

JULIA FRIEDMAN

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EDUCATION

- 2005 Ph.D. Brown University, History of Art and Architecture, advisor K.S. Champa
- 1997 M.A. with distinction, Brown University, History of Art and Architecture
- 1994 B.A. University of Wisconsin-Madison, Russian Literature and Art History

TEACHING AND RESEARCH EXPERIENCE

- 2014– Part-time Lecturer in Art History, School of Art, College of the Arts, CSULB
- 2019–20 Adjunct Faculty in Liberal Arts, Laguna College of Art and Design
- 2014–15 Research Associate, Department of Art History, UC Irvine
- 2011–14 Visiting Assistant Professor of Art History, Herberger Institute for Design and the Arts, Arizona State University
- 2009–11 Assistant Professor in Art History Waseda University, SILS, Tokyo, Japan
- 2008–09 Honorary Research Associate, Art History Department, Faculty of Letters, University of Tokyo
Temple University, Japan Campus: Adjunct Faculty in Art History
- 2007–08 Pastoral Tutor, Ustinov College, Durham University, UK
- 2006–08 Honorary Research Associate, School of Modern Languages & Cultures, Durham University, UK
- 2005 Visiting Assistant Professor, Department of Fine Arts, Syracuse University
- 2002–04 Instructor, Summer Studies, Brown University
- 2001 Teaching Fellow, Department of Slavic Languages and Literatures, Brown University
- 1998–2001 Teaching Assistant, Department of Art History and Visual Culture, Rhode Island School of Design
- 1999–2000 Teaching Assistant, Department of the History of Art and Architecture, Brown University

GRANTS, INTERNSHIPS AND FELLOWSHIPS

- 2024 GSA Artwork Study Award. *Los Angeles—Prehistoric and Colonial* by Edward Biberman.
- 2023 GSA Artwork Study Award. *Excalibur* by Beverly Pepper.
- 2012 Getty Library Research Grant (project: “All Art No Fame: The Countercultural Case of Wally Hedrick”)
- 2011–12 ASUSU Centennial Professor Award Nomination
- 2002–03 Salomon Dissertation Fellowship, Brown University

- 2002 College Art Association Professional Development Fellowship Honorable Mention
- 1996 Internship, National Gallery of Art (Washington D.C.), Curatorial Department, 20th-century Art, June–August
- 1995–96 Graduate Fellowship, Brown University
- 1994 Internship, State Hermitage Museum (St. Petersburg, Russia), May–June
- 1994 Zillman Summer Fellowship Award (Phi Kappa Phi), UW-Madison

PRIMARY RESEARCH AND TEACHING INTERESTS

- Word and image studies
- Art Criticism in context
- Artist biographies, art in exile and artistic identities
- Contemporary art
- European modernism and Fin de Siècle art
- Russian, Soviet, Russian émigré and post-Soviet art
- Romanticism and its legacy
- Wayne Thiebaud

PUBLICATIONS: MONOGRAPHS

- 2011 *Beyond Symbolism to Surrealism: Alexei Remizov's Synthetic Art*, Northwestern University Press. 235 pages, 16 color & 46 b/w illustrations

PUBLICATIONS: EDITED VOLUMES

- 2016 *Dustbunnies: Dave Hickey's Online Aphorisms. June 2014–March 2015*. PCP Press. 124 pages. (Reviewed in *Times Literary Supplement*, May 27, 2016, pp. 23-24. "Everyone's a critic," by David Hawkes)
- Wasted Words: The Essential Dave Hickey Online Compilation*. PCP Press. 586 pages. (Reviewed in *Times Literary Supplement*, May 27, 2016, pp. 23-24. "Everyone's a critic," by David Hawkes)

