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**Professor of Art History**  
**School of Art**  
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## **EDUCATION**

- 2000 Ph.D. with Honors in the History of Art. University of Chicago. Dissertation title: "Livre d'artiste, Critical Instrument, Performance: Stéphane Mallarmé and the Book." Thesis committee: Barbara Stafford (thesis director), Martha Ward, Reinhold Heller, and James Lawler.
- 1988 M.A. University of Chicago, Department of Art History. Specialization in Modern European Art, minor in French Literature.
- 1984-85 Myndlista og Handídaskóli Islands (Icelandic College of Art and Design, now called Iceland Academy of the Arts), Reykjavík. Full-time study in the Textile and Art History Departments.
- 1984 B.A. St. Olaf College, Northfield, Minnesota. Degrees in Art History and French Language and Literature. Graduated Cum Laude.

## **ACADEMIC APPOINTMENTS**

- 2005 to present Professor of Art History, Graduate Faculty Member and Affiliated Faculty in Women's and Gender Studies Program, Minnesota State University Moorhead. Teach Nineteenth-Century Art, Twentieth-Century Art (1900-1950), Women and Art Seminar, Senior Capstone Writing-Intensive Seminar "Contemporary Art/Design/Theory," and Selected Topics Courses including Modernism-Postmodernism (1950-1985), History, Culture and Art of the Book. Advise art history theses, Masters Theses (Studio MA until 2003, ongoing for MFA in Creative Writing and MLA Programs), serve on BFA and 5<sup>th</sup> year studio certificate student committees.
- 2010 and 2016 Faculty Coordinator and Mentor. Minnesota State University Moorhead Eurospring Program in Oxford England (Wycliffe Hall). Supervise students enrolled in nineteenth-century literature, history, theatre, and art history courses. Coordinate intensive one-week preparation seminar, three-week continental tour following Oxford stay, field guide essays and research papers.
- 2001-05 Associate Professor of Art History, Minnesota State University Moorhead.
- 1996-01 Assistant Professor of Art History, Minnesota State University Moorhead.
- 1992 Lecturer in Art History, University of Chicago. Developed course content and specialized field trips for Art History seminar that emphasized visual culture and the development of critical writing skills.

## FELLOWSHIPS AND AWARDS

- 2017 Faculty Travel Grant, Minnesota State University Moorhead.
- 2014 Dille for Excellence Grant for "The Culture of Books, Creative Collaboration and Community" project involving workshops, lectures, exhibitions and various collaborative events with School of Visual Arts, Department of English, Graphic Design and MSUM library.
- 2014 Minnesota State University Moorhead Faculty Grant for "Reading Books at Documenta and the Venice Biennale" Research and Conference Travel Funds.
- 2012 Robert Motherwell Book Award for outstanding publication in the history and criticism of modernism for *The Book as Instrument: Stéphane Mallarmé, The Artist's Book, and the Transformation of Print Culture* (University of Chicago Press, 2011). Dedalus Foundation, New York. Jury: Carol Armstrong (Yale), Leah Dickerman (MoMA), and James Leggio (Brooklyn Museum).
- 2012 Finalist, Berkshire Conference of Women Historians: Berkshire Conference First Book Prize for *The Book as Instrument*.
- 2012 Dille Fund for Excellence Grant "A Tribute to the MSUM Library and the Culture of Learning and Creativity." Grant to fund series celebrating book culture, the renovation of the MSU university library and 45 years of the New Rivers Press, an award winning literary press housed on campus. Events included lectures, two exhibitions, papermaking workshops, and collaboration between letterpress artist Margot Ecke and Minnesota Poet Laureate Joyce Sutphen to produce limited edition letterpress broadsides.
- 2011 Stone Summer Theory Institute Fellowship. Theme: "Farewell to Visual Studies," organized by James Elkins with Sunil Manghani and Gustav Frank. Faculty included: Lisa Cartwright, Whitney Davis, Michael Ann Holly, Keith Moxey. The School of the Art Institute of Chicago.
- 2009 Millard Meiss Publication Fund Recipient for *The Book as Instrument*.
- 2008 Beth and Roland Dille Distinguished Faculty Lecturer Award. Minnesota State University Moorhead.
- 2008 Max Näny Prize for Best Article of the Past Three Years in Word and Image Studies. International Association of Word and Image Studies.
- 2007 Dille Fund for Excellence Grant to establish searchable digital image database for MSUM community. Also received in 2010.
- 2005-06 National Endowment for the Humanities 12-month Fellowship. Awarded December 2003, tenure of fellowship from May 2005-June 2006.
- 2004 Excellence in Teaching Award. Minnesota State University Moorhead.
- 2002 NEH Summer Seminar Stipendium for "Visual Arts and Literature." Boston Athenaeum. Richard Wendorf, Director.

