

January 2017

CHRISTINA KIAER

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PROFESSIONAL POSITIONS

Department of Art History, Northwestern University
Associate Professor (with tenure), January 2006 – present
Affiliate Faculty, Global Avant-garde and Modernist Studies Cluster, 2015-present
Chair, September 1, 2014-September 1, 2015

Visiting scholar, Institute for Art and Cultural Studies, University of Copenhagen, Spring 2007

Department of Art History and Archaeology, Columbia University
Associate Professor (untenured), 2003-2005
Assistant Professor, 1997-2003

Department of the History of Art, University of California, Berkeley
Visiting Assistant Professor, Spring 2000

Department of Art, Stanford University
Acting Assistant Professor, 1995-96

EDUCATION

Ph.D. 1995; M.A. 1990. Department of History of Art, University of California, Berkeley
Dissertation: “The Russian Constructivist Object and the Revolutionizing of Everyday Life, 1921-1929.”

Ph.D. committee: T.J. Clark (director); Anne M. Wagner; Reginald Zelnik

Certificate in Women’s Studies, 1987. Copenhagen University, Copenhagen, Denmark

B.A. 1986. Department of Art History, Harvard University, Cambridge, Massachusetts
Magna Cum Laude with Highest Honors, Summa Cum Laude in the major

FELLOWSHIPS, GRANTS AND HONORS

Alice Kaplan Institute for the Humanities, Northwestern University. Faculty Fellow, 2015-2016

Institute for Advanced Study, Princeton. Fellow in the School of Historical Studies, 2011-2012

The American Academy in Berlin. Berlin Prize Fellowship awarded for 2011-2012 (declined)

Center for the Advanced Study of the Visual Arts (CASVA), National Gallery, Washington, DC.
Senior Fellowship awarded for 2011-2012 (declined)

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National Humanities Center, Durham, NC. Fellowship awarded for 2011-2012 (declined)

Sterling and Francine Clark Institute, Williamstown, Massachusetts. Clark Fellowship awarded for Spring 2012 (declined)

American Philosophical Society Sabbatical Fellowship in the Humanities and Social Sciences, calendar year 2007

Honorable Mention, the AAASS Wayne S. Vucinich Prize, 2006, sponsored by the American Association for the Advancement of Slavic Studies (AAASS) and the Stanford University Center for Russian and East European Studies, for my book *Imagine No Possessions*. Awarded annually for the most important contribution to Russian, Eurasian, and East European studies in any discipline of the humanities or social sciences published in English in the United States in the previous calendar year; in 2006, unusually, the committee awarded this Honorable Mention in addition to the prize.

Social Science Research Council Eurasia Program Postdoctoral Fellowship, 2002-2004

Council Grant, awarded by the Faculty Development Committee, Columbia University, summer 2004

Sterling and Francine Clark Institute, Williamstown, Massachusetts. Clark Fellowship awarded for Spring 2002 (Declined)

Council Grant, awarded by the Faculty Development Committee of Columbia University, 2002 to support the publication of *Imagine No Possessions*

Publications Grants, awarded by The Harriman Institute, Columbia University, 2001, 2002 and 2005 to support the publication of *Imagine No Possessions*

The George A. and Eliza Gardner Howard Foundation Fellowship in Art History, 2001-2002

International Research and Exchanges Board (IREX) Individual Advanced Research Grant to the Russian Federation (Moscow), September 2001 - January 2002

Pepsico Travel Fellowship, awarded by The Harriman Institute, Columbia University, 2001

The Phillip and Ruth Hettleman Award, Columbia University, 2001. Awarded to junior faculty who have distinguished themselves as teachers and who demonstrate serious scholarly potential.

J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1996-97

American Association of University Women Dissertation Fellowship, 1994-95

Social Science Research Council Dissertation Fellowship, 1994-95

Mabelle McLeod-Lewis Memorial Fund Dissertation Fellowship, 1994-5 (Declined)

Townsend Center for the Humanities, University of California, Berkeley, Dissertation Fellowship, 1994-95 (Declined)

International Research and Exchanges Board (IREX) Individual Advanced Research Grant to the Russian Federation (Moscow and St. Petersburg), 1993-94

American Council of Teachers of Russian (ACTR), Research Scholar Program, Moscow and St. Petersburg, 1993

University of California Education Abroad Program, Faculty and Young Scholar Exchange to St. Petersburg, Fall 1992

The Humanities Graduate Research Grant, awarded for research in Moscow during summer 1992 by the University of California, Berkeley

The Berkeley Fellowship, awarded 1988 for three years of graduate study at the University of California, Berkeley

Mellon Fellowship in the Humanities, awarded 1988 for three years of graduate study

Fulbright Fellowship for one year of study and research in Women's Studies at the University of Copenhagen, Denmark, 1986-87

Hoopes Prize for outstanding senior honors thesis ("Russian Constructivist Photomontage") at Harvard College, 1986

PUBLICATIONS

Books in progress

An Aesthetics of Anti-racism: African Americans in Soviet Visual Culture. Two chapters completed as articles; see below.

