

Curriculum Vitae
May 2008

Michael Leja

Publications

Books:

Looking Askance: Skepticism and American Art from Eakins to Duchamp.
Berkeley: University of California Press, 2004 (paperback 2007),
337 pages.

Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s.
New Haven: Yale University Press, 1993 (paperback 1997), 392
pages.

Exhibition Catalogues:

"Paradoxes in American Art," in *Art in America: Three Hundred Years of Innovation*, organized by the Guggenheim Museum for the National Art Museum of China in Beijing, Shanghai Museum, Pushkin Museum in Moscow, and Guggenheim Museum in Bilbao, 2007; published in Chinese, Russian, Spanish, and English.

"Seeing, Touching, Fleeing," for *Moving Pictures: American Art and Early Film*, Williams College Museum of Art, 2005: 165-167.

"La Moda de Jung," in *Surrealistas en exilio y los inicios de la Escuela de Nueva York*, organized by the Museo Nacional Centro de Arte Reina Sofia, Madrid and the Musée d'Art Moderne et Contemporain, Strasbourg, December 1999: 153-159.

"The Monet Revival and New York School Abstraction," in *Monet in the 20th Century*, edited by Paul Tucker, catalogue for exhibition at Boston Museum of Fine Arts and Royal Academy, London, 1998: 98-108, 291-293.

English edition: Yale University Press, London. French: Paris, Flammarion. German: Berlin, Dumont.

Reprinted in *Claude Monet ... bis zum digitalen Impressionismus*, Fondation Beyeler, Basle, Switzerland, 2002 (Munich: Prestel Verlag).

"The Formation of an Avant-Garde in New York," in *Abstract Expressionism: The Critical Developments*. New York: Abrams/Albright-Knox Art Gallery, 1987: 13-33.

"Gregory Amenoff," in *Seven Artists*, catalogue for exhibition at the Neuberger Museum, State University of New York, College at Purchase, October 5, 1980 to January 4, 1981: 9-11.

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Aspects of the 70s: Mavericks, catalogue of exhibition at the Rose Art Museum, Brandeis University, May 22 to June 29, 1980.

Narration, catalogue of exhibition at the Institute of Contemporary Art, Boston, April 18 to June 18, 1978.

Selected Articles, Book Chapters, and Book Reviews:

"Histoire de l'art et scepticisme," *20-21.siecles*, Paris, 2007: 173-183.

"Assessment," for *Photography Theory*, edited by James Elkins (London: Routledge, 2007): 206-07.

"Art and Class in the Era of Barnum," *Visual Resources*, March 2006: 53-62.

"Trompe l'Oeil Painting and the Deceived Viewer," in *Presence: The Inherence of the Prototype within Images and Other Objects*, edited by Robert Maniura and Rupert Shepherd (Hants, England: Ashgate, 2006): 173-190.

"Introduction to Mark Rothko's *The Artist's Reality*," *Bookforum*, Oct/Nov, 2004: 26.

"The Evolution of Progress in Sculptural Allegories at American World's Fairs," *Nineteenth-Century Art Worldwide* (online journal), eds. Linda Nochlin and Martha Lucy, May 2003.
http://19thc-artworldwide.org/spring_03/articles/leja.html

"Peirce, Visuality, and Art," abridged version, in *A Companion to Art Theory*, edited by Paul Smith and Carolyn Wilde (London: Blackwell, 2002): 303-316.

"William James and Automatic Drawing," *Intellectual History Newsletter*, vol. 23 (2001): 11-23.

"Eakins and Icons," *Art Bulletin* September 2001: 479-497.

"Peirce, Visuality, and Art," *Representations* 72 (Fall 2000): 97-122.

"Monet's Modernity in New York in 1886," *American Art* Spring 2000: 50-79.

"Die Diskurs über den 'modernen Menschen,'" in *Abstrakter Expressionismus, Konstruktionen ästhetischer Erfahrung*, edited by Roger Buergel and Stefanie-Vera Kockot; Dresden: Verlag der Kunst, 2000: 129-143.

"Pollock und die informelle Kunst," in *Die Informellen—von Pollock bis Schumacher*, edited by Susanne Anna, Bonn: Hatje Cantz, 1999: 51-65.

