

# JULIAN NYKOLAK

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## EDUCATION

- 2017 Ph.D. Visual and Cultural Studies, University of Rochester.  
“Painting in Question, 1967-1981: ‘BMPT,’ Supports/Surfaces, ja-na-pa.”  
Advisor: Douglas Crimp.
- 2014 M.A. Visual and Cultural Studies, University of Rochester.
- 2006 B.A. Wesleyan University.  
High Honors in Feminist, Gender, and Sexuality Studies.

## ACADEMIC EMPLOYMENT

- Fall 2019- Assistant Professor of Modern and Contemporary Art History,  
California State University, Los Angeles.

## FELLOWSHIPS, AWARDS, AND GRANTS

- 2020-21 University RSCA Assigned Time Award, Cal State LA.
- 2020 Summer Institute Fellow, National Endowment for the Humanities.
- 2018 Outstanding Dissertation Award for the Humanities, University of Rochester.
- 2015-16 Dean’s Dissertation Completion Fellowship, University of Rochester.
- 2014-15 Chateaubriand Fellowship, Humanities and Social Sciences,  
L’École des hautes études en sciences sociales, Paris.
- 2013-14 Helena Rubinstein Critical Studies Fellowship,  
Whitney Independent Study Program, New York.
- 2012, 2013 Susan B. Anthony Institute Research Grants, University of Rochester.
- 2010-12 Robert L. and Mary L. Sproull Fellowship, University of Rochester.
- 2006 Carol B. Ohmann Memorial Prize for Best Thesis in Feminist, Gender,  
and Sexuality Studies, Wesleyan University.

## PUBLICATIONS

### Peer-Reviewed Journal Articles

“Supports/Surfaces, Scission, and the Structure of the Avant-Garde,” *Art History* 43, no. 1  
(February 2020): 94-119.

“On Moving and Touching: From Kineticism to Dance in the Museum,” *Art Journal* 78, no.  
4 (Winter 2019): 38-57.

“Painting With Desire: Color after Collectivity, 1972-1974,” in “Painting after 1968,” special  
issue, *Selva*, no. 1 (October 2019): 29-62. <https://selvajournal.org/issue/one/>

### Peer-Reviewed Essays in Edited Collections

“Party Formalism: Formlessness and Collective Form in Contemporary Art,” in *Contemporary European Art at a Time of Democratic Crisis*, ed. Lindsay Caplan and Kerry Greaves. University of Manchester Press, publication date pending (invited).

### Catalogue Contributions

“Ulrike Müller: In/Between/Painting,” in *Kunstpries der Böttcherstraße Prize in Bremen 2020*  
(Bremen: Kunsthalle Bremen, 2020), 96-102. English/German translation.

Thirty-nine catalogue entries, in *Outliers and American Vanguard Art*, ed. Lynne Cooke  
(Washington, DC: National Gallery of Art, 2018), 334-72.

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“A Blueprint for Utopia,” in *Luc Tuymans: Intolerance*, ed. Lynne Cooke and Tommy Simoens (Antwerp: Ludion, 2015), 68-72.

### Other Selected Publications

“Fever Dreams: David Wojnarowicz at the New Museum.” *New Museum Digital Archive*, 2012.

### PRESENTATIONS

#### Symposia and Panels Organized

Symposium: *Fast Forward! Women in European Art, 1970-Present* (organizing committee), with University of Copenhagen and European Postwar & Contemporary Art Forum, Louisiana Museum of Modern Art, Copenhagen, Denmark, November 17-18, 2021.

Panel: “After ’68: Art and Political Engagement in Europe” (co-chair), Affiliated society, European Postwar & Contemporary Art Forum, 106<sup>th</sup> Annual Conference, College Art Association (CAA), Los Angeles, CA, February 21-24, 2018.

#### Papers Presented

“Towards a Materialist Theory of Painting.”

47<sup>th</sup> Annual Conference, Association for Art History (AAH), Goldsmiths/University of London, UK, April 6-8, 2022 (online).

“Unpredictable virtues of gesture and material’: Reading Damisch Reading *Informel*.”

“Kunst des Informel” symposium, Kunsthistorisches Institut, Universität Bonn, Germany, March 30-April 1, 2022 (online).

“Anti-Oedipal Filiations and the Obscurity of the Avant-Garde.”

46<sup>th</sup> Annual Conference, Association for Art History (AAH), University of Birmingham, UK, April 14-17, 2021 (online).

“Party Formalism.”

Affiliated society, European Postwar & Contemporary Art Forum (EPCAF), 109<sup>th</sup> Annual Conference, College Art Association (CAA), February 10-13, 2021 (online).

“Painting with Desire: Color and the ‘Chromatic Libido’ After Supports/Surfaces.”

