

**Jane Ashton Sharp**

**Rutgers University, Department of Art History**

## **EDUCATION**

Yale University, New Haven, Connecticut: Ph.D., History of Art, 1992  
 Yale University, M.A., Slavic Languages and Literatures, 1982  
 University of California, Los Angeles: B.A., Slavic Languages and Literatures, 1979. Honors Program. Phi Beta Kappa  
 Leningrad State University, Leningrad, USSR: Russian Language Institute, 1976, 1978-9

## **ACADEMIC APPOINTMENTS**

2018 Professor, Rutgers University, Department of Art History  
 2007 (Spring semester) Visiting Associate Professor, University of Utrecht, Netherlands, Department of History, Art History, Music  
 2005-2018 Associate Professor, Rutgers University, Department of Art History  
 1999-2005 Assistant Professor, Rutgers University, Department of Art History  
 1993-1999 Assistant Professor, University of Maryland, College Park, Department of Art History and Archaeology  
 1992-93 Visiting Assistant Professor, Vassar College, Department of Art  
 1991 (Spring semester) Acting Instructor, Yale University, Department of the History of Art: *Soviet Art from the Revolution through the First Five Year Plan*  
 1983-86, 1988 Teaching Fellow, Yale University, Department of the History of Art

## **MUSEUM AND RESEARCH APPOINTMENTS**

1999-present Research Curator, Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union, Jane Voorhees Zimmerli Art Museum, Rutgers University. Curatorial research, exhibition and publication responsibilities; administration and supervision of Dodge graduate student fellowships, visiting scholar grants, archives.

1989-92 Solomon R. Guggenheim Museum, Project Associate Curator. With Director and Deputy Director organized exhibition and published catalogue, *The Great Utopia: The Russian and Soviet Avant-Garde, 1915-32*. Venues: Schirn Kunsthalle, Frankfurt; Stedelijk Museum, Amsterdam; Solomon R. Guggenheim Museum, New York, State Russian Museum, St. Petersburg; State Tretyakov Gallery, Moscow.

1988 Research Assistant to Professor Harold Bloom. Assisted in the research and selection of articles for *Isaac Babel* (Anthology of Literary Criticism) edited by Harold Bloom (New York: Chelsea House Publications, 1988).

1981-4 Solomon R. Guggenheim Museum, Research Assistant (1983-84) to Curator, Vivian Endicott Barnett: *Kandinsky: Catalogue Raisonné* (works on paper and supplement to paintings). 1981-2, Assistant to Research Curators, Angelica Zander

Rudenstine and Lucy Flint: *Catalogue Raisonné and Handbook of the Peggy Guggenheim Collection*, Venice. Contributed translations and research to the exhibition catalogue, *Kandinsky: The Russian and Bauhaus Years* by Clark Poling.

### AWARDS, FELLOWSHIPS, AND GRANTS

2025-26	Institute for Advanced Study, Princeton
2023-24	EU Mobility grant with the Latvian Academy of Art, Riga
2019-present	Trust for Mutual Understanding (with Julia Tulovsky, Zimmerli Art Museum, Dodge curatorial exchange with State Tretyakov Gallery, Moscow—cancelled owing to war; renewed with a focus on former republics)
2017	Honorable Mention, College Art Association Alfred H. Barr Jr. Award for “an especially distinguished catalogue in the history of art under the auspices of a smaller museum . . .” for <i>Thinking Pictures: The Visual Field of Moscow Conceptualism</i> (2016-17)
2016-17	Rutgers Center for Cultural Analysis (1 course release)
2013-14	National Endowment for the Humanities Fellow, National Humanities Center, Research Triangle Park, NC
2007	The Dedalus Foundation: The Robert Motherwell Award for a book on modernism for <i>Russian Modernism Between East and West</i> (Cambridge University Press)
2004	Office for Research and Sponsored Programs, Rutgers University. Publication Subvention (loan)
2004	Millard Meiss (CAA) Publication Subvention for <i>Russian Modernism Between East and West</i> (Cambridge University Press)
2002-4	International Partnership for American Museums (Zimmerli Museum with Savitsky Art Museum, Nukus, Karakalpakstan)
1998	Graham Foundation for Advanced Study in the Visual Arts (for Kennan Institute/U of Maryland Symposium)
1997-98	Mellon Fellowship, Institute for Advanced Study, Princeton
1997	The Kennan Institute (Woodrow Wilson Center) Short Term Grant
1997	International Research Exchange Board Short Term Travel Grant
1996	University of Maryland, Graduate Research Board, Materials Support Grant
1993-6	Social Science Research Council, Post-Doctoral Fellowship
1991-92	International Partnership for American Museums (S.R. Guggenheim Museum with State Russian Museum, Leningrad)
1987-88	Samuel H. Kress Dissertation Fellowship, Yale University
1984-87	Fulbright-Hays, International Research Exchange Board Dissertation Travel Fellowships
1983-4; 1981-82	NDEA, Title VI Grant
1982-3; 1980-81	Yale University Fellowship
1980	Regents of the University of California Fellowship

### EXHIBITIONS: *Zimmerli Art Museum, Rutgers University (Curator):*

22) 2024 (November 2024-September 2025; in progress) *Painting to Scale*, exhibition in Lower Dodge Wing

Reviewed by Elita Ansone in *Diena*, May 29, 2025 (national newspaper), Riga

<https://www.diena.lv/raksts/kd/recenzijas/liela-meroga-jautajumi.-nonkonformisma-izstade- zimmerli -muzeja-asv-ir-parstaveti-daudzi-latviesu-makslinieki-14336665>

21) 2021-23 Reinstallation of Upper Dodge Wing—decolonizing the collection (republics); expanding the representation of women artists

20) April-August 2022 *Thinking Pictures: Conceptual Art from Moscow and the Baltics*, co-curated with Anu Allas and Liisa Kaljula: National Museum of Estonian Art (KUMU), Tallinn; Contributing author to the catalogue. Sequel to #15, *Thinking Pictures* (Zimmerli Art Museum). For press see:

<https://artmargins.com/thinking-pictures/>

KUMU provided a 2-3 page summary of reviews and responses to the show:

<https://ekmkumu>

my.sharepoint.com/:w/g/personal/iiris\_viiirpalu\_ekm\_ee/EQuPDo8rS8dHhI-hGz3i5O0BpKniQQZ7YFm6T-4AeLBRsq?e=WzJszg&CID=3E45ECE0-BC2B-4EDE-9CB1-1CE94906CFB4&wdLOR=c250290B8-3CCD-4E69-B971-C9703973BB51

19) 2019-20 (Winter-Autumn), with Ksenia Nouril and Julia Tulovsky: *Dialogues: Ilya Kabakov and Viktor Pivovarov, Stories about Ourselves*. Author of introduction to the catalogue.

<https://www.forbes.com/sites/claytonpress/2019/12/19/ilya-kabakov-and-viktor-pivovarov-stories-about-ourselves-at-the-zimmerli-art-museum-rutgers-university/#63c15e5b5dbf>

18) 2019 (Spring) Partial reinstallation of Upper Dodge Wing

17) 2019 (Spring), with Julia Tulovsky: *Irina Nakhova: Museum on the Edge* (Catalogue coedited, coauthored)

<https://www.artinamericamagazine.com/reviews/irina-nakhova-post-soviet-works-probe-meaning-museum/>

<https://www.studiointernational.com/index.php/irina-nakhova-interview-retrospective-museum-on-the-edge-zimmerli-art-museum-rutgers-university>

16) 2018 (Fall), with Julia Tulovsky: *Dialogues: The 1960s Generation—Lydia Masterkova and Evgenii Rukhin* (24 page color brochure)

15) 2016 (Fall) *Thinking Pictures: Moscow Conceptual Art in the Dodge Collection*; lower Dodge wing partially reinstalled in January 2017. Other venues: National Museum of Estonian Art (KUMU), Tallinn, (2022).

