

## ALLISON LEIGH

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### RESEARCH INTERESTS

Eighteenth- and nineteenth-century European art; the history and historiography of modernism; masculinity studies; methodological theories; intersections between art and philosophy; Russian painting since the eighteenth century; art of the Russian avant-garde and Soviet non-conformism

### ACADEMIC EMPLOYMENT

- 2016– Assistant Professor of Art History, Department of Visual Arts,  
University of Louisiana at Lafayette
- 2014–2016 Postdoctoral Fellow in Art History, Faculty of Humanities & Social Sciences,  
Cooper Union for the Advancement of Science and Art
- 2013–2014 Coadjutant Professor, Department of Art History, Rutgers University
- 2011–2014 Adjunct Professor, Department of Art and Design, Montclair State University

### EDUCATION

- Ph.D. 2014 Rutgers University, Art History  
Dissertation: “Superfluous Man: Melancholy, Modernity, and Realism in  
Nineteenth-Century Russia and France” (Advisor: Susan Sidlauskas)
- M.A. 2012 Rutgers University, Art History
- B.A. 2005 American University, Art History and Russian Studies

### FELLOWSHIPS AND ACADEMIC HONORS

- 2017 Faculty Travel Grant, College of the Arts, University of Louisiana at Lafayette
- 2017 Faculty Travel Grant, Department of Visual Arts, University of Louisiana
- 2017 International Society for Eighteenth-Century Studies Seminar for Early Career  
Scholars: *Cities and Citizenship in the Enlightenment*

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- 2016 Faculty Travel Grant, College of the Arts, University of Louisiana at Lafayette
- 2015 Emerging Researcher Award, Leonardo/International Society for the Arts, Sciences and Technology
- 2015 Faculty Research Travel Grant, Cooper Union for the Advancement of Science and Art
- 2014–2016 Postdoctoral Fellowship in Art History, Faculty of Humanities and Social Sciences, Cooper Union for the Advancement of Science and Art
- 2012 Pre-Doctoral Research Award, Department of Art History, Rutgers University
- 2012 Andrew W. Mellon Foundation Summer Research Grant
- 2011 Dissertation Research Award, Department of Art History, Rutgers University
- 2008 Critical Language Scholarship, U.S. Department of State
- 2008–2014 Dodge-Lawrence Curatorial Fellowship, Department of Russian and Soviet Nonconformist Art, Zimmerli Art Museum, Rutgers University

## CURRENT PROJECTS

“An Experiment in Horizontal Art History: Critiquing Modernist Geographies.” Essay for the conference proceedings volume *Theorizing the Geography of East-Central European Art*. Work in progress.

Review of Linda Nochlin, *Misère: The Visual Representation of Misery in the 19th Century*. *Hot Net Scholarly Reviews* (March 2019). Work in progress.

## PUBLICATIONS

### Book

*Masculinity and Modernity in 19<sup>th</sup>-Century Russian Painting*. Under advance contract with Bloomsbury Academic. Forthcoming in 2019.

### Essays in Edited Volumes

“Blood, Skin, and Paint: Karl Briullov in 1832.” Essay in *New Narratives of Russian and East European Art: Between Traditions and Revolutions*. Eds. Galina Mardilovich and Maria Taroutina (New York: Routledge, 2019). Forthcoming in May 2019.

“Social Media in the Art History Classroom.” Co-authored article with Lauren Jimerson in *Routledge Companion to Digital Humanities and Art History*, ed. Kathryn Brown (New York: Routledge, 2019). Forthcoming.

“Russian Occidentalism: The Hybrid Self in Eighteenth-Century Russian Portraiture.” In *Terms: Proceedings of the 34<sup>th</sup> World Congress of Art History*, ed. Zhu Qingsheng (Beijing: CIHA Congress, 2019). Forthcoming.

“Cultural Bilingualism in Eighteenth-Century Russian Portraiture.” In *Civic Values, Involvement and Expression in the Eighteenth Century: Literature, the City, and Space*, ed. Kerstin Maria Pahl (Paris: Honoré Champion, 2020). Forthcoming.