Collective Body: Aleksandr Deineka and the Lyrical Prospects of Socialist Realism. Forthcoming from the University of Chicago Press.

Published Book

Imagine No Possessions: The Socialist Objects of Russian Constructivism (MIT Press, 2005); paperback edition February 2008. Reviewed in *Artforum*, *Art History*, *Art Journal*, *Boston Globe*, *ChoiceReviews.online*, *Journal of Design History*, *Kunst Form*, *Russian Review*, *The Slavic and East European Journal*, *Slavic Review*, *TLS*. Honorable Mention, AAASS Wayne S. Vucinich Prize, 2006.

Edited Volume

Everyday Life in Early Soviet Russia: Taking the Revolution Inside, co-edited with Eric Naiman (Indiana University Press, 2005). Reviewed in *American Historical Review*, *Cahiers du Monde Russe*, *Europe-Asia Studies*, *Jahrbucher fur Geschichte Osteuropas*, *Kritika*, *Novoe literaturnoe obozrenie*, *Russian Review*, *The Slavic and East European Journal*, *Slavic Review*, *Slovo*.

Articles in Refereed and Editorial Board Journals

"African-Americans in Soviet Socialist Realism: The Case of Aleksandr Deineka," *Russian Review* 75:3 (July 2016): 402-433.

"Lyrical Socialist Realism," *October* 147 (Winter 2014): 56-77.

“Was Socialist Realism Forced Labor? The Case of Aleksandr Deineka,” *Oxford Art Journal* vol. 28, no. 3 (2005): 321-345.

“The Russian Constructivist Flapper Dress,” *Critical Inquiry* vol. 28, no. 1 (Fall 2001): 187-245; reprinted in Bill Brown, ed., *Things* (Chicago and London: The University of Chicago Press, 2004): 245-303. The original issue of *Critical Inquiry* won the Council of Editors of Learned Journals (CELJ) award for best special issue of a journal in 2001.

“Teaching Feminist Art History,” with Richard Meyer, *Documents* 17 (Winter/Spring 2000): 20-26.

“Konstruktivistiske Objekter og Konstruktioner af Køn” [Constructivist Objects and Constructions of Gender], trans. Malene Vest Hansen, *Periskop: Forum for Kunsthistorisk Debat* no. 7, Copenhagen (Summer 1999): 43-68.

“Boris Arvatov’s Socialist Objects,” *October* 81(Summer 1997): 105-118.

“Rodchenko in Paris,” *October* 75 (Winter 1996): 3-35; in Swedish as “Rodtjenko i Paris,” trans. Anna Orrghen, *Material* 37-38, 1999; abbreviated version reprinted in David B. Clarke, Marcus A. Doel, and Kate Housiaux, eds., *The Consumption Reader* (London and New York: Routledge, 2003).

“Professional Femininity in Hogarth's *Strolling Actresses Dressing in a Barn*,” *Art History* 16, no. 2 (June 1993): 239-265; reprinted in Angela Rosenthal and Bernadette Fort, eds., *The Other Hogarth: Gender, Race and Politics* (Princeton, NJ: Princeton University Press, 2001): 76-99. This book won the 2002-2003 Historians of British Art Book Prize for best multi-authored/edited volume treating a topic on British visual culture.

Other Articles and Book Chapters

“A Comintern Aesthetics of Anti-racism in the Animated Short Film *Blek end uait*,” in *Comintern Aesthetics*, eds. Amelia Glaser and Steven S. Lee. Under submission at University of Toronto Press; positive readers’ reports received; projected publication early 2018.

“Home and Storefront,” essay commissioned for the catalog for the exhibition *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test*, at the Art Institute of Chicago; in galleys, forthcoming 2017.

“«Цветные картинки» в азбуке коммунизма: «Безбожник у станка» и «Даешь»” [“Colored Illustrations” in the Primer of Communism: *Atheist at the Workbench* and *Let’s Produce*]. Forthcoming March 2017 in *Искусствознание* [Art History].

“*Little Vera* and the New Woman of Socialist Realism,” in *KIM? Contemporary Art Center: Five Year Program* (Riga, Latvia; in production, forthcoming Fall 2017).

“Collective Body: The Art of Aleksandr Deineka,” *Artforum* (November 2012): 242-249.

“Fairy Tales of the Proletariat, or, Is Socialist Realism Kitsch?” in *Socialist Realisms: Soviet Painting 1920-1970*, 183-189 (Milan: Skira, 2012); first published in Italian in “Le favole del proletariato,

ovvero: il Realismo socialista e kitsch?,” in *Realismi socialisti: Grande pittura sovietica 1920-1970*, 183-189 (Rome: Palazzo delle Esposizioni, 2011).

“Aleksandr Deineka: A One-Man Biography of Soviet Art,” in *Aleksandr Deineka: An Avant-Garde for the Proletariat*, 56-67 (Madrid: Fundación Juan March, 2011). Reprinted as “Советское искусство в биографии одного художника,” trans. Tatiana Yudkevich, in *Дейнека. Монументальное искусство. Скульптура*, 41-56 (Moscow: Издательская программа Интерроса, 2011).