Honorable Mention, College Art Association Alfred H. Barr Jr. Award (2017) for “an especially distinguished catalogue in the history of art under the auspices of a smaller museum . . . .”

<http://hyperallergic.com/346567/the-disturbingly-relevant-art-of-the-moscow-conceptualists/>

<http://calvertjournal.com/news/show/7112/thinking-pictures-moscow-conceptualist-art-in-new-jersey>

<http://www.studio-international.co.uk/index.php/thinking-pictures-moscow-conceptual-art-in-the-dodge-collection-review-zimmerli-art-museum>

<http://www.forbes.com/sites/jonathonkeats/2016/10/13/zimmerli/#59e530e83742>

14) 2015 (Fall) Partial reinstallation of Study Gallery for capstone course: *Art in the Machine Age*

13) 2011-12 Reinstallation of Main Upper Dodge Wing; two installations in Dubrow Gallery: *Metaphysical Painting* and Viktor Pivovarov's *Projects for a Lonely Man*; Komar and Melamid's *Apelles Ziablov*; *Moscow Conceptual Art* (Main Gallery); Focus areas: Vassiliev, Shablavin, Roginsky, Nakhova. On view through June 2016 (total area reinstalled: about two thirds of the upper wing)

<http://www.wsj.com/articles/SB10001424052702304019404577418560747059358>

12) 2012; 2008-11 *Stories about Ourselves: Moscow Conceptual Art from the Dodge Collection* (canceled by director)

11) 2008 (Spring): Partial reinstallation of Upper Dodge Wing (Lianozovo group)

10) 2008 (Spring): *Painting for the Grave: The Early Work of Boris Sveshnikov*

9) 2007 (Spring and Fall) Coordinator/co-curator: *The Sterligov School* (Isabel Wünsche, guest curator)

8) 2006 (Spring) *In and Around Dvizhenie—The Movement Group*

7) 2004 (Fall) *Allusive Form: Painting as an Idea*

6) 2004 (Spring) *Recent Acquisitions to the Dodge Collection*

5) 2003 (Spring) *Nonconformist Art of Leningrad: Selections from the Dodge Collection*

4) 2002 (Fall) *Identity and Resistance: Abstract Painting from the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union*

3) 2001 (Fall) *Evgenii Mikhnov-Voitenko: Selections from the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union.*

2) 2001 (Spring) *New Acquisitions from Central Asia: Selections from the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union.*

[https://horde.me/ZITTA/aziya-i-avangard.html?fbclid=IwAR1iKQ76BpIHA-PqAeaLBhEnwdKpU7jRNNdVWjylo0drHMC3eXoqm\\_a38zA](https://horde.me/ZITTA/aziya-i-avangard.html?fbclid=IwAR1iKQ76BpIHA-PqAeaLBhEnwdKpU7jRNNdVWjylo0drHMC3eXoqm_a38zA)

1) 2000 (Fall) *Realities and Utopias: Abstract Painting in the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union*.

## PUBLICATIONS

### **Books and Catalogues (Single author)**

*Russian Modernism between East and West: Natal'ia Goncharova and the Moscow Avant-Garde, 1905-1914*. New York and Cambridge: Cambridge University Press, 2006 (343 pp.; 174 b/w illustrations; 16 color plates). Awarded the Robert Motherwell Prize by the Dedalus Foundation, 2007.

*Evgenii Mikhnov-Voitenko: Selections from the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union*. Exhibition Catalogue. Jane Voorhees Zimmerli Art Museum, New Brunswick, 2001. 17 pp.

*New Acquisitions from Central Asia: Selections from the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union*. Exhibition Catalogue. Jane Voorhees Zimmerli Art Museum, New Brunswick, 2001. 24 pp.

*Realities and Utopias: Abstract Painting in the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union*. Exhibition Catalogue. Jane Voorhees Zimmerli Art Museum, New Brunswick, 2000. 32 pp.

### **Books, Catalogues, Journals (sole editor)**

*Thinking Pictures: The Visual Field of Moscow Conceptualism*. Exhibition Catalogue. Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ, 2016 (7 chapters, 168 pages, 76 color plates).

*Zimmerli Journal*, Vol. 5 (December 2007-08; published November 2010). 132 pp.

*Zimmerli Journal*, Vol. 1, Part 1 (September 2003). 80 pp.

### **Books, Catalogues (co-authored or co-edited)**

*Irina Nakhova: Museum on the Edge*. Co-editor, Julia Tulovsky. Exhibition Catalogue. Jane Voorhees Zimmerli Art Museum, New Brunswick: Rutgers University Press 2019 (87 pages, 30 color plates)

*Painting for the Grave: The Early Work of Boris Sveshnikov*. Co-editor, Norton T. Dodge. Exhibition Catalogue. Jane Voorhees Zimmerli Art Museum, New Brunswick, NJ, 2008 (112 pages, 71 half-tone and color plates).

*The Great Utopia: The Russian and Soviet Avant-Garde, 1915-32*. Co-editor, Michael Govan. Exhibition Catalogue. The Solomon R. Guggenheim Museum, New York, 1992. (732 pages, 733 color plates).

**Chapters in Books, Catalogues, Articles (\*refereed, otherwise invited)**

“Riddle, Trap, and Lure: Ülo Sooster in Retrospect.” Chapter in *Ülo Sooster*. Liisa Kaljula and Elnara Taidre. Art Museum of Estonia, Tallinn, 2024, 255-269. (For centennial exhibition at National Museum of Estonian Art). Interview with Estonian Public Television:

<https://kultuur.err.ee/1609495465/kunstiajaloolane-ulo-sooster-on-kunstnik-kes-ei-allu-lahterdamisele>

“Inside the Picture: Moscow Conceptualism Re-viewed.” Chapter in *Thinking Pictures: Conceptual Art in Moscow and the Baltics*. Anu Allas, ed. Tallinn, National Museum of Estonian Art, 2022, 16-37.

“Irina Nakhova’s Complexity: The Photograph and the Museum.” Chapter in *Irina Nakhova: Museum on the Edge*. Jane Sharp and Julia Tulovsky, eds. New Brunswick, NJ: Zimmerli Art Museum and Rutgers University Press, 2019, 17-22.

\*“History in the Future Tense: On Recent Installations by Igor Makarevich and Elena Elagina.” Chapter in *New Narratives of Russian and East-European Art*. Galina Mardilovich and Maria Taroutina, eds. New York and London: Routledge Press, 2019, 205-219.

Two chapters: “Introduction” and “Inside the Picture: Installation Art in Three Acts.” Translated artists’ texts and authored catalogue of works exhibited in *Thinking Pictures: The Visual Field of Moscow Conceptualism*. Jane A. Sharp, ed., Exhibition catalogue. Zimmerli Art Museum, Rutgers University, New Brunswick, NJ, 2016, 8-17; 42-57; 70-158.

\*“Action-Paradise and Readymade Reliquaries: Eccentric Histories of Russian Art.” Book chapter in *Byzantium and Modernism*. Maria Taroutina and Roland Bettancourt, eds. Leiden: Brill Press, 2015, 271-310.

“The Russian Oeuvres of Natalia Goncharova and Mikhail Larionov.” *Russian Modernism*, Konstantin Akinsha and Scott Gutterman, eds. Exhibition catalogue, Neue Galerie Museum, New York City, 2015, 48-61.

“Stsenicheski dizain, ornament i svoeobrazie kopii v iskusstve Natalii Goncharovoi.” *Nataliia Goncharova. Mezhdú Vostokom i Zapadom*. I.A. Vakar, ed. Exhibition catalogue, State Tretyakov Gallery, Moscow, 2013, 64-75.

\*“The Revolutionary Art of Natalia Goncharova and Mikhail Larionov.” Book chapter in *The Russian Avant-Garde and Radical Modernism: An Introductory Reader*. Dennis G. Ioffe & Frederick H. White, eds. Brighton MA: Academic Studies Press, 2012, 170-204.

