

January, 2020

CURRICULUM VITA

Margaret Olin

Office Address: Loria Center
PO BOX 208272
New Haven CT 06520-8272 USA
Courier address:
Loria Center, 190 York Street, suite 251
New Haven CT 06511 USA

Email: margaret.olin@yale.edu

Academic Interests

Jewish Visual Culture; Theory and history of art history and historical preservation;
Documentary media; Interconnections between scholarly and artistic practices

Education

- 1982 Ph.D. Committee on History of Culture, University of Chicago.
Dissertation: "Alois Riegl and the Crisis of Representation in Art Theory, 1880-1905."
- 1977 A.M. Department of Art, University of Chicago
Thesis on Early Twentieth Century Austrian Art.
- 1971 Graphische Lehr- und Versuchsanstalt, Vienna, Austria, Photography.
- 1970 Institute of Design, Illinois Institute of Technology, Photography.
- 1968 B.A. University of Chicago, English Language and Literature

Professional Experience

2009 – present: Yale University, Senior Research Scholar, Divinity School
Adjunct appointments: History of Art, Religious Studies, Judaic Studies

1983- 2009: School of the Art Institute of Chicago,
Departments: Art History, Theory and Criticism; Visual and Critical Studies

- 2001-2009: Professor
- 1992-2001 Associate Professor
- 1989-1992 Assistant Professor
- 1986-1988 Visiting Assistant Professor
- 1983-1985 Visiting Lecturer

Visiting Lecturships and Residencies

- 2018 European Forum, Hebrew University, Jerusalem, scholar in residence
- 2016 Yale-NUS, Singapore
- 2015 Bucerius Institute, University of Haifa, scholar in residence,
- 2007, 2009 Visiting Professor, University of Chicago
Historiography of Art History
- 1995 Visiting Associate Professor, University of California, Los Angeles

- Documentary Media; History of Design
1983 Lecturer, Northwestern University: Myths of Modernism
1981 Lecturer, University of Illinois at Chicago
19th Century Architecture and City Planning
1978 Lecturer, Columbia College: Survey Art History
1977 Lecturer, The Chicago Consortium of Colleges and Universities
Introduction to Cultural History
1973 Lecturer, The University of Puget Sound: Films of Alfred Hitchcock

Selected Courses Taught 1990-2017

Undergraduate Courses: Visualized Communities; Monuments and Memories; The Bauhaus; *fin de siècle* Vienna; The Photographic Text; History of Non-Fiction Film; Image-Making and Social Justice

Graduate Seminars: Theories of Perception; Imitation, Metaphor, Simulacrum; The Construction of Motherhood; Self and Other; Documentary Media: Photo, Film/Video, Internet; Art Historiography; Research and Production; Kandinsky; Witnessing, Remembrance, Commemoration; Religion and the Performance of Space, Practices of Witnessing and Onlooking in Visual Theory, Theories of Imagination and Visual Perception, Theories of Visual Witnessing, Jewish Identity and Feminist Art

Service

To Yale University

2010-2020 Associate Fellows, Institute for Sacred Music

2011-2012, 2018-2019, 2019-20 Mentor, Fellows Program, Institute for Sacred Music

To The School of the Art Institute

2006-07 Program Head, Masters in Visual Critical Studies

2004-2006 Chair, Department Art History, Theory and Criticism

2000-2002 Faculty Senate

1997-1998 Faculty Senate

1990-1991 Director, Chicago Art History Colloquium

1990 Departmental Graduate Chair

1986-1987 Director, Chicago Art History Colloquium

Other Committee Service: Remunerations and Benefits, Student Life (chair), Student Concerns (chair)

Editorial Boards:

Journal of Art Historiography, 2009-present

Invisible Culture, 2011-present

Journal for Religion, Film and Media, 1913-present

Other

2004 Spertus Institute of Jewish Studies

Program evaluation: Exhibition of Frank Stella, Had Gadya

2002 Jury, Philip and Sylvia Spertus Judaica prize (2002)

- 1995-1998 Art Bulletin Advisory Committee, College Art Association
1993-1995 Morey Prize Committee, College Art Association

Manuscripts read for numerous presses and journals
External Examiner for PhD students Universities of Toronto, Pennsylvania, other

Journal Editorship

2005- present Co-Editor (with Steven Fine and Maya Balakirsky Katz), *Images: A Journal of Jewish Art and Visual Culture*, Inaugural issue: 2007.

