

DARIO GAMBONI: CURRICULUM VITAE

Born 26 December 1954, Yverdon-les-Bains (Vaud, Suisse)

Higher education

- 1973-1977 University of Lausanne, Lausanne (Switzerland): French studies, History of Art, Anglo-American studies. “Licence” (M.A.) in French awarded in 1977, thesis “Sur la route de Dulcinée: *Les Jours et les Nuits* (1897) d'Alfred Jarry”
- 1986-1989 Fellow of the Swiss National Science Foundation, Pierre Bourdieu’s seminar at the Ecole des Hautes Etudes en Sciences Sociales (EHESS), Paris
- 1989 University of Lausanne: “doctorat ès lettres” (Ph.D.) in Art History, dissertation: “La plume et le pinceau. Odilon Redon et les rapports entre art et littérature”

Present position

- Since August 2020 Professor Emeritus (*professeur honoraire*) of the History of Art (Modern and Contemporary), University of Geneva

Previous positions

- 1991-1997 Université Lumière Lyon II, Département d'histoire de l'art et d'archéologie: Professor of Art History
- 1998-2000 Andrew W. Mellon Professor of the Humanities, Case Western Reserve University, Cleveland, Ohio
- 2001-2004 Full Professor of the History of Art (Modern and Contemporary), University of Amsterdam
- 2004-2020 Full Professor (*professeur ordinaire*) of the History of Art (Modern and Contemporary), University of Geneva

Visiting lectureships

- June 2001 Johann Wolfgang Goethe-Universität Frankfurt am Main, Graduiertenkolleg Psychische Energien bildender Kunst (guest professor, seminar “Zufall, Spontaneität und Automatismus in der bildenden Kunst von Cozens bis Pollock”)
- August 2001 Universidad de Buenos Aires, Instituto de Teoría e Historia del Arte “Julio E. Payró” (guest professor, seminario de Doctorado “The Reception of Works of Art by Art Critics, 1848-1914”, J. Paul Getty Grant Program)
- May 2004 Ecole Normale Supérieure (rue d’Ulm), Paris (guest professor, seminar “Images potentielles, perception et cognition”)
- June-July 2004 Albert-Ludwigs-Universität Freiburg im Breisgau, Kunstgeschichtliches Institut (guest professor, course and seminar “Gauguin: Toward the Mind’s Eye”)
- February-March 2007 Instituto de Investigaciones Estéticas de l’Universidad Nacional Autónoma de México, Mexico City (guest researcher and professor, seminar “European Art and Ambiguity around 1900”)
- August 2007 Universidade de São Paulo, Brazil (guest professor, seminar “Worshiping, Attacking, Interpreting Art and Images in the Modern World”)
- July 2009 UCTP (University of Tokyo, Center of Philosophy), guest professor
- January-February 2012 Jawaharlal Nehru University, New Delhi, School of Arts and Aesthetics, guest professor (Getty Foundation “Distinguished Visiting Professor Program”), seminar “Iconoclasm, Preservation, and Museums”
- August 2012 Participation in the 2012 Summer Research Academy “Encounters in World Art History”, The Getty Research Institute, Los Angeles

May 2013	Workshop, doctoral program “Mediengeschichte der Künste”, Universität Zürich
January 2021	OCAT Institute 2020 Annual Lectures: “Modernism, Aniconism, and Religion” (OCAT Institute / Beijing University)
June 2021	Van Gogh Museum Visiting Fellow in Nineteenth-Century Art, University of Amsterdam, seminar “Artists’ and Collectors’ Museums: Display, (Self-)Representation, Evolution”