"Natalia Gontcharova, Michel Larionov et les limites du cubisme." *Marc Chagall et l'avant-garde russe*. Angela Lampe, ed. Exhibition catalogue. Musée national d'art moderne, Centre Georges Pompidou, Paris, 2011, 74-79.

"Inside the Gap: Art of the Georgian Diaspora (New York, London, Düsseldorf)." *Born in Georgia*. Jan Hein Sassen, ed. Exhibition catalogue. The Cobra Museum, Amsterdam, 2009, 17-27.

"Makarevich/Elagina and New Histories of Russian Modernism." *Makarevich and Elagina: Mushrooms of the Avant-Garde*. Nadim Julien Samman, ed. Exhibition catalogue. London: [Art]iculate Art Fund, 2008, 25-31.

"The Personal Visions and Public Spaces of the Movement Group (Dvizhenie)." *Cold War Modern*. David Crowley and Jane Pavitt, eds. Exhibition catalogue. The Victoria and Albert Museum, London, 2008, 234-41.

\*"After Malevich: Variations on the Return to the Black Square." Book chapter in *Picturing Russia: Explorations in Visual Culture*. Joan Neuberger and Valerie Kivelson, eds. New Haven and London: Yale University Press, 2008, 233-38.

\*"Abstract Expressionism as a Model of Contemporary Art in the Soviet Union." Book chapter in *Abstract Expressionism: An International Language*. Joan Marter, ed. New Brunswick: Rutgers University Press, 2007, 82-98.

\*"Beyond Orientalism: Russian and Soviet Modernism on the Periphery of Empire." Book chapter in *Russia and the West*. Rosalind Blakesley and Susan Reid, eds. Evanston: Northern Illinois University Press, 2006, 112-133.

"In and Around *Dvizhenie* (The Movement Group)." *Zimmerli Journal*. Vol. 4, Part 1 (2006): 76-87.

"Allusive Form: Painting as Idea." *Zimmerli Journal*. Vol. 2, Part 1 (2004): 76-85.

"Identity and Resistance: Abstract Painting After the Thaw." *Zimmerli Journal*. Vol. 1, Part 1 (September, 2003): 6-19.

\*"K probleme bezobraznogo v tvorchestve Natalii Goncharovoi." *N. Goncharova M. Larionov*, G. Kovalenko, ed. Moscow: Nauka, 2001, 43-54.

"Natalia Goncharova: Lives of the Artist." Book chapter in *Amazons of the Russian Avant-Garde*. John E. Bowlt and Matthew Drutt, eds. Exhibition catalogue. Deutsche Guggenheim Museum (Berlin, 1999), 155-83. Republished by the Solomon R. Guggenheim Museum, New York, in English, Italian, Spanish, and Russian editions. Republished as the sole essay in *Natalia Goncharova: A Pioneer of the Russian Avant-Garde*. Exhibition catalogue. Tel Aviv Art Museum, Tel Aviv, 2000.

\*"The Russian Avant-Garde and Its Audience: Moscow 1913." *Modernism/Modernity*. Vol. 6, no. 3 (September 1999): 91-116.

\*"Becoming Avant-Garde: Audience Provocation from the 'Donkey's Tail' Exhibition to the 'Target' Debate (Moscow 1912-13)." *Biuletyn Historii Sztuki*. Polska Akademia Nauk. Vol. LX, no. 1-2 (1998): 149-168.

"Contemporary Russian Art and the Newly Historical Russian Avant-Garde."  
*Russian Constructivist Roots: Present Concerns*. Diane Beal, ed. Exhibition catalogue.  
University of Maryland Art Gallery, College Park, MD, 1997, 14-17.

"L'Exercice de la répétition: les cycles et les compositions sérielles de Nathalie Gontcharova de 1907-11." *Nathalie Gontcharova et Michel Larionov dans la collection du Musée national d'art moderne, Centre Georges Pompidou*. Jessica Boissel, ed. Exhibition catalogue. MNAM, Paris, 1995, 178-187. Republished in Italian translation as "L'esercizio della ripetizione: cicli e le composizioni seriali di Natalija Goncarova dal 1907-al 1911," *Natalija Goncarova e Mikhail Larionov*. Fondazione Antonio Mazzotta, Milano, 1996, 21-31.

\*\*"Redrawing the Margins of Russian Vanguard Art: Natalia Goncharova's Trial for Pornography in 1910." Book chapter in *Sexuality and the Body in Russian Culture*. Jane Costlow, Stephanie Sandler, Judith Vowles, eds. Stanford: Stanford University Press, Stanford and 1993, 1997, 97-123. Inrweview with

"The Critical Reception of the '0.10' Exhibition: Malevich and Benua." *The Great Utopia: The Russian and Soviet Avant-Garde, 1915-32*. Exhibition catalogue. The Solomon R. Guggenheim Museum, New York, 1992, 38-52. Also published in German, Dutch, and Russian translations in the exhibition catalogues of the Schirn Kunsthalle, Frankfurt; the Stedelijk Museum, Amsterdam, and the State Tret'iakov Gallery, Moscow.

### **Essays, interviews, reviews, other contributions**

"Notes on Distortions—Post-Curating Moscow Conceptualism" Supplement to exhibition catalogue: *Distortions (Moscow Conceptualists Working Today)*. Daniel Bozhkov and Joachim Pissarro, eds. New York: Hunter College, 2023. Not paginated. Invited

Obituary for Ilya Kabakov; contributor, *Art Margins*, <https://artmargins.com/ilya-kabakov-1933-2023/>

\*\*"Seeing through . . . (on the Necessity of Prolonged Looking.)" Essay on visuality for the *Russian Review* 81/4, Serguei Oushakine, ed. (October 2022): 600-603.

Interview with Elnara Taidre, Anu Allas, and Liisa Kaljula (July 27, 2022)  
[https://arterritory.com/en/visual\\_arts/topical\\_qa/26259-the\\_art\\_exhibition\\_as\\_a\\_conceptual\\_laboratory\\_and\\_a\\_political\\_statement/](https://arterritory.com/en/visual_arts/topical_qa/26259-the_art_exhibition_as_a_conceptual_laboratory_and_a_political_statement/)

Introduction to *Dialogues—Ilya Kabakov and Victor Pivovarov: Stories about Ourselves*. Ksenia Nouril, ed. (Zimmerli Art Museum and Rutgers University Press, 2019).

Dmitrii Vladimirovich Sarab'ianov, "The State of Contemporary Art Criticism" (1957); Elena Murina, "Introduction." Annotated translation from the Russian with an introduction, in John E. Bowlt and Isabel Wünsche, eds. *Experiment/Eksperiment*, Vol. 23 (2017): 22-35.

Lead essay in the Lefebvre-Foinet collection catalogue: *Natalia Goncharova and Mikhail Larionov*. Sothebys', London, 2015, not paginated.

"History and the Senses (of Cupboards and Mushrooms)." *Igor Makarevich: Analz iskusstva*. Essay in Exhibition Catalogue for Project Atlasz and Profile Gallery, Lodz and Warsaw, 2015, 6-8.

Texts for *Iurii Albert: What Did The Artist Mean by This?* Exhibition catalogue, Moscow Museum of Modern Art, Moscow, 2013.

\*"A Kiss to Matisse: Strategies for Histories of Modernism in Central Asia. Uzbekistan in the 1920s; Kazakhstan in the 1980s-90s." *Conférence Internationale des Historiens d'Art*, Collected Lectures. Melbourne, Australia, 2009, 905-909. Presentation peer reviewed.

Biography of Natalia Goncharova, in *The Encyclopaedia of Russian History*. James R. Millar, editor in chief. New York and London: MacMillan Reference, 2004, 575-6.

"The Cherkashins' Museum Metropolitan." *Valeryi and Natasha Cherkashin*. St. Petersburg: State Russian Museum, 2002, 4 pp. not paginated.

