

Curriculum Vitae  
September 2017

**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.

In Preparation:

*The Emergence of Picture Culture, 1835-1860*

*Primary Documents in American Art*, co-editor with John Davis, for worldwide distribution in translation

Exhibition Catalogues:

“Abstraktion, Repräsentation, und Jackson Pollocks Ästhetik des Konflikts,” essay for catalogue of *Der Figurative Pollock*, Kunstmuseum Basel, 2016.

Editor, *Expanding the Audience for Art in the 19<sup>th</sup> Century at the Pennsylvania Academy of the Fine Arts*, catalogue of exhibition by curatorial seminar, 144 pages containing 13 essays, University of Pennsylvania, 2016.

“Abstract Expressionism and World War II,” in *War Horses: The Danish Avant-Garde during World War II*, Nova Southeastern University Museum of Art, Fort Lauderdale, Florida, 2015: 34-41.

“Reproduction Troubles: Henry Ossawa Tanner’s *Mothers of the Bible* for the *Ladies Home Journal*,” in exhibition catalogue *Henry Ossawa Tanner: Modern Spirit*, Pennsylvania Academy of Fine Arts, 2012: 147-156.

“The Countryside in 20<sup>th</sup>-Century American Art,” for catalogue on the countryside in Chinese 20<sup>th</sup>-century art at the National Museum of Art in Beijing, 2011.

“Composite Images in a Hybrid Medium by Thomas Eakins and his Contemporaries,” for exhibition catalogue *Shared Intelligence: American Painting and the Photograph*, Georgia O’Keeffe Museum, 2011: 28-41.

“Sculpture for a Mass Market,” for exhibition catalogue *John Rogers, American Stories*, New York Historical Society, 2010: 10-25.

“Adolph Gottlieb, Untitled, 1950,” in *Art at Colby* (Waterville, ME: Colby College Museum of Art, 2009): 238-239.

“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).

Reprinted in *Monet y la Abstracción*, Museo Thyssen-Bornemisza, Madrid; and *Monet et l’abstraction*, Musée Marmottan Monet, Paris, 2010.

“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.

*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:

“Dore Ashton (1928-2017),” *Artforum*, April 21, 2017;  
<https://www.artforum.com/passages/id=67910>

\*“Les fondations de la recherche sur l’art américain,” *Perspective: La revue de l’INHA*, Paris, Dec. 2015: 95-108.

“Cubism in Bondage: Morgan Russell’s Synchronism,” forthcoming in *American Art*, summer 2015.

Shorter, earlier version in French translation published in *Carrefour Alfred Stieglitz*, ed. Jay Bochner (Rennes: Presses Universitaires de Rennes, 2012).

“News Pictures in the Early Years of Mass Visual Culture in New York,” for a volume titled *Getting the Picture: The History and Visual Culture of the News*, eds. Vanessa Schwartz and Jason Hill, Bloomsbury, 2015.

“Reception Issues in Early Mass Visual Culture,” in *Essays on the Study of American Art circa 2010*,” eds. John Davis, Jennifer Greenhill, and Jason LaFountain, Wiley Blackwell, 2015.

“Mass art,” for *Encyclopedia of Aesthetics*, second edition, ed. Michael Kelly, Blackwell, 2014.

Review of Crystal Bridges Museum, for *Art Bulletin*, Dec. 2012: 654-657.

Response to Anne Wagner on Jasper Johns’s Flag, nonsite (online, peer-reviewed quarterly journal at nonsite.org), July 2012.