PUBLICATIONS: REFEREED CHAPTERS IN BOOKS

- 2026 "Isteriia po-siurrealistki" ("Hysteria: The Surrealist Case,") *Aleksei Remizov: Issledovaniia i materialy* (Aleksei Remizov: Research and Materials). Edited by Alla M. Gracheva, Russian Academy of Sciences, forthcoming
- 2008 "The Writing-Drawing Continuum of Alexei Remizov," *Elective Affinities. Word & Image Interactions* 6. Edited by Catriona McLeod, Véronique Plesch and Charlotte Schoell-Glass. Amsterdam and Atlanta: Rodopi
- 2003 "Ot teksta i izobrazheniia k zvuku: rukopisnyi al'bom "Marun" kak primer sinteticheskogo tvorchestva Alekseia Remizova" ("From Text and Image to Sound: the Album "Marun" As an Example of Alexei Remizov's Synthetic Art"). *Aleksei Remizov: Issledovaniia i materialy*

- (*Aleksei Remizov: Research and Materials*). Edited by Alla M. Gracheva and Antonella d'Amelia, St. Petersburg-Salerno: Russian Academy of Sciences/Institute of Russian Literature
- 1999 "Between a Rock and a Hard Place: Holy Rus' and Hard Cash in Post-Soviet Rock Music," co-author. In *Consuming Russia: Popular Culture, Sex, and Society Since Gorbachev*. Edited by Adele Barker, Duke University Press

PUBLICATIONS: CATALOGUE ESSAYS

- 2025 "Anyone Can Be My Protagonist," in *Wayne Thiebaud Reconsidered: Radical Realism*, Rizzoli
- 2025 "The Currency of Value," co-authored with David Hawkes, in *The Currency Unique Prints*, Heni publishers, forthcoming
- 2024 "From Sfumato to Ganzfelds: 'Art and Space' in Context," in *Luminaries of Light: Pioneers of California Light & Space Movement*, Honarkar Foundation
- 2024 "The Meta of Marble," in *Reza Aramesh. Action: By Number*. Edited by Serubiri Moses. Skira, 2024
- 2023 "The Currency Referendum," co-authored with David Hawkes, in *Damien Hirst, The Currency, Volume II—Physical catalogue raisonné*, Heni publishers
- 2023 "Rotraut: Nature is the essence," PBG exhibition catalogue
- 2022 "Wayne Thiebaud's Unrepresented Spectator," in *Wayne Thiebaud: Figures*, Wayne Thiebaud Foundation
- 2021 "A Masterwork: Thiebaud's One Hundred-year-old Clown," in *Wayne Thiebaud: Clowns*, Laguna Art Museum, December 6, 2020–April 4, 2021
- 2020 "Nothing is Unimportant," in *Wayne Thiebaud 100: Paintings, Prints, and Drawings*, Crocker Museum of Art, October 16, 2020–January 5, 2021
- 2018 "Annie Lapin: The Archeology of Meaning," Miles McEnery Gallery

PUBLICATIONS: INVITED CHAPTERS IN BOOKS

- 2025 "Damien Hirst: The Currency," co-authored with David Hawkes, in *The Best Art in the World*. Edited by Noah Becker and Michel Maizels, Anthem Press
- 2017 "Sexual Neurosis or Creative Catalyst? Hysteria and Demonic Possession in Alexei Remizov's *Solomoniiia*," in *Mental Illness in Symbolism*. Edited by Rosina Neginsky. Cambridge: Cambridge Scholars Press
- 2012 "Merezhkovsky's Leonardo," *The Lives of Leonardo*. Edited by Thomas Frangenberg and Rodney Palmer, Warburg Institute Colloquia 22
- 2010 "A Powerless Seeker: Merezhkovsky's Romance as Life-Writing," in *Symbolism, its Origins and Consequences*. Edited by Rosina Neginsky. Cambridge: Cambridge Scholars Press

PUBLICATIONS: REFEREED JOURNAL ARTICLES

- 2012 "The Invisible Cosmology of Chihiro Kabata," *Glossary*, vol. 1, Edited by Charles Merewether. Institute of Contemporary Art, Singapore