Interview with Zitta Sultanbaeva. *Novoe Pokolenie*. Almaty, Kazakhstan (September 15, 2000). Not paginated.

"Sofiya Dymshits-Tolstaya." *Dictionary of Russian Women Artists*. Delia Gaze, ed. London: Fitzroy Dearbourne, 1997, 481-483.

Review Essay of *Modern Art: Practices and Debates*, 4 volumes. New Haven: Yale University Press and the Open University, 1993. *Art Bulletin* (September 1995): 502-06.

*Images of Aleksei Remizov*. Greta Slobin, ed. Exhibition catalogue, Mead Art Museum, Amherst College, (Amherst, 1985). Research and material analysis; checklist.

### ***Projects in progress (single author)***

Book manuscript: *Under Pressure: Abstraction in the Soviet 1950s-70s* (anticipated completion 2026/27).

"Writing the Exhibition, Visualizing the Book: The Challenge of Curatorial Scholarship" *Tsukuba University Journal*, Japan (forthcoming).

### **LECTURES, PRESENTATIONS AT CONFERENCES, SYMPOSIA (selected)**

2025 (February) New York. CAA Panel Discussant: Explosive Objects: Material Histories of Violence in Europe 1920s-1940s.

2024 (November) Chicago. ASEEEES Panel Participant: Collective Body: Aleksander Deineka at the Limits of Socialist Realism.

2024 (March) Yale University MacMillan Center for Russian and East-European Studies. Keynote Address for *Artists on the Move: Transnational and Transcultural Perspectives on Migration from the Former Russian Empire: 1880-1939*. "Object Travel (Maps of Misreading)."

2023 (November) Philadelphia. ASEEEES. Chair: Decolonizing the Histories of Soviet Conceptualism; Panel speaker: Decolonizing the Museum; Discussant: Socialist Realism in Retrospect.

2023 (October) New York. CUNY Hunter College. "Post-curating Moscow Conceptualism: A Response to *Distortions*." Invited speaker.

2023 (September) Riga, Latvia. Latvian Academy of Art. "Exhibiting the Dodge Collection through Time. Invited speaker.

2023 (April) Chicago. University of Illinois (Dept. of Slavic Languages and Literatures) Conference: Hybrid Modernities "Tallinn—Moscow" Sooster, Kabakov and the Riddle of Painting." Invited speaker.

2023 (February), New York. Columbia University (Dept. of Slavic Languages and Literatures) Blind Spots of the Counter-Canon; the Soviet Underground. "Tallinn—Moscow Dialogues: Ülo Sooster, Ilya Kabakov and the Riddle of Painting" Invited speaker.

2022 (November) Chicago. ASEEEES (Association for Slavic, East-European and Eurasian Studies), Panel on Decolonizing Visual Culture in the Baltic States: "Rethinking Cultural Histories in the Baltic/Russian Space." Refereed presentation.

2022 (July) Tallinn, Estonia, Multiple tours at the National Museum of Estonia, *Thinking Pictures* Exhibition.

2022 (May) New York, Columbia University (Department of Slavic Languages and Literatures): "Dvizhenie (Decoys)," Invited speaker at annual L50 seminar. (Russian/Soviet area literary and visual arts scholarship of the last 50 years).

2022 (April) Harrisonburg, Virginia, James Madison University (Departments of Russian and Art History). Invited lecture (remote, synchronous) "Kinetic Art in the Soviet Union."

2022 (March) Tallinn, Estonia, National Museum of Estonian Art. Invited Lecture on the Dodge Collection of Nonconformist Art from the Soviet Union; multiple lectures and tours of the exhibition, *Thinking Pictures* (co-curated).

2021(November) ASEEEES (remote, synchronous) Roundtable: Decolonizing the Russian and Soviet Art Survey. Referred presentation.

2021 (April) Princeton, Institute for Advanced Study (remote, synchronous): "Zlotnikov's Doubt." Invited lecture

2020 (November) ASEEES (remote, synchronous), Chair, “New Studies in Nineteenth-Century Russian Painting”

2020 (February) Forum participant, *The Captive Mind: Art and Dissent in the Eastern Bloc (1960s-80s)*, exhibition project, Walker Art Center, Minneapolis, MN

2019 (November) San Francisco, CA. ASEEES (Association for Slavic, East-European and Eurasian Studies). Operations of Disbelief, Panel organizer; Paper given: “Zlotnikov’s Redundant Systems: Modeling Doubt in the Soviet 1950s.”

2019 (September) Bremen, Germany. Keynote Lecture for Jacobs University Bremen: 7<sup>th</sup> Graduate Workshop of the Russian Art and Culture Group. What Is To Be Done? “Reflections on the Idea of the Russian Idea in Post-Soviet Russian Art.”

2019 (April) Amherst, MA, Department of Russian. Presentation: “Collage and Its Effects in Soviet Era Unofficial Art.” Invited lecture. May: Participant in Sergei Eisenstein Conference.

2019 (April) New York City, NY. The Graduate School of the City University of New York. John Rewald Lecture (invited): “Abstraction in the Soviet 1960s: Aesop’s Language?”

2018 (May) Stockholm, Sweden. University of Sodertörn, Department of Slavic and Baltic Studies. “Orphan Objects: The Parafictional Installations of Elena Elagina and Igor Makarevich.” Seminar *On Being Missing: Legacy, Heritage, Value, and Historical Justice*. Invited lecture.

2018 (June) Den Haag, Netherlands. Authentication in Art Conference, moderator.

2018 (April) The Bruce Museum, Greenwich, CT. “Technology as Decoy: The Subversive Abstraction of the Movement Group.” Invited lecture.

2017 (November) Chicago, ASEEES. Prigov Roundtable: State of Research; Discussant on panel, *Russian Art and the Academy*.

2017 (October) Venice, Italy, International Conference on Russian and Soviet Art organized by the University of Venice and SHERA (Society of Historians of East-European and Russian Art). “Cultural Translation—A Transition? Episodes in the Reception of Soviet Art Abroad.” Invited lecture. Discussant on panel, *Curating Russian and Soviet Art Today*.

2017 (May) New York City, The Neue Galerie. “Primitivism, Neoprimitivism, and the Russian Avant-Garde.” Invited lecture.

2017 (March) Columbus, OH, Ohio State University, Department of Slavic Languages and Literatures, Graduate Student Forum. “Abstraction and Ornament: Russian Kinetic Art of the 1960s.” Invited lecture.

2017 (February) Princeton, NJ, The Institute for Advanced Study. "The Visual Field of Moscow Conceptualism: Reflections on *Thinking Pictures*." Invited lecture.

2016 (November) Chicago, IL, Chicago Humanities Festival, Chicago Institute of Art. "Soviet Kineticism: The Lure of Futures Past." Rutgers Center for Cultural Analysis representative.

2016 (October) College Park, MD, University of Maryland, Maya Brinn Residency Program. "The Ephemeral Object of Russian Conceptual Art." *Art into Public Spaces*. Invited lecture.

2016 (February) Princeton, NJ, Princeton University, Department of Slavic Languages and Literatures. "Komar and Melamid's Apelles Ziablov and the Impossibility of Abstraction." *Realisms*. Invited lecture.

2015 (November), Tokyo, Japan, University of Tsukuba. "Writing the Exhibition; Curating the Book: Scholarship and Collection Research at the Zimmerli Art Museum." *University Art Collections*. Invited lecture.

2015 (November), Philadelphia, PA. Association for Slavic, East-European and Eurasian Studies. "Critical Returns to the Idea of the Russian Idea in Post-Soviet Art". *The Russian Idea* (refereed paper on panel). *Russians Abroad: Visualizing the Empire* (panel discussant). Organizer and participant in roundtable devoted to the state of the field *Methodologies and New Research in Russian and East-European Art*.

2015 (February), New York City, College Art Association. *Art and Politics: Toward New Narratives of Russian and East-European Art*. Panel discussant.