“Deineka il modernista sovietico,” trans. Emilia Benghi, in *Aleksandr Deineka: Il maestro sovietico della modernità*, 61-67 (Rome, Palazzo delle Esposizioni, 2011).

“‘Firm as a Rock’: Gustav Klucis and the Soviet Political Poster of the 1920s and 30s,” in *Klucis: The Deconstruction of an Artist* (Riga: SIA Vides Filmu Studija, 2011).

“Modern Soviet Art Meets America, 1935,” in *Totalitarian Art and Modernity*, co-edited by Mikkel Bolt Rasmussen and Jacob Wamberg, 241-282 (Århus, Denmark: Århus University Press, 2010).

“The Swimming Vtorova Sisters: The Representation and Experience of Soviet Sport in the 1930s,” in Sandra Budy, Nikolaus Katzer, Alexandra Köhring and Manfred Zeller, eds., *Euphoria and Exhaustion: Modern Sport in Soviet Culture and Society*, 89-109 (Frankfurt am Main: Campus-Verlag, 2010). Reviewed in *Slavic Review*, *Russian Review*.

“Советская спортсменка и американская буржуйка: две Дейнековские женщины и их значение для его модернизма” [A Soviet Sportswoman and an American Bourgeoise: Two Deineka Women and their Significance for his Modernism], trans. Tatiana Yudkevich, in *Александр Дейнека: Живопись. Графика. Скульптура*, 48-59 (Moscow: State Tret'iakov Gallery and Interros, 2010).

“«¡A la producción!»: los objetos socialistas del constructivismo ruso,” translated Marcelo Expósito, in Ana Jiménez Jorquera and Marcelo Expósito, eds., *Los nuevos productivismos*, 21-43 (Barcelona: Contra Textos, Museu d'Art Contemporani de Barcelona, Universitat Autònoma de Barcelona, 2010). Reprint in English and German in the online journal *transversal*, published by the European Institute for Progressive Cultural Policies, Vienna: <http://eipcp.net/transversal/0910>.

“His and Her Constructivism,” in *Rodchenko and Popova: Defining Constructivism*, ed. Margarita Tupitsyn, 143-159 (London: Tate Publishing, 2009).

“The Short Life of the Equal Woman,” *Tate Etc.*, no. 15 (Spring 2009): 78-85.

“Tatlin as a Constructivist Maker,” in Anke Hennig and Georg Witte, eds., *Der dementierte Gegenstand. Artefaktskepsis der russischen Avantgarde zwischen Abstraktion und Dinglichkeit*, special issue of *Wiener slawistischer almanach*, Sonderband 71 (2008): 153–193.

“Looking at Tatlin’s Stove,” in Val Kivelson and Joan Neuberger, eds., *Picturing Russia: Explorations in Visual Culture*, 148-151 (Yale University Press, 2008).

“The Socialist Objects of Russian Constructivism as a Model of Aesthetic Value,” in Matthew Beaumont, Andrew Hemingway, Esther Leslie, and John Roberts, eds., *As Radical as Reality Itself*:

Marxism and the Visual Arts Now, 135-162 (Bern: Peter Lang, 2007).

“Соцреализм и американский модернизм. Дейнека в США.” [Socialist Realism and American Modernism: Deineka in the USA], trans. Viktor Slavkin, *Pinakotheka* (Moscow) vol. 22-23, no. 1-2, 2006, pp. 288-295. Reprinted in *Deineka: Grafika* (Moscow: Interros, 2009), pp. 455-464; this book was awarded the Art Book of the Year prize by the Russian Federal Agency for Press and Mass Communications.

“Introduction,” with Eric Naiman, in Christina Kiaer and Eric Naiman, eds, *Everyday Life in Early Soviet Russia: Taking the Revolution Inside*, 1-22 (Indiana University Press, 2005).

“Delivered from Capitalism: Nostalgia, Alienation and the Future of Reproduction in Tret'iakov's *I Want a Child!*”, in Christina Kiaer and Eric Naiman, eds, *Everyday Life in Early Soviet Russia: Taking the Revolution Inside*, 183-216 (Indiana University Press, 2005).

“Les objets quotidiens du constructivisme russe,” trans. Jacques Mailhos, *Les Cahiers du Musée national d'art moderne* 64 (Summer 1998): 30-69.

“Mødrehjælpens Kvindebilleder” [The Mothers' Aid Society's Images of Women] in *Den Tredie Skønhed: Kvindekroppe i Forandring* (Århus: Århus University Press, 1989): 21-37

Translation

Translator, from the Russian, of Boris Arvatov, “Everyday Life and the Culture of the Thing,” *October* 81 (Summer 1997): 119-128. Reprinted, in Polish, in *Format P: Nowy kwartalnik humanistyczny*, no. 1 (2009): 23-42.

