

**C.V.****John Muse**

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**BIO:**

John Muse is currently Visiting Assistant Professor of Comparative Literature at Haverford College, Haverford PA and serves as the Hurford Humanities Center Exhibitions Program's Faculty Liaison. From 2007 to 2009 he was the Mellon Post-Doctoral Fellow at the College's John B. Hurford '60 Humanities Center. In 2006 he received a Ph.D. in Rhetoric from U.C. Berkeley. His dissertation, *The Rhetorical Afterlife of Photographic Evidence*, co-chaired by Judith Butler and Kaja Silverman, analyzes Roland Barthes' numerous writings on photography, an artwork by Roni Horn entitled *Another Water (the River Thames, for Example)*, and an essay by Avital Ronell on the videotaped beating of Rodney King, "TraumaTV: Twelve Steps Beyond the Pleasure Principle." Muse shows how these works use photographs not to establish, to quote Barthes' famous formulation, "what has been," but rather to promulgate a crisis of the evident.

In 1988 he received a Master of Fine Arts in photography from the San Francisco Art Institute. A working artist as well as a scholar, his videos and media installations have been exhibited throughout the United States and Europe. In 2010 he and frequent collaborator Jeanne C. Finley installed a commissioned media installation at the Aldrich Museum in Ridgefield CT. In 2003 New Langton Arts in San Francisco staged a mid-career retrospective of the installation works that he and Finley have created. In 2001 Muse and Finley received a Rockefeller Foundation Media Arts Fellowship for their experimental documentary project, *Age of Consent*. In 1999 they received a Creative Capital Foundation Award. In 1995 they were artists-in-residence at the Xerox Palo Alto Research Center. The Patricia Sweetow Gallery in San Francisco represents his installation works, and the Video Data Bank distributes his single-channel works.

His research interests include rhetoric, philosophy, photography and film, as well as contemporary art. He works within the traditions of rhetorical theory and continental philosophy, concentrating on semiotics, phenomenology, and psychoanalysis.

**CURRENT POSITION:**

2011-12 Visiting Assistant Professor of Comparative Literature and Hurford Humanities Center Exhibitions Program's Faculty Liaison; Haverford College, Haverford PA.

**EDUCATION:**

2006 Ph.D. in Rhetoric; U.C. Berkeley, California.  
1988 M.F.A., Photography; San Francisco Art Institute, San Francisco, California.  
1985 A.B., Physics; Cornell University, Ithaca, New York.

**GRANTS AND AWARDS**

2009 Featured artist at the Robert Flaherty Film Seminar, *Witnesses—Monuments—Ruins*  
2007 Mellon Post-Doctoral Fellowship, Haverford College  
2002 Townsend Center Dissertation Fellowship, U.C. Berkeley  
2001 Rockefeller Foundation Media Arts Fellowship (with Jeanne C. Finley)  
2000 Creative Capital Foundation Award (with Jeanne C. Finley)  
Recipient of Outstanding Graduate Student Instructor Award, U.C. Berkeley

- 1998 International Jewish Video Festival, Best Documentary for "Based on a Story"  
Charlotte Film Festival, Jurors Prize for "Based on a Story"  
Black Maria Film Festival, Juror's Citation Award for "O Night Without Objects"
- 1995 Xerox Palo Alto Research Center Artist in Residence Fellowship, Palo Alto, CA.  
(with Jeanne C. Finley)