- 2001-02 Minnesota Humanities Commission Works in Progress Research Grant.
- 1997 Minnesota State University Moorhead Faculty Development Grant. Also received in 2000, 2002, 2004, 2005, 2007, 2008, 2012 and 2014.
- 1993-94 Samuel Kress Dissertation Fellowship.
- 1992-93 Chateaubriand Fellowship, French Cultural Services, Paris.
- 1990-91 Newberry Library/École des Chartes Fellowship, Paris.
- 1986-90 Century Scholarship, University of Chicago.

### **PUBLICATIONS: BOOKS**

Current Book Project: *Social Spaces of the Book: "Reading" Books at Perennial Exhibitions of Contemporary Art*. Book-length interdisciplinary study analyzing artists' books and sculptural bookworks at perennial exhibitions of contemporary global art. In progress.

*The Book as Instrument: Stéphane Mallarmé, The Artist's Book, and the Transformation of Print Culture*. 428 pages, 12 color plates, 112 halftones. University of Chicago Press. 2011. Winner of Robert Motherwell Book Award from the Dedalus Foundation. Reviewed in *H-France Review* (2013), *Art Bulletin* (June 2013), *CAA reviews* (2013), *Humanities Magazine* (2013), *MLN* (2013), *Bulletin des Bibliothèques de France* (2013), *Print Quarterly* (2012), *Art in Print* (2012). [www.bookasinstrument.com](http://www.bookasinstrument.com).

*Encyclopedism: From Pliny to Borges*. Exhibition catalogue published by the University of Chicago Library. Responsible for curating exhibition and writing the entire text including 10 introductory essays and 77 catalogue entries (Exhibition dates May 2-September 5, 1990). Honorable Mention, 1991 Loeb Exhibition Catalogue Awards.

### **PUBLICATIONS: CO-EDITED VOLUMES**

Critical edition and translation of Stéphane Mallarmé's manuscript known as Le "Livre" with an introduction and critical commentary analyzing the contributions of this highly experimental work to modern visual culture and traditions of performance, spoken poetry, and avant-garde books. Co-edited with Christophe Wall-Romana. In review.

### **PUBLICATIONS: ARTICLES, ESSAYS**

"On 'Reading' Damaged, Looted or Displaced Books in Contemporary Global Art," in preparation.

"Books at documenta: Art Object, Cultural Symbol and Curatorial Tool," in review.

"The Library as Social Space in the Work of Christine Hill and Shooshie Sulaiman/La bibliothèque comme espace social dans les œuvres de Christine Hill et Shooshie Sulaiman" *esse* 89 Hiver/Winter (January 2017), 28-39.

"Sequential Play in the Mallarméan Book," in *+Que 20 Ans Après*, Sabine Folie ed. Vienna: Generali Foundation/Berlin: Sternberg Press, 2015.

*Farewell to Visual Studies*, vol. 5 of The Stone Art Theory Seminars (transcripts of seminar debates). James Elkins, ed. University Park, PA: Penn State Press, 2015.

"Mallarmé, McLuhan and the Future of the Book" in *Du LIVRE de Mallarmé au livre mal armé*. Paris: Gravitons, 2010. [blog.gravitons-editions.com/fr/2010/12/du-livre-de-mallarme-au-livre-mal-arme/](http://blog.gravitons-editions.com/fr/2010/12/du-livre-de-mallarme-au-livre-mal-arme/)

"Seduced by the Etching Needle: French Writers and the Graphic Arts in Nineteenth-Century France," in *The 'Writing' of Modern Life: The Etching Revival in France, Britain and the U.S. 1850-1940*, Elizabeth Helsinger, ed. Exhibition Catalogue. Chicago: Smart Museum of Art, 2008.

"Stéphane Mallarmé über das demokratische Potential der Zeitungen im Fin-de-Siècle" (German translation by Clemens Krümmel) in *'Un Coup de Dés': Writing Turned Image: An Alphabet of Pensive Language*, Sabine Folie, ed. Exhibition Catalogue, Generali Foundation, Vienna Austria. Cologne: Walther König, 2008.

"Original Printmaking Practices and Symbolic Gestures in Late Nineteenth-Century France," in *La Gravure Européenne et les Échanges Culturels du XVIIIè au XIXè siècle*, Philippe Kaenel and Rolf Reichardt, eds. Hildesheim: Olms Verlag, June 2007, pp. 744-763.

"'A Modern Popular Poem': Stéphane Mallarmé on the Visual, Rhetorical, and Democratic Potentials of the Fin-de-Siècle Newspaper." *Word & Image* 22, no. 4, Oct.-Dec. 2006, pp. 304-326. Awarded Max Nännny Prize in 2008.

