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**JOYCE SUECHUN CHENG (she/her)**

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Department of the History of Art & Architecture  
5429 University of Oregon, Eugene, OR 97403 USA  
E-mail: [joycec@uoregon.edu](mailto:joycec@uoregon.edu) / Zoom ID: 5413463677

**EDUCATION**

Ph. D. Art History, University of Chicago, August 2009

Major Field: European Modernism / Minor Field: Theory/Historiography

- Dissertation: *Masks and Puppets: Metamorphosis and Depersonalization in European Avant-Garde Art Criticism, 1915-1939*
- Field exams (completed 16 June 2005): Reinhold Heller (art history), Françoise Meltzer (comparative literature), David Wellbery (Germanic Studies)

M.A., Art History, University of Chicago, Chicago, Illinois, December 2003

- Thesis: “*L’eau factice*: Imagery of Still Water in Symbolist Painting”

B.A., Art History & Ad Hoc in the Humanities, Northwestern University, Evanston, Illinois, June 2001

- Honor’s thesis in art history: “The Magical Art of Antonin Artaud”

**EMPLOYMENT**

Associate professor of modern art, Department of the History of Art and Architecture, University of Oregon (June 2015 – present)

Assistant professor of modern art, Department of the History of Art and Architecture, University of Oregon (September 2009 – June 2015)

Affiliated Departments: Comparative Literature, Philosophy

**BOOKS**

*The Persistence of Masks: Surrealism and the Ethnography of the Subject* (University of Minnesota Press, 2025)

*Hello Kitty as Method* (book manuscript in progress; conversation initiated with acquisition editor at the University of Washington)

Synopsis: Engaging art and design history, aesthetics, anthropology, and psychoanalysis, this book analyzes the Japanese icon Hello Kitty as a commonplace kitsch object with multi-layered meaning. Interpreting Hello Kitty vis-à-vis the aesthetic, cultural, and socio-psychological transformations of Japanese and more broadly East Asian modernity, I show how this vernacular artifact exposes the ideological character of Western-style institutionalized art (*bijutsu* in Japanese) and puts pressure on the perceived destruction of authentic folk culture by the so-called cultural industry.

**ARTICLES (PEER-REVIEWED)**

“Surrealism’s ‘Primitive Reason’: Magic, Technique, Alteration,” in *Comparative Literature*, vol. 76, no. 2, 2024, pp. 157–178.

“The Rhetoric of Hello Kitty,” in *RES: Anthropology and Aesthetics*, no. 71-72, spring/autumn 2019, special issue “Molding,” pp. 265-283.

“Paris Dada and the Transfiguration of Boredom,” in *Modernism/modernity*, vol. 24, no. 2, 2017, pp. 599-627.

“Georges Braque et l’anthropologie de l’image onirique de Carl Einstein,” in *Gradhiva*, no. 14, November 2011, pp. 144-161.

“Immanence Out of Sight: Formal Rigor and Ritual Function in Carl Einstein’s *Negerplastik*,” *RES: Anthropology and Aesthetics*, no. 55-56, spring/autumn 2009, special issue “Absconding,” pp. 87-102.

“Mask, Mimicry, Metamorphosis: Roger Caillois, Walter Benjamin and Surrealism in the 1930s,” in *Modernism/modernity*, vol. 16, no. 1, January 2009, pp. 61-86.

### **BOOK CHAPTERS AND ESSAYS (PEER-REVIEWED UNLESS OTHERWISE NOTED)**

“Picasso’s Habits: André Breton on Art, Nature and Reflexivity,” in *Cambridge Critical Concepts: Surrealism*, edited by Natalya Lusty (Cambridge University Press, 2021), pp. 291-309.

“Style as Mask: Toward a Surrealist Theory of Expression,” in *Un/masking: On a Mimetic Form* (Berlin: Neofelis Verlag; 2021), pp. 107-133.\*

Four short essays for *The International Encyclopedia of Surrealism*, 3 vols., edited by Michael Richardson with Dawn Ades, Krzysztof Fijalkowski, Steven Harris and Georges Sebbag (Bloomsbury Publishing; 2019): “Masks” (pp. 253-256), “Hats” (pp. 420-422); “Documents” (pp. 453-454); “Minotaure” (pp. 469-471), volume 1.

“Primitivism(s)” and “Metamorphosis.” In *Neolithic Childhood: Art in a False Present, c. 1930*, edited by Anselm Franke and Tom Holert (Berlin: Diaphanes, 2018), pp. 185-187; pp. 208-13.

