

## **KEN D. ALLAN**

Associate Professor of Art History  
Department of Art, Art History & Design  
Seattle University  
901 12<sup>th</sup> Avenue, PO Box 222000, Seattle, WA 98122

## **EDUCATION**

Ph.D. Art History, University of Chicago, June 2005.

Advisors: W.J.T. Mitchell, Martha Ward, Deborah Nelson.

Major fields: 20<sup>th</sup> c. & contemporary art, the neo-avant-garde, 1960s American art  
MA Art History, University of Chicago, December 1997.

BA English Literature, minor in Art History, Washington University in St. Louis, May 1994.

## **NATIONAL FELLOWSHIPS & RESEARCH SUPPORT**

The Getty Research Institute, Los Angeles, Project Researcher & Museum Exhibition Advisory Committee Member, *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, October–November 2009.

American Council of Learned Societies/Henry Luce Foundation Dissertation Fellowship in American Art, 2004–2005.

Smithsonian Institution Pre-Doctoral Fellowship, Archives of American Art, 2001–2002.

Terra Foundation for the Arts Summer Residency in Giverny, France Fellowship, 2002.

## **UNIVERSITY FELLOWSHIPS & GRANTS**

University Summer Faculty Research Fellowship, Seattle University, Summer 2013.

College Faculty Summer Research Fellowship, College of Arts & Sciences, Seattle University, Summer 2010.

Junior Faculty Professional Development Grant, College of Arts & Sciences, Seattle University, Fall Quarter 2009.

## **WORKS IN PROGRESS**

Book project:

*True to Life: Wallace Berman and 1960s Information Culture* (co-author, Claudia Bohn-Spector)

Journal Articles:

“Senga Nengudi, the Fetish, and the Urban Growth Machine in 1970s Los Angeles” (under review)

“Art, Race and Infrastructure in Los Angeles: Mark Bradford and Ed Ruscha”

“Mineral Vision(s): W. G. Sebald & Robert Smithson”

“Mark Tobey and Ed Kienholz: West Coast Urbanism and Forms of Community”

## **PUBLICATIONS**

### **Journal Articles**

- 2011 “City of Degenerate Angels: Wallace Berman, Jazz and *Semina* in Postwar Los Angeles,” *Art Journal*, Vol. 70, no. 1, (Spring 2011): 70-91.
- 2010 “Ed Ruscha, Pop Art and Spectatorship in 1960s Los Angeles,” *The Art Bulletin*, Vol. XCII, No. 3 (September 2010): 231-248.
- 2002 “Creating an Avant-Garde in 1950s Los Angeles: Robert Alexander’s Hand-printed Gallery Brochure in the Archives of American Art,” *Archives of American Art Journal*, Vol. 42, No. 3/4 (2002): 21-26.

### **Museum & Gallery Exhibition Catalog Essays**

- 2019 Museum exhibition catalog essay, “Jonas Wood’s Modernism,” *Jonas Wood* (New Haven: Yale University Press/Dallas Museum of Art, 2019).
- 2016 Gallery exhibition catalog essay, “*Radio-Mastery of the Ether*: Wallace Berman, Mysticism and Meaning in the 1960s,” *Wallace Berman: American Aleph*, (Michael Kohn Gallery/ Distributed Art Press, 2016)
- 2016 Encyclopedia entry, “Hopps, Walter (1932-2005),” *The Routledge Encyclopedia of Modernism*: Taylor and Francis, 2016. <https://www.rem.routledge.com/articles/hopps-walter-1932-2005>. DOI: 10.4324/9781135000356-REM832-1
- 2014 Museum exhibition catalog essay, “‘This Spangled Pot-Hole:’ Image and Materiality in Los Angeles Art of the City, 1960-1980,” *The City Lost and Found: Capturing New York, Chicago and Los Angeles, 1960-1980* (New Haven: Yale University Press/ Princeton Art Museum, 2015).
- 2014 Museum exhibition catalog essay, “Period Rooms,” *Pop Departures* (New Haven: Yale University Press/Seattle Art Museum, 2014).
- 2013 Gallery exhibition catalog essay, *Margie Livingston: Objectified*, Louis De Jesus, Los Angeles, CA
- 2012 Gallery exhibition catalog essay, *Deborah Ascheim: Threshold*, Suyama Space, Seattle
- 2011 Museum exhibition catalog essay, “*For People Who Know the Difference*: Defining the Pop Art Sixties,” co-authored with Lucy Bradnock & Lisa Turvey, *Pacific Standard Time: Los Angeles Art, 1945–1980* (Los Angeles: The Getty Research Institute/J. Paul Getty Museum, 2011).
- 2011 Museum exhibition catalog sidebar essays (3), “Brittin by Baza,” “Duchamp in Pasadena,” “The Artists’ Protest Committee,” *Pacific Standard Time: Los Angeles Art, 1945–1980* (Los Angeles: The Getty Research Institute/J. Paul Getty Museum, 2011).
- 2008 Gallery catalog essay, “Isaac Layman and Photography,” *Isaac Layman: Photographs from Inside a Whale*, Scott Lawrimore, ed. (Seattle: Lawrimore Project, 2008).

