

SAUL ANTON

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ACADEMIC POSITIONS

Pratt Institute, Department of Humanities and Media Studies

2019– Associate Professor, CCE (part-time with tenure)

2018–2022 Coordinator, Architecture Degree Projects Writing Program

2012–2019 Adjunct Assistant Professor

New York University, School of Liberal Studies

2011–2014 Adjunct Assistant Professor

The New School/Parsons School of Design, Literary Studies and Department of Art, Design History, and Theory

2010–2013 Adjunct Assistant Professor

Princeton University, Department of French & Italian

2009–2010 Lecturer

The Tyler School of Art, Temple University, Department of Painting, Drawing and Sculpture

1999–2003 Visiting Assistant Professor

City University of New York, City College, Queens College, and Laguardia Community College

1995-1998 Graduate Instructor

BOOKS AND EDITIONS (* indicates peer review)

Roxy Paine: Dioramas (Milan: Skira, 2021). Edited volume. A single artist monographic catalog with critical and historical essays. Essays by Stephen Matijcio, Mia Kang, and Saul Anton. 175 pp.

* *Lee Friedlander's Little Screens*. Monograph. (London: Afterall Books/MIT Press, 2015). Scholarly monograph. 99 pp.

* *Warhol's Dream* (Dijon and Zurich: Les presses du réel, 2007). Experimental critical fiction, with an introduction by art historian Pamela M. Lee. 151 pp.

* Jean-Luc Nancy, *The Discourse of the Syncope: Logodaedalus* (Stanford University Press, 2008). Translation and critical introduction. See "Kant in Stereo" (below). 164 pp.

EDUCATION

Ph.D. French Literature, Princeton University, 2010.

M.A., Comparative Literature, Graduate Center, City University of New York, 1998.

B.A., Major: French Literature; Minor in Photography, University of Michigan, 1991.

AREAS OF RESEARCH AND TEACHING: Literature and Philosophy; Aesthetics and Critical Theory; European Enlightenment; Contemporary Art and Photography; Film and Media Theory

Current Book Projects

- Sovereignty in Ruins: Aesthetic Form and the Afterlives of Political Authority* (advanced stage)
- Apocalypse Unbound: Horror and Democracy* (preliminary stage)
- Affections of Language: Diderot's Immaterialities* (in-progress)

SELECTED ARTICLES AND CRITICAL ESSAYS (* indicates peer review)

- * "Babbling Cosmopolitanism: Commerce and the Ruins of Sovereignty in Diderot's *Mélanges pour Catherine II*," forthcoming in *Diderot Studies*, edited by Andrew Curran, No. 43, 2026.
- "The Monster's Monster," *Brooklyn Rail*, forthcoming, March 2026.
- * "Diderot's Anarcheological Museum," in *Diderot et l'archéologie*, eds. Fayçal Falaky, Zeina Hakim, and Lorenz Baumer, Paris, Classiques Garnier, 2024.
- * "Rousseau's Shameless Beginnings," *Parallax*, Vol. 28, No. 3, (2022), 291-303.
- "The Parallax View: Spectacle and Memory in Roxy Paine's Dioramas," *Roxy Paine: Dioramas*. Edited by Saul Anton. Milan: Skira, 2021.
- "The Slant of Being: The Art of Charlotte Gyllenhammar," *Charlotte Gyllenhammar: kastad/cast*. Lund: Skissernas Museum, 2020.
- "Giving Space, Sculpting Time: The Art of Guillaume Leblon," *Textwork*. Paris, Fondation d'Entreprise Ricard, 2019.
- "Belated Cosmopolitanism: 'Tabula Rasa' at the Kunsthalle Tbilisi," *Gabriela von Habsburg: Twenty Years in Georgia*. Tbilisi: Kunsthalle Tbilisi, 2019.
- * "Style and History in Diderot and Winckelmann," *Style in Theory: Between Philosophy and Literature*, edited by James Corby and Ivan Caalus. New York: Bloomsbury, 2013.
- "Bin Laden's Death Mask: Notes on Photography, Biopolitics, and the Sovereignty of the Image," *Fillip 15*, Fall 2011.
- "Propositions and Publications: On Dexter Sinister," *Afterall: A Journal of Art, Context, and Enquiry*, No. 27, Summer 2011.
- * "Le chantier de la critique: Diderot, Robert, et l'historicité de l'art," *Cahiers du Ligeia*, No. 1, November 2010).
- * "Kant in Stereo." Critical introduction to Jean-Luc Nancy, *The Discourse of the Syncope: Logodaedalus*. Stanford University Press, 2008.
- "One More Step: Francis Alÿs," *Parkett*, Vol. 60, Fall 2003.
- "Bear Necessities: The Art of Rachel Harrison," *Artforum* (November 2002).
- * "Impossible Cinema: Art and Film in Hitchcock, Smithson, and Barney," in *The Black Box Illuminated*, Stockholm: IASPIS, 2002.
- * "Dead Meat: From Aitken to Barney through Hitchcock," in *Fiction: or Other Accounts of Photography*. Montreal: Centre de Photographies Actuelles, 2000.