Publications

Books

- 2019: *Photography and Imagination*. Edited with Amos Morris-Reich. New York and London: Routledge
2012: *Touching Photographs*. Chicago: University of Chicago Press.
2003: *Monuments and Memory Made and Unmade*. Edited with Robert S. Nelson. University of Chicago Press.
2001: *The Nation without Art: Examining Modern Discourses on Jewish Art*. Lincoln, Nebraska: The University of Nebraska Press. Series: Texts and Contexts, edited by Sander L. Gilman.
1992: *Forms of Representation in Alois Riegl's Theory of Art*. University Park: The Pennsylvania State University Press.

Catalog

- 2020: With David Shulman. *Can Rocks Feel Pain: The Bitter Landscapes of Palestine*. Catalog of the exhibition, Yale University, January – June.
2012: *Shaping Community: Poetics and Politics of the Eruv*. Catalog of the exhibition, Yale University, October - December.

Articles in Journals and Anthologies

- Forthcoming: "Conversations on the Periphery," *Critical Topography*, edited by Jonathan Bordo. Montreal: McGill Queens University Press.
2019: "The Eruv from the Talmud to Contemporary Art." In *The World History of Jewish Architecture*, edited by Steven Fine. Leiden: Brill.
"How long will Handala wait? A 10-year-old Barefoot Refugee Child on Palestinian Walls," *Waiting as Cultural Practice*, edited by Christoph Singer and Olaf Berwald, 176-197. Leiden: Brill.
"Attentiveness and Visual Imagination in Looking and Photographing," in *Photography and Imagination*. Edited with Amos Morris-Reich. New York and London: Routledge, 2019
2018: "An American Martyr Mural in the Palestine Museum US," *Palestine Israel Journal* 23, no. 4: 118-122.
"Reshaping the City: The Eruv as Stealth Architecture." in *Resistance and the City: Challenging Urban Space*, edited by Christoph Ehland and Pascal Fischer. 143-163. Leiden: Brill.

- 2017: »Zur Fotografie kam ich, da ich die Welt retten wollte«. In *Schreiben über Fotografie*, ed. Steffen Siegel and Bernd Stiegler. *Fotogeschichte* 37 (145): 54.
 “Redundancy, Transformation, Impersonation.” In *Comparativism in Art History*, 60-78. Edited by Jas’ Elsner. New York: Routledge
 “Formal Analysis: Art and Anthropology.” In Ideas of “Race” in the History of the Humanities, 89-110. Edited by Amos Morris-Reich and Dirk Rupinow. Palgrave Macmillan.
- 2015: “What are the risks and possibilities when translating work from primary to secondary audiences?” *The Questions We Ask Together*, 304-7. Edited by Gemma Rose Turnbull. Open Engagement 001, NP: Open Engagement in Print; 2nd ed., Portland, Oregon: [Publication Studio].
- 2014: “The Materiality of the Imperceptible: The Eruv.” In *Sensational Religion*, 183-204. Edited by Sally Promey. New Haven: Yale University Press.
- 2013: “Introduction: Spaces After the Holocaust (Continued).” *Images* 6 (2013): 83
 “A Marriage of Time and Space.” In *Abstract Marriage: Sculpture by Ilya Schor and Resia Schor*, 14-17. Edited by Mira Schor. Exhibition Catalog. Provincetown, MA: Provincetown Art Association.
- 2012: With Abigail Glogower, “Between Two Worlds: Ghost Stories under Glass in Vienna and Chicago.” *Studies in Contemporary Jewry*. Vol. 26: Visualizing and Exhibiting Jewish Space and History, 217-242. Edited by Richard I. Cohen.
 “Look at Your Fish’: Science, Modernism, and Alois Riegl’s Formal Analysis,” in *German Art History and Scientific Thought: Beyond Formalism*, ed. Daniel Adler and Mitchell Frank. Surrey: Ashgate Press, 33-55.
 “An Apprenticeship in the Midst of Atrocity: The Drawings of Bergen-Belsen.” In *William Congdon: The Sabbath of History*. New Haven: Knights of Columbus Museum, 2012, 164-171.
- 2011: “Introduction: The Poetics of the Eruv,” *Images* 5: *Visualizing the Eruv* (2011): 3-13.
 “Touching Photograph,” *The University of Chicago Magazine*. (Autumn, 2011).
 “The Émigré Scholars of Dura Europos.” In *Dura Europos: Crossroads of Antiquity*. Exhibition Catalog. Yale University Art Gallery, 95-110.
- 2010: “Was bleibt von Riegls Theorie? Riegl auf Amerikanisch.” In *Alois Riegl 1905-2005*, ed. Artur Rosenauer and Georg Vasold, Vienna: Verlag der Österreichischen Akademie der Wissenschaft, 129-136.
 “Jews Among the Peoples: Visual Archives in German Prisoner of War Camps During the Great War,” *Anthropology in Wartime and War Zones*, ed. Monika Sheer and Reinhard Johler. Bielefeld: Transcript Verlag, 2010, 255-277.
 “Jewish Art and Our National Past Time,” *Images* 3:83-101.
 Introduction, *A Brief History of Fictions*, catalogue of work by Amanda Gutierrez, Chicago.
- 2009: Introduction to Symposium, “Spaces after the Holocaust,” *Images* 2: 84-5.
 “Stones of Memory: Interview with Peter Eisenman,” *Images* 2:129-135.
 “Adolph Goldschmidt: Another Jewish Art History for the education of Mankind?” In *Adolph Goldschmidt (1863-1944): Normal Art History im 20. Jahrhundert*, 397-411. Edited by Heinrich Dilly and Gunnar Brands. Weimar: VDG.
- 2007: Selections and Introduction, “The Second Diasporist Manifesto,” by R.B. Kitaj. *Images* 1 (2007): 98-109.
- 2006: “Tape.” In Julien Robson, ed., *Presence*, Louisville, KY 2006, pp. 148-165.