2014 (November) San Antonio, TX, Association for Slavic, East-European and Eurasian Studies. *Blind Spots: The History of Russian Art and Its Exclusions*. Panel discussant.

2014 (October) Moscow, State Tretyakov Gallery. "Collecting and Exhibiting Prigov's Work at the Zimmerli Art Museum." *Prigov Readings*. Invited lecture.

2014 (September), Oxford, U.K., Oxford University, Design History Conference. "The Art-Design Continuum: Strategic Ambivalence in the Projects of the Movement Collective." Refereed paper.

2014 (January) Amsterdam, The Stedelijk Museum, Malevich Symposium. "Russian Avant-Gardes: Evasive Tactics of the Habitat." Invited lecture.

2013 (December) Research Triangle Park, NC. The National Humanities Center. "Absorbing Abstraction: The Politics of Painting in Moscow, 1956-60s." Invited lecture.

2013 (November) Boston, MA, Association for Slavic, East-European and Eurasian Studies. *Art Collectives and the Revolution today: Art and Criticism* (panel discussant). Panel chair and participant in roundtable *Dance and the Body in the Soviet Era*.

2013 (March) Providence, R.I., Brown University, Department of Slavic Languages and Literatures. "The Readymade Reliquaries of Elena Elagina and Igor Makarevich." Invited lecture.

2013 (February) London, U.K. The Courtauld Institute. "Utopian Subjects of Unofficial Art: Komar and Melamid's 'Paradise' and Igor Makarevich's and Elena Elagina's 'Ready-made Reliquaries'." *Utopias III*. Invited lecture.

2012 (November), New Orleans, LA, Association for Slavic, East-European and Eurasian Studies Conference. *Crossing Borders: New Geographic and Aesthetic Terrain in Russian Painting, 1830-1930s*. Panel chair.

2012 (September), Cambridge, U.K., Cambridge University, Cambridge and Courtauld Association for Research in Russian Studies. "Design as Decoy? Alternatives to Abstract Painting in the 1960s, Moscow and Leningrad." *Conference in Honor of Catherine Cooke*. Invited lecture.

2012 (April) New Haven, CT, Yale University, Department of Art History. "'Sources of Life': Reviving the Reliquary in Unofficial Art after the Thaw." *Byzantium and Modernism*. Invited lecture.

2011 (November) London, U.K., Sothebys' Institute. "Norton T. Dodge and Collecting Soviet Unofficial Art through History." Invited lecture.

2011 (November) Washington, D.C., Association for Slavic, Eastern European, and Eurasian Studies. "Intergenerational Dialogues in Unofficial Art: Resituating Abstract Painting after the Thaw." *Exploring Russian Conceptualism: Artistic Authorities from Stalin to Skersis*. Refereed paper.

2011 (March) New Haven, CT, Yale University. *Russian Art, 1770-1920*. Respondent to symposium.

2010 (November) Los Angeles, CA, Association for Slavic, Eastern European, and Eurasian Studies. *From Romance to Reality: Russian Conceptual Art*. Panel discussant.

2010 (October) College Park, MD, University of Maryland, Department of Art History and Archaeology, Art History Graduate Student Association. "'White Painting/Open Painting' and the Visual Field of Moscow Conceptualism." Invited lecture.

2010 (March) Paris, Louvre Museum. "La Metaphysique/ironie dans l'art non-officiel d'après guerre." *L'Invention de l'idée de la Sainte Russie*. Invited lecture.

2009 (November) Boston, MA, American Association for the Advancement of Slavic Studies. "Abstract Painting and the Visual Field of Moscow Conceptualism." *Moscow Conceptualism Panel* (refereed paper). *Vladimir Mayakovsky* (panel chair). *Biography and National Identity in Russian Art* (panel discussant).

- 2009 (October) New Brunswick, NJ, Rutgers University, Department of Art History. "Parallel Play: The Painted Image in Moscow Conceptual Art."
- 2009 (May) Boston, MA, Boston University. "Décor and the Decorative in the Art of Natalia Goncharova". *Centennial Conference on Diaghilev's Ballets Russes*. Invited lecture.
- 2009 (February) Los Angeles, CA, The Getty Research Center. "From Grids to Games: Cultures of Copying in the Decorative Art of Natalia Goncharova." *Art of the Russian Avant-Garde Book*. Invited lecture.
- 2008 (November) Philadelphia, PA, American Association for the Advancement of Slavic Studies. *Choreography in Context; Socialist Realism and the Soviet Ballet*. Panel discussant.
- 2008 (March) Amherst College, MA, "Natalia Goncharova and the Post-Orientalist Avant-Garde." *A Window on the East: Russian Modernism Between the Orient and Eurasia*. 2<sup>nd</sup> presentation on works by Goncharova in the Mead Art Museum at Amherst. Invited lectures.
- 2008 (January) Melbourne, Australia, CIHA (32<sup>nd</sup> International Congress of Art Historians), "'Kiss to Matisse': Strategies for Histories of Modern and Contemporary Art in Central Asia (Uzbekistan in the 1920s, Kazakhstan in the 1990s)." *Parallel Conversions: Asian Art History in the 20<sup>th</sup> and 21<sup>st</sup> Centuries*. Refereed paper.
- 2007 (November), Tsukuba, Japan, Tsukuba University, Department of Art History. "Natalia Goncharova After Russia." Invited lecture,
- 2007 (October) New York City, Columbia University. "Natalia Goncharova, The Ballets Russes and the Post-Orientalist Avant-Garde." *The Ballets Russes*. Invited lecture.
- 2007 (June) Utrecht, Netherlands, Department of Art History. "Minimalism and Conceptual Art." Guest lecture.
- 2006 (May) Bremen, Germany, Jacobs International University of Bremen. "Amaravella: Cosmology and the Post-Revolutionary Avant-Garde." *Metaphysics and the Avant-Garde*. Refereed paper.
- 2006 (March) Charlottesville, The University of Virginia, McIntyre Lecture. "After Malevich: Variations on the Black Square."
- 2005 (April) New York, Krasner-Pollock Foundation. "Abstract Expressionism as a Model of Contemporary Art in the Soviet Union." *Abstract Expressionism: An International Language*. Invited lecture.
- 2005 (March) Washington D.C. Smithsonian Institution. "Socialist Realism in Context: Paintings from the Johnson Collection." Invited lecture.
- 2004 (December) Boston, American Association for the Advancement of Slavic Studies. "Modernist Orientalisms in Central Asia." Refereed paper.

- 2004 (November) Moscow, Russian Ministry of Culture, State Institute for Art Historical Research. "Malevich-Makararevich: Abstraction and Irony."  
*Abstraction*. Invited lecture.
- 2004 (August) Annandale-on-Hudson, Bard College, Shostakovich Festival.  
"Post-Avant-Garde Strategies in the Visual Arts of the Soviet Era." Invited lecture.
- 2004 (February) Seattle, College Art Association, Panel organizer (chair) for the Society of Historians of East-European and Russian Art and Architecture.
- 2003 (November) Toronto, American Association for the Advancement of Slavic Studies. "Accommodation and Dissent among Soviet Artists of the 1960s-1980s."  
Referred paper.
- 2003 (May) Cambridge, MA, Harvard University, Busch-Reisinger Museum.  
"Orientalism in Reverse: Natalia Goncharova before the Ballets Russes." Invited lecture.
- 2003 (April) Baltimore, MD, Walters Art Museum. "Neoprimitivism, Orientalism and the Art of the Russian Avant-Garde." Invited lecture.
- 2003 (February) New York City, College Art Association. *Abstract Painting 'Once Removed'*. Panel chair.
- 2002 (September) Williamstown, MA, The Sterling and Francine Clark Art Institute. "Concepts of Form/Faktura Before and After Constructivism."  
*Constructivism: Delimitations of Context* (seminar). Invited speaker.
- 2002 (March) Oberlin, OH, Oberlin College, Department of Slavic Languages and Literatures. Edith W. Clowes Lecture: "Revival or Invention? Modernism and Tradition in the Visual Arts of Central Asia." Second lecture: "Bridging the Gap: Soviet Abstract Painting after the Thaw."
- 2002 (January) New York City, Christies' Modern Art Survey. "The Russian Avant-Garde". Invited lecture.
- 2001 (December) New Brunswick, NJ. Jane Voorhees Zimmerli Art Museum.  
*The Baltics: Nonconformist and Modernist Art During the Soviet Era*. Panel discussant.
- 2001 (April) Greenwich, CT., The Bruce Museum. Hascoe Lecture: "Varieties of Soviet Nonconformist Art."
- 2001 (February) Gustavus Adolphus College, Minnesota. "The Plural and Peripheral Modalities of Soviet Nonconformist Art." Invited lecture.
- 2000 (November) Denver CO, American Association for the Advancement of Slavic Studies. *Red Orient: Central Asia in Russian and Soviet Visual Culture*. Panel discussant.