11<sup>th</sup> Annual Conference, Association for the Study of the Arts of the Present (ASAP), University of Maryland, College Park, October 10-12, 2019.

“BMPT’ and the Rejection of the *Groupeusculture* c. 1968.”

“The Secret Life of Crowds: Gender, Sexuality, and the Masses” conference, Princeton University, Princeton, NJ, April 5-7, 2018.

“*Un se divise en deux*’: Collectivity, Scission, and the Structure of the Avant-Garde.”

106<sup>th</sup> Annual Conference, College Art Association (CAA), Los Angeles, CA, February 21-24, 2018.

“Painting: Real Objects and Objects of Knowledge.”

18<sup>th</sup> Annual Conference, Modernist Studies Association (MSA), Pasadena, CA, November 17-20, 2016.

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### Papers Presented, continued

- “Supports/Surfaces and Painting as a Theoretical Practice.”  
41<sup>st</sup> Annual Conference, Association for Art History (AAH),  
Norwich, England, April 9-11, 2015.
- “Andy Warhol’s End of Painting.”  
American Art and Negation Symposium,  
The Terra Foundation for American Art, Institut national d’histoire de l’art (INHA),  
Paris, France, March 31-April 1, 2015.
- “Painting in Question: Supports/Surfaces in the Seventies.”  
Annual Critical Studies Symposium, The Whitney Independent Study Program (ISP),  
The Whitney Museum, New York, NY, May 20, 2014.
- “Is It Jazz? Is It Static? Is It Op Art?: The Early *Museum Events* of Merce Cunningham.”  
Institute of Fine Arts (IFA)/Frick Graduate Symposium in the History of Art,  
New York, NY, April 19-20, 2013.
- “Movements in the Museum, 1964-1970.”  
Metamatic Reloaded Symposium,  
Museum Tinguely, Basel, Switzerland, March 20-23, 2013.
- “Impersonating History: David Wojnarowicz’s *Arthur Rimbaud in New York, 1978-1979*.”  
100<sup>th</sup> Annual Conference, College Art Association (CAA),  
Los Angeles, CA, February 22-25, 2012.

### TEACHING EXPERIENCE

#### Instructor of Record

#### California State University, Los Angeles:

##### *Graduate:*

Art History Seminar: Modern & Contemporary (Art/Work: Labor, Value, Capital, Class; Back to the Future: The 1980s in Retrospect; Art and Collectivity).

##### *Undergraduate/Graduate:*

Art Since 1945; Global Contemporary Art After 1989; Gender, Sexuality, and Modernism; From Rococo to Revolution.

##### *Undergraduate:*

World Art II: Renaissance to Contemporary, Visual and Critical Studies in Contemporary Art and Design; Senior Capstone: Art History Option.

#### Otis College of Art and Design (lecturer):

Introduction to Visual Studies (Fall 2018); The Birth of the Modern (Spring 2019); History of Photography (Spring 2019).

#### San Francisco State University (lecturer):

Multiple Modernities and Global Contemporaneity (Fall 2016); Modern and Contemporary Art in a Global Context: 1945-Present (Fall 2017, Spring 2018).

#### California College of Art (lecturer):

Introduction to Modern Art (Fall 2016, Spring 2017, Fall 2017, Spring 2018); The Life + Death of Painting (Fall 2017).

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### RESEARCH AND SELECTED PROFESSIONAL ACTIVITIES

- 2023** Peer Reviewer, *Grove Art Online* (Oxford University Press)  
Peer Reviewer, *Art Journal*
- 2019-22** Chair, Contemporary Artist Lecture Series  
Featured artists: *Beatriz Cortez, Kang Seung Lee, Paul Mpagi Sepuya, Sayre Gomez, Gala Poras-Kim, Rafa Esparza.*
- 2020** Peer Reviewer, *View: Theories and Practices of Visual Culture*
- 2019** Peer Reviewer, *ASAP/Journal*
- 2017-18** Invited Participant, “Seth Price is on our minds” think tank,  
CCA Wattis Institute for Contemporary Arts, San Francisco, CA.
- 2015** Curatorial Research Assistant to guest curator Hilton Als for exhibition  
*Christopher Knowles: In a Word*, ICA Philadelphia, PA.
- 2012-14** Research Assistant to Douglas Crimp.
- 2006** Intern, The Solomon R. Guggenheim Museum, NY.
- 2005** Intern, The Whitney Museum of American Art, NY.

### AFFILIATIONS

Association for Art History (UK)  
Association for the Study of the Arts of the Present  
College Art Association  
European Postwar and Contemporary Art Forum  
Modernist Studies Association

### LANGUAGES

French; German (reading only).