#### RECENT WORKS:

- 2011 *Field Guide: Markus Baenziger*; exhibition of sculpture w/ catalog; curated this exhibition; Cantor Fitzgerald Gallery, Haverford College; Sep.  
*Manhole 452*, media installation and drawings, with Jeanne C. Finley, Patricia Sweetow Gallery; Apr.
- 2010 *Sleeping Under Stars, Living Under Satellites*, media installation; a work commissioned by the Aldrich Contemporary Art Museum; Jan.
- 2009 *Imaginative Feats Literally Presented: Three Fables for Video Projection: Guarded, Flat Land, Lost*, media installation, Haverford College, Oct.  
*Flat Land*, media installation  
*among friends*, a long-term collaborative project that involved students of Haverford College and artists Harrell Fletcher, William Pope.L, Jennifer Delos Reyes, and Nao Bustamante; Mar.  
*ET<sup>2</sup>*, a media installation, Haverford College; Feb.
- 2008 *How to Take a Test*, a performance lecture, Philadelphia Institute for Advanced Studies, Philadelphia PA; Aug.  
*In Place of Saint Sebastian*, media installation, situation-specific media installation for curated exhibition, *Framing Photographs: Contexts and Transpositions*, Sharpless Gallery, Haverford College, PA; Apr.
- 2007 *Winery Lake: May 30<sup>th</sup>, 2007, 12:00am to 11:59pm*; situation-specific media installation for the di Rosa Preserve; Jun.
- 2006 *Clockwork (Drill, Shampoo, Massage, Birthday)*; media video installation, with Jeanne C. Finley, Patricia Sweetow Gallery.
- 2005 *Catapult*; situation-specific media installation, with Jeanne C. Finley, Headlands Center for the Arts.
- 2003 *Trial of Harmony and Invention (Spring)*, media installation, with Jeanne C. Finley.  
*Guarded*; video installation, with Jeanne C. Finley.
- 2002 *The Life and Age of Woman*; situation-specific media installation for the San Jose ICA, San Jose, CA, with Jeanne C. Finley.  
*Language Lessons*; video, 12 minutes, with Jeanne C. Finley and Pamela Z.  
*Wing and a Prayer*; site-specific, multi-channel video installation for the Exploratorium, San Francisco, CA, with Jeanne C. Finley.
- 2001 *Trial of Harmony and Invention (Winter)*; media installation, with Jeanne C. Finley.
- 2000 *Loss Prevention*; video, 17 min., with Jeanne C. Finley and Doug Dubois.
- 1999 *The Adventures of Blacky*; media installation, with Jeanne C. Finley.
- 1998 *O Night Without Objects*; video trilogy, 61 min. with Jeanne C. Finley. Trilogy includes *The Adventures of Blacky, Based on a Story*, and *Time Bomb*.

#### TEACHING EXPERIENCE:

- 2011 Fine Arts 253, *The Theory and Practice of Conceptual Art*, Haverford College, spring semester  
Writing Program 140b, *The Language of Argument*, Haverford College, spring semester  
Writing Program 140a, *The Language of Argument*, Haverford College, fall semester
- 2010 Independent College Programs 242, *Problems in Visual Culture*, Haverford College, fall 210  
Writing Program 140b, *The Language of Argument*, Haverford College, spring semester

- Fine Arts 253, *The Theory and Practice of Conceptual Art*, Haverford College, spring semester
- 2009 Fine Arts 229, *Topics in Rhetorical Theory: Roland Barthes and the Image*, Haverford College, fall semester
- Fine Arts 253, *The Theory and Practice of Conceptual Art*, Haverford College, spring semester
- 2008 Philosophy 230, *Beauty Problems: Rhetoric, Aesthetics, Philosophy*, Haverford College, fall semester.
- Fine Arts, 226, *Topics in Rhetorical Theory: Film on Photography*, Haverford College, spring semester
- 2007 Fine Arts 227, *Topics in Rhetorical Theory: Roland Barthes and the Image*, Haverford College, fall semester
- 2006 Teaching Assistant: Prof. Judith Butler; Rhetoric 103B, *Approaches and Paradigms in Modern Rhetorical Theory*, U. C. Berkeley, spring semester.
- 2005 Rhetoric 1A, *Language of Argument*, U.C. Berkeley, spring semester.
- 2004 Teaching Assistant: Prof. Loni Ding; Ethnic Studies 190, *Film-Video Images of Communities of Color*, U. C. Berkeley, spring semester.
- 2002 Rhetoric 1B, *Language of Argument*, U.C. Berkeley, spring semester.
- 2001 Lecturer: Rhetoric 10, *Introduction to Modern Rhetoric*, U.C. Berkeley, spring semester.
- 1999 Teaching Assistant: Prof. Frederick Dolan; Rhetoric 103B, *Approaches and Paradigms in Modern Rhetorical Theory*, U. C. Berkeley, spring semester.
- 1998 Teaching Assistant: Prof. Judith Butler; Rhetoric 103B, *Approaches and Paradigms in Modern Rhetorical Theory*, U. C. Berkeley, spring semester.
- 1997 Teaching Assistant: Prof. Judith Butler; Rhetoric 10, *Introduction to Modern Rhetoric*, U. C. Berkeley, spring semester.
- 1996 Teaching Assistant: Prof. David Wittenberg, Rhetoric 10, *Introduction to Modern Rhetoric*, U. C. Berkeley, fall semester.
- Lecturer: Photo Projects Tutorial, California College of Arts and Crafts, Oakland, California, spring semester.
- 1993 Lecturer: Graduate Seminar, *Narrative and Interactive Expression*, San Francisco State University, San Francisco, California, fall semester.
- Lecturer: *Histories of Photography*, California College of Arts and Crafts, Oakland, California, spring semester.
- 1992 Lecturer: *Histories of Photography*, California College of Arts and Crafts, Oakland, California, fall semester.
- Lecturer: *Crashing the Archive*, a special projects class in photography, with Anne Chamberlain, California College of Arts and Crafts, Oakland, California; spring semester.