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- Review of Daniel Belgrad, *The Culture of Spontaneity* (1998), in *Journal of American History*, June 1999: 306.
- "Der Figurative Pollock," *Texte zur Kunst* March 1999: 34-39.
- "Pollock Reframed and Refigured," *tate* (Tate Gallery, London), Spring 1999: 35-39.
- "American Art's Shifting Boundaries," *American Art* Summer 1997: 48-49.
- "Le tango solo de Newman," in *L'Écrit et l'Art II*. Villeurbanne, France: Le Nouveau Musée/Institut d'art contemporain, 1997: 43-70.
- "Modernism's Subjects in the United States," in *Art Journal* special issue on recent approaches to 19th-century visual culture, ed. by Susan Siegfried and Judy Sund, Summer 1996: 65-72.
- "'Quaecumque Sunt Vera?'" with Hollis Clayson, in *Art Journal* special issue on "Rethinking the Introductory Art History Survey," ed. by Bradford Collins, Fall 1995: 47-51.
- "Barnett Newman's Solo Tango," *Critical Inquiry* Spring 1995: 556-580.
- Review of Terry Smith, *Making the Modern* (1993), in *Journal of American History* June 1994: 314-15.
- "Vorsätze zu einer Pollock-Monographie," *Texte zur Kunst* March 1994: 36-41.
- "The Illustrated Magazines and Print Connoisseurship in the Late 19th Century," *BlockPoints* vol. 1 (1993): 54-73.
- "Formalism Redivivus?" Review of Yve-Alain Bois, *Painting As Model. Art in America* March 1992: 35-39. Letter (Rosalind Krauss) and response, May 1992: 31-33. Published in German in "Zwei Meinungen über das Buch 'Painting as Model' von Yve-Alain Bois." *Texte Zur Kunst* December 1992: 67-74.
- "Abstract Expressionism: Sources and Surveys" (review of recent literature on Abstract Expressionism). *Art Journal* Winter 1991: 99-104.
- "Jackson Pollock: Representing the Unconscious." *Art History* Dec. 1990: 542-565. Reprinted in *Reading American Art*, edited by Marianne Doezema and Elizabeth Milroy (New Haven: Yale University Press, 1998).
- "'Le vieux marcheur' and 'les deux risques': Picasso, Prostitution, Venereal Disease, and Maternity, 1899-1907." *Art History* Mar. 1985: 66-81.

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"Die Nazarener, Wackenroder, und das Motiv der 'zärtlichen Begegnung.'" *Idea, Jahrbuch der Hamburger Kunsthalle*, edited by Werner Hofmann and Martin Warnke (Munich: Prestel Verlag, 1982): 163-177.

Education

Harvard University, Cambridge, MA
M.A. and Ph.D., Fine Arts,

Tufts University, Medford, MA
M.A., History

Swarthmore College, Swarthmore, PA
B.A., History of Art, degree awarded with Distinction

Academic Appointments

University of Pennsylvania, Philadelphia
Department of the History of Art
Professor, 2005—

University of Delaware, Newark
Department of Art History
Professor and Sewell C. Biggs Endowed Chair in American
Art History, 2000—2005
Department Chair, 2003—2005

Williams College, Williamstown, MA
Robert Sterling Clark Visiting Professor in the Graduate Program
in Art History, Fall 2004

Massachusetts Institute of Technology, Cambridge, MA
Program in History, Theory, and Criticism of Art and Architecture,
Department of Architecture
Associate Professor of Art History, with tenure, 1995 to 2000
Program Director, 1999 to 2000

Barnard College, New York
Visiting Associate Professor, Art History Department, Spring 1999

Northwestern University, Evanston, IL
Department of Art History
Associate Professor with tenure, 1994 to 1995
Assistant Professor, 1988 to 1994

Other Employment

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Rose Art Museum, Brandeis University, Waltham, MA
Curator, 1979-81

Institute of Contemporary Art, Boston, MA
Curator and programmer of experimental film, 1976-78

Free-lance art critic
Contributor of exhibition reviews to *Art in America*, *Arts Magazine*,
New Boston Review, and other journals, 1976-81

Grants, Fellowships, Prizes

John Simon Guggenheim Memorial Foundation, New York
Guggenheim Fellowship, 2008-09

American Council of Learned Societies, New York
Senior Fellowship, 2008-2009

Sterling and Francine Clark Art Institute, Williamstown MA
Clark Research Institute Fellowship, Fall 2008

Institut national d'histoire de l'art, Paris
Invited residency, June 2007

Finalist, Charles Rufus Morey Book Award, College Art Association, for *Looking Askance*, 2006

Modernist Studies Association Book Prize for *Looking Askance*, 2005.