“Marvelous,” co-authored with Michael Richardson, in *Surrealism: Key Concepts*, edited by Michael Richardson & Krzysztof Fijalkowski (Acumen Publishing, 2015), pp. 239-247.

“Neolithic Childhood: Conflicting Temporalities in the Primitivism of Carl Einstein and Georges Bataille,” in *Time and Temporality in Literary Modernism (1900-1950)* (Peeters Publishers, Leuven, Belgium, 2015), pp. 49-61.

“Cardboard Toys and Dancing Marionettes: Play, Materiality and Agency in Zurich Dada,” in *Virgin Microbe: New Dada Studies*, edited by David Hopkins and Michael White (Northwestern University Press, 2013), pp. 275-309.

“Silence, Stasis, Materiality: Expressing the Tragic in Fin-de-Siècle Art,” in *The Tragic Muse: Art and Emotion, 1700-1900* (Chicago: The Smart Museum and University of Chicago Press, 2011), pp. 89-104.\*

\*Contribution by invitation.

### **BOOK REVIEWS (COMMISSIONED)**

“Sade for the Brave and Open-Minded.” Review of Alyce Mahon, *The Marquis de Sade and the Avant-Garde* (Princeton University Press, 2020). In *Journal of Surrealism and the Americas* 12:1 (2021), 93-99.

Malika Maskarinec, *The Forces of Form in German Modernism* (Northwestern University Press, 2018). In *caa.reviews*, 14 January, 2020. <http://caareviews.org/reviews/3652#.Xh48Lf5KiUk>

Sebastian Zeidler, *Form as Revolt: Carl Einstein and the Ground of Modern Art* (Cornell University Press, 2017). In *Modernism/modernity*, November 2017, Vol. 24, no. 4, pp. 891-894.

## TRANSLATION

With Ramon Fonkoue, from the French: Carlo Severi, “Primitivist Empathy: Intensifying the Image and Deciphering Space.” In *Capturing Imagination: A Proposal for an Anthropology of Thought* (Chicago, Illinois: Hau Books, 2018), pp. 25-59; previously published in *Art in Translation*, vol. 4, no. 1, March 2012, pp. 99-130.

## INVITED LECTURES, COLLOQUIA & SYMPOSIA

“Kitsch: Disenchantment and Re-Enchantment of a Cultural Phenomenon,” lecture at the two-day conference, Department of German and Scandinavian, “Reading Matter(s): A Colloquium in honor of Kenneth S. Calhoun,” University of Oregon, Eugene, Oregon, 20-21 February 2025

“The Symbolic Ornament in the Age of Technical Reproducibility: The Case of Hello Kitty,” paper at the two-day conference, “Images Deluge and Globalization,” University of Geneva, Switzerland, 19-21 June 2024

“Surrealism and the Ethnography of the Subject,” public lecture as part of Joan Carlisle-Irving lecture program; guest presenter (with T'ai Smith) at graduate seminar on “The Legacy of the Frankfurt School: Addressing the Posthuman,” University of British Columbia, Vancouver, 14-16 November 2022

“The Negative Hand as Universal-Primitivist Subject: from Surrealism to Focillon,” paper at symposium, “Eccentric Primitivisms,” Johns Hopkins University, 4-5 April, 2022

“Primitive Tactility: Surrealist Aesthetic Theories in the 1930s,” workshop in preparation for symposium, “Primitivism,” Johns Hopkins University, 5 October 2020

“The Surrealists on Style: Toward a Theory of Expression as Masquerade,” keynote lecture at annual conference organized by MIMESIS (International research program), Ludwig Maximilian University / Zentralinstitut für Kunstgeschichte, Munich, Germany, 4-7 July 2019

“The Mask and the Subject,” lecture at international colloquium associated with the exhibition “Neolithic Childhood: Art in a False Present, c. 1930,” Haus der Kulturen der Welt, Berlin, Germany, 24-26 May 2018

“From Possession to Masquerade: Subjects and Subjectivization in Michel Leiris’s Ethnography of the Ethiopian *Zar* Cult,” public talk for international workshop, “Subject and Subjectivization in Art (History) and Philosophy,” Kunsthistorisches Institut, Florence, Italy, 2-3 December 2016

“Form, Matter, Surface: Surrealist Aesthetics Between Virtuality and Materiality,” lecture at Willamette University, Salem, Oregon, 14 March 2013