REVIEWS IN SCHOLARLY JOURNALS

Hall Bjørnstad, *The Dream of Absolutism: Louis XIV and the Logic of Modernity* (Chicago: University of Chicago Press, 2021), *Eighteenth-Century Studies* (Summer 2022), 571-573.

- Jacques Derrida, *Thinking Out of Sight: Writings on the Arts of the Visible*, Edited by Ginette Michaud, Joana Masó, and Javier Bassas (Chicago: University of Chicago Press, 2020). *CAA.reviews* April 22, 2021.
- Voltaire, *Essai sur les mœurs*, vols. 22 and 23 of *Œuvres complètes de Voltaire*, edited by Henri Duranton and Nicholas Cronk (Oxford: Voltaire Foundation, 2009-2010), in *H-France*, Vol. 12, No. 54, April 2012.
- Bopal Balakrishnan, *The Enemy: An Intellectual Portrait of Carl Schmitt*, in *Linguafranca* (May/June 2000).

ACADEMIC PRESENTATIONS, SEMINARS, AND INVITED LECTURES (* indicates by invitation)

- “Babbling Cosmopolitanism: Diderot’s Home Invasion of Russia,” *American Society for Eighteenth-Century Studies*, Philadelphia, April 10, 2026.
- “The Double Aspect of the Vampire: *Nosferatu*, Cinema, and the Final ‘Final Girl’,” *American Comparative Literature Association*, Montreal, February 27, 2026.
- “Kissing Sovereignty: The Telepathetic Friendship of Jacques Derrida and Jean-Luc Nancy,” *American Comparative Literature Association* (online), June 4-6, 2025.
- “Naming, Flowers: Rousseau’s *Désœuvrement* of the Political,” *American Society for Eighteenth-Century Studies*, Online, March 14, 2025
- * “The Poetics of Ruins.” A four-day seminar at VAADS Graduate Program in Fine Arts, Free University, Tbilisi, Georgia, April 22-26, 2024.
- “Hubert Robert: Afterimages of Absolutism,” *American Society for Eighteenth-Century Studies*, April 4-7, 2024.
- “Agamben with Kubrick, or the Testimony of Horror,” *American Comparative Literature Association*, March 14–17, 2024.
- Seminar co-organizer with Anthony Curtis Adler, “Thinking the ‘Unthinkable World’: Theories of Horror, Horrors of Theory,” *American Comparative Literature Association*, March 14–17, 2024.
- “Commerce and Theater in Diderot’s Body Politics,” *American Society for Eighteenth-Century Studies*, March 9–11, 2023.
- “Naming, Flowers: The Political and the Botanical in Rousseau,” *American Comparative Literature Association*, June 15–18, 2022.
- “Monstrous Globalism: Philosophical Commerce and Sovereignty in Diderot’s *Mélanges pour Catherine II*,” *Northeastern Association for Eighteenth-Century Studies*, Nov 5–7, 2021.
- “The Remains of the Law: Rousseau’s *Le Léviite d’Ephraïm* and the Beginning of Literature,” *American Comparative Literature Association*, April 8–11, 2021.
- * “A Thought on the Expanded Field and Maybe, Possibly, Architecture,” *Expanded Practices*, School of Architecture, Pratt Institute, April 2020.
- * “History and Time in Robert Smithson,” Ivane Javakhishvili University, Tbilisi, Georgia, November 2016.
- “Make America Fake Again,” Double Take Lecture and Reading Series, organized by Albert Mobilio, Apex Art, November 2016.
- * “Lee Friedlander’s Little Screens,” *Cabinet Magazine*, Brooklyn, NY, Nov. 2015.
- “From History Painting to Painting History: Fried, Rancière, Nancy,” *American Comparative Literature Association*, March 2014.
- * Panel Chair of “The Public Sphere,” *Global Secularisms* (conference), Liberal Studies Program, New York University, November 15–16, 2013.

