

PROMOTION RECOMMENDATION  
The University of Michigan  
Penny W. Stamps School of Art and Design

Irina Aristarkhova, associate professor of art and design, with tenure, Penny W. Stamps School of Art and Design, is recommended for promotion to professor of art and design, with tenure, Penny W. Stamps School of Art and Design.

Academic Degrees:

Ph.D.	1999	Institute of Sociology of the Russian Academy of Sciences, Sociology, Moscow, Russia
M.A.	1995	University of Warwick, Sociology and Social Theory, United Kingdom
B.A.	1992	Lomonosov Moscow State University, Philosophy and Sociology, Moscow, Russia

Professional Record:

2012 – present	Associate Professor of Art and Design, with tenure, Penny W. Stamps School of Art and Design, University of Michigan
2008 – present	Visiting Professor, Graduate Program in Media Culture and Media Art History, Department of Image Science, Danube University, Krems, Austria
2006 – 2012	Assistant Professor of Women’s Studies and Visual Art (Critical Studies), Pennsylvania State University, University Park, PA
2001 – 2006	Assistant Professor, Department of Communications & New Media and the University Scholars Program, and Director of Cyberarts Research Initiative, National University of Singapore, Singapore
1999 – 2001	Senior Lecturer, Art History, Lasalle College of the Arts, Singapore

Summary of Evaluation:

Teaching – Professor Aristarkhova is a committed and inspiring educator who has made significant contributions to undergraduate and graduate education at the Stamps School. Students speak of her rigorous commitment to inclusivity, high critical standards and her generous and deep commitment to teaching. She has developed ten new undergraduate and graduate courses in contemporary aesthetics and cultural studies of art including the *Art and Design in Context*, a foundation-year large lecture class which provides students with a range of critical and conceptual approaches to contemporary art and design practice. She has also created several innovative academic seminars (*CyberFeminism; Sexual Objects*) and a co-developed and co-taught a studio + seminar called *Identity Politics in Art and Design*, grounded in the school’s inclusive teaching initiative. She recently developed an art theory seminar for graduate students focused on contemporary creative practice and research. Many students note her compelling presence and her deep humility and sensitivity to students’ needs, describing Professor Aristarkhova’s classes as being some of the most formative experiences at Stamps that have molded and inspired their creative journeys.

Creative Work / Research – Professor Aristarkhova is a feminist scholar whose innovative contributions to the field explore the intersections between gender, art and technology in contemporary art and culture. She has been described as a new voice whose writing is

genuinely interdisciplinary in nature and sets new standards in discussions across philosophy, feminist theory and cultural studies. Her books, Hospitality of The Matrix: Philosophy, Biomedicine, and Culture (2012, Columbia University Press) and the forthcoming book, Arrested Welcome: Hospitality in Contemporary Art (2020, University of Minnesota Press), are recognized as major original and creative contributions. As a writer and curator she argues for new feminist ways of thinking about the relation between self and non-self and articulates a non-canonical way of thinking and making. Since being awarded tenure in 2012, Professor Aristarkhova has maintained a robust program of scholarship and research dissemination. She has authored one new monograph, made nine contributions to art catalogs and edited volumes, and produced six peer-reviewed journal articles on contemporary art and culture. She has presented 25 invited lectures, and given six keynote and plenary addresses in ten countries. She has been awarded five project grants including UM Humanities Collaboratory initiative grant (\$500,000, 2016). Professor Aristarkhova's most recent original scholarship is focused on the notion of hospitality - moving it from a minor concern of domestic manners to a central social concern that considers who is inside or outside the social group to which one should extend hospitality.