“Forms of Impersonality in Avant-Garde Aesthetics: Einstein, Benjamin, Surrealism,” lecture at colloquium, “Dreams and the Hallucinatory: A Colloquium of Avant-Garde Art, Literature and Theory,” Northwestern University, Evanston, Illinois, 12-13 May 2012

“From Primitivist Aesthetic to the Anthropology of the Oneiric Image: Carl Einstein’s *Georges Braque* as Epistemological Critique,” paper at two-day conference, “Abstraction and Materiality,” University of Oregon, Eugene, Oregon, 14-15 April 2011

“Mythic Thinking in Image and Action: Hopi Ethno-Poetics according to Aby Warburg and André Breton,” lecture at two-part international colloquium, “Survivance d’Aby Warburg: Sens et destin d’une iconologie critique,” ENSBA, Paris, 19-20 November 2010

## PROFESSIONAL CONFERENCES

*Modernist Studies Association (MSA)*. “Learning from Kawaii: Kitsch Style from *Fanshi Guzzu* to Postmodernism” (organizer for the panel: “Design as Infrastructure”), Boston, Massachusetts, 9-12 October 2025.

*Modernist Studies Association (MSA)*. “Toward a Critical Folklore: Gramsci with Benjamin” (co-authored paper with Jacob Stewart-Halevy; participant at the workshop: “Neither Infrastructure Nor Superstructure”), Boston, Massachusetts, 9-12 October 2025.

*International Society of Surrealism Studies (ISSS)*. “The Feminine Genius with a Hundred Masks: Malkam Ayyahou in Michel Leiris’s *Zar* Ethnography” (co-organizer for the panel: “Surrealism’s Feminine Geniuses”), Paris, France, 28-30 October 2024

*College Art Association (CAA)*. “From Automatism to Autodidacticism: Culture and Spontaneity in Self-Taught Art” (composed panel), Chicago, 14-17 February 2024

*International Society of Surrealism Studies (ISSS)*. “Brut or Mythic? André Breton and Jean Dubuffet on Outsider Art” (panel: “Surrealism and Magic”), Houston, Texas, 8-11 November 2023

*Design History Society*. “Hello Kitty as Industrialized Folk Art,” presentation for the Design History Society’s virtual seminar, ‘Folk’ Cultures in Everyday Objects,” 18 November 2022

*European Network for Avant-Garde and Modernism Studies (EAM)* “Aesthetic Culture, Social Formation, Alternative Subjectivities: Indigenous Religions as Seen by the Surrealists,” Lisbon, Portugal, 1-3 September 2022

*Modernist Studies Association (MSA)*. “Surrealism’s Primitive Reason” (panel: “Avant-Garde Aesthetics”), digital conference on Zoom, 1 April 2022

*College Art Association (CAA)*. “The Ideal is Nothing but the Material: André Breton on Hegel’s *Aesthetics*” (panel: “Does Art History Need Aesthetics?”), New York City, 12-15 February 2019

*Modernist Studies Association (MSA)*. “*Gaucherie, Maladresse, Bêtise*: the Aesthetic of Awkwardness in Nabi Art and Theories” (chair and speaker of panel: “Hand and Handedness: Topos in Modernist Aesthetics”), Amsterdam, the Netherlands, 10-13 August 2017

*Modernist Studies Association (MSA)*. “Interdisciplinarity between Hybridity and Synthesis” (seminar: “All Together Now: Multimedia Avant-Garde”), Boston, Massachusetts, 19-22 November 2015

*European Network for Avant-Garde and Modernism Studies (EAM)*. “Between Provocation and Performance: *Relâche* and the End of Paris Dada,” (panel: “Insult, Debate, Dispute: Dada Against Totality”); conference: “Utopia”), Helsinki, Finland, 29-31 August 2014

*College Art Association (CAA)*. “Complicit Aesth-Ethics: Marie-Alain Couturier, Henri Matisse, and the Dominican Chapel at Vence” (panel: “Religion and the Avant-Garde”), Chicago, Illinois, 12-15 February 2014

*European Network for Avant-Garde and Modernism Studies (EAM)* “Neolithic Childhood: Einstein, Bataille and the Childhood of Art” (chair and speaker of panel: “Surrealism and Temporality”); conference: “Temporality”), Leuven, Belgium, 16-18 September 2013

*European Network for Avant-Garde and Modernism Studies (EAM)*. “Zurich Dada and the Agency of Masks” (panel: “Dada: Homo Ludens”); conference: “High & Low”), Poznan, Poland, 9-11 September 2010