- 2003: "The Winter Garden and Virtual Heaven." In *Monuments and Memory Made and Unmade*, pp. 133-156. Edited by Robert Nelson and Margaret Olin. The University of Chicago Press, 2003.
- 2002: "Writing on Doorposts." In *Mezuzah: The 2002 Philip and Sylvia Spertus Judaica Prize*, 7-9. Edited by Lauren Apter and Amanda Barnett. Chicago: Spertus Institute of Jewish Studies, 2002.
- Introduction. *The Piece Process*, 2. Edited by Granite Amit. n.p. Chicago: ARC Gallery, 2002.
- "The Nation Without Art: Why Art History's Canon Excludes Jewish Art." *Perspectives* (Spring, 2002): 10-11.
- "David Kaufmann und Martin Buber: Bemerkungen über Begriffe der jüdischen Kunst in der Wiener Jahrhundertwende." *Weltanschauungen des Wiener Fin de Siècle, 1900/2000, Festgabe für Kurt Rudolf Fischer zum achtzigsten Geburtstag*, 79-92. Edited by Gertraud Diem-Wille, Ludwig Nagl, Friedrich Stadler. Frankfurt, a.M.: Peter Lang, 2002.
- "The Road to Dura Europos," *Budapest Review of Books* 12 (2002): 2-5.
- "Touching Photographs: Roland Barthes's 'Mistaken' Identification," *Representations* 80 (2002): 99-118. An unillustrated version in *Photography Degree Zero: Reflections on Camera Lucida*. Edited by Geoffrey Batchen. Cambridge: MIT Press, 2009.
- 2000: "'Early Christian Synagogues' and 'Jewish Art Historians': The Discovery of the Synagogue of Dura-Europos." *Marburger Jahrbuch für Kunstwissenschaft* 27 (2000): 7-28.
- "On Not Introducing George Segal." *Judaism* 49 (2000): 462-469.
- "Art History and Ideology: Alois Riegl and Josef Strzygowski." In *Cultural Visions: Essays in the History of Culture*, edited by Penny Schine Gold and Benjamin C. Sax, 151-170. Amsterdam: Rodopi, 2000.
- "Graven Images on Video? The Second Commandment and Jewish Identity." *Discourse* 22.1, 7-30. An abridged version in Matthew Baigell, ed., *Complex Identities: Jewish Consciousness and Modern Art*, 34-50. New Brunswick, N.J.: Rutgers University Press, 2000.
- 1999: "The Search for a Jewish Art in Palestine: Bezalel 1906-1948." *Das jüdische Echo* 48 (1999): 375-389.
- "From Bezal'el to Max Liebermann: Jewish Art in Nineteenth Century Art Historical Texts." In *Jewish Identity in Modern Art History*, 19-40. Edited by Catherine M. Soussloff. Berkeley: University of California Press, 1999.
- 1997: "Lanzmann's *Shoah* and the Topography of the Holocaust Film." *Representations* 57 (1997): 1-23.
- 1996: "Nationalism, the Jews, and Art History." *Judaism* 45 (1996): 461-482.
- "C[lement] Hardesh (Greenberg) and Company: Formal Criticism and Jewish Identity." In *Too Jewish? Challenging Traditional Identities*, pp. 39-59. Edited by Norman L. Kleeblatt. New Brunswick, N.J.: Rutgers University Press, 1996. Abridged version in *New Art Examiner* (June, 1997), 18-25.
- "The Gaze." In *Critical Terms for Art History*, pp. 208-219. Edited by Robert S. Nelson and Richard Shiff. Chicago and London: University of Chicago Press, 1996.
- 1994: "Alois Riegl: The Late Roman Empire in the Late Habsburg Empire." In *The Habsburg Legacy: National Identity in Historical Perspective*, pp. 107-120. Edited by Ritchie