- “Episodes from a History of the Image,” *Social Research*, special issue on “Image as Action, Image in Action,” Winter 2011: 999-1028.
- “Fortified Images for the Masses,” *Art Journal*, special issue on prints, edited by Katy Siegel, Winter 2011: 60-83.
- Introduction to *Jackson Pollock and Family, American Letters, 1927-1947* (London: Polity, 2011): xiii-xxx.
- “June 1784: Charles Willson Peale exhibits mastodon bones in his painting gallery,” in Greil Marcus and Werner Sollers, eds., *A New Literary History of America* (Cambridge: Harvard University Press, 2009): 103-108.
- “Keyword,” *American Art*, Spring 2009: 34-35.
- “American Art History after 11/2,” in *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, ed. Elizabeth Cropper (National Gallery of Art, Washington, D.C. and Yale University Press, New Haven, 2009): 342-351.
- “Two Americanists in China,” co-authored with David Lubin, *American Art*, Fall 2008: 14-16.
- “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](http://19thc-artworldwide.org/spring_03/articles/leja.html)
- “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.  
Abridged version in *A Companion to Art Theory*, edited by Paul Smith and Carolyn Wilde (London: Blackwell, 2002): 303-316.  
Edited version published as “Peirce, Visuality, and the Semiotics of Pictures,” in *Peirce’s Bildnerisches Denken*, eds. Franz Engel, Moritz Queisner, Tullio Viola (Berlin: Akademie Verlag, 2012): 137-146.  
Excerpts translated into French in *Roven* 6 [Paris], fall-winter 2011-2012: 62-65.
- “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.
- 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.
- "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.

#### Editorial Projects:

Advisory panel for Terra Foundation Essays on American Art, 2011-2015.

Series adviser for Princeton University Press *Essays in the Arts*, 2007-12.

Arts sub-editor for *New Literary History of America*, Harvard University Press, 2006-09.

### 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, and Program in Visual Studies  
James and Nan Wagner Farquhar Professor of History of Art, 2017—  
Professor, July 2005—2017  
Graduate Group Chair, History of Art Department, 2015—2018  
Director, Program in Visual Studies, 2011—2014, Fall 2015

University of Toronto, Ontario  
F. Ross Johnson Distinguished Visitor in American Studies, Spring 2015  
Center for the Study of the United States, Munk School of Global Affairs

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

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

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
- Sawyer Seminar, USC, Mar. 20, 2017; “Politics and spectacle: historical pictures and the mass audience in the 19th century”
- George Levitine Lecture, Middle Atlantic Symposium, University of Maryland, Mar. 4, 2017; “Jenny Lind and the Early Visual Culture of Celebrity”
- Penn Lightbulb Café, Oct. 18, 2016; “Presidential Politics: The Image Campaign of 1840.”
- Lamar Dodd School of Art, University of Georgia, October 10-11, 2016; lecture and seminar; “An Archaeology of Picture Culture”
- Bowdoin College, Sept. 29, 2016; “Modernity’s Immaterial, Multimedial Images”
- Deutsches Forum für Kunstgeschichte, Paris, May 20, 2016, symposium “Rethinking Pictures: A Transatlantic Dialogue”; “How pictures became mass culture”
- Institut national d'histoire de l'art, Paris, May18, 2016; roundtable discussion of American art history
- Israel Rosen Lecture, Johns Hopkins University, Apr. 12, 2016: “An Archaeology of Image Culture: The Presidential Election of 1840.”
- Robert Rosenblum Lecture, New York University, Mar. 9, 2016; “An Archaeology of Picture Culture.”
- “Architecture Talks,” Penn Design, University of Pennsylvania, Jan. 29, 2016; “Origins of Image Culture”
- University of Minnesota, Apr. 16-17, 2015; “The Beginnings of Mass Visual Culture in the United States”
- Columbia University, Apr. 9-10, 2015; “Almanacs and the Image Campaign of 1840”
- University of Toronto, March 5, 2015: “Early Mass Culture’s Image Ecology”
- Clark Art Institute, Williamstown, MA, Jan. 25, 2014; “Monet and the Abstract Expressionists”
- Vanderbilt University, Nashville, TN, Dec. 4, 2014; “Cubism in Bondage: Morgan Russell’s Synchronism”
- Hunter College, New York, Nov. 19, 2014; “Quick and Dirty: Early News Images for the Masses”

Stanford University, Palo Alto, CA, Nov. 7-9, 2014; conference on “The Ends of American Art”;  
“Early Mass Visual Culture’s Image Ecology”

Session co-chair, with Jennifer Greenhill, College Art Association annual meeting, Feb. 2014;  
“Mass Market Image Ecologies”

Smithsonian American Art Museum, seminar, May 17, 2013; Harper’s Illuminated Bible

National Museum of Korea, Seoul, Apr. 26, 2013; lecture on American art after 1945.