Grants and awards

1984	International art history award of the Fondazione Nuova Antologia (2nd edition, dedicated to studies in the history of art and of cultural and natural heritage) for the book <i>Un iconoclasme moderne</i>
1986	“Bourse de jeune chercheur avancé” (research grant, 30 months) from the Swiss National Science Foundation, Bern
1989	Prize of the Faculté des Lettres of the University of Lausanne for the Ph.D. dissertation
1990	Travel grants from the Getty Grant Program and the Kress Foundation, as well as grant from the Académie Suisse des Sciences Humaines, to attend the Annual Conference of the College Art Association of America (CAA) in New York
1993-1998	Member of the Institut Universitaire de France, Paris
January-May 1996	Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, D.C.
2002	Grant from the Millard Meiss Publication Fund for the publication of <i>Potential Images</i>
2006	Prix Meret Oppenheim 2006 awarded by Swiss Federal Office for Culture
2007	Honorary member of the Centro Argentino de Investigadores de Arte (CAIA)
January-February 2009	Paul Mellon Visiting Senior Fellow, CASVA, Washington, D.C.
January-February 2010	Senior Research Fellow, Henry Moore Institute, Leeds
Sept. 2010-June 2011	Clark Fellow, The Sterling and Francine Clark Art Institute, Williamstown, Mass.
January 2012	Fellow of the Kolleg-Forschergruppe “BildEvidenz . Geschichte und Ästhetik”, Freie Universität, Berlin
October 2013	Stephen E. Ostrow Distinguished Visitor in the Visual Arts, Reed College, Portland (Oregon)
February-June 2014	Professorial Fellow, Swiss Institute for Art Research SIK-ISEA, Zurich
July-August 2014	Fellow of the Kolleg-Forschergruppe “BildEvidenz . Geschichte und Ästhetik”, Freie Universität, Berlin
January 2016 and 2017	Guest researcher at the Kunsthistorisches Institut in Florenz - Max-Planck-Institut, Florence
July-August 2016	Fellowship of the Heiwa Nakajima Foundation for a research stay in Japan
April-June 2018	Getty Fellow, Getty Research Institute, Los Angeles
September 2021	Resident, American Academy in Rome, Rome
October-December 2021	Visiting Professor, I Tatti – The Harvard Center for Italian Renaissance Studies, Florence

Supervision of Ph.D. dissertations

Hélène Guéné, *Architecture et décor de la première moitié du XXe siècle: une triple rupture* (Université de Lyon, “habilitation à diriger des recherches”, completed in 1995)

Sophie Rolland, *La peinture décorative dans le département du Rhône de 1900 à 1950* (Université de Lyon, completed in 1996)

Sophie Couvra, *La vie artistique à Lyon dans l'entre-deux-guerres* (Université de Lyon, soutenue en 1997)

Madeleine Mettey-Bunevod, *L'architecture militaire de défense de la première moitié du XIXe siècle à Lyon* (Université de Lyon, completed in 1997)

Maria Teresa Diupéro, *Emile-Antoine Bourdelle (1861-1929) et la Pologne* (Université de Lyon, completed in 1998)

Sylvie Duperray-Bardeau, *L'œuvre graphique, peint et sculpté de René Roche (1932-1992)* (Université de Lyon, completed in 1998)

Margaret Esteveny-Montagne, *L'œuvre graphique de Victor Brauner (1903-1966) : étude et catalogue du fonds d'atelier conservé au Musée d'art moderne de Saint-Etienne* (Université de Lyon, completed in 1998)

Sylvie Lagnier, *Sculpture et espace urbain en France, histoire de l'instauration d'un dialogue 1967-1992* (Université de Lyon, completed in 1998)

Laurick Zerbini, *Lyon : miroir de l'Afrique noire ? expositions, villages, musées (1860-1960)* (Université de Lyon, completed in 1998)

Patrick Shaw Cable, *Questions of Work, Class, Gender, and Style in the Art and Life of Gustave Caillebotte* (CWRU, completed in 2000)

Roger Diederer, *From Homer to the Harem: The Art of Jean Lecomte du Nouÿ (1842-1923)* (University of Amsterdam, completed in 2004)

Patrick Ringgenberg, *Les théories de l'art dans la pensée « traditionnelle » : René Guénon – Ananda K. Coomaraswamy – Frithjof Schuon – Titus Burckhardt* (Université de Genève, completed in 2010)

Céline Eidenbenz, *Gestuelle de la pathologie : dialogues entre art et psychiatrie autour de 1900* (Université de Genève, completed in 2011, Prix Hélène et Victor Barbour 2012)

Sarah Burkhalter, *Vers une kinesthétique: danse moderne, arts visuels et perception (1890-1940)* (Université de Genève, completed in 2012, , Prix Hélène et Victor Barbour 2013)

Merel van Tilburg, *Staging the Symbol : The Nabis, Theatre Decoration, and the Total Work of Art* (Université de Genève, completed in 2013)