- Robertson and Edward Timms. *Austrian Studies* 5. Edinburgh: Edinburgh University Press, 1994.
- 1991: "'It is Not Going to be Easy to Look into Their Eyes': Privilege of Perception in *Let us Now Praise Famous Men*," *Art History* 14 (1991): 92-115.
- "Validation by Touch in Kandinsky's Early Abstract Art," *Critical Inquiry* 16 (1989): 144-172.
- 1989: "Forms of Respect: Alois Riegl's Concept of Attentiveness," *Art Bulletin* 71 (1989): 285-299.
- Included in the journal's online "Centennial Anthology" of the *Art Bulletin's* 39 "greatest hits," November, 2011.
- 1986: "Self Representation: Resemblance and Convention in Two Nineteenth Century Theories of Architecture and the Applied Arts," *Zeitschrift für Kunstgeschichte* 49 (1986): 376-397.
- 1985: "The Cult of Monuments as a State Religion in Late 19th Century Austria," *Wiener Jahrbuch für Kunstgeschichte* 38 (1985): 177-198. Translated as "Il culto socialista dei monumenti di Alois Riegl." Translated by Paola Rossi. *Alois Riegl: Teoria e Prassi della Conservazione dei Monumenti*, pp. 473-486. Edited by Sandro Scarrocchia. Bologna: Accademia Clementina di Bologna, 1995.
- 1984: "*Spätromische Kunstindustrie*: The Crisis of Knowledge in *fin de siècle* Vienna," *Akten des XXV. Internationalen Kongresses für Kunstgeschichte* vol. 1: *Wien und die Entwicklung der kunsthistorischen Methode*, pp. 29-36. Vienna, Hermann Böhlaus Nachf., 1984.

Electronic Presence:

Ongoing Blog: Touching Photographs: Thinking with and about Photographs
<http://touchingphotographs.com> (from 2014)

Contributions:

- 2015: "How Fear Might Affect Grades," *Chronicle of Higher Education*, 15 October, 2015.
<http://chronicle.com/article/How-Fear-Might-Affect-Grades/233780>
- 2014: "Response to Walter Benn Michaels, 'The Force of a Frame: Owen Kydd's Durational Photographs.'" *NonSite* 11 (Winter 2013-14), on line.
<http://nonsite.org/issue-11-photography-and-philosophy>
- "What are the risks and possibilities when translating work from primary to secondary audiences?" *100 Questions, 100 Days*, no. 34: Open Engagement Blog
<http://openengagement.info/34-margaret-olin/>

Reviews

- Judaism and Christian Art: Aesthetic Anxieties from the Catacombs to Colonialism*. Edited by Herbert L. Kessler and David Nirenberg. *Shofar* 31, no. 2 (Winter, 2013), and
www.case.edu/artsci/jdst/mjsa.html
- Viennese Jewish Modernism: Freud, Hofmannsthal, Beer-Hofmann, and Schnitzler*. By Abigail Gillman. *Modern Philology* 110:4 (May, 2013). <http://www.jstor.org/stable/10.1086/669980>
- German Orientalism in the Age of Empire: Religion, Race and Scholarship*. By Suzanne L. Marchand. *Journal of Art Historiography* 5 (December 2011).
- Art In Zion: The Genesis of Modern National Art in Jewish Palestine*. By Dalia Manor. *Images* 2 (2009): 227-230.
- How the Other Half Worships*. By Camilo José Vergara. *Material Religion* 4:1 (2008): 95-6.

