of Sculpture,” *Princeton Eighteenth Century Society Annual Conference*, Princeton University, 5 May 2001
- “The Archaeological Observer at *fin-de-siècle*,” *Ritual, Reception, Response: The Villa of the Mysteries Revisited*, Kelsey Museum, University of Michigan, 27-29 Oct. 2000
- “The Object of Contempt: Picturing Collective Redress in the 1790s,” *Association of Art Historians*, University of Edinburgh, 6-9 Apr. 2000
- “Riegl and the Visual Disclosure of the Past,” *College Art Association*, New York, 24 Feb. 2000
- “Representation at the Crossroads of Disciplines,” *The Drawing Speaks*, Townsend Center for the Humanities and the Berkeley Art Museum, UC Berkeley, 5 Dec. 1998
- “Ode to the Infinite: On Piranesi and the Romantics,” *College Art Association*, Toronto, 26 Feb. 1998

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- “Revolutionary Vandalism as Symbolic Practice,” *Western Society for Eighteenth-Century Studies Conference*, UC Berkeley, 14-16 Feb. 1997
- “Speaking for Images, or the Role of Visual Analysis in French Cultural Studies,” *Nineteenth-Century French Studies Colloquium*, University of Toronto, 27 Oct. 1996
- “France Embodied: The Invention of *La Madeleine*,” *Tenth Annual Interdisciplinary Nineteenth-Century Studies Conference*, UC Santa Cruz, 8 Apr. 1995
- “Antonio Canova at the Salon of 1808,” *Young Scholars Art History Conference*, De Young Museum of Art, San Francisco, 21 Nov. 1992
- Panel chair, “The Politics of Style,” *The Berkeley Symposium: Interdisciplinary Approaches to the Visual Arts*, Berkeley Art Museum, UC Berkeley, 10-11 Mar. 1991
- “From Soufflot’s Sainte-Geneviève to the Revolutionary Pantheon,” *Stanford-Berkeley Forum in the Visual Arts*, Stanford University, 21 Apr. 1990
- “The Rites of Man and Citizen,” *Midwest Art History Society Seventeenth Annual Meeting*, University of Cincinnati, 31 Mar. 1990
- “Un Parcours initiatique pour le citoyen: Le ‘Chemin de croix’ de Quatremère de Quincy au Panthéon,” *International Colloquium in the History of Art*, Université de Toulouse, 24 May 1989

COURSE OFFERINGS

- Graduate courses
 - The Shapes of Utopia
 - The Piranesi Effect
 - The Ruin Aesthetic: Episodes in the History of an Architectural Idea
 - Buildings/Texts/Contexts
 - Paris/Cairo: The East-West Tale of the Modern Metropolis
 - Visionary Architecture: Boullée, Ledoux, Lequeu
 - American Architecture and the Beaux-Arts Tradition
 - Imagining the Baroque
 - Enlightenment Aesthetics
 - Rethinking Public Space
 - Theory and Method in the Study of Architecture
- Undergraduate courses
 - History of Western Art: Renaissance to Present
 - Italian Renaissance Art II
 - Versailles to the Visionaries: Architecture (1650-1800)
 - European Art: Absolutism to Enlightenment
 - Revolutionary Fictions: Visual and Literary Culture (1789-1848)
 - 19th-Century Art
 - Auguste Rodin
 - Modern Art and Mass Culture
 - Contemporary French Culture
 - Beginning French

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DISSERTATIONS DIRECTED OR ADVISED

In progress:

- Iris Jee Moon, “Monuments to the Interior: Percier Fontaine and the Empire Style,” MIT (reader)
- Diana Ramirez Jasso, “Reinventing the Garden: Children and Architecture (1800-1900),” Harvard University (co-director)
- Tijana Vujosevic, “Everyday Spaces in Urban Soviet Russia (1917-1939),” MIT (reader)
- Jennifer Ferng, “Nature’s Objects: Architecture, Mimesis and Geology (1750-1850),” MIT (reader)
- Deborah Kully, “Speculating on Architecture: The Bourgeois Apartment in Late Nineteenth-Century Paris,” MIT (director)
- Emily Gephardt, “Symbolism, Modernism, and the Work of Arthur B. Davies,” MIT (reader)

Completed:

- Sarah Rogers, “Postwar Art and the Historical Roots of Beirut's Cosmopolitanism,” MIT, August 2008 (reader)
- Zeynep Celik, “Kinaesthetic Impulses: Bodily Knowledge and Pedagogical Practices in Germany, 1871-1918,” MIT, September 2007 (reader)
- Elizabeth M. Rudy, “Pierre-Paul Prud’hon (1758-1823) and the Problem of Allegory,” Harvard University, May 2007 (reader)

MASTER’S THESES AND QUALIFYING PAPERS DIRECTED OR ADVISED

- Cara Rachele, “The Codex Mellon and the Representation of Architecture,” Harvard University, June 2009 (QP reader)
- Melissa Lo, “Ideal Pathologies: Jean-Marc Bourgeroy’s *Traité complet de l’anatomie de l’homme* (1831-1854),” SMArchS thesis prize, MIT, June 2008 (external director)
- Remei Capdevila Werning, “Construing Reconstruction: The Barcelona Pavilion and Nelson Goodman’s Aesthetic Philosophy,” MIT, June 2007 (director)
- Anna Kivlan, “An Eye for Vulgarity: Why MOMA Saw Color Through Wild Bill’s Lens,” MIT, June 2007 (director)
- Deniz Turker, “The Oriental *flâneur*: Khalil Bey and the Cosmopolitan Experience,” MIT, June 2007 (co-director)
- Azra Aksamija, “Balkanizing Monuments: The War Memorial at the Church of Saint George in Sokolac, Bosnia-Herzegovina,” MIT, June 2007 (director)
- Alyson Jacqueline Liss, “The Rhetoric of Architecture and the Language of Pleasure: The *maison de plaisance* in Eighteenth-Century France,” MIT, June 2006 (director)
- Olga Touloumi, “Deviant Landscapes: Prison Reform in Post-Risorgimento Italy and the Regina Coeli Prison,” SMArchS thesis prize, MIT, June 2006 (reader)
- Thomas M. Dietz, “The Road from Pope to King: The *Corso Vittorio Emanuele*,” MIT, June 2005 (reader)

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- Philippe Saad, “Writes for Acquisition: Hellenizing Alexandria, Egypt,” MIT, June 2005 (reader)
- Arash Etemad Yousefi, “Craft of Building and Technologies of Drawing in Late Gothic and Timurid Architectural Practice,” MIT, June 2005 (reader)
- Lucia Allais, “Ordering the Orders: Claude Perrault’s *Ordonnance* and the Eastern Colonnade of the Louvre,” MIT, Feb. 2005 (QP director)
- Michael Osman, “Benjamin’s Baroque,” MIT, Jan. 2005 (QP director)
- Deborah Kully, “Order and Things: Comenius’s *Orbis Pictus* and Baroque Representation,” MIT, Sep. 2004 (QP director)
- Patrick Haughey, “Bernini’s *Medusa* and the History of Art,” MIT, May 2004 (QP director)
- Shaohua Di, “Duality/Fluidity: Ying-Yang and Bath House,” Francis Ward Chandler Prize, MIT, June 2003 (reader)
- Lina Sergie, “Recollecting History: Songs, Flags and a Syrian Square,” MIT, June 2003 (reader)
- Diana Ramirez Jasso, “The Aesthetics of Concealment: Weegee in the Movie Theater (1943-1950),” SMArchS thesis prize, MIT, June 2002 (reader)
- Tonghoon Lee, “Tactility and Architecture: Peter Zumthor’s Thermal Baths in Vals and the Hybridization of Two Contrasting Motifs of Tactility,” MIT, June 2002 (reader)
- Rohit Mehndiratta, “Film as Urban Investigator: Satyajit Ray’s *Aparajito* and Banares,” MIT, June 2002 (reader)
- Paul Schlapobersky, “Hardnesses in Motion: Retrieving Johannesburg After Apartheid,” SMArchS thesis prize, MIT, June 2002 (reader)
- Winnie Wong, “Manufacturing Realisms: Product Placement and the Hollywood Film,” SMArchS thesis prize, MIT, June 2002 (reader)

PUBLICATIONS

Books

- *Sculpture and Enlightenment* (Los Angeles: Getty Research Institute, 2009)

Edited volumes:

- with Stephen Melville, Philip Armstrong, eds., *Polemical Objects*, special issue of *Res. Anthropology and Aesthetics* 46 (Autumn 2004)
- ed., *Writing on Drawing*, special issue of *Representations* 72 (Fall 2000)

Articles in refereed journals:

- “Architecture at the Threshold,” *Perspecta* 43 (forthcoming 2010)
- “Historical Pyrrhonism and Architectural Truth,” *Journal of Visual Culture* (forthcoming 2010)
- “Preliminary Thoughts on Piranesi and Vico,” *Res. Anthropology and Aesthetics* 53/54 (Spring/Fall 2008): 150-165
- “Julien’s Poussin, or the Limits of Sculpture,” *Res. Anthropology and Aesthetics* 46 (Autumn 2004): 134-153

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- with Philip Armstrong, Stephen Melville, “Ad Rem,” *Res. Anthropology and Aesthetics* 46 (Autumn 2004): 1-8
- “The Object of Contempt,” *Yale French Studies* 101 (Spring 2002): 32-53
- “Riegl, Archaeology, and the Periodization of Culture,” *Res. Anthropology and Aesthetics* 40 (Autumn 2001): 135-152
- “Drawing at the Crossroads,” *Representations* 72 (Fall 2000): 64-81

Book chapters:

- “Robert Adam and ‘a Climax in Architecture’,” in Alina Payne, ed., *Portable Archaeology and the Poetics of Influence* (forthcoming 2010)
- “Un carnet de jeunesse de David d’Angers,” in Guilhem Scherf, dir. *Dessins de sculpteurs* (Paris: Société du Salon du dessin, 2008), vol. I, 117-125, 189-192
- “Fauveau’s *Dame Clémence*, or Personifying Romanticism,” in Cristelle Baskins, Lisa Rosenthal, eds., *Rethinking Allegory: Embodying Meaning in Early Modern Culture* (London: Ashgate, 2007), 197-217
- “Canova’s *Magdalene*: On Trauma’s Prehistory,” in Eric Rosenberg, Lisa Saltzman, eds., *Trauma, Modernity and Visuality* (Dartmouth: University Press of New England, 2006), 51-81
- “Romanticism’s Piranesi,” in Christy Anderson, Karen Koehler, eds., *The Built Surface. Architecture and the Pictorial Arts from Antiquity to the Enlightenment* (London: Ashgate Press, 2001), vol. 1, 237-259
- “Un parcours initiatique pour le citoyen: Le ‘chemin de croix’ de Quatremère de Quincy au Panthéon,” in Daniel Rabreau, ed., *Le progrès des arts réunis (1763-1815)* (Bordeaux: CERCAM, 1992), 329-336

Reviews:

- “Jacqueline Lichtenstein: *The Blind Spot*,” *Art Bulletin* (forthcoming 2010)
- “*Eros-en-valise*: Helen Molesworth, *Part Object Part Sculpture*,” *Art Journal* (Fall 2007): 122-126
- “Mary Sheriff, *Moved by Love: Inspired Artists and Deviant Women in Eighteenth-Century France*,” *The Art Bulletin* LXXXVII/4 (Dec. 2005): 724-728
- “Carol Armstrong, *Scenes in a Library*; Ann Bermingham, *Learning to Draw*; Stephen Bann, *Parallel Lines*,” *The Art Bulletin* LXXXV/1 (Mar. 2003): 196-202

Miscellaneous:

- with Preston Scott Cohen, “The Return of Nature,” in Mohsen Mostafavi, ed., *Ecological Urbanism* (forthcoming 2009)
- with Louis Marchesano and Marcia Reed, *The Magnificent Piranesi* (DVD, 2006), Getty Villa event recordings ca. 105 min.
- with Patrick Haughey, eds., *Concerto Barocco: Essays in Honor of Henry A. Millon*, special issue of *Thresholds* 28 (Spring 2005)
- “Drawing Things In, Sketching Things Out,” *What is Drawing?* (London: Black Dog Publishers, 2003), 152-156

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- Article entries: “Jean-Baptiste Pigalle,” “Jean-Baptiste Pigalle: Tomb of Maurice of Saxony,” “Caffieri Family,” *Encyclopedia of Sculpture* (New York: Fitzroy Dearborn, 2003), 225-229; 1285-1287; 1287-1289
- “The New Drawing,” *The Centre for Drawing* (London: Wimbledon School of Art, 2001), 161-166
- Translator, Hubert Damisch, Jacques de Caso et al., *Le dessin parle: Théophile Bra oeuvres (1826-1855)* (Houston: de Menil Foundation, 1997)
- Entries in Stephen Campbell, *The Body Unveiled: Boundaries of the Figure in Early Modern Europe* (Ann Arbor: University of Michigan Museum, 1997)