### Articles

“Between Communism and Abstraction: Kazimir Malevich’s *White on White* in America.” *American Communist History* 17, no. 3 (Fall 2018). Forthcoming.

“Men’s Time: Pavel Fedotov and the Pressures of Mid-Nineteenth-Century Masculinity.” *Slavic and East European Journal* 62, No. 3 (Fall 2018). In press.

“Future Ruins: Time, Memory, and Nostalgia in the Work of Komar and Melamid.” *University of Pittsburgh Studies in Slavic Cultures* 8 (August 2009): 9–26.  
<https://www.pitt.edu/~slavic/sisc/SISC8/docs/leigh-perlman.pdf>

“From Image to the Salvation of Mankind: Discovering Differences in Theology and Culture in a Comparison of Russian Orthodox and Roman Catholic Sacred Art.” *Vestnik: The Journal of Russian and Asian Studies* 7, no. 1 (Winter 2007): 54–93.

### Journal Issue

Cluster Editor, “Transnational Connections in Late Nineteenth-Century Russian Art,” for a special issue of *Slavic Review* featuring new work on nineteenth-century Russian art and visual culture. Articles include Viktoria Paranyuk’s “Painting Light Scientifically: Arkhip Kuindzhi’s Intermedial Environment” (Yale University), Daria Ezerova’s “Shifting Peripheries: The Curious Case of Russian Symbolism and the Pre-Raphaelite Brotherhood” (Yale University), and my own “Ilya Repin in Paris: Mediating French Modernism.” Under review.

### Exhibition Catalogues

“Almost There: Jersey Women Artists Now.” In *Contemporary Visions: Jersey Women Artists Now* (Montclair, NJ: George Segal Gallery, Montclair State University, 2014), 8–36.

## Book Reviews

Review of *The Europeanized Elite in Russia, 1762–1825: Public Role and Subjective Self*, eds. Andreas Schönle, Andrei Zorin, and Alexei Evstratov. *H-Net Scholarly Reviews* (May 2018).

<https://networks.h-net.org/node/166842/reviews/1853887/leigh-scho%CC%88nle-and-zorin-and-evstratov-europeanized-elite-russia-1762>

Review of Rosalind P. Blakesley, *The Russian Canvas: Painting in Imperial Russia, 1757–1878*. *CAA Reviews* (December 2017).

<http://www.caareviews.org/reviews/3079#.W1iOln4nbX>

Review of *From Realism to the Silver Age: New Studies in Russian Artistic Culture*, eds. Rosalind P. Blakesley and Margaret Samu. *H-Net Scholarly Reviews* (September 2016).

<https://networks.h-net.org/node/10000/reviews/145668/leigh-blakesley-and-samu-realism-silver-age-new-studies-russian>

## **SELECTED LECTURES & CONFERENCE PAPERS**

2018 “Performing Gender: Aleksandr Ivanov and ‘Deviant’ Masculinities in the Mid-19<sup>th</sup> Century.” Paper for the panel “Performative Paintings: Exploring Gender, Spatial, and National Identities in 19<sup>th</sup>- and 20<sup>th</sup>-Century Russia,” at the annual convention of the Association for Slavic, East European, and Eurasian Studies, Boston, December 2018.

“An Experiment in Horizontal Art History: Critiquing Modernist Geographies.” Paper for the conference *Theorizing the Geography of East-Central European Art* at the Piotr Piotrowski Center for Research on East-Central European Art, Poznań, Poland, October 2018.

“Ilya Repin and Edouard Manet: Modernist Interlocutors.” Keynote lecture for the Fourth Annual University of Texas at Tyler Art History Symposium, University of Texas at Tyler, Tyler, TX, April 2018.