- 2006 Museum exhibition catalog essays, “Lee Lozano, *Ream, Stroke, Study for Holes in Stroke, General Strike Piece*,” “David Reed, #476,” *Blanton Museum of Art: American Art since 1900*, Carlozzi, Annette DiMeo, and Kelly Baum, eds. (Austin, TX: Blanton Museum of Art, The University of Texas at Austin; Seattle, WA: Marquand Books, 2006).
- 2005 Museum exhibition catalog essay, “The Figure’s Regard: Privacy and the Gaze in Richard Diebenkorn’s Santa Cruz Island Foundation Works,” (Montecito, CA: Reynolds Gallery/Westmont College, 2005).

### Book Reviews

- 2021 Review of Connie H. Choi, Thelma Golden, and Kellie Jones, *Black Refractions: Highlights from the Studio Museum in Harlem* Exh. cat. (New York: Rizzoli Electa, 2019). *caa.reviews/College Art Association* (October 13, 2021), DOI: [10.3202/caa.reviews.2021.97](https://doi.org/10.3202/caa.reviews.2021.97)
- 2020 Review of Kellie Jones, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*, (Durham, N.C.: Duke University Press, 2017). *The Art Bulletin*, Vol. 102, no. 1, (March 2020):119-121. DOI: <https://doi-org.proxy.seattleu.edu/10.1080/00043079.2020.1670599>
- 2009 Review of Sarah Schrank, *Art and the City: Civic Imagination and Cultural Authority in Los Angeles*, (Philadelphia: University of Pennsylvania Press, 2009). *caa.reviews/College Art Association* (June 16, 2009), DOI: [10.3202/caa.reviews.2009.59](https://doi.org/10.3202/caa.reviews.2009.59)
- 2008 Review of *A Seed of Modernism: The Art Students League of Los Angeles, 1906-1953*, Will South et al ed., (Berkeley: Heyday Books/Pasadena Museum of California Art, 2008). *California History: The Journal of the California Historical Society*, Vol. 86, No. 1 (2008).
- 2007 “History on the Surface: Pop Art and Postwar Urbanism in 1960s Los Angeles,” review of Cécile Whiting, *Pop L.A.: Art and the City in the 1960s*, (Berkeley: University of California Press, 2006). *Art Journal*, Vol. 66, No. 4 (Winter 2007): 103-105.

### Exhibition Reviews, Art Criticism, and Interviews for Art Magazines

- 2023 Review of *Henry Offsite—Chloë Bass: Soft Services*, The Henry Art Gallery, University of Washington and Volunteer Park, Seattle, WA, August 2022—August 2023, *caa.reviews/College Art Association* (March 22, 2023) DOI: [10.3202/caa.reviews.2023.16](https://doi.org/10.3202/caa.reviews.2023.16)
- 2021 “Abstractions of Black Citizenship / Interview with Molly Mac and Jasmine Jamillah Mahmoud,” *ASAP/J*, February 18, 2021, <http://asapjournal.com/abstractions-of-black-citizenship-2-interview-with-molly-mac-and-jasmine-jamillah-mahmoud-ken-allan/>
- 2008 “Paul McCarthy’s *Low Life Slow Life: Part I*,”