#### SELECTED SCREENINGS AND EXHIBITIONS:

- 2010 *Sleeping Under Stars, Living Under Satellites*, media installation; a work commissioned by the Aldrich Contemporary Art Museum; Jan.
- 2009 *Imaginative Feats Literally Presented: Three Fables for Video Projection*, Cantor Fitzgerald Gallery, Haverford College, Haverford PA; Oct.
- The Robert Flaherty Film Seminar, *Witnesses, Monuments, Ruins*, programmed by Irina Leimbacher; included *Guarded, The Adventures of Blacky, At the Museum: a Pilgrimage of Vanquished Objects, Based on a Story*; Jul.
- 2008 "Freedom of Expression: Art in an Age of Uncertainty," group show, Sonoma State University Gallery; included *Flat Land*; Nov.
- "The Projected Image," group show, Sonoma State University Gallery, featuring *Catapult*; Feb.
- 2007 *There is Always a Machine Between Us*, curated by Kate Fowle, Karla Milosevich, Chuck Mobley, and Dan Orendorff; group show, included *Flat Land*, Sep.
- "Stop Pause Forward," group show, The Patricia Sweetow Gallery; included *0-99 Geary* and *47-49 Geary*; Jun.

- "3x3: Napa, Solano, Sonoma," di Rosa Preserve; Jul.
- 2006 Selected Works, 5<sup>th</sup> Avenue Cinema, Portland State University, Oregon.
- 2005 *Drill*; Dallas Video Festival, Texas.
- 2003 *Jovial Tales for Tragic Sensibilities: a Retrospective of the Work of Jeanne C. Finley and John Muse*; New Langton Arts, San Francisco, Sep.  
*Guarded*; Patricia Sweetow Gallery, San Francisco, April.  
*Two Video Installations: The Adventures of Blacky & The Trial of Harmony and Invention*; Pittsburg Filmmakers, Apr.
- 2002 *The 7<sup>th</sup> Art: New Dimensions in Cinema*; SF Museum of Modern Art.  
*Swamp*; Texas Broadcast of *Loss Prevention*.  
*Underground Zero: Artists Respond to 9/11*, a DVD of new works curated by Jay Rosenblatt and Caveh Zahedi, distributed by World Artists, includes "Language Lessons," Dec.  
*The Life and Age of Woman*; site-specific video installation for the San Jose ICA, with Jeanne C. Finley, San Jose, Nov.  
*New York Video Festival*, Walter Reade Theater, New York, screening of *Language Lessons*, Jul.  
*Ladyfest Bay Area Film and Video Festival*, San Francisco, California, screening of *Language Lessons*, Jul.  
*Language Lessons*; NY Video Festival, Lincoln Center, Jul.  
San Francisco Museum of Modern Art, screening of *Language Lessons*, March.  
*Wing and a Prayer*; site-specific, multi-channel video installation for the Exploratorium, San Francisco, CA, Mar.
- 2001 *Under Surveillance / Sob Vigilância*, Festival de Imagem de Oeiras, Concurso Internacional/ Grande Prémio VideOeiras, Oeiras, Portugal, screening of "Loss Prevention," Program 3, October.  
*Gaijin*; performance work by Pamela Z, provided videography, with Jeanne C. Finley, Theater Artaud, San Francisco, May.  
*The Trial of Harmony and Invention* at Patricia Sweetow Gallery, with Jeanne C. Finley, San Francisco, California, Feb. 4 to Feb 23.  
*Dallas Video Festival*, Dallas, TX, screening of *Loss Prevention*.  
*San Francisco Independent Film Festival*, San Francisco, California, screening of "Loss Prevention."  
*Jovial Tales for Tragic Sensibilities*, evening of works at SF Cinematheque, with Jeanne Finley, San Francisco, California, Mar.  
*Flickerfest: International Film Festival*, screening of *Loss Prevention*, Sydney, Australia.
- 2000 *Lincoln Center Festival*, screening of *Loss Prevention*, New York, New York, Jul.  
*The Adventures of Blacky*, Installation at Otis Gallery, with Jeanne C. Finley, Los Angeles, California.  
*Consciousness Cinema*, Logan Galleries, San Francisco, California.
- 1999 *Black Maria Film & Video Festival*, screening of "O Night Without Objects."  
*Translocation*, Generali Foundation, Wein, Austria.  
*Dog Days of Summer*, with Jeanne C. Finley, group show, Susan Street Fine Art, Solana Beach, California.  
*Concealed for Ransom*, Installation," Koussevitzky Art Gallery, with Jeanne C. Finley, Pittsfield, MA.  
*Facing Fear*, continuous screening of *O Night Without Objects*, curated by Rupert Jenkins and Paula Levine, San Francisco Arts Commission Gallery, San Francisco, California, Sep.  
*Documental*, screening of *O Night Without Objects*, Midnight Special Bookstore, Los Angeles, California, Jan.
- 1998 *The Adventures of Blacky*, video installation at Patricia Sweetow Gallery, San Francisco, California, Oct.  
*The Adventures of Blacky*, video installation at Gallaria Otso, Helsinki, Finland, Oct.  
*New York Video Festival*, screening of *O Night Without Objects*, Walter Reade Theater, New York, Jul.