*College Art Association (CAA)*. “Loving Things in Surrealism” (panel: “Theorizing Things”), Chicago, Illinois, 10-13 February 2010

*College Art Association (CAA)*. “Dolls, Puppets, Gods: Walter Benjamin and the Mediation of Playthings” (panel: “Benjamin’s Objects,” Design Studies Forum-Sponsored Special Session), Los Angeles, California, 25-28 February 2009

*European Network for Avant-Garde and Modernism Studies (EAM)*. “Mimicry, Metamorphosis and Psychasthenia: Roger Caillois’s Contribution to Surrealist Figuration of Alterity” (panel: “Surrealist Ethnography as Self-Ethnography: Last Snapshots of the European Intelligentsia”); conference: “Europa! Europa?”), Ghent, Belgium, 29-31 May 2008

## **PUBLIC ENGAGEMENT & MEDIA PRESENCE**

Author’s book launch conversation with Jonathan Eburne (<https://share.transistor.fm/s/383eeead>), podcast hosted by the University of Minnesota Press, recorded on 7 August 2025

“Dark Toys: Surrealism and the Culture of Childhood,” book launch conversation with author David Hopkins sponsored by the International Society of Studies of Surrealism (ISSS), 16 March 2022

“Beyond Art: From the French Avant-Garde to Hello Kitty,” public talk sponsored by the Oregon Humanities Center, White Lotus Gallery, Eugene, Oregon, 6 February 2020

“(Un)veiling the Everyday: Nabi Art and Symbolist Theater in Paris, 1890s,” presentation of work-in-progress for the Oregon Humanities Center, 24 May 2019

“Modernism’s Utopia and Artists as Agents,” public talk with Marek Wieczorek (University of Washington, Seattle) for lumber room, Portland, Oregon, 26 October 2013

## **HONORS AND AWARDS**

- University of Oregon Office of the Provost Book Publication Recognition, December 2025

- Center of the Study of Women in Society Faculty Research Grant, University of Oregon 2022
- Faculty Research and Creative Work Award, College of Design, Academic Year 2021-22
- Faculty Research Fellowship, Oregon Humanities Center, Fall 2018
- Academic grant, Jordan Schnitzer Museum of Art, spring 2013 (co-curation of German Expressionist Prints exhibition with Sherwin Simmons)
- Dean's Summer Research Award, College of Design, University of Oregon, June 2011
- Center for Advanced Study of Visual Arts, Chester Dale Twelve-Month Dissertation Fellowship, 2009 (declined)
- Georges Lurcy Fellowship for study in France, 2007-2008 (deferred from 2006-07)
- Fulbright Foreign Scholarship for Advanced Student, France, 2006-2007
- François Furet Travel Grant for Pre-Dissertation Research in Paris, University of Chicago, summer 2005
- DAAD summer grant for German language study, summer 2005
- Dowley scholarship for language study, University of Chicago, in Freiburg im Breisgau, Germany, summer 2003
- Century Fellowship, University of Chicago, full tuition and stipend, 2003-2009
- Andrew W. Mellon Fellowship in Humanistic Studies, first year at University of Chicago, 2002-2003

## **SERVICE**

### UNIVERSITY OF OREGON

#### *Department-level*

- Director of Undergraduate Studies (September 2017 – June 2019; interim, fall 2020, winter/spring 2023)
- Head of Search Committee, Chinese Art (2019-2020)
- Head of PhD Curriculum Review Ad Hoc Committee (2016-2017)
- Member of Undergraduate Studies Review Committee (2009-2011; 2016-2017; 2019-current)
- Member of Search Committee, Modern Architecture & Design (2014-2015)
- Director of Graduate Studies (September 2013 – June 2015)
- Member of Search Committee, Medieval Art (2013-14)
- Member of Search Committee, Modern Architecture & Design (2009-2010)
- Organizer of departmental visiting lectures (Carlo Severi, spring 2010; Richard Shiff, winter 2012; Sylvester Ogbechie, fall 2018; Megan Luke, spring 2020; Sarah Warren, winter 2023; Edgar Garcia, 2025)

#### *College-level*

- Faculty Personnel Committee (2020-2022)
- Faculty Advisory Committee, (2016–2018)
- Committee for Equity and Inclusion (2012–2014)
- Committee of Academic Affairs (2009–2011, spring 2020)

