
TODD CRONAN
Assistant Professor
Department of Art History
Emory University
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EDUCATION

- Ph.D., 2005 University of California, Berkeley, History of Art
Dissertation: "The Despair of the Physical: Matisse, Santayana and the
Philosophical Temper of Modernism"
- M.A. The Johns Hopkins University
- B.A., 1994 University of California, Berkeley, History of Art (with distinction), *cum laude*

PROFESSIONAL EXPERIENCE

- 2010– Assistant Professor, European Art, 1880–1950, Emory University
- 2007–10 Assistant Professor, Twentieth Century Art, Virginia Commonwealth University
- 2005–06 Visiting Professor, Twentieth Century Art, University of California, Berkeley
- 2003–05 Editor, *Qui Parle*, <http://quiparle.berkeley.edu>
- 1998–99 Lecturer, School of the Art Institute of Chicago

SELECTED FELLOWSHIPS

- 2006–07 Post-Doctoral Research Fellow, Getty Research Institute, Los Angeles
Research Project: *The Authority of Things: The Cathedral Façade in Modernist
Painting, 1890–1960*
- 2004 Fletcher Jones Foundation Fellowship, Huntington Library, San Marino, CA
- 2000–01 *Deutscher Akademische Austauschdienst*, Berlin, Germany

PUBLICATIONS

BOOKS

Matisse, Bergson and the Philosophical Temper of Modernism (forthcoming from The University
of Minnesota Press)

Matisse (forthcoming from Phaidon Books)

ARTICLES & REVIEWS

- “‘Danger in the Smallest Dose’: Richard Neutra’s Design Theory,” *Design and Culture Journal* (forthcoming)
- “Merleau-Ponty, Santayana, and the Paradoxes of Animal Faith.” *British Journal for the History of Philosophy* 18:3 (2010): 487–506
- “Georg Simmel’s Timeless Impressionism.” *New German Critique* 106 (Winter 2009): 83–101
- “‘Primordial Automatism’: Santayana’s Later Aesthetics.” *Overheard in Seville: Bulletin of the Santayana Society* 25 (Fall 2007): 20–27
- “Shaken Realism.” Review Essay of Michael Fried, *Menzel’s Realism: Art and Embodiment in Nineteenth Century Berlin*. *Zeitschrift für Kunstgeschichte* 69 (Winter 2006): 578–92
- “Simmel’s ‘Timeless Impressionism,’” in *Georg Simmel in Translation*, ed. David Kim (Cambridge, UK: Cambridge Scholars Press, 2006): 229–61
- “Biological Poetry: George Santayana’s Aesthetics.” *Qui Parle* 15:1 (Fall/Winter 2004): 115–46
- “On Max Horkheimer.” *Qui Parle* 15:1 (Fall/Winter 2004): 81–84
- “Clement Greenberg’s Last Book.” *Qui Parle* 14:2 (Spring/Summer 2004): 205–11
- “Shaken Realism.” *Qui Parle* 14:1 (Fall/Winter 2003): 123–58

TRANSLATIONS

Philippe Lacoue-Labarthe, *Writings on Art*. Forthcoming from Fordham University Press

Max Horkheimer, “Schopenhauer and Society” (“Schopenhauer und die Gesellschaft”). *Qui Parle* 15:1 (Fall/Winter 2004): 85–96

CONFERENCES ORGANIZED

- Apr. 2010 American Society for Aesthetics, Pacific Grove, CA
Panel Chair: *Neuroaesthetics: For and Against* (double session)
- Feb. 2010 College Art Association Conference, Chicago, IL
Panel Co-Chair and Respondent: *Intention and Interpretation* (double session)
- Feb. 2006 College Art Association Conference, Boston, MA
Panel Co-Chair and Respondent: *Jackson Pollock’s Afterlife, 1956–2006*
- Dec. 2003 Modern Language Association Conference, San Diego, CA
Panel Chairperson and Respondent: *Schopenhauer’s Corps(e)*

INVITED LECTURES & PRESENTATIONS

- June 2010 Virginia Museum of Fine Arts, Richmond
Matisse, Form and Affect. Talk associated with the re-opening of the museum
- May 2010 Université de Genève, Département d’histoire de l’art et de musicologie

“Danger in the Smallest Dose”: Richard Neutra, R. M. Schindler, the Architecture of Affect

- Apr. 2010 Museum of the Art Institute of Chicago
Matisse and the New Bergsonism. Talk associated with exhibition *Matisse: Radical Invention, 1913–1917*
- Apr. 2010 Virginia Commonwealth University, Maurice Bonds Colloquium on 20th Century Art
Matisse, Form and Affect
- Apr. 2010 Emory University, Department of Art History
Matisse, Form and Affect
- Feb. 2009 College Art Association Conference, Los Angeles
Matisse, Bergson, and the Pathology of Perception. Panel on “The Uses of Pathology”
- Nov. 2008 College of William & Mary, Williamsburg
“The Hypnotic Power of the Image”: *Matisse and Mimesis*
- Oct. 2008 Virginia Commonwealth University, Faculty Lecture Series
From Postmodernism to Modernism: Painting as Affect Machine
- June 2008 Colloquium on Violence and Religion, University of California, Riverside
Matisse and Catastrophe
- Mar. 2008 Courtauld Institute of Art, London, UK
“The Hypnotic Power of the Image”: *Matisse and Mimesis*
- Apr. 2007 J. Paul Getty Museum, Curator-Scholar Talk with Mary Morton
Monet after Impressionism
- Feb. 2007 College Art Association, New York City
“Irresistible Dictation”: *Matisse and Personality*. Panel on “Skepticism and the Arts”
- Jan. 2007 Getty Research Institute, Scholar’s Seminar, Los Angeles
From Monet to Matisse: The Cathedral Façade in Modernist Painting
- Mar. 2006 Society for the Advancement of American Philosophy, San Antonio, TX
Address to the Santayana Society: *Does the Psyche Exist?*
- Apr. 2005 Harvard University Symposium: “Georg Simmel in Context”
Georg Simmel’s Impressionism
- Mar. 2005 Texas A&M, Department of Architecture
Matisse and the Architecture of Catastrophe
- Feb. 2005 College Art Association, Atlanta
“The Pleasures of Merely Circulating”: *Matisse’s Woman Before an Aquarium and Wallace Stevens’s Harmonium*. Panel on “1923”
- Jan. 2005 Crocker Art Museum, Sacramento, CA
Proust and Valéry at the Museum
- Aug. 2003 International Society for Eighteenth Century Studies Conference, Los Angeles

Winckelmann and the Lucretian Sublime. Panel on “Lucretius in the Eighteenth Century”

- Apr. 2002 German Dept. Symposium on Romanticism, Yale University
The Rigors of Bildung in Schlegel, Heine, and the Brothers Grimm
- Feb. 2002 Consortium for the Arts, “Artists/Intellectuals/Institutions,” UC Berkeley
On the Relation of Academic Work to Aesthetic Experience
- Dec. 2001 Society for Ancient Greek Philosophy, SUNY Binghamton University, NY
Atomism and the Survival of Allegory: On Walter Pater’s Greek Studies
- Apr. 2001 German Dept. Symposium on Modernism, Yale University
The Image in the Cathedral: Goethe after Benjamin