- 1997 *Fahrenheit 451*, group show, San Francisco Arts Commission Gallery, San Francisco, California, Sep.  
*O Night Without Objects*, premiere at Pacific Film Archive, Berkeley, California, Sep.  
*Stirred not Shaken*, group show curated by Permi Gill, Refusalon Gallery, San Francisco, California, Mar.
- 1996 *Nothing Matters*, group show curated by Charles Linder, Refusalon Gallery, San Francisco, California, Jul.
- 1995 *Time Bomb*, premiere at SF Cinematheque, San Francisco, California, first segment of trilogy, *O Night Without Objects*, Jul.
- 1994 *Affective Topography*, with AWOL (Artists and Writers Out Loud) and students from Aim High at Urban School, photographs included in *Projections in Public: Market Street*, a group show curated by Karen Atkinson, San Francisco, California, Sep.
- 1993 *Utopia in the Teen Age*, in collaboration with AWOL (Artists and Writers Out Loud) and McAteer High School students, Capp Street Project A.V.T., Experimental Projects Gallery, San Francisco California, May.
- 1992 *Dial 1-800-585-FEAR*, with Jeanne C. Finley, public installation at Mill Valley Film/Video Festival, Mill Valley, California, Oct.
- 1991 *Slovenian Athens*, with Jeanne C. Finley, group show curated by Marina Grzinic, the Modern Gallery, Ljubljana, Slovenia, Nov.  
*In Situ: Encountering Connotation*, a group show curated by Mark Van Proyan, Yerba Buena Gardens Cultural Center, San Francisco, California, Aug.
- 1990 *Which Man Runs? Which Man Sits Still at Home?* with Jeanne C. Finley, public video installation, American Cultural Center, Belgrade, Yugoslavia, Feb.

#### PUBLICATIONS AND PRESENTATIONS:

- 2011 "Object Lessons," catalog essay for *Field Guide: Markus Baenziger*, Cantor Fitzgerald Gallery, Haverford College, PA  
*Wrong Results: the Google Blacklist*, catalogue essay for *Sex Drive*, Cantor Fitzgerald Gallery, Haverford College, PA
- 2009 *Imaginative Feats, Literally Presented: Three Fables for Video Projection: Guarded, Lost, Flat Land*, exhibition catalogue with an essay by Irina Leimbacher.
- 2003 *Jovial Tales for Tragic Sensibilities: a Retrospective of the Work of Jeanne C. Finley and John Muse*; exhibition catalogue with essays by Mark Alice Durant and Margaret Morse.
- 2000 "Cuttings: *The Interpretation of Dreams, Hamlet*, and Other Botanical Monographs"; paper presented at *Interpretation of Dreams/Dreams of Interpretation* conference, University of Minnesota, October.  
 "Calling Here and Now Already and Still Absent: Heidegger's "Language" to Trakl's *Winterabend*"; paper presented at U.C. Berkeley, February.
- 1998 *O Night Without Objects*, chapter in *Art and Innovation: the Xerox PARC Artist-in-Residence Program*, ed. Craig Harris, (Cambridge: MIT Press, 1998), pg. 46-101, with Jeanne C. Finley, Lucy Suchman, Jeanette Blomberg, Susan Newman, and Randy Trigg,
- 1993 "Interview with film-maker Craig Baldwin", in *Now Times*, No. 3, 1993, pg. 56-63, with Thyrza Goodeve,
- 1992 "War on War," chapter in *City Lights Review #5, War After War*, ed. Nancy Peters, (San Francisco: City Lights Books, 1992).
- 1991 "War on War: Karen Finley / Desert Storm / Masochism," in *ArtSpace*, Fall, 1991, vol. 16, #6.  
 "Thrift Store Painting: A Users Guide," in *ArtSpace*, Apr./May, 1991, vol. 15, #3.
- 1990 "Connie Hatch (Playing) Dead Serious," *ArtSpace*, Nov./Dec., 1990, vol. 15, #1.

1988 "Considering Losses: 'History,' 'Disaster,' and 'Home' in the Work of  
Jeanne C. Finley," catalogue essay for an exhibition of Jeanne C. Finley's  
work at XS Gallery, Carson City, Nevada, Oct. to Nov., 1990.  
"The Body Lost and Found," Cinematograph, Vol. 3, (San Francisco:  
Foundation for Arts in Cinema,1988) pgs.