- 2010 "Alexei Remizov's Creative Act," *Interfaces: Image Text Language*, vol. 29. Edited by Maurice Geracht and Frédéric Ogée
- 2007 "Cézanne and the Poetics of Metonymy," *Word & Image*, 23 (3), July–September
- 2003 "Blok's 'Gift of Hearing' Through Remizov's 'Audible Colors,'" *Slavic and East European Journal*, Volume 47, Number 3
- 1996 "Melancholia II: An Interview with Manel Llèdos," *Graven Images: Studies in Culture, Law, and the Sacred*, Volume 3
- 1995 "On the Iconography of 'From Many Wounds You Bleed, O People': An Intersection of Art and Literature," *The Print Collector's Newsletter* 25: 6

PUBLICATIONS: BOOK REVIEWS AND CONFERENCE PROCEEDINGS

- 2025 "A Distant View: Svetlana Alpers' 'Is Art History?'," Hunter Point Press, NY, 2024, *The Hedgehog Review*, Summer 2025, 141-146
- 2021 Daniel Oppenheimer, *Far from Respectable: Dave Hickey and his Art*, UT Press, 2020. *Athenaeum Review*, "Dave Hickey Now," November 12
- 2020 Camille Paglia, *Provocations*. Kropf, 2018. *Athenaeum Review*, Issue 3 (Winter 2020), "The Last Call," 172–177
- 2008 Oleg Brezgin, *Persona Diagileva v khudozhestvennoi kul'ture rossii, zapadnoi evropy i ameriki. Bibliographia*. Perm': 2007 ("Diagilev's Persona and the Artistic Culture of Russia, Western Europe and the United States. A Bibliography"), book review, *SEJ* 52.3 (Fall)
- 2007 "Crossing the Boundaries: Alexei Remizov's Artistic Space," "Oni unesli s soboi Rossiiu," ("They Carried Russia to Exile"), Symposium on the 65th anniversary of *The New Review*, Harriman Institute, Colombia University, *The New Review*
- 2005 Michael Urban with Andrei Evdokimov, *Russia Gets the Blues: Music, Culture, and Community in Unsettled Times* (Cornell, 2004), book review, *Canadian Slavonic Papers* vol. 48, nos. 3-4
- 2001 "Vospriatie fovizma i kubizma v russkoi kritike kontza deiatnadzatogo, nachala dvadzatogo veka." ("The Reception of Fauvism and Cubism in Turn-of-the-Century Russian Criticism") *Norwich Slavic Conference Proceedings*, Konetz veka kak kul'turnyi fenomen (The End of a Century as a Cultural Phenomenon)

PUBLICATIONS: MAGAZINE ARTICLES

- 2026 "The Art of Looking: A tribute to David Hockney (1937-2026)," *Quillette*, June 22
- "Hilde Lynn Helphenstein: The Red-Headed Stepchild of the Art World," *Whitehot Magazine* June 10
- "The Art World's Managed Fantasies: A Response to Josh Kline," *The Brooklyn Rail*, May 20
- "Arrest and Moral Pageantry," *Quillette*, March 3
- 2025 "What Monuments Stand to Teach Americans About Themselves," *The Spectator*, December 22
- "Appetite for Destruction," *Quillette*, October 25
- "On the Assassination of Charlie Kirk: Murder in the Posthuman Age," *The Hedgehog Review*,