Reviews and encyclopedia entries

Review of *Russian Art and the West: A Century of Dialogue in Painting, Architecture, and the Decorative Arts*, in *Slavic Review* vol. 67, no. 2, Summer 2008, pp. 514-515.

“Popova, Liubov” and “Stepanova, Varvara,” in Bonnie G. Smith, ed., *Encyclopedia of Women in World History*, 4 vols. (New York: Oxford University Press, 2008): vol. 3, pp. 474-5, and vol. 4, pp. 157-8, respectively

“Aleksandr Deineka,” entry in the *Supplement to the Modern Encyclopedia of Russian, Soviet, and Eurasian History*, vol. 7, 230-233 (Gulf Breeze, Fla.: Academic International Press, 2006)

Review essay of four books: Susan Buck-Morss, *Dreamworld and Catastrophe*; Gertje R. Utley, *Picasso: The Communist Years*; Michèle C. Cone, *French Modernisms*; Emily Braun, *Mario Sironi and Italian Modernism*, *Art Bulletin* vol. LXXXV, no. 2 (June 2003): 395-401

“Inhabiting Soviet Modernity,” *Russian Review* 59 (October 2000): 630-35

“Photographs for a Russian Future,” *Art in America* (May 1993): 51-55

LECTURES, SYMPOSIA AND PRESENTATIONS

“Collective Body: Revolutionary Art from Productivism to Socialist Realism,” at the conference “Art

Born in the Revolution: Russian Art and the State 1917-1932” in conjunction with the exhibition “Revolution: Russian Art 1917-1932” at the Royal Academy of Arts, London, February 25, 2017

“The Liberation of Women and Things,” at the symposium “The Russian Avant-Garde: Scholars Respond,” in conjunction with the exhibition “A Revolutionary Impulse: The Rise of the Russian Avant-Garde” at the Museum of Modern Art, New York, February 8, 2017

“Comintern Anti-Racism: The Soviet Animated Short ‘Blek-end-uait’,” on the panel “Film Socialism” organized by Joshua Malitsky, at the annual convention of the Society for Cinema and Media Studies (SCMS), Atlanta, April 2, 2016

“Economies of Early Soviet Art,” at the workshop “Cultural Economies and the Contemporary Moment,” New College, Oxford, March 18, 2016

Invited respondent to the session “Building an Alternative Modernity: Artistic Exchange between Postwar Socialist Nations,” organized by Vivian Li, at the annual meeting of the College Art Association, Washington, DC, February 6, 2016

“Useful Art in the Dictatorship of the Proletariat: From Productivism to Socialist Realism,” at “Useless Uses,” An International Conference on Concepts of Use and Uselessness in Contemporary Art, Royal Institute of Art, Stockholm, January 22, 2016

Presentation on the Roundtable “The State of the Discipline (New Research): Histories of Art, Russia and East/ Central Europe,” organized by Jane Sharp, at the annual convention of the Association for Slavic, East European and Eurasian Studies (ASEEES), Philadelphia, November 20, 2015

“Drift and Dictatorship: Colored Illustrations in the Primer of Socialist Art,” at the symposium “Straying: The Drift of History in Walter Benjamin’s *Moscow Diary*,” Princeton University, November 19, 2015

“Comintern Anti-Racism: The Soviet Animated Short ‘Blek-end-uait’,” on the panel “Film Socialism” organized by Robert Bird, at the annual convention of the Association for Slavic, East European and Eurasian Studies (ASEEES), Philadelphia, November 19, 2015

“An Aesthetics of Anti-racism: African-Americans in Soviet Visual Culture,” Faculty Fellow presentation at the Lunchtime Colloquium at the Alice Kaplan Institute for the Humanities, Northwestern University, October 28, 2015

“Is the ‘Avant-Garde’ Still Operative? Reading Soviet Art at the Cusp of the 1930s,” at the roundtable “Avant-garde and media function from the 1910s to the 1930s” in the series “Essays in the History of Modernity,” organized by the V-A-C Foundation, Moscow, October 13, 2015

“*Afrika* and *Iskorka*: Racial Enlightenment in a Soviet Children’s Journal,” at the conference “The Pedagogy of Images,” Princeton University, May 2, 2015.

“Comintern Aesthetics, the Movie: Anti-racism in the Animated Short Film *Blek-end-Uait*,” first presented at the conference “Comintern Aesthetics,” University of California, Berkeley, April 17-18,

2015; a later version presented at the Faculty Colloquium in the Department of Art History, Northwestern University, May 27, 2015.

“The New Woman of Socialist Realism: Women Artists and Images of Women,” invited lecture at *kim?* Contemporary Art Centre, Riga, June 12, 2014.

“On the Central Artists' Union of the USSR,” presentation at the “Artists’ Congress,” Block Museum of Art, Northwestern University, May 17, 2014.

“The Comradely Object of Productivist Art,” in the series “Projections of the Avant-Garde” at the Manege Gallery, Moscow, May 13, 2014 (invited double lecture with Christina Lodder).

“African-Americans in Soviet Socialist Realism,” invited lecture in the Department of Art and Art History, Stanford University, April 10, 2014.