“Soldiers, Brothers, Painters, and Sons: Pavel Fedotov and Masculinity in the Mid-Nineteenth Century.” Invited lecture at Davidson College, Department of Russian Studies and Department of Gender & Sexuality Studies, Davidson, NC, March 2018.

2017 “Russian Occidentalism: Karl Briullov and Hybrid Identity in 1832.” Paper for the panel “Trials of Self-Definition: 19<sup>th</sup>-Century Russian Art between Periphery and Perception,” at the annual convention of the Association for Slavic, East European, and Eurasian Studies, Chicago, November 2017.

“Kazimir Malevich’s *White on White*: Provenance and Shifts in Revolutionary Perception.” Paper for the conference *America’s Seminal Red Scare: The United States and the Perception of the Russian Revolution*, Rosa Luxemburg Stiftung, New York, October 2017.

“Hybrid Allegiances: Nationalist Rhetoric and Occidental Longing in Eighteenth-Century Russian Painting.” Paper presented at the *Séminaire International des Jeunes Dix-Huitièmistes*, Université du Québec à Montréal, September 2017.

“Cocottes, Prostitutes, and Flâneurs: Russian Painting and French Modernity.” Invited lecture for the *PULSE Lecture Series*, University of Louisiana at Lafayette, April 2017.

2016 “The Invisible Wound: Russian Men and the Pain of Modernity, 1848-81.” Paper for the panel “The Pain of Gender,” at the annual convention of the Association for Slavic, East European, and Eurasian Studies, Washington, DC, November 2016.

“Synartesis: The Trans-Historical Method in Art History.” Paper for the panel “Frames of Reference: Themes in Art and Art History,” at the annual meeting of the Southeastern College Art Conference, Roanoke, VA, October 2016.

“Investing the Body: Self Made Other in 18<sup>th</sup>-Century Russian Portraiture.” Paper for the panel “The Other and the Foreign: Contact, Curiosity, and Creative Exchange,” at the World Congress of Art History, Beijing, September 2016.

“Investing the Body: Russian Portraiture before 1750.” Paper for the panel “Portraiture Before 1750,” at the annual meeting of the American Society for Eighteenth-Century Studies, Philadelphia, April 2016.

“Orientalism Reoriented: Russian Art and Hybrid Identities in the 19<sup>th</sup> Century.” Invited lecture for Roanoke College, Donald L. Jordan Endowment for the Humanities Guest Speaker, March 2016.

“Hybrid Traditions: An Encounter in Slavic Occidentalism.” Paper for the panel “Exploring Native Traditions in the Arts of Eastern Europe and Russia,” at the annual meeting of the College Art Association, Washington, DC, February 2016.

2015 “The Affect of Belonging: Russian Flânerie.” Paper for the panel “Realism’s Exclusions: Aesthetics, Affect, and Ideology in 19<sup>th</sup>-Century Russian Literature and Painting,” at the annual convention of the Association for Slavic, East European, and Eurasian Studies, Philadelphia, November 2015.

“Synartesis: An Experiment in Inter-Chronological and Trans-Historical Teaching and Research.” Paper for the conference *Re-Create: Theories*,

*Methods and Practices of Research Creation in the Histories of Media Art, Science and Technology*, Montréal, November 2015.

“The Russian Flâneur: Ilya Repin and the Affective Border between Paris and Petersburg.” Paper for the panel “Traversing Borders: The Flâneur in Eastern Europe and Beyond,” at the annual meeting of the Southeastern College Art Conference, Pittsburgh, October 2015.

“Typological Montage in the 19<sup>th</sup> Century: The Alienation of Everyday Life.” Paper for the conference *Crossing the Boundaries XXIII: Cut and Paste*, Binghamton University, Binghamton, NY, March 2015.

2014 “Superfluous Men: The Masculine Interior and the Pictorial Rendering of Time, 1825-48.” Paper for the panel “New Narratives in Russian Art: Painting, Photography, Print,” at the annual convention of the Association for Slavic, East European, and Eurasian Studies, San Antonio, TX, November 2014.