#### Significant Recent Works and Activities

- 2020 Aristarkhova, Irina. Arrested Welcome: Hospitality in Contemporary Art. Minneapolis: Minnesota University Press. In production. Publication date: March 2020
- 2020 Aristarkhova, Irina. "Welcoming Architecture of Buromoscow," in *Public: Art/Culture/Ideas*. 62, special issue *Currencies of Hospitality*, edited by Sylvie Fortin (In Press)
- 2020 Aristarkhova, Irina. "Eating the Mother," in *Meat*, edited by Banu Subramaniam and Sushmita Chatterjee, Duke University Press Book Series Anima: Critical Race Studies Otherwise, edited by Mel Chen and Jasbir Puar (In Press)
- 2020 Aristarkhova, Irina "Radical Hospitality of Mithu Sen: No Matter if It Takes Me a Lifetime," in *Mithu Sen's Revolution*, edited by Naman P. Ahuja and Shireen Jungalwala, Mumbai, India: Marg and Chemould Gallery (Forthcoming)
- 2019-2020 Aristarkhova, Irina, Investigator: "The Future of Ethics, Society & Computing" MCube Collaborative Project Fund, with Christian Sandvig (professor, UMSI & Stamps School) and Stephanie Rosen (accessibility specialist, MLibrary). (\$60,000).
- 2019 Aristarkhova, Irina. "Of the Admirable Order of Things: Art, Emotion and Technology," Keynote Address, #18Art Conference, National Art Academy, Lisbon, Portugal (October 2019)
- 2019 Aristarkhova, Irina. "The One Who Waits: Waiting" In: Faith Wilding's Fearful Symmetries, edited by Shannon Stratton Rae, Bristol, the UK: Intellect Books / University of Chicago Press, Pp. 116-141.
- 2018 Aristarkhova, Irina. "Stupid Sophia, the Robot," Conference Presentation, Society for Literature, Science, and the Arts Annual Conference, Toronto, Canada (November 2018)
- 2018 Aristarkhova, Irina. "Being of the Breast: The Lactation Station Breast Milk Bar by Jess Dobkin." In New Maternalisms, edited by Natalie Loveless, Edmonton: University of Alberta Press, 78-107.

- 2018 Aristarkhova, Irina. "MeToo in the Art World," Expert Opinion Piece. Published in *The Conversation*, May 3, 2018, with additional distribution.
- 2017 Aristarkhova, Irina. Russian translation of Hospitality of the Matrix:Philosophy, Biomedicine, and Culture. With introduction by Alla Mitrofanova, illustrated by Anna Tereshkina, translated by Daniil Zhavoronkov. Saint Petersburg, Russia: Ivan Limbakh Publishing House.
- 2017 Aristarkhova, Irina. "Caring Machines and Design Futures," with Faith Wilding, Keynote Lecture at "The Mothernists 2: Who Cares for the 21st Century?" The Royal Academy for Fine Arts, Copenhagen, Denmark (October 2017)
- 2016-2020 Aristarkhova, Irina, Principal Investigator: "Shenzhen and Skolkovo: Contested Innovation in the Global Silicon Valley." Enterprise Project Fund, International Institute, University of Michigan. Collaborators: Silvia Lindtner (School of Information), Robert Adams (Taubman College of Architecture and Urban Planning). (\$20,000).

Service – Professor Aristarkhova is an active citizen of the school, university and the discipline. In the Stamps School, she has served as DE&I faculty implementation lead, the inclusive teaching liaison, actively mentored junior faculty, and held elected membership in a number of committees. At the university level, her service has included membership in the Committee on Civil Rights and Liberties of Faculty Senate (2019-2021); faculty mentor and endorser for Michigan Mazaa, a student-run organization that raises awareness around human and sex trafficking (2018-present); and numerous other committees including the executive committee of the Center for Southeast Asian Studies and the Digital Studies Graduate Certificate Advisory Committee. Professor Aristarkhova actively contributes to interdisciplinary engagement across UM. She serves as a mentor, advisor, and thesis/dissertation committee member for graduate students across campus and holds faculty affiliate status in the Department of American Culture; the Digital Studies Institute; the Center for Russian, East European, and Eurasian Studies; and the Center for Southeast Asian Studies. At the discipline level, Professor Aristarkhova has served as a peer reviewer for leading journals in feminist philosophy and the arts, among others; participated in the planning of major disciplinary conferences as a program committee member; and is currently serving as the chair of the 2020 annual conference of the Society for Literature, Science and the Arts to be held on the UM campus in October 2020.

#### External Reviewers:

Reviewer A: "...it is worth noting that the University of Minnesota Press which is publishing *Arrested Welcome* is the flagship press in creative thinking combining philosophy, cultural theory, and art...*Arrested Welcome* is a very well-placed book which will garner attention and reviews. It will likely inspire some cultural theorists and art curators to use the rubric of hospitality in the future."