- X-TRA Contemporary Art Quarterly*, Vol. 11, No. 2, Winter 2008.
- 2008 “Back to Cool School: A Portrait of the Ferus Gallery in Film,”  
*X-TRA Contemporary Art Quarterly*, Vol. 10, No. 3, Spring 2008.
- 2006 “From Machine to Museum Project: Interview with Mark Allen,”  
*X-TRA Contemporary Art Quarterly*, Vol. 9, No. 1, Fall 2006.
- 2006 “Taking the Measure of the World: Tim Hawkinson in Los Angeles,”  
*X-TRA Contemporary Art Quarterly*, Vol. 8, No. 3, Spring 2006.
- 2005 “Reflections on Walter Hopps in Los Angeles,”  
*X-TRA Contemporary Art Quarterly*, Vol. 8, No. 1, Fall 2005.
- 2005 “A Photographer-In-Spite-Of-Himself?: Ed Ruscha in New York and Los Angeles,”  
*X-TRA Contemporary Art Quarterly*, Vol. 7, No. 3, Spring 2005.

### **PROFESSIONAL CONFERENCE PAPERS**

- 2023 “Wallace Berman, E. L. Doctorow, Idolatry & Information in the 1960s,” Association for the Study of the Arts of the Present, Annual Conference, University of Washington, Seattle, October 4-7, 2023.
- 2022 “Radio/Aether: Wallace Berman’s Verifax Collages and *LIFE* Magazine as a ‘Medium’ for the Sixties,” Association for the Study of the Arts of the Present, Annual Conference, University of California, Los Angeles, September 14-17, 2022.
- 2022 “Senga Nengudi, the Freeway, and the Fetish in 1970s Los Angeles,” College Art Association, Annual Conference, Chicago, February 16-19, 2022.
- 2021 “Infrastructures of Collaboration: Senga Nengudi, the Freeway, and the Fetish in the 1970s,” Association for the Study of the Arts of the Present, Virtual Conference, October 27-31, 2022.
- 2019 “Art, Race and Infrastructure in Los Angeles: Ed Ruscha, Mark Bradford, Senga Nengudi,” Association for the Study of the Arts of the Present, Annual Conference, University of Maryland, College Park, MD, October 11, 2019
- 2018 “‘Other Criteria:’ Formalism, Contemporary Painting and the Museum as Site,” Association for the Study of the Arts of the Present, Annual Conference, Tulane University, New Orleans, LA, October 18, 2018.
- 2018 “Mark Tobey and Ed Kienholz: West Coast Urbanism and Forms of Community,” College Art Association, Annual Conference, Los Angeles, February 21-24, 2018. Panel title: “Remote Sensing: The American West in Modernity and After.”

- 2017 “Mineral Vision(s): W.G. Sebald and Robert Smithson,” Association for the Study of the Arts of the Present, Annual Conference, University of California, Berkeley/Oakland, CA, October 27, 2017.
- 2016 "Billy Al Bengston, Frank Gehry and the Stakes of Spectatorship in Los Angeles, 1968," Artists' Critical Interventions into Architecture and Design, University of Warwick, Coventry, U.K., July 16, 2016.
- 2015 “Rude Objects and Public Space: Ed Kienholz in 1960s Los Angeles,” Association for the Study of the Arts of the Present Annual Conference, Clemson University, Greenville, SC, September 26, 2015.
- 2013 “Living with Pop? Billy Al Bengston, Frank Gehry and the Everyday in 1968 Los Angeles,” Arts and The City, Association for the Study of the Arts of the Present, Wayne State University, Detroit, MI, October 5, 2013.
- 2008 “Ed Ruscha and the Everyday in 1960s Los Angeles,” Representing the Everyday in American Visual Culture, University of Nottingham, UK, Nottingham Institute for Research in Visual Culture, September 2008.
- 2006 “Local Avant-Gardes: Assemblage, Race and Jazz in Los Angeles,” College Art Association 94<sup>th</sup> Annual Conference, Boston, February 2006.
- 2004 “Not So Fine Print: Wallace Berman’s *Semina* and 1950s Los Angeles,” Print Culture and the City, McGill University, Montreal, March 2004.
- 2003 “Assemblage Art and the Visual Culture of 1960s Los Angeles: Edward Kienholz, Themed Environments and Social Criticism in the City,” New York, Chicago, Los Angeles: Cultures and Representations II, University of Nottingham, UK, April 2003; New Voices in American Art, Terra Foundation for American Art, Chicago, April 2003.
- 2000 “Making the Scene, Picturing the Family: Wallace Berman and the Los Angeles Beat Community,” (Re)Constructing Identity and Community Through Art, University of Minnesota, April 2000.
- 1998 “Rendezvous at the Retrospective: The 1963 Pasadena Art Museum Retrospective of Marcel Duchamp,” Ars Refecta: Art Recycled, Reused, Remade, University of Missouri, Columbia, March 1998.