- “Fictions of Beholding in Fried, Diderot, and Rancière,” *American Society for Eighteenth-Century Studies*, April 2013.
- * “Spirals, Ruins...: Notes on Robert Smithson and the ‘Contemporary’,” The Cooper Union, February 5, 2014.
- “The Concubine’s Body: Translation and History in Rousseau’s *Le Lévitte d’Ephraïm*,” *Northeast Association of Eighteenth-Century Studies*, October 2012.
- * “Roland Barthes’ *Camera Lucida*,” in Professor Ulrich Baer’s Graduate Seminar on Photography and Theory, New York University, April 2012.
- “Interstices of History and Culture in the Napoleonic Era,” panel co-organized with Lauren Walsh for a bicentennial celebration of the year 1812, The New School, *Literary Studies*, May 8, 2012.
- “Barthes with Agamben: Violence, Testimony, Photography,” *American Comparative Literature Association*, March 2012.
- * “The Politics of Singularity: Agamben, Barthes, and Recent Photography,” Department of Art History, City University of New York Graduate Center, November 1, 2011.
- * “The Historical Unconscious in Diderot,” *Eighteenth-Century Studies Workshop*, Indiana University, May 11-13, 2011.
- “The Art of Ruins: Fiction and History in Diderot’s *Salons*,” *American Society for Eighteenth-Century Studies*, March 2010.
- “The Promise of History: Messianism and Lamentation in Benjamin and Racine,” *American Comparative Literature Association*, April 2010 (paper proposal accepted, but unable to attend).
- “Decomposing History: Diderot’s Political An-Anthropology,” *American Society for Eighteenth-Century Studies*, March 2009.
- “Le vœu du père: sensibilité et critique dans *L’Accordée du village* selon Diderot,” *Faire date, 1660-1820*, Université de Paris IV, École doctorale, Paris, France, March 2008.
- “*La Bouche entr’ouverte*: The Moment of Sensibility in Diderot and Greuze,” *Intimités/Intimacies*, Université Denis Diderot, Paris VII, Paris, France, June 2007.
- “The Echo of History in Valéry: The Example of Mallarmé,” *Nineteenth Century French Studies*, October 2005.
- “A Short History of Painting in Walter Benjamin,” *Modern Language Association*, 2004.
- * “Impossible Cinema: Art and Film in Hitchcock, Smithson, and Barney,” Glassell School of Art, Houston, October 2003.
- “Gerhard Richter: Between Painting and Photography,” Maryland Institute of Contemporary Art, April 2002.
- * “Spirals of Time: Smithson, Hitchcock, and Barney,” Tyler School of Art, Temple University, March 2002.
- * “Dead Meat: Figures of the Real in Hitchcock, Smithson, Aitken, and Barney,” International Art Studio Program in Stockholm, Sweden, December 2001.
- “Adorno and Jazz: The Rhythm of Enlightenment, the Habit of Critique,” presented at *Repetitions*, New York University, April 1998 (Graduate Conference).
- “Syncopated Eros: Reading Shelley’s Lyrics to Jane Williams,” *Framing Time*, SUNY Buffalo, April 1997 (Graduate Conference).

EXPERIMENTAL CRITICAL AND CREATIVE WRITING

Finalist, *The Sundance Film Institute Television Lab*, for *New City*, Television Series Bible. 2019. A television drama about the early years of the oil business set in 1870s Brooklyn.

“One Sentence for Sol Lewitt,” in *I stand in my place with my own day here: Site-Specific Art at The New School*. Edited by Frances Richard (New School/Duke University Press, 2019).

“The Story of L: Roe Ethridge’s Innocence,” *Gagosian Magazine* (Fall 2017).

“Luca Buvoli: Any Moment Now,” *Luca Buvoli: Flying Preparatory Exercises* (Houston: Glassell School of Art, 2003), 60-68.