- Web Feature, September 24, co-authored with David Hawkes
- "A Practicing Art Historian," *The New Criterion*, July 4
- "Gustave Caillebotte: Painting Men," *The New Criterion*, Vol. 43, No. 8 (May)
- "The Art of Social Engineering," *Quillette*, May 19
- 2024 "Comfortably Numb," *The Brooklyn Rail*, Dec/Jan 2024-25
- "Moral Permission to Murder: Dostoyevsky and the assassination of Brian Thompson," *Quillette*, co-authored with David Hawkes, December 23
- "Culture of Complaint and New Deal Murals," *Quillette*, October 16
- "Why We Need The Athenaeum," *Athenaeum Review*, Issue 10, Summer 2024, 50-54
- "The Great War of 2024," *The New Criterion*, June 28
- "The Perfect Trifecta," *Quillette*, June 4
- "Narcissism for All," *Quillette*, March 30
- "Cruz Control," *The New Criterion*, Vol. 42, No. 8 (April)
- "A Freestyle Biennial," *The New Criterion*, February 23
- "Art for a privileged class," *The New Criterion*, January 12
- 2023 "Blake reconsidered," *The New Criterion*, December 22
- "War of the worlds," *The New Criterion*, December 14
- "How artists resist," *The New Criterion*, November 7
- "Faking Hope: AI Art as Propaganda," *Quillette*, November 3
- "Ballet is Woman," *The New Criterion*, October 20
- "Bob Ross, Populist Artist," *Quillette*, July 19
- "The art of ignorance," *The New Criterion*, June 13
- "A Royal Grift," *Quillette*, May 20
- "Nudity and Nonconsensual Viewing," *Quillette*, April 28
- "Boring Art, Impotent Politics," *Quillette*, January 27
- 2022 "The Currency Referendum. Part 3." Co-authored with David Hawkes, *Whitehot Magazine*, November 27
- "Poetic Justice: How and Octogenarian Artist Defied Curatorial Bureaucracy," *Quillette*, October 28
- "Lena Moross: Empathy Against the Machine," *Coagula*, September 8
- "The Currency Referendum. Part 2." Co-authored with David Hawkes, *Whitehot Magazine*, August 15

- “Against De-Materialization: Tom Wolfe in the Age of NFTs,” co-authored with David Hawkes, *Quillette*, March 9
- “Wayne Thiebaud, 1920–2021,” *The New Criterion*, Vol. 40, No. 6 (February)
- “The man who laughed in church,” *The New Criterion*, Vol. 40, No. 5 (January)
- 2021 “The Currency Referendum.” Co-authored with David Hawkes, *Whitehot Magazine*, November 22
- “Prices are no help at all,” *The New Criterion*, November 4
- “Awkward thinking,” *The New Criterion*, August 10
- “A Treasure Trove of Priceless Pornography,” *Quillette*, July 31
- “NFTs: The Afterlife of the Aura,” co-authored with David Hawkes, *Athenaeum Review*, May 26
- “Digital Art NFTs: The Marriage of Art & Money,” co-authored with David Hawkes, *Athenaeum Review*, April 17
- “A Cleaner Slate,” *The New Criterion*, March 2, 2021
- 2020 “Philip Guston (Not) Now: The Impact Argument,” *Athenaeum Review*, November 16
- “Past continuous,” *The New Criterion*, November 14, 2020
- “In Defense of Lecturing,” *Athenaeum Review*, October 15
- “Classicism by Decree,” *Athenaeum Review*, Issue 5
- “The most dangerous place to be,” co-authored with David Hawkes, *The New Criterion*, August 27, 2020
- “Why words matter,” *The New Criterion*, July 01, 2020
- 2019 “There ought to be clowns,” *The New Criterion*, vol. 38, no. 4 (December 2019)
- “Hour of the Clown,” *The New Criterion*, June 21, 2019
- “Ok, Cupid?,” *The New Criterion*, May 16, 2019
- 2018 “‘Happy trees’ and culture-death,” *The New Criterion*, October 24, 2018
- “You are what you read,” *The New Criterion*, June 12, 2018
- “Tony DeLap at the Laguna Art Museum,” *The New Criterion*, May 10, 2018
- “The user-centric university,” *The New Criterion*, April 25, 2018

“Paint it black,” *The New Criterion*, vol. 36, no. 8 (April 2018)

“Make art history great again: crowdsourcing and the mechanics of publicity,” *The New Criterion*, February 02, 2018

“A warning about the Balthus warning,” *The New Criterion*, January 05, 2018

2017 “The art world’s ‘hidden enemy’,” *The New Criterion*, vol. 36, no. 4 (December 2017)