“What Do We Want from Russian Revolutionary Art?” at the symposium “The Aftermath and Afterlife of the Russian Avant-Garde” (held in conjunction with the exhibition “Kazimir Malevich and the Russian Avant-Garde”), Steijdelijk Museum, Amsterdam, January 16, 2014.

Invited respondent to the session “Rethinking the Total Art of Socialism,” organized by Christine Ho and Geng Yan, at the annual meeting of the College Art Association, Chicago, February 13, 2014.

“Primal Scenes of Socialist Realism: Soviet Art in Stalin’s Terror,” invited talk in the Department of Art History at the University of Missouri, Columbia, November 18, 2013, and at the Department of Art History, City University of New York Graduate Center, November 27, 2012.

“African-Americans in Soviet Socialist Realism: The Case of Aleksandr Deineka,” at the symposium *In the Shadow of Stalin: African American Artists and Intellectuals in Soviet Russia*, the Fralin Museum of Art, University of Virginia, October 26, 2013.

“Aleksandr Rodchenko: Russian Constructivist,” invited lecture on the occasion of the exhibition *Rodchenko 120* at the Richard E. Peeler Art Center, DePauw University, April 23, 2013.

“The Scale of Socialist Realism: Deineka and the 1937 Paris World’s Fair,” at “The Scale Model: A Symposium,” the University of Chicago and Northwestern University, November 2-3, 2012.

“Primal Scenes of Socialist Realism: Deineka in the Terror,” keynote lecture at the conference “Socialist Realist Art: Production, Consumption, Aesthetics,” Södertörn University and Moderna Museet, Stockholm, October 19-20, 2012.

“‘Work, build and don’t whine!’: Laterality and Transmediality in the 1930s,” keynote lecture at the conference “Design without Frontiers: Interdisciplinarity and Collaboration in Soviet Art, Architecture and Design” at the University of Cambridge, England, September 20-21, 2012.

“The Resurgence of Socialist Realist Painting: Why Aleksandr Deineka Now?,” invited lecture at the Great Britain-Russia Society, London, September 19, 2012.

“The Comradely Object of Russian Productivism,” at the conference “The Comradely Object,” The New School for Social Research, New York, September 8, 2012.

“Feeling Socialism in the 1930s: A Haptic Aesthetics of Socialist Realist Painting,” at the Interdisciplinary Conference “Objects of Affection: Towards a Materiology of Emotions,” Princeton University, May 5, 2012.

Moderator, “Double Duty: Contemporary Conversations,” panel with Matthew Jesse Jackson and Eda Cufer, the Contemporary Project, University of Southern California, March 24, 2012

“Feeling Socialism in the 1930s: Towards an Aesthetics of Socialist Realist Painting,” Institute for Advanced Study, February 15, 2012.

“Feeling Socialism in the 1930s: The Example of Deineka’s Pictures,” at the Penn Seminar on Russian/Soviet History and Culture, University of Pennsylvania, January 30, 2012.

Discussant, for the panel “Sergei Tret'iakov and the Dogma of Documentarism” at the ASEES Convention, Washington, DC, November 19, 2011.

“The Intimate Socialist Bodies of Aleksandr Deineka’s ‘Lyrical’ Paintings, 1931-33,” in the panel “Revisiting Early Stalinism through Visual Culture 1: Bodies & Feelings” at the Association for Slavic, East European and Eurasian Studies (ASEES) Convention, Washington, DC, November 18, 2011.

“How to Picture a Communist Woman: Soviet Posters of the 1930s,” at the double-lecture event “The Nature and Politics of Form in Soviet Posters, 1930-1965” (with Robert Bird, University of Chicago) at the Block Museum, Northwestern University, October 13, 2011.

Participant in the panel “Vision and Communism” at “Agitation! A Symposium,” University of Chicago, October 14, 2011.

“What is ‘An Avant-Garde for the Proletariat?’”, invited lecture for the opening of the exhibition Aleksandr Deineka: An Avant-Garde for the Proletariat. Fundación Juan March, Madrid, October 7, 2011.

“Against ‘Totalitarian Art,’” Inaugural lecture in the Davis Center Seminar in the History of Art and Architecture, Harvard University, April 5, 2011.

“Modernism without the Market: An Alternative Account of Socialist Realism,” at the conference “Encounters with the 1930s” at the Reina Sophia Museum, Madrid, March 12, 2011.

“The Working Women of Soviet Posters,” in the session “Women in Work,” organized by Andrea Rusnock, at the annual meeting of the College Art Association, New York, February 11, 2011.

“Was Socialist Realism Avant-Garde?”, invited lecture at the Center for Russian, East European and Eurasian Studies (CREES) at the University of Michigan, accompanied by a presentation in the Avant-Garde Interest Group (AGIG) workshop, January 26, 2011.

“Imagine No Possessions,” workshop presentation at the Object Culture Project, University of Chicago, October 8, 2010.

“Deineka in the Thaw: ‘The Artist of Modernity,’” at the symposium “Laughing Matters: Soviet Propaganda in Khrushchev's Thaw, 1956-1964,” University of Pennsylvania, April 9, 2010.