ART CRITICISM, BOOK REVIEWS, AND CULTURAL CRITICISM (SELECTED)

“The Whole is the False: Hito Steyerl’s Duty Free Art,” *Artforum* (March 2018).

“Victoria Fu,” *frieze* (December 2017).

László Krasznahorkai, *The World Goes On, 4Columns* (November 2017).

“The Deuce,” *frieze* (October 2017).

“A Fresh Perspective on 3D Cinema,” *frieze* (Aug. 2017).

“Anicka Yi: Ants, Mold, Sweat,” *4Columns* (June 2017).

“Slapstick Superwestern: David Lynch’s *Twin Peaks: The Return*,” *frieze* (June 2017).

“Spectral Reality: Distance and Searching in Katie Kitamura’s *A Separation*,” *BOMB* (Feb. 2017).

“Walid Raad at the Museum of Modern Art,” *frieze* (January-February 2016).

“Process and Politics: On the Whitney Biennial,” *Afterall: A Journal of Art, Context, and Enquiry* (Summer 2014).

Roger Caillois, *Pontius Pilate*, *Bookforum* (Spring 2006).

“Paul Sietsema at the Whitney Museum,” *Artforum* (June 2003).

Interview with Lydia Davis, translator of Marcel Proust’s *Swann’s Way*, *Bookforum* (Fall 2003).

Claude Simon, *The Trolley*, *Bookforum* (Winter 2002).

“Olav Westphalen: Openings,” *Artforum* (Sept. 2002).

Olafur Eliasson, *Surroundings Surrounded: Essays on Space and Science*, *Bookforum* (Summer 2002).

David Hockney, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, *frieze* (Feb. 2002).

Catherine Millet, *La Vie Sexuelle de Catherine M.*, *Bookforum* (Winter 2001).

“Color Commentary: The Art of Spencer Finch,” *Artforum* (April 2001).

“Le Miserable: On Michel Houellebecq,” *frieze* (March 2001).

“Net Gains: A Roundtable on New Media Art,” ed. and participant, *Artforum* (March 2001).

“Amy Sillman,” *Bard Magazine* (2000).

“Art After Media: Art in the Digital Age,” *Media Connections*, ed. Gianni Romano (Milan, 2001).

“Jonathan Horowitz,” *Artforum* (November 2000).

“Being Karen Yasinsky,” *artext* 71 (Nov. 2000).

“An Egg for All Seasons,” *Metropolis* (November 1999).

“Sexually Speaking: The Collected Sex Writings of Gore Vidal,” *Salon* (August 1999).

“Liisa Roberts’ Time Machines,” *artext* 62, (July 1998).

“Yayoi Kusama: The Triumph of the Self,” *FEED Magazine* (May 1998).

LECTURE SERIES, SYMPOSIA, CURATED EXHIBITIONS, ETC.

Organizer and moderator, *The Expanded Field of Design Research*, a lecture-conversation series, School of Architecture, Pratt Institute, February–April 2022.

Conversant with Aaron Poochigian on translating Baudelaire’s *The Flowers of Evil*,” 192 Books, December 14, 2021.

Co-organizer, with Professor Meredith TenHoor, *Creative Justice*, a Symposium on Writing and Architecture at the School of Architecture, Pratt Institute, April 2020. Keynote by Fred Moten. Cancelled due to the Covid pandemic.

“Destroy, she said,” exhibition co-curated with Professor Ethan Spigland at Pierogi Gallery/The Boiler. March 5–April 5, 2015.

GRANTS, HONORS, AND AWARDS

Visiting Scholar, American Academy of Rome, May-June, 2026

National Endowment for the Humanities, Summer Research Stipend, 2024

J. Paul Getty Center, Library Research Award, 2024

Dissertation Completion Fellowship, Princeton University, 2008–2009

Harold W. Dodds Fellowship, Princeton University, 2007–2008

Princeton Institute for International Studies, Summer Research Award, 2005

Armstrong Prize, Princeton University, Department of French & Italian, 2003–2008

Perkins Prize, Princeton University, Department of French & Italian, 2003

Freshman Poetry Prize, University of Michigan, 1987

ACADEMIC SERVICE

Department Senator, Pratt Academic Senate, July 2022–May 2023 & September 2024–May 2025.