PUBLICATIONS: REVIEWS IN *ARTFORUM INTERNATIONAL*

2014 Tom of Finland, PICKS, 02.12

2013 Iva Gueorguieva, PICKS, 09.23

“Painting,” PICKS, 01.05

2012 Tsibi Geva, PICKS, 09.15

Lawrence Weiner, PICKS, 06.06

“The Economy of Means,” PICKS, 03.14

“Requiem for the Sun: The Art of Mono-ha,” PICKS, 03.10

2011 Juan Downey, PICKS, 10.15.11

Dmitrii Prigov, in print, October 2011

Paul Gaultier, PICKS, 09.10.11

“Venice in Venice,” PICKS, 06.07.11

Paul Kos, PICKS, 05.04.11

Xavier Veilhan, PICKS, 04.07.11

LG Williams/Estate of LG Williams, in print, May 2010

Aki Sasamoto, PICKS, 01.17.11

2010 Taiji Matsue, PICKS, 11.04.10

Yuuki Matsumura, in print, October 2010

“Nanugi Agency, PICKS, 09.15.10

Nobuyoshi Araki, in print, September 2010

William Eggleston, PICKS, 07.10

Miwa Yanagi, in print, May 2010

Tamotsu Ikeya, in print, March 2010

Ohad Matalon, PICKS, 04.08.10

MeeNa Park, PICKS, 03.03.10

Kosuke Ichikawa, PICKS, 01.21.10

2009 Shinro Ohtake, PICKS, 11.08.09

Seiji Aruga, PICKS, 10.15.09

PUBLICATIONS: *THE HUFFINGTON POST* ARTICLES

- 2014 “On Abstraction, Ed Moses, and the Need to Explain”
- 2014 “Dave Hickey in Los Angeles: Pirate vs. Farmers”
- 2013 “Miley Cyrus Strikes Again, or the Destruction of the Pendulum”
- 2013 “From Raku-Fired Vessels to Large-Scale Installations: Wayne Higby’s Ceramics Retrospective at the ASU Art Museum”
- 2012 “Art in ‘Paradise’ (Far From the Art-Industrial Hive)”
- 2011 “The School of Things”: Japanese Art c. 1970 Comes to Los Angeles
- 2011 “Turkey with the Side of Ajax: Thanksgiving According to Alice Neel”

FILM, TV, MEDIA

- 2024 LA Opera Behind the Curtain podcast, *David Hockney and the Opera*, July
- 2024 Interview with Dr. Iain McGilchrist, *The Athenaeum Review* podcast, Episode 67, June
- 2023 Xavier Hufkens gallery, Brussels, in-conversation event with Evan Holloway
- 2021 Guest on *I Don’t Understand with William Shatner*, episode “What Makes Something Art,” aired October 4, 2021
- 2021 Interviewed in *Bob Ross: Happy Accidents, Betrayal & Greed*, directed by Joshua Rofé for Netflix, release date: August 25, 2021

MUSEUM COURSES, MUSEUM LECTURES and DOCENT TRAINING

- 2021 In conversation with Gene Cooper, Laguna Art Museum, Laguna Beach, CA, September 24
- 2021 Laguna Art Museum, Laguna Beach, CA. “Julia Friedman on Wayne Thiebaud,” online lecture, January 28
- 2019 Laguna Art Museum, Laguna Beach, CA. “Forever Landscape” lecture cycle, November-December
- 2019 Laguna Art Museum, Art and Nature festival, opening lecture, October 31
- 2018-19 Laguna Art Museum, Laguna Beach, CA. Docent training. Modern Art lecture cycle, November-March
- 2019 “Decadence is Where it All Started,” OCMA, Visionaries lecture cycle, 6 lectures, Spring

- 2019 “Realism, Photography and Visual Truth,” OCMA, Visionaries lecture cycle, 6 lectures, Fall
- 2018 “Romanticism and its Consequences,” OCMA, Visionaries lecture cycle, 6 lectures, Winter
- 2018 “Contemporary Art: 1978–2018,” OCMA, Visionaries lecture mini, 6 lectures, Spring
- 2018 “Art in the Society of the Spectacle,” OCMA, Visionaries lecture cycle, 6 lectures, Winter
- 2016-17 Laguna Art Museum, Laguna Beach, CA. Docent training. Modern Art lecture cycle, September-January
- 2016 Orange County Museum of Art, Newport Beach, CA. Docent training. Modern Art lecture cycle, June-August
- 2012 Phoenix Art Museum, “Sexuality and Violence in Early Modernist Art,” November 30

