

Craig Eliason, Ph.D.

Professor, Art History

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## Education

Ph.D., Art History

Rutgers University, New Brunswick, NJ

January 2002

Dissertation: “The Dialectic of Dada and Constructivism: Theo van Doesburg and the Dadaists, 1920–1930” (Dissertation committee: Jack Spector, Joan Marter, Matthew Baigell, Carel Blotkamp)

M.A., Art History

Rutgers University, New Brunswick, NJ

January 1996

Master’s thesis: “Mounting Opposition: John Heartfield’s Photomontages and Politics”

B.A. magna cum laude, Fine Arts

Amherst College, Amherst, MA

May 1991

Honors thesis: “Art and Artifice: Roy Lichtenstein’s Comic-Book Paintings, 1961–65”

## Professional experience

Associate Professor, Dept. of Art History, University of St. Thomas, 2008–present

Assistant Professor, Dept. of Art History, University of St. Thomas, 2002–2008

Director of Graduate Studies, MA in Art History program, University of St. Thomas, 2006–7, 2016

## Publications

“‘Transitional’ Typefaces: The History of a Typefounding Classification,” *Design Issues* 31 no. 4 (Autumn 2015): 30–43.

“A History of the ‘Humanist’ Type Classification,” *Printing History* new series no. 18 (July 2015): 3–26.

“Roger Excoffon et la Fonderie Olive by Sandra Chamaret, Julien Gineste, and Sébastien Morlighem” [book review] *Design and Culture* 4 no. 2 (July 2012): 254–56.

“Uppercase, Lowercase, Unicase: The Making of Ambicase Modern,” *Codex: The Journal of Typography* no. 1 (Spring 2011): 94–105.

“Adrian Frutiger Typefaces: The Complete Works by Heidrun Osterer and Philipp Stamm; José Mendoza y Almeida by Martin Majoor and Sébastien Morlighem” [book review] *Design and Culture* 3 no. 1 (March 2011): 130–33.

“‘All the Serious Men are Sick’: Van Doesburg, Mondrian, and Dada,” *Simiolus* 34 no. 1 (2009–2010): 50–55.

“Theo van Doesburg: Italian Futurist?” In *The Low Countries: Crossroads of Cultures*, ed. Ton Broos, Margriet Bruyn Lacy, and Thomas F. Shannon (Münster: Nodus, 2006), 47–56.

“Manifestoes by Mail: Postcards from the Theo van Doesburg Correspondence,” *Visual Resources*, 17 no. 4 (Dec. 2001): 449–458.

“De conferenties van 1922: Tristan Tzara als Van Doesburgs saboteur” [The Conferences of 1922: Tristan Tzara as Van Doesburg’s Saboteur], *Jong Holland* 16 no. 2 (Spring 2000), 31–37, 66–67.

## Typeface designs

Ambicase Modern, produced by Teeline Fonts, distributed by FontShop and MyFonts, 2010.

Ambicase Fatface, produced by Teeline Fonts, distributed by FontShop and MyFonts, 2011. Selected for “Call for Type: NeueSchriften/New Typefaces” exhibition, Gutenberg Museum, Mainz, Germany, 2013.

Backflip (formerly Flipper), in production. Earned Honorable Mention, Morisawa Type Design Competition, Tokyo, Japan, 2014.

Strooptest, in development. Selected for “Text, Type, Typography” exhibition, Marymount California University, 2016–17.

## Exhibitions

- “Insights into Modern Art: Dolly Fiterman Collection”  
OEC Lobby Gallery, University of St. Thomas  
January 17–May 26, 2013
- “Founding Zero”  
Harry Ransom Center for the Humanities,  
University of Texas, Austin  
October 4–November, 2010
- “Face the Nation: How National Identity Shaped  
Modern Typeface Design”  
Minnesota Center for Book Arts, Minneapolis  
July 12–September 21, 2008

## Recent fellowships and grants

- Harry Ransom Center, University of Texas  
Limited Editions Club Endowment Fellowship,  
2009–10
- Houghton Library, Harvard University  
Katherine F. Pantzer Jr. Fellowship in Descriptive  
Bibliography, 2009–10

## Recent conference presentations

- College Art Association  
New York, 2017  
“MoMA and the Accession of Digital Type  
Designs”
- Art Historians of the Twin Cities  
St. Paul, 2016  
“Haute Couture, Neoclassical Aesthetics, and the  
Roots of Didot Type”
- Association Typographique Internationale (ATypI)  
Amsterdam, 2013  
“The History of ‘Humanist’ Types”
- College Art Association  
New York, 2013  
“Typeface Classification and the Chinese  
Encyclopedia of Borges”  
“Putting Design in Boxes: The Problem of  
Taxonomy” panel chair
- American Printing History Association  
Chicago, 2012  
“Inventing ‘Ambicase’ Letters”
- TypeCon2012  
Milwaukee, 2012  
“Students as Rasterizers”

## TypeCon2010

- Los Angeles, 2010  
“Type History in Transition: The Emergence of the  
‘Transitional’ Label for Type Designs”

## TypeCon2009

- Atlanta, GA, 2009  
“Why ‘Humanist’ Type?”

## Modernist Studies Association

- Long Beach, CA, 2007  
“Eric Gill and the Humanist Sans-Serif: For and  
Against Modernism”

## Recent invited lectures

### Minnesota Bookbuilders

- Open Book  
Minneapolis, MN, 2015  
“The History of Type Design I & II”

### Crosstalk

- Minneapolis Institute of Arts  
Minneapolis, MN, 2012  
“Type Design” with Chank Diesel

### Selim Center

- University of St. Thomas  
Saint Paul, MN, 2011  
Lecture Course: “Painting in the United States”

### Collectors’ Forum

- Minnesota Center for Book Arts  
Minneapolis, MN, 2011  
“Classifying Printing Types: Maximilien Vox and  
the Power of Suggestion”

### Design Lecture Series

- University of Texas  
Austin, TX, 2010  
“Classifying Printing Types: Maximilien Vox and  
the Power of Suggestion”

### Book Arts Roundtable

- Minnesota Center for Book Arts  
Minneapolis, MN, 2008  
“The Place of Letters”

### ACTC Art History Symposium

- Associated Colleges of the Twin Cities  
Saint Paul, MN, 2008  
“Equivocally Modern Letters: Gill Sans and the  
Origin of the Humanist Sans Serif”