“A Soviet Philadelphia Story,” invited lecture at the Philadelphia Museum of Art, April 8, 2010.

“‘Into Production!’: The Socialist Objects of Russian Constructivism,” keynote address given at the conference “The New Productivisms” at the MACBA, Barcelona, March 27, 2009.

“Remembering October, 1917-1937,” at the session “Art and the Memory of Revolution, 1789–1939,” organized by André Dombrowski, at the annual meeting of the College Art Association, Los Angeles, February 27, 2009.

“His and Her Constructivism,” at the symposium “Rodchenko-Popova: Defining Constructivism,” Tate Modern Museum, London, February 14, 2009.

“Bad Painting under High Stalinism: The Socialist Body as Pastiche,” invited lecture at Princeton University, November 11, 2008.

“The Incarnation of Ideology in Soviet Political Posters of the 1930s,” at “Political Art and Its Paradoxes: A Symposium,” Cogut Center for the Humanities, Brown University, October 10, 2008.

“Deineka and the Vtorova Sisters: The Representation and Experience of Sport in the 1930s,” at the international workshop “Social and Cultural History of Sport and Physical Culture in the Soviet Union,” Helmut Schmidt University, Hamburg, September 5, 2008.

“Aleksandr Deineka and the Incarnation of Soviet Ideology,” invited lecture in the Art History Department, Yale University, April 21, 2008, and at the annual symposium of recipients of the American Philosophical Society Sabbatical Fellowship, at the American Philosophical Society, Philadelphia, May 16, 2008.

“The Instructive Bodies of Socialist Realism,” invited lecture in the Art Department, Oberlin College, April 8, 2008.

“Post-War Deineka: The Socialist Body as Pastiche,” given in Russian at the seminar “Sotsrealizm segodnia: novyie podkhody k totalitarnoi estetike” (Socialist realism today: new approaches to totalitarian aesthetics), Pushkinskii Dom, St. Petersburg, Russia, June 7, 2007; at the KLIK Seminar, Institute for Art and Cultural Studies, University of Copenhagen, May 9, 2007; and at the session “Responses to the Official Visual Culture of the Post-War Soviet Union,” organized by Oliver Johnson, at the annual conference of the American Association for the Advancement of Slavic Studies, Washington, DC, November 18, 2006.

“Genstanden som kammerat i den russiske konstruktivisme” (The object as comrade in Russian Constructivism), given in Danish as an invited lecture at the Institute for Art and Cultural Studies, University of Copenhagen, May 31, 2007.

“The Russian Constructivist Object,” invited lecture at the Department of Literature and the Institute for East European Studies, Freie Universität, Berlin, April 26, 2007.

“Modern Soviet Art Meets America, 1935,” versions given as an invited lecture at the Department of Aesthetics at the University of Aarhus, Denmark, February 15, 2007; at the Russian, Eastern European and Eurasian Center at the University of Illinois at Urbana-Champaign, October 24, 2006; at the conference “Political Realisms of the 1930s: America and its Totalitarian Others,” Art Institute of Chicago, September 30, 2006; and as invited lectures in the Department of Art History, University of Chicago, May 23, 2006 and at the College of Visual Arts, Theater and Dance Distinguished Scholars and Artists Lecture Series, Florida State University, April 13, 2006.

Presentation at the roundtable “Russian Modernism and the Visual Arts: New Directions/Emerging Trends,” at the annual conference of the American Association for the Advancement of Slavic Studies (AAASS), Washington, DC, November 19, 2006.

Presentation on *Imagine No Possessions*, Modernist Colloquium at the University of Illinois at Urbana-Champaign, October 23, 2006.

Presentation on *Imagine No Possessions* at Black Oak Books, Berkeley, August 23, 2006.

Presentation on *Imagine No Possessions* for “In the Constructivist Archives: A dialogue on new approaches to Russian Constructivism, revolutionary politics, and the modernist avant-garde” (dialogue with Maria Gough), University of Southern California, March 6, 2006.

“Modern and Soviet: Deineka in America, 1935,” session “Placing Socialist Realism,” organized by Claudia Mesch, annual meeting of the College Art Association (CAA), Boston, February 22, 2006.

Presentation on *Imagine No Possessions* at Labyrinth Books, New York, December 13, 2005.

“Aleksandr Deineka's Socialist Bodies: Soviet Realism in the 1930s,” invited lecture in the Slavic Department, Reed College, 5 April 2005, and the Department of Art History, Northwestern University, February 14, 2005.

Respondent, Tenth Annual Graduate Student Symposium in Art History, the Graduate Center of the City University of New York, October 22, 2004.

“Aleksandr Deineka and the Totalitarian Body,” invited lecture in the Department of Slavic Languages and Literatures, University of California, Berkeley, March 1, 2004.

“The ‘Actual Freedom’ of Socialist Realism: Aleksandr Deineka in the 1930s,” versions given at the symposium Art in Revolution/Art after Revolution, University of Michigan, September 6, 2003 and as a Silberberg Lecture at the Institute of Fine Arts, New York University, September 12, 2003.