RESEARCH SEMINARS, PUBLIC EVENTS AND INVITED LECTURES

- 2024 LA Opera, David Hockney Turandot podcast, June 24
- 2023 LA Opera, Frida Kahlo panel, “Frida Kahlo, November 4
- 2022 LA Opera, *St. Matthew Passion* panel, “St. Matthew Passion in Visual Arts: the Beholder’s Share,” February 26
- 2022 “What Now? Contemporary Art & the Post-Pandemic Conditions,” The New Centre for Research & Practice, seminar participant, January 15
- 2021 Horasis Extraordinary Meeting on the United States of America. The Arts: Harnessing the Power of Human Imagination, panel participant, March 18
- 2020 Crocker Art Museum, Sacramento, CA. “Three Takes on Thiebaud” in conjunction with Wayne Thiebaud 100: Paintings, Prints, and Drawings retrospective, December 5, panel participant
- 2020 LA Opera, *Pelleas and Melisande* panel, “Maeterlinck, Debussy, and Symbolist Painting,” April 25
- 2016 DiRosa Collectors' Forum "The Countercultural Case of Wally Hedrick," June 26
- 2016 Hammer Museum, UCLA, in-conversation event with Dave Hickey, May 11
- 2016 Site Sant Fe, in-conversation event with Dave Hickey, April 15
- 2016 Scottsdale Museum of Contemporary Art, “From Printed Page to Facebook Page and Back: Dave Hickey’s Digital (Mis)adventures,” March 31, invited lecture
- 2016 CAC Las Vegas, in-conversation event with Dave Hickey, March 5

- 2015 UCI Department of Art History, “Chihiro Kabata and Chim↑Pom respond to Tohoku and Fukushima Disasters,” June 2, invited lecture
- 2014 ASU Origins Project, “Gustave Courbet's ‘The Origin of the World’: a Positivist Statement or a Libertine Dream?,” April 7, invited lecture
- 2013 Salon Spirit of the Senses, “Alexei Remizov,” November 9, invited lecture
- 2013 Salon Spirit of the Senses, “West Coast Art 1950–2013,” April 20, invited lecture
- 2012 ASU Museum Herberger Institute Visiting Faculty Series, Current Research Presentation, April 13
- 2011 The Courtauld Institute of Art, Research Forum Autumn Term 2011, “Alexei Remizov’s Creative Method,” November 24, invited lecture
- 2011 University of Oregon, Eugene, “Alexei Remizov’s Creative Method,” November 11, invited lecture
- 2011 Stanford University, Slavic Colloquium Lecture Series, “Alexei Remizov’s Creative Method,” May 4, invited lecture
- 2011 Arizona State University, Department of Fine Arts, “Art Today” lecture, March 28, invited lecture
- 2010 Waseda Institute for Advance Study, “Materiality in Contemporary Japanese Art,” November 10, invited lecture
- 2009 Seminar participant, “Teaching M. Bakhtin,” AATSEEL, Philadelphia, December 28
- 2008 Ustinov College Research Seminar, Durham University, UK, June 28, invited lecture
- 2008 Department of Russian and Slavonic Studies, University of Nottingham, “Alexei Remizov’s illustrated albums,” February 4, invited lecture
- 2007 Seminar co-leader, “Borders of European Modernism,” 9th Annual Conference of the Modernist Studies Association (MSA), USC, Long Beach, November 1–4
- 2007 “Merezhkovsky on Leonardo,” *Author as Critic*, BASEES 20th century literature group, Oxford University, September 21–22, invited lecture
- 2007 “From *parsunas* to the ‘Black Square’ in 200 years,” series of three invited lectures for the *Introduction to Russian Culture* module RUSS 1151, 25 January, 8 February, March 15