“Wounded Men: Realism, Modernity and Disillusionment in 19<sup>th</sup>-Century Russia and France.” Paper presented at the Philadelphia Museum of Art, March 2014.

2009 “The Unbearable Superfluity of Being in 19th-Century Russian Art and Literature.” Paper for the panel “Social Types in Nineteenth-Century Prose,” at the annual conference of the American Association of Teachers of Slavic and East European Languages, Philadelphia, December 2009.

“The Duality of a Material Existence: To Be Fashioned by Peter the Great.” Paper presented at the *Warren I. Susman Graduate Conference*, Rutgers University, New Brunswick, NJ, April 2009.

#### **MISCELLANEOUS PUBLIC SPEAKING AND LECTURES, PANELS CHAIRED, EVENTS ORGANIZED**

2019 Session Co-Chair, “Looking East: Russian Orientalism in a Global Context.” Panel sponsored by the Society of Historians of Eastern European, Eurasian and Russian Art and Architecture, College Art Association Annual Meeting, New York, NY, February 2019.

2017 Discussant, “Multiple Feminisms: Gender Roles and Expectations.” Association for Slavic, East European, and Eurasian Studies Annual Convention, Chicago, November 2017.

Co-organizer with Christopher Bennett: “Undergraduate Art History Forum.” Sponsored by the Hilliard University Art Museum, University of Louisiana at Lafayette, September 2017.

- 2016 Roundtable Panelist, “Gender and Sexuality in 19<sup>th</sup>-Century Russian Literature and Art.” Association for Slavic, East European, and Eurasian Studies Annual Convention, Washington, DC, November 2016.
- 2015 Roundtable Panelist, “Wading through Fictions, Discovering Facts: The Norton Dodge Collection – Research and Scholarship since 2002,” Association for Slavic, East European, and Eurasian Studies Annual Convention, Philadelphia, November 2015.
- “The Masculine Interior: Boredom and the Painting of Modern Life.” Presentation at the Cooper Union for the Advancement of Science and Art, New York, March 2015.
- 2014 “Exploring Empathy: Edouard Manet's *A Bar at the Folies-Bergère*.” Speaker at the Montclair Art Museum, May 2014.
- 2013 “A History of Women Artists: From Medieval to Modern Eras.” Series of lectures sponsored by the Great Horizons Program, Morris School District Community School, New Jersey, October and November 2013.
- “How Art Teaches You to See.” Presentation for the HEROES (Higher Education, Resources and Opportunities for Exceptional Scholars) Program at Rutgers University, New Brunswick, NJ, January 2013.
- 2012 “Soviet Constructivism.” Guest lecture for *History of Graphic Design*, Seton Hall University, October 2012.
- “Dürer’s Melancholia I.” Guest lecture for *Introduction to German Studies* at Rutgers University, New Brunswick, NJ, September 2012.
- “Post-Impressionism and Expressionism.” Guest lecture for *Introduction to Art History*, Rutgers University, New Brunswick, NJ, March 2012.
- 2011 “Feeling for Connection: Empathy and Édouard Manet’s *A Bar at the Folies Bergère*.” Lecture for Rutgers University Center for European Studies, November 2011.
- “Embodied Memories: The Work of Trauma in Art.” Symposium sponsored by the Dodge Avenir Foundation and the Zimmerli Art Museum at Rutgers University. Speakers: Marianne Hirsh, Kristine Stiles, and Jochen Hellbeck.

#### **EXHIBITIONS AND MUSEUM WORK**

- 2014 Curator, “Jersey Women Artists Now: Contemporary Visions.” Exhibition at the George Segal Gallery at Montclair State University, March – April 2014.

Reviews:

Gwen Orel, "Jersey Women Artists' exhibition in Montclair,"

*The Montclair Times* (March 29, 2014)

Dan Bischoff, "A woman's touch: Exhibit at Montclair gallery spotlights work of female artists," *The Star-Ledger* (April 17, 2014)

2011 Curator, "Embodied Dreams: The Later Work of Boris Sveshnikov." Exhibition at the Zimmerli Art Museum at Rutgers University, November 2010 – April 2011.