- 2000 (September) London, International Congress of Art Historians (CIHA). "Neoprimitivism and Vsechestvo: Russia's Other Modernism." *Other Modernisms Panel*. Refereed paper.
- 2000 (August) Almaty, Kazakhstan, Soros Center for Contemporary Art. *Postmodernism and Other Trends in Art Criticism in the U.S.A.* (seminar). Invited speaker.
- 2000 (April) New Brunswick, NJ, Jane Voorhees Zimmerli Art Museum. *Looking Back on Modernism: An International Perspective, 1890s-World War 1*. Panel discussant.
- 2000 (March) Berkeley, CA. UC Berkeley. Program in Soviet and Post-Soviet Studies and the Department of Slavic Languages and Literatures. "Modernism as Orientalism: Goncharova, Zdanevich and the Caucasus." Invited lecture.
- 1999 (December) Almaty, Kazakhstan. Institute of Design and Architecture, Senior Design Studio. "Art History and the Art Market in the USA." Invited lecture.
- 1999 (October) Moscow, Russian Ministry of Culture, State Institute for Art Historical Research. "Bezobraznost' in the Art of Goncharova." *N. S. Goncharova and M. F. Larionov*. Refereed paper.
- 1999 (June) Almaty, Kazakhstan, Kasteev State Art Museum. "A Russian Tahiti? Larionov and Goncharova's Turn to the East." *The Avant-Garde and Asia*. Invited lecture.
- 1998 (April) Princeton, Institute for Advanced Study, School of Historical Studies. "Futurism and Blasphemy: The Modernist *Informe* in Late-Imperial Russia, 1913-16." Invited lecture.
- 1997 (November) Seattle, American Association for the Advancement of Slavic Studies, "Vostokofil'stvo, or the Orientalism of the Russian Avant-Garde." *Thought, Word, and Image in Modern Russian Culture*. Refereed paper.
- 1997 (February) New Haven, Yale University Art Gallery. "Speculations on the Pictorial Space of the Urban Signboard in Russian Avant-Garde Art." *Lydia Winston Malbin Lectures in Honor of Anne Coffin Hanson, Conversations on Pictorial Space*. Invited lecture.
- 1997 (February) New York City, College Art Association. "From Donkey's Tail to Target: The Audience *Provocatrice* for Prerevolutionary Russian Vanguard Art." *Totalitarian Cultures and Their Audiences*. Refereed paper.
- 1996 (November) Boston, American Association for the Advancement of Slavic Studies. *Actresses and Others: Women in Russian Theater*. Panel chair.
- 1995 (November) New Haven, Yale University, Whitney Humanities Center. "Futurism and Blasphemy: The Reception of Natalia Goncharova's Religious Paintings, 1913-14." *Futurism and Modernity*. Invited lecture.

1995 (June) Paris, Musée national d'art moderne, Centre Georges Pompidou. "Nathalie Gontcharova: la femme-artiste au sein de l'avant-garde russe." *Nathalie Gontcharova et Michel Larionov*. Invited lecture.

1993 (October) Washington D.C. Decatur House. "Eclecticism and Originality in the Art of the Russian Avant-Garde." Series organized by Georgetown University: *St.Petersburg on the Potomac Russian Arts Festival*. Invited lecture.

1992 (December) New York City, CUNY Graduate Center, Department of Art History. "Organizing *The Great Utopia: The Russian and Soviet Avant-Garde, 1915-32*." Invited lecture.

1992 (March) Frankfurt-am-Main, Department of Women's Issues (Frauenreferat). "Goncharova's Representations of the Female Nude and Her Trial for Pornography in 1910." Invited lecture.

1989 (September) Amherst, MA, Amherst College. *Bodies, Stories, Images: Representations of Sexuality in Russian Culture* (seminar). Invited speaker.

1984 (November) New York City. American Association for the Advancement of Slavic Studies, "Russian Art in America: Katherine Dreier and the Société Anonyme." Refereed paper.

1984 (March) Philadelphia, Northeast Modern Language Association. "The Landscape Garden and Golden Age Imagery in Osip Mandel'stam's *Kontsert na vokzale* and *Shum vremeni*." Refereed paper.

1984 (April) New Haven, Yale University Art Gallery. "The Futurist Imagination -- An Introduction to the Exhibition." Guest speaker.

1983 (April) New Haven, Yale Center for British Art. "The Transformation of the English Landscape Garden in Russia: Tsarskoe Selo and Pavlovsk." Invited lecture.

### **SYMPOSIA, CONFERENCES ORGANIZED (not ASEEES or CAA); Performances; Taped events**

*Everyday Soviet*. Autumn 2021. Remote video-taped interview with curator, Julia Tulovsky. Online:

*Dialogues: Stories about Ourselves--The Albums of Ilya Kabakov and Viktor Pivovarov*. Spring 2021. Remote, video-taped interview with co-curator, Ksenia Nouril. Online: <https://www.youtube.com/watch?v=mYMAavVaOsE>

*Communism on Display: Exhibition and Festival Cultures in Eastern Europe and the Soviet Union, 1950s-1980s*. Princeton University and the Zimmerli Art Museum, Rutgers University. Co-organized with Serguei Oushakine (planned; on hold).

*Collective Actions: Summa II*. With Sabine Hänsen, Andrei Monastyrsky, and Aki Sasamoto (together with participants of the Art History Department's Graduate Exhibition Seminar, and the Graduate Performance Art Studio), on the grounds of Mason Gross School of the Arts, Rutgers University, New Brunswick (September 10; December 2, 2016).

*Yuri Albert: Museum Excursion with Blindfolded Eyes*. Zimmerli Art Museum, Rutgers University, New Brunswick (September 21, 2016).

Artists' Roundtable, public program for opening of *Thinking Pictures: Moscow Conceptual Art in the Dodge Collection*. Zimmerli Art Museum (September 21, 2016).

"Russian Modernism: Methods and Meaning in the Post-Soviet Era," Department of Art History, University of Maryland College Park, and The Kennan Institute for Advanced Russian Studies, Woodrow Wilson Center for International Scholars, Washington D.C. (April 8-10, 1999).

### **CONSULTING (Film, radio, television)**

2024 Interview for documentary film on artist Raul Meel (director, Sandra Jogeva)

2024 Estonian Television (Estonian Language) Interview on the exhibition Ülo Sooster Retrospective:  
<https://kultuur.err.ee/1609495465/kunstiajaloolane-ulo-sooster-on-kunstnik-kes-ei-allu-lahterdamisele>

2022 National Estonian Television (Russian Language) Interview on the exhibition *Thinking Pictures: Conceptual art in Moscow and The Baltics*, in the context of the war in Ukraine.