### **INVITED LECTURES**

- 2019 “Jonas Wood and Modern Art,” Dallas Museum of Art, Dallas, TX, March 21, 2019. Public lecture at to accompany Jonas Wood exhibition curated by Katherine Brodbeck (declined due to injury).

- 2017 “Rude Objects & Public Space: Ed Kienholz in 1960s Los Angeles,” Museum of Modern Art--São Paulo, Brazil, December 9, 2017. Invited lecture for “Flipping Pop” seminar sponsored by Institute MESA and The Terra Foundation for American Art.
- 2017 “Jim Woodring in Context,” The Frye Art Museum, Seattle, April 8, 2017. A public gallery talk on the exhibition *Jim Woodring: The Pig Went Down to the Harbor at Sunrise and Wept*
- 2017 “Warhol in Los Angeles: Art and Celebrity circa 1963,” The Community Library, Ketchum, ID co-sponsored by the Sun Valley Art Center, January 19, 2017
- 2015 “Robert Rauschenberg’s Material Culture,” Seattle Art Museum, November 18, 2015. A conversation with Catharina Manchanda, Jon & Mary Shirley Curator of Modern & Contemporary Art.
- 2014 “Billy Al Bengston, Frank Gehry and the Stakes of Spectatorship in Los Angeles, 1968,” The University of Chicago, November 21, 2014. A paper given as part of the symposium “All Out in the Streets”: The American City and Photographic Media, 1960-1980 coinciding with The Art Institute of Chicago exhibition *The City Lost and Found: Capturing New York, Chicago and Los Angeles, 1960-1980*
- 2012 “Radio-Mastery of the Ether: Wallace Berman and Materiality in 1960s Los Angeles,” Center for Creative Photography, University of Arizona, April 12.
- 2012 “*Talk About Space: Ruscha, Pop Art and Spectatorship*,” The Evergreen State College, Olympia, WA, February 14. Talk as part of the seminar “Student Originated Studies in Visual Art”
- 2011 “Isaac Layman’s Photography of Things,” Frye Art Museum, Seattle, December 3. Gallery talk for the exhibition, *Isaac Layman: Paradise*
- 2011 “Baza & Brittin, Bengston & Ruscha: Changing Art Worlds in Postwar Los Angeles,” Whitman College, Walla Walla, WA, March 30. Skype lecture sponsored by the Art & Visual Culture Department in conjunction with the seminar, “Los Angeles: Art, Architecture, Cultural Geography.”
- 2010 “Ruscha, Pop Art and Spectatorship,” Lewis & Clark College, Portland, OR, October 21. A lecture sponsored by the Visual Art & Art History Department.
- 2010 “Warhol in Los Angeles: Art and Celebrity circa 1963,” Seattle Art Museum, First Friday Lecture, June 4. A museum lecture presented in conjunction with the exhibition, *love fear pleasure lust paint glamour death—Andy Warhol Media Works*.
- 2010 “Artists, Curators and the Spaces of New Art in 1960s Los Angeles,” California Institute of Technology, Pasadena, CA, May 4. “Artworlds” seminar by John Brewer, Eli and

Edye Broad Professor of Humanities and Social Sciences; Matthew C. Hunter, Weisman Postdoctoral Instructor in Art History.