Introduction to James Elkins, *Master Narratives and Their Discontents*. First volume of the series entitled "Theories of Modernism and Postmodernism in the Visual Arts." New York: Routledge, 2005, pp. 7-28.

"'Je suis pour aucune illustration.' Le phénomène du rejet de l'illustration en France au XIXè siècle," in *L'Illustration: Essais d'iconographie*, Ségolène Le Men and Maria Teresa Caracciolo, eds. Paris: Klincksieck, 1999, pp. 341-59.

## **PUBLICATIONS: REVIEWS**

Review of Evanhélia Stead, *La Chair du Livre: Materialité, Imaginaire et Poétique du Livre fin-de-siècle*, Paris: Presses de l'université Paris-Sorbonne, 2012, *Print Quarterly* XXXI no. 4 (December 2014): 473-76.

Review of Keri Yousif, *Balzac, Grandville, and the Rise of Book Illustration*, London: Ashgate, 2012. *H-France Review* Vol. 14 (April 2014), No. 57.

Review of Gordon Millan, *Les <<Mardis>> de Stéphane Mallarmé. Mythes et réalités* (Nizet, 2008). *Nineteenth-Century French Studies* 40, 1 (Fall-Winter 2011): pp. 193-96.

## **CONFERENCES | INVITED LECTURES | EXHIBITIONS**

"Grids, Matrices and Digits in Stéphane Mallarmé's Designs for *Le 'Livre'* " International Association for Word and Image Studies (IAWIS), Lausanne, Switzerland, July 2017.

"Digital Artists' Books: New Critical Vocabularies," Panel organizer/moderator (with Kathryn Brown), College Art Association, Washington D.C. February, 2016

"Reading Sculptural Bookworks," for panel sponsored by International Association of Word and Image Studies, College Art Association, New York, February 2015.

"Support Systems and Structures for Socially Engaged Art," Moderator of panel including Jim Duignan, Abigail Satinsky, Sarah Schultz, Dan S. Wang, for "Central Time Centric: Art + Social Practice in the Midwest," Symposium Sponsored by the Plains Art Museum, Fargo, North Dakota. September 2014.

"A Modern Secular Cult: Artists' Books and Explorations of the Self, Nationhood, and Civic Rites," Panel organizer and contributor of paper: "The Public and Private Dimensions of the Secular Book: The Library in the Art of Christine Hill and Shooshie Sulaiman." Society for the History of Authorship, Reading and Publishing (SHARP). Antwerp, Belgium. September 2014.

"The Culture of Print and the Social Lives of Books," Gale Memorial Lecture Series. Department of Art and Art History, University of New Mexico, Albuquerque, New Mexico. April 2014.

"Obliterated, Looted, and Dispersed Print: Two Case Studies of Contemporary Bookworks from Documenta 13," (focusing on the work of Michael Rakowitz and Emily Jacir) College Book Art Association Conference (CBAA). Salt Lake City, UT. January 2014.

Panel Organizer and Moderator "Women in the Visual Arts as Creators, Subjects, and Mothers," for *R/EVOLUTION: Creating Women and Gender Studies*, Red River Valley Women's Studies Conference, University of North Dakota, Grand Forks, ND. October 2013.

"Dissolved and Reconstituted Geographies of the Book: The Theme of Libricide in Contemporary Global Art" Society for the History of Authorship, Reading, and Publishing (SHARP). Philadelphia, PA. July 2013.

Juror for "Midwest Multiples," Nemeth Art Center, Park Rapids, MN. Summer 2012.

"Mise-en-Scène: Cognition and Agency in the Staging of Stéphane Mallarmé's 'The Book.'" One-hour lecture/event for "Neuro-Humanities Entanglement Conference." Georgia Tech. April, 2012.

"Dissolving the Fixed Sequence of Books: The Influence of Stéphane Mallarmé on 20th- and 21<sup>st</sup>-Century Books." College Book Art Association (CBAA). San Francisco. January 2012.

"The History of Feminist Art and Feminist Art History," Women's and Gender Studies Colloquium, Minnesota State University Moorhead, November 2011.

"The History and Aesthetics of the Book," hour-long lecture followed by discussion for the "Introduction to Publishing" class at Minnesota State University Moorhead Publishing Certificate Program. March 2011 (and January 2012).

"Stéphane Mallarmé and Art in the Age of Democracy," Department of Art and Art History, University of New Mexico, Albuquerque, New Mexico. December 2009.

"Everything in the World Exists in Order to End Up in a Book," Beth and Roland Dille Distinguished Faculty Lecture. Minnesota State University Moorhead. September 2008.

"Mallarmé and 20th-Century Art, Criticism, and Theory." Panel Chair at College Art Association Dallas. February 2008.

"Inventing Modern Reading Practices," Nineteenth-Century French Studies Colloquium, Bloomington, Indiana. October 2006.