—Chairperson, Research Recognition Award Committee, 2022-2023. Award conferred on Professor Travis Holloway, Department of Social Sciences.

Member, *Committee on Critical Thinking and Writing, Equitable School Initiative*, Pratt School of Architecture, 2020–21.

Humanities and Media Studies Representative, School of Liberal Arts and Sciences, Curriculum Committee, Pratt Institute, 2018–2021.

Member of the *Writing Across the Curriculum Working Group*, 2017–2018

Member of the *Interdisciplinary Committee on the Book Minor*, chaired by Amir Parsa, 2015–2017

Member of the *Committee on Appointments, Reappointments and Tenure*, Department of Humanities and Media Studies 2014–2015.

Panel Moderator, “Melancholy, Music and Politics,” *Poetics @ Pratt*, April 2014.

Member of the *Curriculum Committee, Humanities and Media Studies*, 2012–2013.

Graduate Student Representative, Department of French, Princeton University, 2004–2006.

COURSES TAUGHT

Pratt Institute

Graduate Thesis Writing Workshop

Topics in Horror and Monstrosity

Architecture Research Writing, Degree Project

Architecture Research Writing, First Year
 Studio Writing I, II, and III
 Intensive Film
 Contemporary Media Theory
 Between Image and Word: Why Photographers Write
 Introduction to Transdisciplinary Writing
 From Dandies to Meatdresses: Literature, Fashion, and Photography in Modern Culture
 Literary and Critical Studies I and II

New York University, School of Liberal Studies

Modern Culture II, III
 Social Foundations II

The New School and Parsons School of Design

Literary Foundations I and II
 Literature and Photography
 Photography and Society
 On Display: Theories of Exhibition and the Museum (Graduate Seminar)

Princeton University

Introduction to French Literature
 French (first and second year)

Tyler School of Art

Seminar on Art Criticism
 Art and Race
 The Art of Film
 Aesthetics and Politics (Graduate Seminar)

City University of New York

World Literature (City College)
 Great Books I (Queens College)
 Freshman Composition (LaGuardia Community College)

EDITORIAL EXPERIENCE

BOMB Magazine, Senior Editor, 2016–2017
Artforum Magazine, Web Editor, 1999–2003
Cabinet Magazine, Editor, 1999–2002
CitySearch.com, Art Editor, 1998–1999
The Warhol Museum, Editor (freelance), 1997–1998
Metropolis, Freelance Associate Editor and Fact-Checker, 1995–1997
Linguafranca, Freelance Editor and Fact-Checker, 1995–1997
Simon & Schuster
 Assistant Editor, 1994–1995
 Editorial Assistant, 1992–1994

FINAL REVIEWS AND VISITING CRITIC POSITIONS

Visiting Critic, VAADS Graduate Program in Fine Arts, Free University, Tbilisi, Georgia, April 22–26, 2024.
 Outside Critic, Final Reviews, Graduate Architecture, Rensselaer Polytechnic Institute 2020.
 Outside Critic, Final Reviews, Graduate Architecture and Urban Design, Pratt Institute, 2021.
 Selection Committee, Georgian Pavilion, Venice Biennale, 2018.
 Maryland Institute College of Art, 2018 and April 2002.
 Visiting Critic, MFA Program in Fine Arts, Ivane Javakhishvili University, November 2016.
 Outside Reviewer, Art Practice Degree Project Seminar, Art Practice Program, directed by David Ross, July 2014, School of Visual Arts.
 Invited speaker to Professor Ulrich Baer’s graduate seminar on Photography, New York University, Spring 2013.
 Introduction and Discussion with Critic and Curator, Boris Groys, *New York Art Book Fair*, 2011.
 Glassell School of Art, Houston, October 2003.
 Yale University, Graduate School of Art, April 2003.
 New York University, Tisch School of the Arts, Fall 2002.
 International Artists Studio Program in Stockholm, Fall 2001.

PROFESSIONAL AFFILIATIONS

Modern Language Association
 American Society for Eighteenth-Century Studies
 American Comparative Literature Association
 College Art Association

LANGUAGES

French (near-native fluency); German (reading ability); Latin (beginner-level reading ability);
 Georgian (heritage speaker, oral proficiency)