- 2008 “Space, Place and Spectatorship in Ed Ruscha’s Los Angeles,” The Art Institute of Chicago, March 1. A paper given on a panel with the artist Ed Ruscha, Thomas Crow (Rosalie Solow Professor of Modern Art, New York University) and Dave Hickey (Professor of English, University of Nevada, Las Vegas) for the *Ed Ruscha and Photography* exhibition.
- 2007 “Local Avant-gardes: Wallace Berman, Jazz and *Semina* in Postwar Los Angeles,” The Getty Research Institute, Los Angeles, CA, November 14. Paper given at “Côte à Côte (Coast To Coast): Art and Jazz in France and California” conference, coinciding with the *Birth of the Cool* exhibition, Orange County Museum of Art.
- 2005 “The Figure’s Regard: Privacy and the Gaze in Richard Diebenkorn’s Santa Cruz Island Foundation Works,” Reynolds Gallery, Westmont College, Santa Barbara, CA, August 25. Keynote lecture for *Richard Diebenkorn: Unseen Santa Barbara Works*.

### TEACHING POSITIONS

Associate Professor of Art History, Seattle University, Fall 2012—present

Teaching courses and seminars in modern and contemporary art and culture, and the foundations of art & visual culture studies.

Assistant Professor of Art History, Seattle University, Fall 2006—2012

Visiting Lecturer, Department of Art & Art History, Scripps College, Spring 2006

Visiting Lecturer, Department of Art History, University of Southern California, Fall 2005

Visiting Lecturer, The Writing Program, Scripps College, Fall 2005

Instructor, Division of the Humanities, University of Chicago, Spring 2004

Instructor, Antioch University, Antioch Southern California, Los Angeles, Summer 1999

### SEATTLE UNIVERSITY, COLLEGE, AND DEPARTMENT SERVICE

#### University:

Associate Academic Director, *Study of the U.S. Institute at Seattle University: Contemporary American Literature and Culture*, U.S. Department of State 3-Year Grant, 2017-2019

Seattle University Racial Equity Summit, Freedom School Session co-presenter, “Spirituality and Contemporary Art,” w/ Arturo Araujo, SJ, MFA, April 13, 2023

Advisory Board Member for Student Research, SU Undergraduate Research Conference Planning, 2017-2019

Reviewer, Naef Student Scholarship Applications, Spring Quarter, 2015

Invited lecture & introduction, “Robert Smithson’s *Spiral Jetty*, Land Art and Nature,” Seattle University Academic Salon Film Series, December 2008.

Invited lecture & introduction, “Luis Buñuel’s *The Exterminating Angel* (1962) & Surrealism in Mexico,” Seattle University Academic Salon Film Series, April 2007.

**College:**

Department of English, 19<sup>th</sup> century TT Position Hiring Committee, 2023

College of Arts & Sciences, Undergraduate Curriculum Committee Member, 2011-2012; 2014-2015; 2021-24

College of Arts & Sciences, Rank & Tenure Committee Member, 2018-2022

Consortium of Interdisciplinary Scholars, Steering Committee, 2021-2024

Department of Art, Art History & Design, Foundations Curriculum Committee, 2018-2021

Department of English, Film Studies TT Position Hiring Committee, 2018

College of Arts & Sciences, Pigott-McCone Endowed Chair Selection Committee, May 2012

College of Arts & Sciences Alumni Course Lecturer, “Modernism & Postmodernism in the Arts,” April 12 & 26, 2011

College of Arts & Sciences, Summer Fellowship Committee, February 2011.