Reviewer B: "I regarded *Hospitality of the Matrix*, at the time of its publication, as a breakthrough in the field. Until this book, the worlds of biomedical science and technology studies and critical art practice were only occasionally bridged via feminist philosophy, and never with this kind of rigor. Professor Aristarkhova's theoretical framework for this book, its research contribution to philosophy through a unique conceptualization of hospitality, is exceptionally rigorous, innovative, and well crafted. I was deeply impressed at the leap she took

with this work, which offers a highly original cyberfeminist approach to thinking about ideas at play in some of the works of Irigaray, Levinas and Derrida. ... I read the proofs of *Arrested Welcome: Hospitality in Contemporary Art* with some frustration, due to the fact that I could not immediately share its timely and beautifully written chapters with students in my MFA/PhD of Practice graduate seminar on research methods... There is great need now and in the decade to come for a book that will drive home to contemporary and emerging artists and makers the ways in which we may think more deeply and ethically about global needs around housing, health, and technology as they have been and may be negotiated in art and design practices. I think that this volume will serve this need quite powerfully.”

Reviewer C: “Aristarkhova is the leading researcher on the topic of hospitality within contemporary art and in new media... Aristarkhova’s investigation of hospitality in the era of hostility is so important because it is not naïve: it highlights power relations involved in giving and taking, as well as the dangers and uncertainties involved in such acts.”

Reviewer D: “The sheer scale of Aristarkhova’s work is impressive. I am staggered by the quantity of writing that she has published, across wide-ranging scholarly domains as well as in diverse art venues. Importantly, the body of writing as a whole achieves an admirable balance of breadth and depth. Aristarkhova has a relentless curiosity, and this quality protects her from any risk of ever falling into the lazy trap that far too many senior scholars do, merely rehashing the same analysis over and over again. In the face of each and every topic she takes on, Aristarkhova’s analysis is always fresh and authentically engaged. At the same time, she also conveys a strong sense of scholarly identity such that in each and every piece, Aristarkhova has a consistently recognizable voice and point of view. ... To describe Irina as being at the top of her field does not do her standing justice, because she is so important in two distinct fields: feminist art criticism, and feminist theory. Her standing in either of those fields would be sufficient for her to gain the rank of full professor at an institution like my own, and so the promotion seems doubly earned.”

Reviewer E: “Aristarkhova is at pains to remind us that the practice of hospitality is no simple exercise of goodwill, nor is its tone or intention easy to read. It is fraught with risk and discomfort for host and guest alike, and its results are entirely unguaranteed. I deeply appreciate her willingness to keep the tensions and contradictions of the artworks alive, rather than seeking to resolve them.”

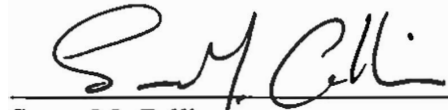
Reviewer F: “Her work provides a model of interdisciplinary research, responding to the intellectual demands of contemporary art while building upon theories of social organization. The value of this model goes beyond her immediate topics. As more and more contemporary artists are drawn into interdisciplinary practice, drawing on multiple disciplines and histories in creating art, their work demands that scholars studying it similarly augment their analyses with wide-ranging expertise. Aristarkhova’s writings meet this challenge, stimulating research among her peers and providing a model approach for [junior] scholars.”

Reviewer G: “Although I hesitate to write this for fear of diminishing the value of my analysis of this dossier, this is quite simply one of the most exciting, engaging, and daring dossiers I have read, where the writing and ideas challenge one’s preconceptions and bring one to a new way of

thinking. This is the mark of a committed intellectual who understands that recalibrating ideas can in fact change how we see and think, and maybe even change the world.”

Summary of Recommendation:

Professor Aristarkhova is an influential and internationally-recognized scholar, a respected and innovative teacher, and a dedicated citizen of the academy. I strongly recommend Irina Aristarkhova for promotion to professor of art and design, with tenure, Penny W. Stamps School of Art and Design.

A handwritten signature in black ink, appearing to read "S. M. Collins", is written over a horizontal line.

Susan M. Collins  
Acting Provost and Executive Vice  
President for Academic Affairs

May 2020