“Socialist Cookies and Pacifiers: The Transitional Objects of Russian Constructivism,” invited lecture in the departments of Slavic Languages and Literatures and Art History at Wesleyan College, April 28, 2003.

“Was Socialist Realism Forced Labor?,” session “Art and Labor,” organized by Stephen Eisenman at

the annual meeting of the College Art Association (CAA), New York, February 22, 2003.

“Against Groys’ ‘Politics Of The Avant-Garde’”, colloquium on Constructivism and the Delimitation of Context organized by Maria Gough at the Clark Art Institute, Williamstown, MA, September 20, 2002.

“The ‘Socialist Objects’ of Russian Constructivism as a Model of Aesthetic Value,” panel on “Marxism and Aesthetic Value” at the conference Marxism and the Visual Arts Now, London, April 9, 2002.

“Was Socialist Realism Modern Art? The Case of Aleksandr Deineka,” invited lecture in the “Rethinking Socialism” workshop series, University of Virginia, March 22, 2002.

“Towards an Art History of Socialist Realism: Aleksandr Deineka as Case Study,” given as part of the Works in Progress series at the J. Paul Getty Research Center for Art History, Los Angeles, April 27, 2001; the respondent was T.J. Clark..

“Deineka in New York, 1935,” panel on “Russia and the ‘West’: Connections and Disconnections from Peter to the Present,” organized by Rosalind Blakesley and Susan Reid, at the annual meeting of the Association of Art Historians, Oxford, England, March 29-April 1, 2001.

“Rosemarie Trockel’s Everyday Objects,” panel at The Drawing Center, New York, on the occasion of an exhibition of Rosemarie Trockel’s drawings, February 24, 2001.

“Agit-Fashion in Russian Constructivism.” Versions given at the symposium “New Work on the Russian Avant-Garde,” University of California, Berkeley, February 18, 2000; as an invited lecture in the Modernist Colloquium at the Department of Art History, Yale University, February 10, 2000 (this program invited modernist art historians to Yale over the course of the semester to give a public lecture and teach a graduate seminar); as part of the “In the House” lecture series at the Institute for Research on Women and Gender, Columbia University, November 18, 1999; and at the session on “Fashion, Identity and Cultural History,” organized by Leila Kinney and Nancy Troy, at the Annual meeting of the College Art Association (CAA), Los Angeles, February 1999.

“Non/ Post/Other: Soviet Modernism and Modernity,” at the symposium “Russian Modernism: Methods and Meaning in the Post-Soviet Era,” organized by the Society of Historians of East European and Russian Art and Architecture (SHERA), University of Maryland, April 9, 1999.

Presentation at the Roundtable Panel “Re-examining the Soviet Project: Modernity, Revolutionary State Power, Purification,” organized by Stephen Kotkin, Annual Conference of the American Association for the Advancement of Slavic Studies (AAASS), September 25, 1998, Boca Raton.

“Constructivist Advertising and the Collective Wish Image,” versions given at a Réclame panel on Consumption and Modernism organized by George Baker at The Drawing Center, May 7, 1999; and as invited lectures in the Departments of History and Art History, Princeton University, April 14, 1998 and at the Harvard University Art Museums, March 13, 1997.

“Everyday Objects,” invited lecture, Department of Art History, CUNY Graduate Center, November 18, 1997.

“The Constructivist Object and the Feminine,” panel on “The Soviet Feminine: Reading Material Culture,” organized by Alla Efimova at the annual meeting of the American Association for the Advancement of Slavic Studies (AAASS), Boston, November 15, 1996.

“Constructivist Advertising and Bolshevik Business.” Versions given as an invited lecture in the Department of Art History at the University of Southern California, October 14, 1996 and at the symposium for the exhibition *Building the Collective: Soviet Graphic Design, 1917-1937* at the Wallach Art Gallery, Columbia University, March 22, 1996.

“Tatlin and the (Art-historical) Artifact,” session on “Art History and the Matter of Art,” organized by Michael Leja at the annual meeting of the College Art Association (CAA), Boston, February 24, 1996.

“The Socialist Object and the Enchantment of the Commodity: Russian Constructivism ca. 1925.” Versions given at Departments of Art History at the University of California, Berkeley, March 6, 1995; Columbia University, March 2, 1995; University of Delaware, March 1, 1995; Johns Hopkins University, February 28, 1995; and the University of California, Irvine, February 15, 1995.

“Art History and the Practices of Everyday Life,” panel on “Reinterpreting the Past: New Approaches to the Study of Communist Societies” at the conference “The Reconfiguration of the Field of Communist and Post-Communist Studies,” University of California, Berkeley, December 5, 1994.

“Russian Constructivism and the Practices of Everyday Life.” Versions given at the session “Modernism in the Visual Arts: History/Theory/Practice,” organized by Janet Wolff at the annual meeting of the College Art Association (CAA), New York, February 17, 1994; as an invited lecture in the Department of Art History at the State University of New York at Buffalo, February 21, 1994; and as an invited lecture in the Colloquium on Visual Culture, Center for the Humanities, Cornell University, February 23, 1994.