- Painting a People: Maurycy Gottlieb and Jewish Art*, By Ezra Mendelsohn. *Studies in Contemporary Jewry* 21 (2006): 360-362.
- The Vienna School Reader: Politics and Art Historical Method in the 1930's*, edited by Christopher S. Wood. *CAA.Reviews*, 2000. <http://www.caareviews.org/reviews/wood.html>
- Jewish Icons: Art and Society in Modern Europe*, by Richard I. Cohen. *Journal of Modern History* 71 (December, 1999): 925-26.
- The Art of Memory: Holocaust Memorials in History*, curated by James E. Young, Jewish Museum, New York. *Modernism/Modernity* 2 (1995): 188-90.
- “Violating the Second Commandment’s Taboo: Why Art Historian Meyer Schapiro Took on Bernard Berenson” [Review of *Theory and Philosophy of Art: Style, Artist, and Society*, by Meyer Schapiro] *Forward* 98 (November 4, 1994): 23.
- The Mediation of Ornament* by Oleg Grabar. *Art Bulletin* 74 (1993), 729-731.
- Picturing the World*, by John Gilmour, *Journal of Religion* 67 (1987): 407.
- Herbert Bayer: The Complete Work*, by Arthur A. Cohen, *Winterthur Portfolio* 21 (1986): 213-216.
- Cézanne and the End of Impressionism*, by Richard Shiff, *Studies in Visual Communication* 11 (1985): 86-89.

Encyclopedia Entries

- 2014: “Barthes, Roland: Photography.” In *Encyclopedia of Aesthetics*, s.v. 2d ed. New York, Oxford: Oxford University Press.
- 2000: "Alois Riegl." *Medieval Scholarship: Biographical Studies on the Formation of a Discipline*. Vol. 3: *Philosophy and the Arts*, edited by Helen Damico, 231-244. New York and London: Garland Publishing.
- 1998, 2014: “Alois Riegl." *Encyclopedia of Aesthetics*, s.v. New York, Oxford: Oxford University Press, and 2d ed.

Photographic Essay

- 2009: “Overheard in the Memorial to the Murdered Jews of Europe,” *Images* 2: 136-155.

Lectures and Conference Participation

- “What’s Jewish about Jewish Art: Reflections on the State of the Field,” Round Table, University of Rochester, September, 2020.
- “Documentation,” Keynote address, 2020 ICLS Conference, Columbia University, April, 2020. (postponed)
- “Pointing and Knowing: How Activist Photography in Palestine: produces and refuses knowledge,” Chicago: College Art Association Annual Meetings, February, 2020.
- “Unheard Testimony in *Im toten Winkel – Hitlers Sekretärin*,” European Forum, Hebrew University, April 25, 2018.
- Panelist, “How are ERUVIN good to think?” Association for Jewish Studies, Washington, D.C., December 18, 2017.
- “Photographic Forms of Attention,” Keynote address, “Encounters: Handling, Placing and Looking at Photographs in Relation to Migration,” Kunsthistorisches Institut, Florence, October 12, 2017.
- “A day in the South Hebron Hills.” Evanston Art Center, September 8, 2017.
- “How long will Handala wait? A 10-year-old Barefoot Refugee Child on Palestinian Walls,” in “Waiting as Cultural Practice,” Symposium, Paderborn University, May 20, 2016.