David Lemaire, « *Escalader les hauteurs difficiles de la religion* » : *la peinture religieuse d'Eugène Delacroix* (Université de Genève, completed in 2013)

Jean-Marie Bolay, *György Kepes: la perception et l'ornement (1937-1974). Mise en page, exposition, art environnemental* (Université de Genève, completed in 2015)

Katja Lenz-Zemp, *Visualisierung und Animierung des Geistigen bei Lionel Feininger, Paul Klee und in der Karikatur* (Université de Genève, completed in 2016)

Laurence Schmidlin, « *The Drawingness of Drawing* ». *La spatialisation du dessin dans l'art américain des années 1960 et 1970* (Université de Genève, completed in 2016)

Nolwenn Mégard, *Un basculement du regard. La vue d'en haut dans la peinture et les arts graphiques (1870-1930)* (Université de Genève, completed in 2020)

Marco Jalla, *La copie à l'œuvre. Des usages de la copie peinte au XIXe siècle* (Université de Genève, completed in 2022)

Anastasia Belyaeva, *Le rôle de la pointe sèche dans la gravure européenne depuis le milieu du XIXe siècle* (Université de Genève, registered in February 2018)

Louis Deltour, *Les peintres français du « groupe de Rome » : enjeux culturels, esthétiques et politiques dans l'Europe de l'entre-deux-guerres* (Université de Genève, registered in September 2018)

Co-founder and co-director of the Ph.D. program “Art & science” (Pro*Doc, universities of Zurich, Geneva, Bern, Fribourg and Lausanne, and Swiss Institute for Art Research, funded by the Swiss National Science Foundation) and director of the research module “Art and psychology around 1900”, 2008-2010, and “Art and psychology 1880-1950”, 2011-2014

Co-director (with Andreas Beyer) of the annual Ph.D. theme 2009-2010 (*Poiesis. Über das Tun in der Kunst*) of the Deutsches Forum für Kunstgeschichte/Centre allemand d'histoire de l'art, Paris

Exhibitions (co-)organized

1. *Louis Rivier (1885-1963) et la peinture religieuse en Suisse romande*. Lausanne, Musée cantonal des Beaux-Arts, 27 Sept. 1985-10 Nov. 1985; Aarau, Aargauer Kunsthau, 26 Jan. 1986-2 March 1986 (guest curator)
2. “*Ich male für fromme Gemüter*”: *Zur religiösen Schweizer Malerei im 19. Jahrhundert*. Lucerne, Kunstmuseum Luzern, 7 July 1985-15 Sept. 1985 (co-curator and member of the organizing committee)
3. *19-39: La vie culturelle en Suisse romande entre les deux guerres*. Lausanne, Musée cantonal des Beaux-Arts; Musée des arts décoratifs; Musée de l'Elysée; Musée historique de l'Ancien-Evêché, 13 June 1986-14 Sept. 1986 (co-curator and member of the organizing committee)

4. *Zeichen der Freiheit: Das Bild der Republik in der Kunst des 16. bis 20. Jahrhunderts / Emblèmes de la liberté: L'image de la République du XVIe au XXe siècle*. 21st Exhibition of the Council of Europe, Bern, Bernisches Historisches Museum; Kunstmuseum Bern, 31 May 1991-15 Sept. 1991 (member of the organizing committee)
5. *Odilon Redon: La Natura dell'Invisibile / La nature de l'invisible*. Lugano, Museo Cantonale d'Arte, 8 Sept.-17 Nov. 1996 (scientific consultant)
6. *Iconoclash: Beyond the Image Wars in Science, Religion and Art*, Karlsruhe, ZKM – Center for Art and Media, May-August 2002 (co-curator)
7. *Making Things Public : Atmospheres of Democracy*, Karlsruhe, ZKM – Center for Art and Media, 20 March–3 October 2005 (co-curator, curator of section *The Composite Body*)
8. *Die Couch : Vom Denken im Liegen*, Vienna, Sigmund Freud Museum, 5 May-5 Nov. 2006 (scientific consultant)
9. *Une image peut en cacher une autre. Arcimboldo – Dalí – Raetz*, Galeries nationales du Grand Palais, Paris, 6 April-6 July 2009 (associate curator)
10. *Les Origines du monde. L'invention de la Nature au siècle de Darwin*, musée d'Orsay, Paris, 21 Sept. 2020-10 January 2021, Montreal Museum of Fine Arts, 13 Feb.-6 June 2021 (scientific consultant)