#### *University-level*

- Founder of “Eyes on Work” interdisciplinary humanities and arts workshop (2024)
- Senate Committee on Core Education (2023- )
- Oregon Humanities Center Faculty Advisory Board (2019-2022)
- Graduate Council (2014–2015)
- Library Committee (2012–2013)

### EXTERNAL (NATIONAL AND INTERNATIONAL)

### *Peer Reviewer*

- Ontario College of Art and Design (OCAD), review of faculty dossier for promotion to associate professor (January 2026)
- Routledge Press, review of book manuscript (April 2025)
- Goldsmiths Press, review of book manuscript (March 2025)
- Bloomsbury Publishing Art & Visual Culture, review of book manuscript (February 2024)
- *The Journal of Surrealism and the Americas*, review of manuscript (April 2023)
- *Dada/Surrealism*, review of manuscript (July 2021)
- *Modernism/modernity*, review of manuscript (April & July 2020)
- NEH Fellowship Program/the Getty Research Institute (January 2017; reviewed applications but non-voting; travel to committee meeting canceled due to inclement weather)
- *Leonardo* (October 2016)

## **TEACHING**

### *University of Oregon*

#### Survey courses (undergraduate)

- Modern Art, 1880-1950 (annually since 2009)
- Introduction to Visual Culture (2019, 2020, 2021, 2024)
- History of Western Art (III): Baroque to the Present (2011, 2012, 2013, 2014, 2015, 2018, 2022)
- History of Design (2010)

#### Upper-division courses (undergraduate & graduate)

- Critical Approaches to Studies in Art History (art historical methods for undergraduates)
- Topics in Modern Art
  - Arts, Folklore & Critical Theory (2024)
  - Outsider Art (2024)
  - Art, Madness, Disability (2023)
  - Bad Taste (2023)
  - Primitivism (2010, 2013, 2020, 2023)
  - Surrealism (2011, 2012, 2017, 2019, 2022)
  - Symbolism & Decadence: Art & Culture in Fin de Siècle (2010, 2017, 2021)
  - Art, Work & Play (2014, 2018)
  - Style: Art, Architecture, Fashion (2016)
  - Dada (2014)
  - Modern French Painting (2014)
  - The Avant-Garde (2011, 2012)

#### Graduate seminars

- Taste: Good & Bad, High & Low (2022)
- Theories of Modernism (2021)
- From the Hand to the Machine: Theories of Making (2020)
- Graduate Studies in Art History: Research & Methods (2011, 2012, 2014, 2020, 2021)
- What Is Abstraction? (2010)

## **PEDAGOGICAL ENGAGEMENTS**

- Faculty guest, Affect Reading group organized CAS graduate students, spring 2023
- Faculty guest, Art History Student Association (AHSA) reading group, fall 2023

- Organization of reading group of graduate students on writing as practice, 2022
- Participation in the Provost's Teaching Academy, summer 2021

### **STUDENT THESES SUPERVISED**

(Degrees are granted by the University of Oregon, Department of History of Art & Architecture unless otherwise noted)

#### Primary Advisor of PhD theses

- Topic to be determined (Lizi Anderson-Cleary)
- Topic to be determined (Tori Stevenson)

#### Primary Advisor of M.A. theses and projects

- "Hector Hyppolite: The Aesthetic Convergence of Vodou, Négritude Philosophy, and Surrealism" (Tori Stevenson, 2025)
- "The Documentary Photography of Kati Horna" (Lizi Anderson-Cleary, 2023)
- "Reconstructing New Objectivity: The Original Context of *Neue Sachlichkeit*" (Brit Micho, 2023)
- "Exhibiting Primitivism at the Museum of Modern Art" (Samantha Shaw, 2020)
- "Fernand Léger's *Cirque: An Exhibition*" (Emily Dara Shinn, 2018)
- "(Un)forming Nature: Kurt Schwitters's *Merz* Barn (1947-1948)" (Megan Pounds, 2016)
- "From Art to Performance: Marcel Duchamp's Imagery of Chess Exhibition at the Julien Levy Gallery" (Meredith Lancaster, 2015)
- "Toward a New Landscape: The Architectural Photography of Gabriele Basilico, 1978-1984" (Lauren Szumita, 2015)
- "Between *Indigenismo* and Surrealism: The Art and Poetics of Cesar Moro" (Kate Beaver, 2014)
- "The *Fotodinamismo Futurista* of Anton Giulio & Arthur Bragaglia, 1911-1913" (Rachel Barth, 2013)
- "A New Method of Surface Ornamentation: Ludwig Hevesi's *Malmoaik* in Gustav Klimt's Faculty Paintings, Beethoven Frieze and Stoclet Frieze" (Aleksandra Globig, 2012)
- "Rethinking Ambrose Patterson and Modern Art in Seattle" (Danielle Knapp, 2010)