- “The Art of Describing,” Bucerius Institute, University of Haifa, June 11, 2015; Nalanda University, Rajgir, Bihar, India, November, 2016.
- “Conversations on the Periphery,” School of Art, University of Haifa, June 10, 2015; Indian Museum, Kolkata, November, 2016.
- “Marking Walls,” Critical Topography Symposium, Ryerson University, Toronto, and Trent University, Peterborough, Canada, May 21-23, 2015
- Panelist, “Does History Still Matter,” The Sterling and Francine Clark Art Institute, Williamstown, MA, February 27-28, 2015.
- Panelist, *Unsuspending Disbelief: The Subject of Pictures*, Logan Center for the Arts, The University of Chicago, November 21st, 2014.
- “Photography and Community,” Dar al-Kalima University College, Bethlehem, Palestine,” June, 2014.
- “Witnessing, Bystanding, Onlooking, Participating,” Gallery 400, University of Illinois at Chicago, April 30, 2014, and *The Photographic Imagination*, Tel Aviv University, May, 2014.
- “Witnesses and Bystanders.” *Bearing Witness*, International Association for Visual Culture, San Francisco Museum of Modern Art. March, 2014.
- “The Art of the Eruv,” *Taste of Honey*, Jewish Community Center, January, 2014
- “Reshaping the City: The Eruv as Stealth Architecture.” *Resistance and the City: Challenging Urban Space*, University of Paderborn, 2013
- “An Exhibition on the “Eruv,” Conney Conference, University of Wisconsin, Madison, April, 2013
- “Is the Eruv Spiritual?” *Religion in American Art*, A Wyeth Foundation for American Art Conference, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 2012
- “Ghost Stories Under Glass: Vienna’s Jewish Museum, 1996-2011.” *Deutsches Forum für Kunstgeschichte und Universität Sorbonne Nouvelle*, Paris, 2012.
- “This is Not a Botanical Monograph.” *Conference: Comparativism*. Institute of Fine Arts, New York. March, 2012.
- “Oleg Grabar in Conversation.” Los Angeles: College Art Association Annual Meetings, 2012.
- “What is a Memorial?” *Taste of Honey*, Jewish Community Center, January, 2012.
- “When the Invisible becomes Visible: The Eruv.” Association for Jewish Studies, Annual Meetings, 2011.
- “The Performance of the Invisible: The Eruv.” *Conference: Sensational Religion: Sense and Contention in Material Practice*. Yale University, New Haven, CT, November, 2011.
- ““Look at Your Fish”: Science, Modernism, and Alois Riegl’s *Stilfragen*.” Chicago: College Art Association Annual Meetings, 2011.
- “The View from Below.” Frankel Center for Judaic Studies, University of Michigan, Ann Arbor, MI, December, 2010
- “Formalism and Race,” *Conference: Concepts on ‘Race’ in the History of the Humanities*. Haifa, October, 2010.
- “Visible/Invisible: What do Jewish visual practices look like?” Freie Universität Berlin and University of Basel, Switzerland. Joint Lecture series: *Iconic Practices in between Judaism, Christianity and Islam*, June, 2010.
- “Is She Jewish? Women Artists and Jewish Art.” *Symposium: Tradition and Women’s Empowerment in Modern Art*. Beth El-Keser Israel (BEKI). New Haven, CT, April 2010.

- “What is a Jewish Space?” Renaissance Society, Chicago, January, 2010.
- “Touching Photographs, Photographic Exhibitions after 9/11,” Symposium: Private Eyes: Copenhagen, 2009.
- “Touching Photographs,” Symposium: Feeling Photography, University of Toronto, 2009.
- “Alois Riegl’s Special(ist) Touch,” Milan: Politecnico di Milano, 2008.
Other versions, with other titles delivered at the University of Glasgow, 2008 and at the College Art Association, Chicago, 2010.
- “Jews Among the Peoples: Visual Archives in German Prison Camps During the Great War,” Symposium: Doing Anthropology in Wartime and War Zones, Tübingen, 2006. 2008: Gold Lecture Series, University of California at Santa Cruz; University of Southern California; University of Glasgow.
- “Was bleibt von Riegls Theorie?” Symposium Alois Riegl 1905/2005. Akademie der Wissenschaft and MAK, Vienna, 2005; Accademia Di Brera, Milan, 2006
- “From One Dark Shore to the Other: W.G. Sebald’s Photographs.” W.G. Sebald’s Visual Images. Cork, Ireland, 2005.
- “The Presence of Photographs.” Bettman Lectures, Columbia University, New York. 2005.
Another version of this lecture was given at The Rhode Island School of Design
- “Touching Photographs: Tape.” Speed Museum, Louisville, KY, 2004.
- “The Exile Scholars of Dura-Europos.” Deutsches Forum für Kunstgeschichte, Paris. 2004.
A shorter version was delivered at Architecture, Urbanism, and the Jewish Subject. Pennsylvania State University, University Park, PA, and at Bilgi University, Istanbul.
- „Adolph Goldschmidt: Auch eine jüdische Kunstgeschichte zur Bildung der Menschheit?“ Adolph Goldschmidt (1863 - 1944): Normal Art History im 20. Jahrhundert, Martin-Luther-Universität Halle-Wittenberg, 2004.
- “Touching Photographs, Ground Zero.” Trent University, Peterborough, CA., 2003. Other versions of this lecture were given at the School of the Art Institute of Chicago, Yale University, and The University of Wisconsin at Milwaukee. A short version was delivered at Mediators: Medium and its Messages, Helen Stewart Gardner Museum and Boston University, 2003.
- “Jewish Art and Our National Pastime.” In *Jewish Art and Avenues of Display*. Spertus Institute, Chicago, 2003.
Different versions: Jewish Studies Association, Annual Conference. Chicago, 2004; Lavy Symposium, Johns Hopkins University, 2007
- “The Artistic Topography of Exile.” In *Contested Legacies*. Conference, Bard College, Annandale-on-Hudson, N.Y., 2002.
- “Bezalel’s Temple in the Wilderness: The Spertus *Aron HaKodesh* and Jewish Art in Palestine.” Midwest Jewish Studies Association, Chicago Illinois, 2001.
- “Identity in the Encounter: Roland Barthes’s Purloined Necklace,” Getty Research Institute, Los Angeles, California, 2001.
- “Name That Book!” (an appreciation of *Kunstgeschichte als Institution*, by Heinrich Dilly) In *Turning Pages, Becoming Art Historians*. Symposium, Getty Research Institute, Los Angeles, California, 2000.
- “Denker und Sammler: Begriffe der jüdischen Kunst.” In *Wiener Sammler der Jahrhundertwende und ihr Schicksal*. Symposium, Oesterreichische Galerie, Belvedere Vienna, 2000.
- “Who is a Jew(ish Art Historian)?” In *Projecting Culture: Jewish Art Historians and the History of Art History*. The Salo W. Baron Lecture, The Jewish Museum, New York, 1999.

