

January 2014

CURRICULUM VITA

Margaret Olin

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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

- 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 1990-2012

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; Jewish Space; Religion and the Performance of Space

Service

To Yale University

2010-2013 Associate Fellows, Institute for Sacred Music
2011-2012 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

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

Journal Editorship

2005- present Co-Editor (With Vivian Mann, Steven Fine and, from vol. 7, Maya Balakirsky Katz), *Images: A Journal of Jewish Art and Visual Culture*, Inaugural issue: 2007.

Publications

Books

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"*. Series: Texts and Contexts, edited by Sander L. Gilman. Lincoln, Nebraska: The University of Nebraska Press.

1992: *Forms of Representation in Alois Riegl's Theory of Art*. University Park: The Pennsylvania State University Press.

Catalog

2012: *Shaping Community: Poetics and Politics of the Eruv*. Catalog of the exhibition, Yale University, October - December.

Articles

Forthcoming (all categories):

"The Materiality of the Imperceptible: The Eruv." In *Sensational Religion*, ed. Sally Promey. New Haven: Yale University Press.

"The Eruv from the Talmud to Contemporary Art." In *The Cambridge World History of Religious Architecture*, Jewish section edited by Steven Fine. Cambridge, New York: Cambridge University Press.

"Barthes, Roland: Photography." *Encyclopedia of Aesthetics*, s.v. 2d ed. New York, Oxford: Oxford University Press.

Articles in Journals and Anthologies

2013: "Introduction: Spaces After the Holocaust (Continued)." *Images* 6 (2013): 83

2013: "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.
 [Translation of above as “Guarda Il Tuo Pesce: Scienza, Modernismo E Pratica Formale In Alois Riegl” (forthcoming in an anthology on Alois Riegl published under the auspices of the Politecnico di Milano.)]
- “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 Scarroccia. Bologna: Accademia Clementina di Bologna, 1995.
- 1984: "*Spätrömische 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 Böhlau Nachf., 1984.

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), forthcoming, 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), online.
- 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

"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, 2000.

"Alois Riegl." *Encyclopedia of Aesthetics*, s.v. New York, Oxford: Oxford University Press, 1998.

Artwork

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

Lectures

Forthcoming

"Witnesses and Bystanders." Bearing Witness, International Association for Visual Culture, San Francisco Museum of Modern Art. March, 2014.

Speaker and co-convener, The Photographic Imagination, Tel Aviv University, May, 2014.

Selected Past Lectures

"Reshaping the City: The Eruv as Stealth Architecture." Resistance and the City: Challenging Urban Space, University of Paderborn, 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 Riegl’s Kunstgeschichtsschreibung,” University of Vienna, 1980.

Conference Participation

- 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 *Eruv*. 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:

Curated:

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

Photographic:

“Urban Bricolage” and “No Carry Zone.” *Shaping Community: Poetics and Politics of the Eruv*. Yale University, October - December.

“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, 2013

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