Review:

Martha Schwendener, "Abstract and Expressionistic, Yet Based in Grim Reality,"

*The New York Times* (January 14, 2011)

[https://www.nytimes.com/2011/01/16/nyregion/16artsnj.html?\\_r=0](https://www.nytimes.com/2011/01/16/nyregion/16artsnj.html?_r=0)

Curatorial Research Assistant, "Cast Me Not Away: Soviet Photography in the 1980s from the Norton and Nancy Dodge Collection." Exhibition at the Zimmerli Art Museum at Rutgers University, May 2011 – November 2011.

2009–2010 Curatorial Research Assistant, "Seva's Blue Horizon: The Poet Seva Nekrasov and Artists of Unofficial Moscow." Exhibition at the Zimmerli Art Museum at Rutgers University, November 2009 – May 2010.

Curatorial Research Assistant, "Four Perspectives Through the Lens: Soviet Art Photography in the 1970s-80s." Exhibition at the Zimmerli Art Museum at Rutgers University, October 2009 – March 2010.

2009 Curatorial Research Assistant, "Selections from the Claude and Nina Gruen Collection of Contemporary Art." Exhibition at the Zimmerli Art Museum at Rutgers University, February 2009 – June 2009.

## COURSES

### *Graduate:*

Modern Philosophies of Art (F 2011; S 2013; S 2014)

### *Undergraduate:*

Survey of the Visual Arts II: Renaissance to Contemporary Art (F 2016; F 2017; F 2018)

Appreciation of the Visual Arts (S 2017; S 2018)

Introduction to Modern Art (S 2017; S 2018)

Blind Spots and Exclusions: Women's Experience in Art (S 2018)

Orientalism (S 2017)

Russian, Soviet, and Central Asian Art (F 2017)

Studies in Art History: 1820 (F 2016)

Synartesis (F 2014; F 2015)



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Single Artist Seminar: Jacques-Louis David (S 2015)  
Single Artist Seminar: Édouard Manet (S 2016; F 2018)  
Introduction to Art History (S 2013; S 2014)  
Realism (F 2013)  
What is Art? (And Who Decides?) (S 2013)  
Women and Art (F 2012; F 2013)  
Art of Western Civilizations: Renaissance to Modern (S 2012; S 2013; S 2014)

## **PROFESSIONAL AND UNIVERSITY SERVICE**

### University of Louisiana at Lafayette

2018– University Grade Appeal Committee  
2017– Scholarship Committee, Department of Visual Arts  
2017–2018 Search Committee, Assistant Professor of Animation  
2016–2018 NASAD Self-Study Committee, Department of Visual Arts  
2016–2017 Curriculum Committee, Department of Visual Arts

### Cooper Union for the Advancement of Science and Art

2016 Faculty of Humanities and Social Sciences Liaison to the Art School Curriculum Committee  
2015–2016 Administrative Committee, Faculty of Humanities & Social Sciences  
2014–2016 Curriculum Committee, Faculty of Humanities & Social Sciences  
2014–2016 Facilitator for HTA101/102: Introduction to Art History Survey Courses

### Rutgers University

2012–2013 Editorial Board, *Rutgers Art Review* Journal  
2010–2011 Secretary, Rutgers Art History Graduate Student Association  
2009–2011 Administrative Assistant, The Malevich Society, New York, NY

## **PROFESSIONAL AFFILIATIONS**

Member: College Art Association; Society of Historians of Eastern European and Russian Art; Association for Slavic, East European, and Eurasian Studies; Southeastern College Art

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Conference; American Society for Eighteenth-Century Studies; Association of Historians of  
Nineteenth-Century Art

**LANGUAGES**

Russian: conversational fluency in speaking, reading, writing

French: reading knowledge; basic proficiency in speaking

German: reading knowledge

Latin: reading knowledge