- “Angels Online: Death, Photography, and ‘New Media’” Stedelijk Museum Bureau, Amsterdam, 1998.
- “Graven Images on Video? The Second Commandment and Jewish Identity.” *Jews and Art After the Holocaust*, University of Chicago, 1997.
- “From the Temple of Solomon to the Synagogue of Dura Europos: The Jew in the Survey.” College Art Association Annual Meeting, Boston, 1996.
- “The Formalist Internationale: Theory and Jewish Ethnicity in the Criticism of Clement Greenberg.” *Prophets and Losses: Jewish Experience and Visual Culture*, Southern Methodist University, Dallas, 1995.
- “Alois Riegl’s Theory of Abstract Representation,” Moscow Academy of Fine Arts, 1995.
- “The Absence of Jews in Art History: Reflections from Vienna, 1900.” University of California, Santa Cruz, 1995.
- “Just Keep it Honest, Honey’: A Crisis of Documentary Media.” Third International Conference on Word and Image. Ottawa, 1993.
- “Alois Riegl: The Late Roman Empire in the Late Habsburg Empire.” Seminar on “The Habsburg Legacy: National Identity in Historical Perspective,” London, 1992.
- “Self Representation in the Paintings of Jackson Pollock.” Midwest Faculty Seminars, University of Chicago, 1988.
- “Validation through Touch in Early Twentieth Century Art and Theory,” CAA Annual Meeting, Boston, 1987.
- “Forms of Respect: Alois Riegl’s Concept of Attentiveness, and ‘Theatricality’ In Twentieth Century Art.” Chicago Art History Colloquia, 1986.
- “Spätrömische Kunstindustrie und die Erkenntniskrise der Jahrhundertwende in Wien,” XXV. Internationaler Kongreß für Kunstgeschichte, Vienna, 1983.
- “Folk Art and the Kunstwollen: Alois Riegl’s Study of the Textile Industry,” CAA Annual Meeting, San Francisco, 1981.
- “Alois Riegls Kunstgeschichtsschreibung,” University of Vienna, 1980.

Conference Participation

- Session chair, “New Perspectives on Jewish Feminist Art in the United States,” Institute of Sacred Music, Yale University, April, 2019.
- Convener, with Amos Morris-Reich, of “Photography and Imagination,” Clark Art Institute, 2017.
- Conference Organizer, with Amos Morris-Reich and Vered Maimon, Symposium on Photographic Imagination, Haifa, Tel Aviv, 2014
- Session Chair, Memory and Journey. Dimensions of Israeli and Jewish Art, summer, 2013, Düsseldorf, Germany
- Session Chair, organizer, An Exhibition on the *Ermm*. Conney Conference on Jewish Arts: Diaspora, University of Wisconsin, Madison, 2013.
- Session Chair, Staging Byzantium, Symposium on Byzantium/Modernism: Art, Cultural Heritage, and the Avant-Gardes. Yale, 2012.
- Session Chair, Critical Israel: Israeli Art and the Return of the Repressed, American Jewish Studies Annual Conference, Boston, 2010.
- Panelist: The View From Below, University of Michigan, Ann Arbor, December, 2010.
- Panelist: Voice or Voiceover?: Speaking/Writing in and from the Academy. YDS Pre-Doc. Women’s Mentoring Group, Yale Divinity School, March, 2010.
- Panelist: Peter Palmquist’s Women in Photography Archive. Photographic Memory Workshop and Beinecke Library, New Haven. April, 2010.