CONFERENCE PAPERS

- 2026 "Slow Looking in the Age of AI: Wollheim, Alpers, and the Teaching of Art History," for *How Art History Teaches: Images, Infrastructure, Cognition*, University of Toronto, Canada, October 2026, forthcoming
- 2019 "Sleepers Redux and the Dilemma of Viewing," for the panel *Experimental Engagements in Desire*, 33rd Annual Meeting of the Society for Literature, Science, and the Arts (SLSA), November 7
- 2019 Remizov Symposium, Amherst College, "О сонной многомерности, безобразии и Эвклиде," "On the Fourth Dimension, Chaos and Euclid," August 12–17
- 2013 Association for Slavic, East European, and Eurasian Studies (ASEES) Annual Convention, "Remizov vs. Kandinsky: When Words are not Enough," for the panel *Dreamworlds and Imagetexts: Revolutionary Conjunctions between Literature and Visual Media*, Boston, November 25
- 2013 XXth Congress of the International Comparative Literature Association (ICLA), "Hysteria as a Creative Condition in Alexei Remizov's *Solomoniiia*," for the panel *Le mouvement symboliste et les maladies mentales*, July 18–24
- 2013 College Art Association (CAA) Annual Conference, "Between Awe and Anger: Young Japanese Artists Respond to Tohoku and Fukushima," for the panel *Disaster and Creativity* New York, February 15
- 2011 "From Pious to Lubricious: The Tale of a Reluctant Wife," IAWIS/AIERTI 9th International Conference of Word & Image Studies: *L'imaginaire / The Imaginary*, Montreal, CA, August 22–26
- 2010 "Tales from the Fourth Dimension and the Cultivation of Dreams," for the panel *Dreams, Illusions, and Russian Modernist Aesthetics*, AAASS annual conference, Los Angeles, November 18–21
- 2007 "Hysteria as Creativity," The Institute of Russian Literature International Symposium *Alexei Remizov and World Culture* organized by Russian Academy of Sciences, St. Petersburg, October 4–6
- 2006 "Beyond Christianity and Paganism: Merezhkovsky's Leonardo," Leonardo da Vinci Society Symposium: *Lives of Leonardo*, Warburg Institute, London, September 15
- 2009 "Life into Fiction, Fiction into Life: the Love and the Sin of Alexei Remizov," for the panel *Living Fiction* (organizer), AAASS annual conference, Boston, November 12–15
- 2009 "Alexei Remizov's Creative Act," plenary talk, International Word and Image Conference (IWIC), College of the Holy Cross, 24–26 June
- 2007 "Manuscript Comics? Alexei Remizov's Graphic Experiment," 9th Annual Conference of the Modernist Studies Association (MSA), UC, Long Beach, November 1–4
- 2007 "The Modernist Games of A. Remizov," BASEES Annual Conference, Fitzwilliam College, Cambridge University, 31 March–2 April
- 2006 "Dispensing with Metaphor: Cézanne's 'Large Bathers,'" Interdisciplinary Nineteenth-Century Studies (INCS) Conference, Durham University, July 6–9
- 2005 Presented at the "Author Business" seminar, 7th Annual Conference of the Modernist Studies Association (MSA), Loyola University, Chicago, IL, November 3–6

- 2005 “Flourish as the Hook: From Ornamental Texts to Non-Ornamental Drawing,” IAWIS/AIERTI 7th International Conference on Word & Image Studies: *Elective Affinities*, University of Pennsylvania, PA, September 23–27
- 2003 “The ‘Change of Instruments’ and Other Excuses: Alexei Remizov as a Drawing Writer,” 56th Annual KFLC conference, University of Kentucky, Lexington, KY
- 2002 “A Modernist Scribe? Remizov’s Illustrated Albums and Russian Manuscript Art,” Third Annual NSGSA Conference, Brown University, Providence, RI
- 2001 “The Threshold Art of A. Remizov,” AATSEEL annual conference, New Orleans, LA
- 2001 “Vospriatie favizma i kubizma v russkoi kritike kontza 19go, nachala 20go veka.” (“The Reception of Fauvism and Cubism in Turn-of-the-Century Russian Criticism”) Norwich Slavic Conference “The End of a Century as a Cultural Phenomenon,” Middlebury College, VT
- 2000 “Shamanism and Modernism: Remizov’s *Siberian Tale*,” VI ICCEES World Congress, Tampere, Finland
- 1997 “A Call for Unity: On the Ecumenical Theme in the Bronckhorst-Bosschuyse Triptych,” Sixteenth-Century Studies, Atlanta, GA