“Rodin’s Erotic Drawings.” The Berkeley-Stanford Forum, University of California, Berkeley, April 29, 1989.

CHAired PANEL

“Other Objects, Other Artists: Alternative Accounts of Twentieth-Century Art,” co-chaired with Richard Meyer on February 19, 2004 at the annual meeting of the College Art Association, Seattle.

EDITORIAL BOARD

Member of the editorial board of *Slavic Review*, 2006-present.

PROFESSIONAL ACTIVITIES

Consultant, member of the catalog collective and catalog essay writer for the exhibition *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test*, opening October 29, 2017 on the occasion of the 100th anniversary of the Russian Revolution at the Art Institute of Chicago, curated by Matthew Witkovsky and Devin Fore.

Co-curator, with Robert Bird and Zachary Cahill, of the exhibition *Revolution Every Day*, opening September 14, 2017 on the occasion of the 100th anniversary of the Russian Revolution at the Smart

Museum, University of Chicago; co-editor of the catalog.

Field Editor for 20th Century Art, *caa.reviews*, 2010-2015.

Participant, Mellon Assessment Day (meeting to review and discuss three years of the Summer Institute for Technical Art History), Institute of Fine Arts, New York University, December 8, 2014

Co-organizer, with Robert Bird (University of Chicago), of "Scale Models: A Symposium," held at the University of Chicago and Northwestern University, November 2-3, 2012. Awarded co-sponsorship grants from the Alice Kaplan Institute for the Humanities, Northwestern University and the Franke Institute for the Humanities, University of Chicago.

Special advisor to the exhibition "Aleksandr Deineka: An Avant-Garde for the Proletariat," October 2011-January 2012, Fundación Juan March, Madrid.

Consultant on the publication *Александр Дейнека: Живопись* [Aleksandr Deineka: Painting] (Moscow: Interros, 2010).

Co-organizer, with Angelina Lucento, "Avant-garde and Totalitarianism Revisited: Soviet Visual Culture, 1920s-1940s" a conference held at Northwestern University on March 4-5, 2010, under the auspices of the Department of Art History. Awarded a co-sponsorship grant from the Alice Kaplan Institute for the Humanities, Northwestern University.

Member of the Advisory Board for the exhibition "Windows on the War: Soviet TASS Posters At Home and Abroad, 1941-45," Art Institute of Chicago, July-October, 2011.

Consultant curator for the exhibition "Rodchenko and Popova: Defining Constructivism," Tate Modern Museum, London, February-May 2009.

Organizer, "Political Realisms of the 1930s: America and its Totalitarian Others," a conference held at the Art Institute of Chicago, September 29-30, 2006 under the aegis of the Chicago Consortium for Art History. Awarded a grant from the Northwestern University Kaplan Center for the Humanities Initiatives II, supported by a Mellon Foundation Grant, to support the conference.

Co-organizer, "Hogarth Forever! Historical Perspectives and Contemporary Interpretation," symposium accompanying the exhibition *Hogarth and His Times* at the Wallach Art Gallery, Columbia University, November 7, 1998.

Co-organizer, "Everyday Life in Russia, 1921-1941: The Formation of Soviet Subjectivity." A four-day international, interdisciplinary conference held August 16-19, 1994 in St. Petersburg, Russia.

Wrote and produced a twenty-five minute video, "A Passionate Appeal to Murder: The Cinema of the Surrealists," for the exhibition *Anxious Visions: Surrealist Art* at the University Art Museum, University of California, Berkeley, 1990.

Curator of American feminist experimental videos, Copenhagen International Film and Video Festival, 1990.

Co-organizer, “The Berkeley Symposium: Interdisciplinary Approaches to Visual Representation.” Two-day symposium of graduate student participants from universities throughout California, March 3-4, 1990.

RADIO

Interviewed on the subject of my book *Imagine No Possessions* on the program “Against the Grain” on KPFA radio, Berkeley, California. Broadcast January 11, 2011 and archived on www.againstthegrain.org.

TELEVISION

Interview on the TV station Telefakt in Cheliabinsk, Russia on the subject of Aleksandr Deineka, August 20, 2015. <https://www.youtube.com/watch?v=bjWgISoFAHQ>

Interviewed by six Russian television stations on the occasion of the Deineka retrospective exhibition at the State Tret'iakov Gallery, Moscow, on March 16, 2010.

Interviewed on the photography of Aleksandr Rodchenko and Lazlo Moholy-Nagy for the BBC production “The Genius of Photography,” shown in spring 2007.

EXTERNAL ACTIVITIES

Alumna interviewer for admission to Harvard College, 2009-present.

MEMBERSHIPS IN PROFESSIONAL ASSOCIATIONS

College Art Association (CAA)

Society of Historians of Eastern European and Russian Art (SHERA)

Association for Slavic, East European and Eurasian Studies (ASEEES)