- Chair, "The Challenges of Making Political Art" (in conjunction with the exhibition "60 Years: Three Palestinian and Three Jewish/Israeli Artists Reflect," ARC Gallery, Chicago, 2008.
- Chair, Jewish Art and Visual Culture in the Academy, and Respondent, On the Ethics of Visuality, American Jewish Studies Annual Conference, Toronto, 2007.
- Panelist, Photography Theory Workshop. Cork, Ireland, 2005.
- Respondent, panel on "The Seminar in the Expanded Field," College Art Association, Atlanta, 2005.
- Panelist, "'In Search of Lost Style': The Historical Interpretation of Modern Art in Germany." Art Institute of Chicago, 2002.
- Panelist, "The Impossible Subject: historical experience and its transformations into the art of cultural memory" [The Anne Frank Project] Columbia College, Chicago, 2001.
- "Identity and Art History," Getty-Clark Workshop, Williamstown and Los Angeles, 2000-2001.
- Double Session Co-Chair, "Places of Memory," College Art Association Annual Meetings, New York, 2000.
- Closing Remarks, Icon, Image, and Text in Modern Jewish Culture. Princeton University, 1999.
- Session Co-Chair, "Art and Psychoanalysis," Midwest Art History Society Annual Meeting, Chicago, Il., 1994
- Panelist, *ART:architecture*, Wexner Center for the Visual Arts, Columbus, Ohio, 1990.
- Panelist, Seminars, The Chicago Institute for 1991 Architecture and Urbanism, 1989.
- Respondent, panel on "The End of Art," by Arthur Danto, Art Institute of Chicago, 1988.
- Session Chair, "Art and Theory," Midwest Art History Society Annual Meeting, Evanston, Il., 1986
- Respondent, panel on "The 1890's," CAA Annual Meeting Los Angeles, 1985.

Exhibitions:

Curator:

2012: *Shaping Community: Poetics and Politics of the Eruv*. Three-venue exhibition at Yale University: Institute of Sacred Music; Slifka Center for Jewish Life; 32 Edgewood Gallery, October – December.

Artist:

One and Two Person Exhibitions:

- 2020: *Can Rocks Feel Pain: The Bitter Landscapes of Palestine*. With Texts by David Shulman. Whitney Humanities Center, Yale University.
A Sip of Water: Photographs from the Dheisheh Refugee Camp. Yale Divinity School. (postponed)
- 2018-20: *Marking Time: Photographs from Dheisheh Refugee Camp, 2014-2017*. Palestine Museum, Woodbridge, CT.
- 2017: Selections from *Marking Time: Photographs from Dheisheh Refugee Camp, 2014-2017*. Davenport College, Yale University.
Women, Caves, Energy. Beth El-Keser Synagogue, New Haven, CT
- 2016: *Waiting Rooms of History: Photographs by Stephanie Schultz and Margaret Olin*. Kunstverein, Paderborn, Germany

2013: *Poetics and Politics of the Eruv: Photographs by Margaret Olin; Paintings by Ben Schachter.*
Adas Israel Synagogue, Sag Harbor, New York, May 24 – August 31

Group:

- 2020: *The Winter Garden Project*, Houston Center for Photography.
2019: *Ineffable Manifestations*, Miller Hall, Institute of Sacred Music, Yale University.
2017: *Far from the Front Lines*. Evanston Art Center, Evanston IL. September 8 – October 1.
Bethlehem Beyond the Wall. Organized by the Museum of the Palestinian People.
Initiated, Nazareth College, Rochester, New York. October 1-14. Traveling
to New York City, Richmond, VA, and Springfield, MO, in 2018.
2015: *Death of the Straight*. 140 Herzl Gallery, Tel Aviv. June 11-18.
2012: *Shaping Community: Poetics and Politics of the Eruv*. Yale University, October - December.
My contributions included two installations: *Urban Bricolage* and *No Carry Zone*.

Fellowships and Grants

- 1999-2000 Scholar in Residence, J. Paul Getty Research Institute for
the history of Art and the Humanities
1999 NEH Fellowship
1998 Lucius N. Littauer Foundation Grant
1988, 89, 91, 98, 05 School of the Art Institute of Chicago, Faculty Development Grants
1985-1986 American Council of Learned Societies, Research Grant
1983 American Council of Learned Societies, Travel Grant
Whiting Fellowship in the Humanities, University of Chicago
1979-1980 Fulbright Hays Fellowship, Vienna, Austria
1976-1979 Herbert and Lilian M. Powell Fellowship, University of Chicago