COURSES TAUGHT

- *Art History Survey: Renaissance to Contemporary* (introductory lecture course)
- *Costume in Painting* (introductory lecture course)
- *Art of the 20th Century I* (introductory/intermediate lecture course)
- *Romanticism in the Arts 1790-1907* (intermediate lecture course)
- *Nineteenth Century Art and Visual Culture* (intermediate lecture course)
- *Early 20th Century Art* (intermediate lecture course)
- *Russian Avant-Garde* (intermediate lecture course)
- *From Paris to Oslo: European Art 1850–1900* (advanced lecture course)
- *Art in Europe and America after 1945* (advanced lecture course)
- *European Avant-Garde 1900–1925* (advanced lecture course)
- *Art of Romanticism*, (seminar)
- *Reading and Writing Art History: Methodology and Practice* (seminar)
- *Russian Modernism in the Arts 1890–1930* (seminar)
- *Russian Conceptualism 1960–Present* (seminar)
- *Beat and Beyond: San Francisco Art 1950–2000*, (seminar)
- *West Coast Art 1950–2013* (seminar)
- *Theories of Contemporary Art* (seminar)
- *Art and Design Criticism* (seminar)

PROFESSIONAL SERVICE

- 2024 General Services Administration (GSA) Artwork Study: “Los Angeles—Prehistoric and Spanish Colonial. Edward Biberman,” August
- 2023 General Services Administration (GSA) Artwork Study: “Excalibur. Beverly Pepper,” August
- 2021 Laguna Art Museum, “Wayne Thiebaud: Clowns” exhibition tour, February 15
- 2021 Laguna Art Museum, California Cool Auction Tour, January 20
- 2020 Laguna Art Museum, California Cool Auction Tour, with Director Dr. Malcolm Warner, January 30
- 2012 Phoenix Art Museum, juried Contemporary Art Forum Awards for 2012 in mid-career and emerging artists, April 16
- 2012 Herberger Institute for Design and the Arts, Harry Wood Gallery, juried the Summer Show April 14
- 2009–11 College Admissions Committee, School for International Liberal Studies, Waseda University
- 2009–11 Entrance examination grader and proctor, School for International Liberal Studies, Waseda University

MUSEUM/GALLERY EXPERIENCE

- 2016 Jamie Brooks Gallery, Costa Mesa, CA, Curated *Forrest Solis: Sleepers Redux* exhibition, September 15–October 26
- 2011 Institute of Contemporary Art, Singapore ICAS. Curated the exhibition *Chihiro Kabata: flight/fear/fleeting*. April 7–May 6, Singapore
- 2011 The Container, Tokyo, Japan. Curated *Anything But*, June 6–August 30
- 2000 Gallery Proctor, RISD Museum, Department of Prints and Drawings, Spring Term
- 1997 Curatorial Assistant, Bell Gallery, Brown University, 1996–1997. Curated the exhibition *State vs. Individual: A Selection of Soviet Posters from the Bell Gallery*, Brown University, January 31–March 14
- 1996 Intern, National Gallery of Art Washington DC, Curatorial Department, 20th-century Art. Wrote the wall texts for the exhibition *Picasso: The Early Years*, June–August
- 1996 Co-curated an exhibition of Chinese pottery held at the Rhode Island School of Design Museum, entries on Cizhou ware, April–July
- 1994 Intern, State Hermitage Museum St. Petersburg, Dept. of Northern European Prints, May–June
- 1991–94 Gallery Assistant, Spaightwood Galleries, Madison, WI

PROFESSIONAL MEMBERSHIPS

AAH (Association of Art Historians)

AICA International (Association International des Critiques d’Art)

AHSC (Art Historians of Southern California)

CAA (College Art Association)

IAWIS (International Association of Word & Image Studies)

MSA (Modernist Studies Association)

The Society of Historians of East European and Russian Art and Architecture (SHERA)