#### Primary Advisor of B.A. honors theses

- "Agnes Martin and the Quality of Encounter" (B. Jahn, 2024)
- "Suzanne Valadon's Singular Style through Artistic Appropriation" (Aryn Zanca, 2014)
- "Sacrifice of the Self: Aztec Imagery in the Work of Frida Kahlo" (Emily Kruskol, 2011)
- "From Omega to Berwick: How Bloomsbury Artists Came to Decorate a Small Parish Church" (Michaela Rife, 2010)

#### Reader/External Evaluator of Ph.D. Theses

- *Layers of Meaning: A Hermeneutic Approach to 21st Century Music* (Gabiella Choma, School of Music and Dance; in progress)
- *The Visual, Material, and Symbolic Life of Karuta Playing Cards in Early Modern Japan, the Seventeenth to Nineteenth Centuries* (Mew Jiang, University of Oregon; in progress)
- *Beyond Slavery and Servitude: Art and Identity of Black Elites in Georgian Britain, 1733-1837* (Jessica Johnson, University of Oregon; in progress)
- *Le Primitivisme au Japon du modernisme à nos jours* (Rena Kano, École des Hautes Études en Sciences Sociales, Paris, France, 2021)

## Reader of M.A. Theses

- “Mind, Mody, and Time: A Bergsonian Theory of Musical Impressionism” (Emily Bopp, School of Music and Dance, 2024)
- “Examining The Exposed Breast on the Hellenistic Old Market Woman” (Tatymn Snyder, 2024)
- “Maximilian Voloshin’s Intermedial Aesthetics” (Elena Leonenko, Department of Russian, East European and Eurasian Studies, University of Oregon, 2021)
- “Closure as Perception and Interpretation: Ikeda Manabu’s Negative Spaces through Comic Studies” (Christin Newell, 2021)
- “Modern Transformations in Chinese Culture: The Art and Design of Pang Zunqin (Hiunkin Pang), 1930s-1940s.” (Yinxue Chen, 2019)
- “Performing Upon Her Painted Piano: The Burne-Jones Pianos and The Victorian Female Gender Performance” (Amelia Anderson, 2017)
- “Painting Photography: Robert Bechtle and the Critical Legacy of 1960s Photorealism” (Christie Hajela, 2015)
- “Collecting Memories: Rachel Whiteread’s House and Memory in Contemporary London” (Stephanie Dunn, 2015)
- “Divinity & Destiny: Marian Imagery in Rubens’ Life of Marie de’ Medici” (Alexandra Ziegler, 2015)
- “Sentimental Journey/Winter Journey: Araki Nobuyoshi’s Contemporary *Shishōsetsu*” (Anne Christine Taylor, 2013)
- “*Gotō Baramon* Kite as Emblem.” (May Schlotzhauer, 2013)
- “An Old Art for a New Culture: The Propagandistic Appropriation of Tradition in ‘Nova Cultura’” (June Koehler, 2012)
- “Modern Individualism: Painting by Oscar Howe Before the Annual National Indian Painting Competition at the Philbrook Museum of Art, 1958” (Elizabeth Doughty, 2010)
- “History of a Natural History: Max Ernst’s *Histoire Naturelle*, Frottage, and Surrealistic Automatism” (Tobias zur Loye, 2010)

## Institutional Representative

- “Informal Music Learning in Secondary Music Classrooms: Exploring Practices, Influences, and Teacher Preparation on the U.S. West Coast” (Grace Pei-Yu Kuo, School of Music and Dance)
- “A Genealogy of the Ecological Imagination: The Pastoral, the Sublime and the Eco-Aesthetic in Music” (Sarah Hoffman, School of Music and Dance)

## **PROFESSIONAL ASSOCIATIONS**

College Art Association (CAA)  
Modernist Studies Association (MSA)  
European Network for Avant-Garde and Modernism Studies (EAM)  
International Society of Surrealism Studies (ISSS)

## **LANGUAGES**

French: near native (read/write/speak/comprehension)  
German: intermediate (read/speak/comprehension)  
Spanish: intermediate (read/speak/comprehension)  
Chinese Mandarin: native (read/write/speak/comprehension)