"Stéphane Mallarmé and the Newspaper." Invited speaker for interdisciplinary research group TIGRE (Texte et image, groupe de recherche à l'École) École Normale Supérieure, Paris. March, 2005.

"The Utopian Dimensions of the Book." Dean's Lecture Series. MSUM. February, 2005.

"The Collaborative Performances of the Icelandic Love Corporation." Conference paper for the Women's Caucus for Art (WCA) Sponsored Panel "Collaboration: Aesthetics and Social Change." College Art Association, Seattle, WA. February 2004.

"Feminist Performance." History of Feminist Performance with an examination of the Icelandic Love Corporation's performances. Women's History Month Celebration. Women's Center, Minnesota State University Moorhead. March, 2004.

"The Art of the Street. The Cultural and Political Context of French Fin-de-Siècle Posters." For *Toulouse-Lautrec: Artist from Montmartre* exhibition, Plains Art Museum, Fargo, ND. November, 2002.

"Women and the Visual Arts: Practices and Territories." Panel organizer and moderator. Red River Valley Women's Studies Conference, University of North Dakota, Grand Forks, ND. October, 2002.

"Le Marché de gravure originale après 1860" ("The Market of Original Prints after 1860"). For the Conference "European Printmaking and Cultural Transfers in the 18th and 19th Centuries," Centro Stefano Franscini. Ascona, Switzerland, April 2002

"The Book as Bomb. Mallarmé, Anarchist Utopianism, and 'Pataphysics." NEH Summer Seminar "Visual Arts and Literature." Boston, Athenaeum. July, 2002.

"Envisioning the Future of Art: Stéphane Mallarmé and Mass Media." Plains Art Museum, Fargo, N. D. Sponsored by the Minnesota Humanities Commission. December, 2001.

"Wow Them and They Will Come: Bringing a Consumer Public into Today's Art Museum." Special Panel sponsored by the 2001 Concordia College Faith, Reason, and World Affairs Symposium devoted to Consumerism and Ethics. Moorhead, MN. September, 2001.

"The Artist's Book and Mass Media: A Reconsideration of Stéphane Mallarmé's Theory and Practice." College Art Association, Chicago, IL. March 2001.

"Negotiating National Identity and Internationalism: Contemporary Icelandic Art." State University and Community College Art Symposium, Minnesota State University Moorhead. Moorhead, MN. October, 2000.

"Jean François Millet and the Politics of French Landscape Painting." Plains Art Museum, Fargo, ND. November, 1999.

"The Status of Women Professionals in the Visual Arts." Tri-College Women's Association. North Dakota State University, Fargo, ND. April, 1998.

"Explorations in Media: Collapsing Distances in the Large Class Room Setting." Foundations in Art, Theory and Education Colloquium (F.A.T.E.), Fort Collins, CO. March, 1999.

"Mallarmé, 'Le Livre,' and La Critique Scientifique." Nineteenth-Century French Studies Colloquium, Pennsylvania State University, State College Park, PA. Oct. 1998.

"The Distinctive Claw: Tracing Artistic Labor, Authenticity, and Freedom in Nineteenth-Century French Prints." Nineteenth-Century French Studies Colloquium. University of Delaware, Wilmington, DE. October, 1995.

"Preserving the Original, Stéphane Mallarmé, *La Revue Indépendante* and Alternative Publishing Venues in Nineteenth-Century France." International Colloquium on Stéphane Mallarmé, Indiana University, Bloomington, IN. September, 1994.

### **MISC PROFESSIONAL SERVICE**

Collections Committee Board Member, Plains Art Museum, Fargo, N.D.

Manuscript reviewer for the University of Chicago Press.

Article reviewer for *Quaerendo*, an international peer-reviewed journal published by Brill with an emphasis on book history.

University Committees: Honors Program, Women's and Gender Studies, Global Studies, Eurospring (Semester Abroad Program), Tuition Refund Appeals Committee, Percent for Art Committee for MSUM University Library Public Art Commission.

Department Committees: Gallery/Visiting Artists, Scholarship, Curriculum, Portfolio Review, Tenure Track Search Committees for Sculpture, Printmaking, Photography, Art History.

### **PROFESSIONAL AFFILIATIONS/ARTS ORGANIZATIONS**

United States Committee of the Blue Shield (USCBS)

College Art Association (CAA)

Art Historians of Nineteenth-Century Art (AHNCA)

College Book Art Association (CBAA)

Society for the History of Authorship, Reading and Publishing (SHARP)

International Association of Word and Image Studies (IAWIS)

European Postwar & Contemporary Art Forum (EPCAF)

### **LANGUAGES**

English (fluent), Icelandic (fluent), French (proficient), German (rudimentary),  
Danish/Norwegian/Swedish (basic reading)

**CITIZENSHIP**

Dual citizenship: U.S. and Icelandic