Terra Foundation Summer Program in Giverny, France
Senior Scholar in Residence, 2005

American Council of Learned Societies, New York
Senior Fellowship, 2000-2001

Sterling and Francine Clark Art Institute, Williamstown MA
Clark Research Institute Fellowship, 2000-2001

Charles C. Eldredge Prize for Distinguished Scholarship in American Art, 1996
for *Reframing Abstract Expressionism*, awarded by the Smithsonian
American Art Museum

National Endowment for the Humanities, Washington, D.C.
Fellowship for University Teachers, 1995-96

Northwestern University
Distinguished Teaching Award, 1994-95

Reframing Abstract Expressionism selected one of the "Outstanding Academic Books" for 1994 by *Choice* magazine

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Getty Grant Program, Santa Monica, CA

J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1991-92

National Endowment for the Humanities, Washington D.C.

Fellowship for University Teachers, 1991-92 (declined)

American Council of Learned Societies, New York

Fellowship for Recent Recipients of the Ph.D., 1991-92 (declined)

Mrs. Giles Whiting Foundation, New York

Whiting Fellowship, 1987-88

Danforth Center for Teaching and Learning, Harvard University

Certificate of Distinction in Teaching, 1986-87

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.

Chester Dale Fellowship, 1985-86

Selected Recent Public Lectures

Art Institute of Chicago, April 10, 2008; "Winslow Homer and Composite Images."

College Art Association annual conference, Distinguished Scholar Session in honor of Robert Herbert, on the Social History of Art, Dallas, Feb. 21, 2008; "Method and Meaning in Winslow Homer."

Moderator and respondent for "Modernism: The Time of the Unconscious," Departments of English and Comparative Literature, University of Pennsylvania, Feb. 8, 2008.

History and Sociology of Science Colloquium, University of Pennsylvania, Feb. 4, 2008; "Eakins and Science"

Southern Methodist University, Dallas, Jan. 24-25, 2008; "Winslow Homer, Composite Images, and the Industrial Production of Pictures."

Clark Art Institute, Williamstown, MA, 14-15 December 2007; workshop on American Art

American Studies Conference, Philadelphia, Oct. 13, 2007; participant in roundtable discussion on Thomas Eakins

Institut national d'histoire de l'art, Paris, 20 June 2007; lecture "Composite Images and the Industrial Production of Pictures in the 19th Century"

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- Kennedy Institute, Berlin, 24-26 May 2007; conference on “Narratives of American Art”; “A Narrative of Paradox: American Art and the Visual Cultures of Populism and Commerce”
- Shanghai, Nanjing, Chongqing, Wu Han, Xi’an, Beijing, 8-23 May 2007; series of lectures on American art at universities and museums throughout China
- SUNY New Paltz, NY, 26 April 2007; symposium on “Art and Social Class”
- Florida State University, Tallahassee, 23-24 Feb. 2007; keynote speaker for graduate student symposium
- Association of Historians of American Art, CAA annual meeting, New York, 15 Feb. 2007; issues of scholarly methodology in study of American art
- National Art Museum of China, Beijing, 10-11 Feb. 2007; symposium on exhibition *Art in America: Three Hundred Years of Innovation*; “Paradoxes in American Art”
- University of Washington, Seattle, 29 Jan. 2007; lecture and seminar
- University of Utah, Salt Lake City, 18 Jan. 2007; lecture and seminar
- Guggenheim Museum, New York, 19 July 2006; lecture on Jackson Pollock.
- Georgia O’Keeffe Museum and Research Center, Santa Fe, 6-8 July 2006; symposium on “Art and Photography in American Art”; “Thomas Eakins and Photography”
- Courtauld Institute of Art and the Dulwich Picture Gallery, London, Apr. 10-11, 2006; conference on “Heroism and Reportage in late 19th century art”; lecture on “Winslow Homer and the Popular Press”
- Street Hall Lecture, Yale University, Feb. 16, 2006; lecture “On the Fence with William Sidney Mount”
- Musée d’art américain, Giverny, France, July 11, 2005; Terra Summer Program seminar, “Social Relations and the Flood of Pictures in the 19th-Century U.S.”
- CASVA, National Gallery of Art, Washington, D.C., April 21-22, 2005; Symposium on “Dialogues in Art History”; “American Art History after 11/2.”
- University of Southern California, April 15, 2005; “Seeing, Touching, Fleeing.”