2016 Russian Language Television (New York): Arts and Culture Series, Interview with Maya Pritsker: *Russian Modernism, Thinking Pictures Exhibition and the Dodge Collection*

2016 Yale University Radio: interview on Soviet era nonconformist art  
<http://museumofnonvisibleart.com/interviews/dr-jane-a-sharp/>

2012 The Davis Center for Russian and Eurasian Studies, Harvard University. Participated in educational program for online instruction (Section on Soviet unofficial art)

2011 PRI and BBC World: Interview on the Savitsky Museum, Nukus Karakalpakstan; aired March 11, 2011  
<http://www.theworld.org/2011/03/desert-of-forbidden-art-suppressed-soviet-art/>

2009 Interviewed for PBS Annenberg series on the visual arts: *Conflict and Resistance; Cosmology and Belief* (aired autumn 2010)

<http://www.learner.org/courses/globalart/theme/12/index.html>

<http://www.learner.org/courses/globalart/theme/5/index.html>

2006 Interviewed for documentary film: *The Russian Concept*, by Igor Sopronenko (released 2010)

1992-2006 Consultant for documentary film, *Sonia*, on the life of Sofiiia Dymshits-Tolstaia, by Lucy Kostelanetz (released 2006); voice of Marina Shilovskaia

[http://www.soniathemovie.com/review\\_novoyerusskoyeslovo.html](http://www.soniathemovie.com/review_novoyerusskoyeslovo.html)

1987 Interviewed by Diane Sawyer on perestroika segment of "60 Minutes," aired in April 1987

### **PROFESSIONAL ASSOCIATIONS, COUNCILS, FOUNDATIONS**

ASEEES (Association for Slavic, East-European and Eurasian Studies) Board of Directors, Member at Large, 2012-15; Chair of the Awards Committee for Members' First Book Press Subvention 2015-17

CAA (College Art Association)

SHERA (Society of Historians of East-European and Russian Art)

AICA (International Association of Art Critics), The Netherlands

ICOM (International Council of Museums)

### **INSTRUCTIONAL ACTIVITIES AND SERVICE (since 1999–Rutgers only)**

*Supervision of Graduate Students at Zimmerli Art Museum (exhibitions)*

15) 2020-24 Stephanie Dvareckas (*The Body Implied: The Vanishing Figure in Soviet Nonconformist Art*)

14) 2019-23 Oksana Karpovets (cancelled)

13) 2018-22 Sopio Gagoshidze (*Locating Georgia: Selections from the Dodge Collection*)

12) 2018-21 Maria Garth (*Communism through the Lens: Everyday Life as Captured by Soviet Women Photographers in the Dodge Collection*)

11) 2016-17 Anna Rogulina (*A Vibrant Nature: Landscape as Environment and Metaphor in Soviet Unofficial Art*)

10) 2014-16 Ksenia Nouril (*Dreamworlds and Catastrophes: Intersections of Art and Science in the Dodge Collection*)

9) 2013-14 Cristina Morandi (*Through the Looking Glass: Hyper-Realism in Soviet Unofficial Art*)

8) 2012-13 Olena Martynyuk (*City and Myth: Odessa's Second Avant-Garde*)

7) 2011-12 Corina Apostol (*Leningrad's Perestroika*)

6) 2010-11 Jeremy Canwell (*Mystics and Moderns: Painting in Estonia, 1970s-1980s*)

5) 2009-10 Adrian Barr (*Colors of the Steppe*)

- 4) 2009-10 Allison Leigh-Perlman (*Boris Sveshnikov-Embodied Dreams*)
- 3) 2008-09 Yelena Kalinsky (*Performing the Archive: Collective Actions*)
- 2) 2006 Adrian Barr and Yelena Kalinsky (*Serialities*)
- 1) 2003 Amy Bryzgel (*Fantasy and Figuration: Selections from the Dodge Collection*)

*Courses Taught at Rutgers (\*since tenure)*

*-Undergraduate*

- \*Lecture/seminar: International Avant-Gardes: Modernist Art of the Machine Age (Honors seminar)
- \*Lecture Course: "Art and Power: Visual and Literary Culture of the Soviet Century" (Core AHp and AHo)
- \*Capstone seminar: Art of the Machine Age
- \*Lecture course: Cubism and Abstract Art
- \*Lecture course: Twentieth-Century Art
- \*Lecture course: Survey of Russian Art
- \*Lecture course: Russian and Soviet Avant-Gardes
- \*Byrne seminar: Art and Censorship
- \*Lectures and discussions: Paris Summer Abroad Program in Art History: Art and Architecture of Paris (from the revolution to the present day) 2010-12
- Senior seminar: Conceptual Art
- Senior seminar: Modernism in East-Central Europe
- Upper division lecture course: Varieties of Soviet Nonconformist Art and Literature
- Upper division lecture course: Twentieth-Century Russian Art

*-Graduate*

- \*Graduate Exhibition Seminar (2024; Painting to Scale)
- \*Graduate seminar: Curatorial Training: Methodologies and Practice (x 4)
- \*Graduate seminar: Approaches to Art History (x 2)
- \*Graduate seminar: Theories of The Avant-Garde (x 2)
- \*Graduate seminar: Globalization and Regional Identities in Conceptual Art
- \*Exhibition seminar: Moscow Conceptualism (2 x)
- Exhibition seminar: Dodge Collection (Abstract Painting I)
- Graduate seminar: Orientalism
- Exhibition seminar: Dodge Collection (Abstract Painting II)
- Graduate seminar: Kandinsky, Mondrian, Malevich and the 'Origins' of Abstraction
- Exhibition seminar: Dodge Collection (Art as Idea)

*Graduate Student Advising (including Ph.D. exams, MA papers)*

-Principle Advisor to Ph.D. students: Maria Garth (Ph.D. 2024); Cristina Morandi (Ph.D. 2019); Ksenia Nouril (Ph.D. 2018); Olena Martynyuk (Ph. D. 2018); Corina Apostol (Ph.D. 2017); Allison Leigh (Ph.D. 2014--shared); Yelena Kalinsky (Ph.D., 2013); Jeremy Canwell (Ph.D. 2012); Adrian Barr (Ph.D. 2011); Amy Bryzgel (Ph.D. 2008); Heather Hess (Ph.D. 2005); ongoing: Elvis Fuentes, Anna Rogulina (left program in 2018); Stephanie Dvareckas, Oksana Karpovets (left the program in 2023); Sophio Kavtaradze; George Papashvili (current)

-Dissertations Read (2<sup>nd</sup> Reader): Kryzminski (Univ. of Maryland, College Park), Cohen (Johns Hopkins) Goeser, Rondo, Nichols, Laughlin, Mooney, Rose, Bloom, Yoshimoto, Schultz (Rutgers 1999-2004), Tupitsyn (CUNY, 1993); Kurchanova (CUNY, 2005),

Salaiulova (Bremen, 2006), Davis, Scott, Tinti, Edelman, Filippone (Rutgers, 2005-2008), Guideau (Rutgers 2010); Grubek (Rutgers, 2012) Connelly (Rutgers, 2013) Leiderman (Princeton U., 2016); San Martin, Jimerson (Rutgers, 2019); Droitcour (NYU, 2020); Lukin (Rutgers, 2021); Kurliandtseva (Higher Institute of Economics, Moscow, 2021); Booher (Rutgers, 2023); William Green (Rutgers, 2024); Ferrari (Princeton U., 2025)

*Ph.D. Exam Committees (since 2018)*

Stephanie Dvareckas; Sopio Gagoshidze; Maria Garth; Brigid Boyle; Virginia McBride

2009-2017: Fuentes, Nouril, Morandi, Apostol, Martynyuk, San Martin, McCann, Connelly, Magnussen, Leigh, Brosnan, Jimerson, Lukin, Shaw, Grubek, Thomas, Werther-Rosenow, Kalinsky, Barr, Canwell

*Masters exams:* 2011, 2008, and for 3 years prior to tenure

*-Masters Papers supervised:* Nouril, Apostol, Martynyuk, Canwell, Kalinsky, Plaxina, Hess, McGrath, Kolodzei