Conferences (co)-organized

1. *Juger et classer. Pour une histoire sociale de la perception artistique* (co-organizers P. Bourdieu, E. Castelnuovo and Maria Mimita Lamberti). International conference of the “Groupe de travail interdisciplinaire sur la sociologie et l'histoire sociale de l'art”, Scuola Normale Superiore di Pisa, Cortona, 21-23 May 1982
2. *La Suisse dans le paysage artistique. Le problème méthodologique de la géographie artistique* (co-organizer E. Castelnuovo). 7th Annual Conference of the Swiss Association of Art Historians, Lugano, 18-19 June 1983
3. *Art moderne et art sacré avant 1939* (co-organizers Etienne Fouilloux and Antoine Lion). Centre Thomas More, La Tourette, L'Arbresle, 16-17 May 1992
4. *Images de l'artiste, de Chardin à Beckmann* (co-organizers Oskar Bätschmann, Ph. Junod, Victor I. Stoichita and P. Vaisse). Conference of the Comité International d'Histoire de l'Art, Université de Lausanne, 9-12 June 1994
5. *Crises de l'image religieuse / Krisen religiöser Kunst* (co-organizer O. Christin). Göttingen, Mission Historique Française en Allemagne and Max-Planck-Institut für Geschichte, 18-20 March 1994
6. *Les querelles de “L'Art Sacré” 1945-1954* (co-organizers E. Fouilloux and A. Lion). Centre Thomas More, La Tourette, L'Arbresle, 7-8 May 1994
7. Co-chair (with Leo Hoek) of the session “Critiques d'art, artistes et institutions dans la France du dix-neuvième siècle: rencontres, échanges et conflits”, fifth International Congress of the International Association of Word & Image Studies (IAWIS), Scripps College, Claremont, 14-21 March 1999
8. *Theatres of Memory: A Conference on Historical Culture* (member of board of advisors, chair of session “Landscape”). Huizinga Institute, Amsterdam, 28-30 January 2004
9. *Les bibliothèques d'artistes, XXe-XXIe siècles* (co-organizers Françoise Levaillant and Jean-Roch Bouiller), journées d'études du Centre André Chastel (UMR 9150 CNRS-Université Paris-IV-DAPA), Paris, INHA, 9-11 March 2006
10. *Art et technique* (with Christian Michel, Serena Romano et Mauro Natale). 4^e Ecole internationale de printemps du Réseau international de formation en histoire de l'art, Universités de Lausanne et de Genève, 8-12 May 2006
11. *La cultura architettonica italiana e francese in epoca napoleonica : pratiche professionali e questioni stilistiche*, international conference, Centro Stefano Franscini-Monte Verità, Ascona, 5-8 October 2006 (member of scientific committee)
12. *Private Realm and Public Space: The Collector's Museum in the Twenty-First Century*, international symposium, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, 15-16 September 2006 (convenor and keynote speaker)

13. Chair (with Franchesca Cubillo, Museum and Art Gallery of the Northern Territory) of the session *Repatriation of Crossing Cultures. Conflict – Migration – Convergence*, 32nd Congress of the International Committee of the History of Art (CIHA), University of Melbourne, Victoria, 13-18 January 2008
14. *The Aesthetics of Marble : from Late Antiquity to the Present* (with Gerhard Wolf), Kunsthistorisches Institut in Florenz (Max-Planck-Institut), 27-29 June 2010
16. *Poïesis – Über das Tun in der Kunst / Poiesis – Sur le faire en art* (with Andreas Bayer), Deutsches Forum für Kunstgeschichte / Centre allemand d'histoire de l'art, Paris, 1-3 July 2010
17. *Titres et temps* (with Thierry Dufrêne), Ph.D. CUSO seminar, Geneva, 13 May 2016
18. Chair (with Chen Lvsheng and Zheng Yan, National Museum of China, Beijing) of the session *Art and Taboo of Terms*, 34th Congress of the International Committee of the History of Art (CIHA), Beijing, 15-20 September 2016
19. *Odilon Redon, hier et aujourd'hui / Odilon Redon: Life and Afterlife* (with Laurent Houssais et Pierre Pinchon), Université de Bordeaux, 15-16 December 2016

