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CHRISTINA KIAER

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TEACHING

Department of Art History, Northwestern University
Associate Professor (with tenure), January 2006 - present

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

Department of Art History and Archaeology, Columbia University
Associate Professor, 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. advisor: T.J. Clark

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

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

LANGUAGES

Danish (native fluency); Russian (excellent); French (good); German (reading knowledge)

PUBLICATIONS

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*, *Kunst Form*, *Russian Review*, *Slavic Review*, *TLS*. Honorable Mention, the 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*, *Jahrbucher fur Geschichte Osteuropas*, *Kritika*, *Novoe literaturnoe obozrenie*, *Russian Review*, *Slavic Review*, *Slovo*.

Articles

“Modern Soviet Art Meets America, 1935,” in *Totalitarian Art and Modernity*, co-edited by Mikkel Bolt Rasmussen and Jacob Wamberg (Århus, Denmark), in preparation

“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, pp. 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.

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.

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

“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

“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)

“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)

“Sotsrealizm i amerikanskii modernizm. Deineka v SShA” [Socialist Realism and American Modernism: Deineka in the USA], trans. Viktor Slavkin, *Pinakothek* (Moscow) vol. 22-23, no. 1-2, 2006, pp. 288-295; reprinted in *Deineka: Grafika* (Moscow: Izdatel’skaia programma “Interrosa”), pp. 455-464.

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

“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)

Articles, continued

Review essay of four books: Susan Buck-Morss, *Dreamworld and Catastrophe*; Gertje R. Utleij, *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

“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.

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

“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

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

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

Translator, Boris Arvatov, “Everyday Life and the Culture of the Thing,” *October* 81 (Summer 1997): 119-128

“Rodchenko in Paris,” *October* 75 (Winter 1996): 3-35; 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.

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

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

GRANTS AND HONORS

American Philosophical Society Sabbatical Fellowship in the Humanities and Social Sciences, 2007-2008

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 *Imagine No Possessions: The Socialist Objects of Russian*

GRANTS AND HONORS, continued

Constructivism. Awarded annually by the AAASS 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, the committee awarded this Honorable Mention in addition to the prize.

Conference grant from the Northwestern University Kaplan Center for the Humanities Initiatives II, supported by a Mellon Foundation Grant, for the conference “Political Realisms of the 1930s: America and its Totalitarian Others,” held at the Art Institute of Chicago, September 29-30, 2006

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

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

Clark Fellowship, at the Clark Institute for Art History, Williamstown, Massachusetts. Residential 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

GRANTS AND HONORS, continued

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

LECTURES, SYMPOSIA AND PRESENTATIONS (SINCE 2000)

"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.

LECTURES, SYMPOSIA AND PRESENTATIONS, continued

“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,” 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 Universitat, 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” chaired by Claudia Mesch at the 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

LECTURES, SYMPOSIA AND PRESENTATIONS, continued

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” chaired 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 “ 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 and 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 one session of a graduate seminar).

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*, July 2006-present.

Member of the editorial board of the book series “Cultural Revolutions: Russia in the Twentieth Century,” at the Academic Studies Press (ASP), Boston, January 2008-present.

PROFESSIONAL ACTIVITIES

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.

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 participants from universities throughout California, 3-4 March 1990.

TELEVISION

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

GRANT AND MANUSCRIPT REVIEW

Application review for the J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities, 1998-present.

Application review for the International Dissertation Field Research Fellowship Program (IDRF) of the Social Science Research Council.

Application review for the Research Scholar Program of the American Councils for International Education.

Manuscript review for *Art Bulletin*, *Art History*, *Slavic Review*.

Manuscript review for the Studies of the Harriman Institute series of Columbia University Press.

MEMBERSHIPS IN PROFESSIONAL ASSOCIATIONS

College Art Association (CAA)

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

American Association for the Advancement of Slavic Studies (AAASS)

Northwestern University Service

Director of Undergraduate Studies, 2007-present

Elected member of the Graduate Administrative Board, Fall 2008-present

Featured in the Northwestern Research Newsletter:

<http://www.research.northwestern.edu/publications/newsletter/index.html?ref=orn-200902>

Presented the lecture “Kazimir Malevich and the Russian Avant-Garde,” in the Northwestern Alumnae course “Masters and Masterpieces: Exploring the Russian Soul,” February 17, 2009