*-Senior Honors Theses supervised (8—6 completed, Adderley, 2023; Evrard, 2019; Hernandez, 2018; Paik, Royzman, Woo; (incomplete: Steward; 2002-04, Free, 2008-09; Ritter 2013-14)*

*-Second reader for 3 Honors theses (2004), Drakakis, Stinson, Rotelli.*

*-Museum Interns supervised since 2005 (Torro, 2010) Adderley (2022)*

*-Independent Studies:*

Undergraduate: Levinshtein, Frakowski, Wellen, Seward, Ritter, Vladimirsky (2018)

Graduate: Bryzgel x 2; Canwell; Wheeler; Martynyuk; Apostol; Nouril; since 2018: Garth; Dvareckas; Karpovets; Siminik

*-Art History Survey (106) Lectures on Dada and Surrealism (2003, 2004)*

*-Participant in RUALL course at Zimmerli Art Museum (2001, 2002, 2003, 2007, 2009, 2010).*

## **Service**

### *Department*

Curriculum committee (2002-04; 2007-08; 2017)

AAUP dept. representative (2024-25; 2020-24 part-time)

Teaching evaluation for Katherine Woodward; - (2024)

Evaluation of research for Trinidad Rico (2018)

Evaluation of teaching for Tarek Kalhoui (2016)

Curatorial Studies Committee (2015-present; director Spring 2017- Spring 2019)

Faculty Search Committee—CHAPS (2015)

Graduate Admissions (2014-15; 2017-18; 2021-23)

Faculty Lecture for Graduate Students (2015)

Evaluation of Research for Tatiana Flores (2012)

Graduate Program Advisory Committee (2009-10)

Graduate Student Distinguished Lecture Series Advisor (2009-10)  
 Evaluation of research for Tarek Kalhoui (2010)  
 Evaluation of research for Tatiana Flores, Andres Zervigon (2009)  
 Director of Undergraduate Studies (2005-08)  
 Faculty Search Committee--European (2002-03)  
 Faculty Search Committee—European (2003-04)  
 Faculty Search Committee—20<sup>th</sup> Century (2004-05)  
 Faculty Search Committee---Renaissance (2005-06)  
 Graduate Review and Revisions to Program (2005-06; 2018-)  
 Workload Committee (2004)  
 Graduate Admissions (for 20<sup>th</sup> Century as needed)  
 Rutgers Art Review reader  
 Undergraduate Review Committee

### *University*

Center for Cultural Analysis, Executive Committee (member 2018-20)  
 Chancellor's Office: Zimmerli Museum Director Search (2017)  
 SAS Promotion and Tenure Committee (2007-09; 2015-17; 2018; 2020-22; 24-26)  
 University Senate Board on Governance (2015-17)  
 Member of the Council for the Graduate School NB (2007-10; 2015-17)  
 University Senate (Graduate School Representative (; 2007-10; 2015-17)  
 Research Board Grants and Subventions (2015)  
 Office of the Provost: Zimmerli Museum Director Search (2008-09)  
 Zimmerli Art Museum and Office of the Provost: Search Committee for Curator of  
 Russian and Soviet Art (2006-07)  
 SAS Curriculum Committee (2002-04)

### *Profession*

-Society of Historians of Russian, East-European and Eurasian Art: committee member  
 (first book awards; first publication award 2020-23)  
 -Grant Review Board, Mellon SSRC IDRF dissertation fellowships (2018-20)  
 -Board of Directors, Member at Large, ASEEES, 2013-16; Book Subvention Committee,  
 ASEEES (member 2015-17; Chair 2017)  
 - AiA (Authentication in Art), Member of working group on pedagogical practices  
 (ongoing), member of conference committee 2014; 2019  
 - Member of Advisory Council, 1998-2002, The Kennan Institute for Advanced Russian  
 Studies of the Woodrow Wilson Center for International Scholars  
 -Member of Advisory Board, 1999-2001, Society of Historians of East-European and  
 Russian Art, Member of Awards Committee (2020-)  
 Maryland Art Place, Baltimore (Member of Programming and Activities Committee 1996-  
 98)  
 -Manuscripts reviewed for Cambridge University Press, University of California Press  
 (2002-04); Yale University Press (2006), University of Chicago Press (2008; 2019),  
 Northwestern University Press (2012); U of Wisconsin UP (2015, 2017)  
 -Journal articles reviewed for *Modernism/Modernity* (2004); *Kritika* (2005) *Art Bulletin*,  
*Art History* (2006), *The Slavic Review* (2007, 2008, 2010; 2017, 2018); *Art Journal*  
 (2012) *Russian Review* (2013); *Slavic Review* (2021) *Art Margins* (MIT; 2020)  
 Kunstiteaduslikke uurimusi (Studies on Art and Architecture, Tallinn, 2023)

- External reviewer for tenure (2007, 2008, 2009, 2010, 2012; 2016; 2018; 2019); for promotion to full professor (U of Cambridge 2017; Northwestern 2020; The Courtauld 2025)
- Grant applications reviewed for the Kennan Institute for Advanced Russian Studies, Woodrow Wilson Center for International Scholars (1998-2002); about 50 per year
- Grant applications reviewed for ACLS Dissertation Fellowships (2006, 2007, 2013, 2017)
- Grant Applications reviewed for NEH (Joint Projects Grants: 2003, 2004, 2005; Bridging Cultures through Film [International Films]: 2011)
- Grant applications reviewed for Social Science Research Council (dissertation research: 2004, 2005, 2006,), 20-25 per year; from 2008, as needed
- Grant applications reviewed for Fulbright Fellowships (from Russia, for research in the U.S.A. 2010, and as needed)
- Grant applications reviewed for NHC (National Humanities Center) 2020
- Symposium at Woodrow Wilson Center (Kennan Institute for Advanced Russian Studies) in honor of Norton T. Dodge (Winter-Spring 2012, not realized owing to Zimmerli director withdrawal)-co-organizer with Blair Ruble, Director of Kennan Institute
- NEH Summer Institute at the New York Public Library: discussant and advisor to participants in two-week seminar (*Sources of Russian and Soviet Visual Cultures, 1860-1935*, June/July 2008)

#### *Zimmerli Art Museum (curatorial)*

- Search committee (2024, Associate Curator)
- Search committees (4 in 2023: Archivist; Administrator; Associate Curator; Registrar)
- Museum staff meetings (weekly up through 2007):
- Curatorial (bimonthly)—2009-2010 weekly; since 2011 ad hoc
- Publications (monthly)—since 2009 ad hoc
- Collection management (monthly or as needed)—since 2009 ad hoc
- Space Allocation (monthly 2000-2002)
- Website (monthly 2001-02)
- Participation in docent training, Rutgers University General Education Courses; from 1999-2001 present at all senior staff meetings (weekly)
- Supervision and training of interns (12)
- Tours for visiting classes from West Point (annually); Hunter College, Rutgers, Columbia, Yale, and Princeton universities
- Guest lectures in galleries

#### *Dodge Collection Research Activities (since tenure)*

- Organize visits for Dodge Collection collaborations with Latvian Academy of Arts (Erasmus Mobility Grant), 2023-24
- Supervise Dodge Fellows (ongoing since 2003)
- Managed visiting research scholar program (3 visiting scholars per year—discontinued 2009-2015; resumed in 2016-17: 2 visitors from Tallinn, 1 from Aberdeen, 1 from Loughborough, U.K.) continuing visits supervised through 2024
- Managed cataloguing of archives up until 2012; currently consult (ongoing with archivist)
- Collection management (supervised maintenance of artist files; interviews with artists)
- Evaluation of collection (participate in review of Zimmerli and Cremona holdings)
- Acquisitions (consult)

- Conservation (consult)
- Exhibition programming; actively contribute to exhibition planning, launched a new series: "Dialogues"
- Reinstallation of permanent collection galleries as needed