Main administrative responsibilities and committees

Member of the Board of the Swiss Association of Art Historians(ASHHA/VKKS), 1980–1985

Vice-Director of the “Ecole doctorale d'histoire” (post-graduate studies in historical sciences, including art history), Université Lumière Lyon II, 1993–1997

Member of the Graduate Committee of the Department of Art History and Art, CWRU, 1998–2000

Member of the Executive Committee of the College of Arts and Sciences, CWRU, 1999–2000

Member of the Advisory Committee for the Dittrick Medical History Center and Museum, CWRU, 1999–2000

Member of the *Adviescommissie Kunst* (advisory committee on artistic matters), University of Amsterdam, 2001–2004

Member of the Research Seminar on *France in the 1890s* of the Visual Arts Research Institute, Edinburgh, 2001–2012

Member of the Expert Committee of the Galerie der Forschung / Gallery of Research, Vienna, 2004–2005

Membre suppléant (2004-2008), then member for Switzerland of the Comité International d'Histoire de l'Art (CIHA), 2008–2016

Member of the Board of the Société d'Histoire de l'Art en Suisse (SHAS/GSK), 2005–2008

Corresponding member of the Centre André Chastel (Université de Paris IV-CNRS), 2005–

Member of the Réseau International de Formation en Histoire de l'Art / International Consortium on Art History, 2005–

Member of the Committee for buildings of the University of Geneva, 2005–2010

Member of the Committee of the Centre d'Art Contemporain, Geneva, 2005–2009

Member of the Advisory Committee of the Musée d'Art et d'Histoire de Genève on a possible relocation of its collection of contemporary art, 2005

Acting chair of the Unité d'histoire de l'art, Université de Genève, 2006–2009

Member of the Commission de structure, Faculté des Lettres, Université de Genève, 2007–2009

Member of the Scientific Committee of the Swiss Institute for Art Research (SIK-ISEA), Zurich, 2007–

Member of the Scientific Committee of the Deutsches Forum für Kunstgeschichte / Centre allemand d'histoire de l'art, Paris (Max Weber Stiftung), 2008–2015

Member of the Advisory Board of the Getty Research Institute, Los Angeles, 2008–2016

Member of the Scientific Advisory Board of the Max-Planck Institutes in art history in Italy (Bibliotheca Hertziana in Rome, Kunsthistorisches Institut in Florence), 2008–2012, of the Kunsthistorisches Institut in Florenz – Max-Planck Institut, 2012–2018, of the Bibliotheca Hertziana – Max-Planck Institut, 2018–2023

Corresponding member of the Unité de recherche transversale “Image et culture visuelle”, Université Libre de Bruxelles, 2010–

Member of the National Research Council of the Swiss National Science Foundation, 2011–2019

Member of the conseil scientifique de l’Établissement public du musée d’Orsay et du musée de l’Orangerie, 2017–

Editorial and Selection Boards

Member of the Editorial Board of the *Revue de l’art*, 1998–2001

Member of the Board of Editorial Advisors and Contributing Editor of *Res: Journal of Anthropology and Aesthetics* (Peabody Museum of Archaeology and Ethnology, Harvard University), 2000–

Member of the Editorial Board of *Estudios e Investigaciones*, Bulletin of the Instituto de Teoría e Historia del Arte “Julio E. Payró” (Universidad de Buenos Aires), 2001–

Member of the Editorial Board of *Van Gogh Studies* (Van Gogh Museum, Amsterdam), 2004–

Member of the Editorial Board of *48/14. Conférences du Musée d’Orsay*, 2005–2011

Member of the Editorial Board (20th century) of *Perspective. Actualités de la recherche en histoire de l’art. La Revue de l’INHA*, 2005–2009, then of the Scientific Board, 2010–2014

Member of the Editorial Board of *Art in Translation* (VARIE / Getty Foundation), 2007–2011

Member of the Scientific Committee of the *Revue de l’art*, 2011–2015

Member of the Scientific Committee of the Fondation Martine Aublet, Musée du quai Branly, Paris, 2012–2014

Member of the Editorial Board of *Word & Image*, 2013–2016

Member of the International Advisory Board of *Art History* [journal of the British Association of Art Historians], 2015–2017

Member of the jury of the Prix du musée d’Orsay, 2014–2017