Core Advancement Preparation Exam (CAPE) reader, College of Arts & Sciences, 2010

**Department:**

Pigott Family Endowment for the Arts programming, faculty co-leader of student trips to art sites in Los Angeles and Maya Lin’s Confluence Project (WA, OR, ID), 2016-2024

Leader, curriculum revision committee for new major, Art & Visual Culture Studies (AVCS) in response to College’s APPR process, 2021-2023

Pigott Family Endowment for the Arts programming, lead faculty organizer for Andrea Geyer, visiting artist program, 2016

Organizer of Art History Lecture Series, Fine Arts Department, 2009-2018,  
Talks included W.J.T. Mitchell, University of Chicago, “Cloning Terror: The War of Images, September 11 to Abu Ghraib,” Catharina Manchanda, Jon & Mary Shirley Curator of Modern and Contemporary Art, Seattle Art Museum, “All Eyes on You,” Claudia Bohn-Spector, independent curator, “Speaking in Tongues: The Art of Wallace Berman and Robert Heinecken,” Dawn Odell, Lewis & Clark College, “The Poetry of Netherlandish Prints in Early Modern



China,” Adam Jolles, Florida State University, “Painting Takes to the Streets: Soviet Graphic Design and the TASS Studio during WWII.”

Search Committee Member, Digital Design TT position, Department of Fine Arts, 2009.

Search Committee Member, Hedreen Gallery curator position, Department of Fine Arts, 2008.

Search Committee Member, Instrumental Music Program Director position, Department of Fine Arts, 2007.

### **SCHOLARLY ACTIVITIES**

- 2019-2024 Board Member, Secretary, Association for the Study of the Arts of the Present
- 2022 Peer reviewer, book manuscript, University of Chicago Press
- 2020 Tenure Review of Candidate, Arcadia University
- 2020 Peer reviewer, book manuscript, Yale University Press
- 2019 Peer reviewer, book manuscript, Yale University Press
- 2018 Jury Member, Terra Summer Residency Fellowships, Terra Foundation for American Art
- 2017 Tenure Review of Candidate, University of Michigan-Dearborn
- 2016 Peer reviewer, *Art Bulletin*, College Art Association
- 2015 Peer reviewer, *American Art*, Smithsonian Institution
- 2014 Peer reviewer, *Art History*, Association of Art Historians
- 2014 Peer reviewer, *Archives of American Art Journal*, Smithsonian Institution
- 2013 Moderator, The Neddy at Cornish Award Lecture: “A Conversation with Oliver Herring and Susan Robb, Moderated by art historian Ken D. Allan”
- 2012-19 Advisory Board Member, The Neddy at Cornish Awards in Painting and Open Medium, \$25,000 awards given to artists in the Puget Sound region by the Behnke Foundation in honor of Robert E. (“Ned”) Behnke.
- 2012 Juror, The Neddy at Cornish Awards in Painting and Open Medium
- 2012 Panelist, Mark Rothko and *Red*, Seattle Repertory Theater, March 17, 2012, a conversation on Rothko and art for the play *Red*, by John Logan

- 2011 Peer reviewer, *Art Journal*, College Art Association
- 2009-2011 Member, Museum Exhibition Advisory Committee, Getty Research Institute, Los Angeles, CA, *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*, 2009-2011 (workshops May 2009, fall 2009, fall 2010).
- 2007-present Contributing editor, *X-TRA Contemporary Art Quarterly*.
- 2010 Online Panelist, “Questionland University,” sponsored by *The Stranger*, October 18-22, <http://questionland.com/topics/seattle-education>
- 2010 Moderator, “Talking Transfers,” a panel of artists exhibiting in *Image Transfer: Pictures in a Remix Culture*, Jordan Kantor, Matt Keegan, Carter Mull, Lisa Oppenheim, Amada Ross-Ho, Siebren Versteeg, Erika Vogt, Henry Art Gallery, University of Washington, Seattle, WA, October 1, 2010
- 2009 Panelist, “Local is the New Conceptual: Seattle Art in the Public Sphere,” Greg Kucera Gallery, Seattle, WA, June 10, 2009
- 2005-07 Editorial board member, *X-TRA Contemporary Art Quarterly*.

**LANGUAGES**

French, good reading ability, basic speaking knowledge; German, basic reading knowledge.

**MEMBERSHIPS**

College Art Association (CAA)

Association for the Study of the Arts of the Present (ASAP)