Louvre, Paris, Feb. 14, 2013: “Visual Stories for the Early Pictorial Press”

Art History Department, USC, Los Angeles, Dec. 14, 2012; “Winslow Homer, the Pictorial Press,  
and Modern Art.”

University of Sydney and National Gallery of Australia, Canberra, Aug. 23-25, 2012; “Explosive  
Serenity, Divine Hellfire: Rothko’s Abstractions.”

Institute of Fine Arts, New York University, Daniel Silberberg Lecture, April 3, 2012; “Cubism in  
Bondage: Morgan Russell’s Synchronism.”

School of the Art Institute of Chicago, Terra Foundation Lecture in Americanist Postmodern,  
March 7 and 8, 2012; graduate seminar and public lecture, “Mass Modern.”

Center for Public Scholarship Research, The New School, and Parsons School of Design History  
and Theory, panel on “The Image,” Feb. 28, 2012.

University of Pennsylvania, conference “Abstract Painting and Beyond,” organized by Kaja  
Silverman, Feb. 9-11, 2012: “Barnett Newman’s Abstract Beginnings.”

Georgia O’Keeffe Museum, Santa Fe, NM, July 14-17, 2011; conference on “Challenging 1945:  
Exploring Continuities in American Art”; “Art and Mass Visual Culture, Before and  
After 1945.”

Institute of Fine Arts, New York University, Mar. 25-26, 2011; conference on “Photo Archives  
and the Photographic Memory of Art History”; “Scrapbooks as Archives.”

Center for the Humanities, City University of New York, March 15; panel on “What is American  
about ‘New American Painting.’”

Museum of Modern Art, New York, Feb. 25; juror and respondent for young scholars symposium  
on Abstract Expressionism.

Menil Foundation and Rice University, Houston, Dec. 6, 2010; “Comic Modernism”

Davidson College, Davidson, North Carolina, Depts. of English, History, and Art History, Oct. 13,  
2010; “Morgan Russell: Cubism in Bondage”

Reynolda House and Wake Forest University, Winston-Salem, NC, Oct. 12, 2010; “Winslow  
Homer and the Composite Image”

Centre Culturel International de Cerisy-la-Salle, France, July 2-9, 2010; conference titled  
“Carrefour Alfred Stieglitz”; “Bondage, Discipline, and Modernist Abstraction: The  
Case of Morgan Russell.”



- Thyssen-Bornemisza Museum, Madrid, Apr. 14, 2010; “Monet’s Revival by the New York School.”
- Indiana University, Bloomington, Apr. 1-3, 2010; “Problems in Early Mass Visual Culture.”
- Princeton University, Feb. 4, 2010; “Problems in Early Mass Visual Culture.”
- Freie Universität Berlin, John-F.-Kennedy-Institut für Nordamerikastudien, May 14, 2009; “Social and Artistic Aspects of Industrialized Picture Production in the U.S.”
- University of Warsaw, Department of Art History, May 10-11, 2009; “Mark Rothko and the Critics” and seminar on Jackson Pollock.
- Institut d’Etudes Anglophones, Université de Paris 7—Denis Diderot, Apr. 30, 2009; “Pictures and Daily Life circa 1850.”
- Association of Art Historians Annual Conference, University of Manchester, UK, Apr. 3, 2009; “Art, Society, Cognition” for panel on “Rethinking the Social.”
- Le Musée des Beaux-Arts de Lyon, France, Jan. 13, 2009; colloquium for exhibition *Repartir à zero*; “The first man was an artist.”
- Wesleyan University, Middletown, CT, Nov. 20, 2008; “Pictures and Daily Life, c. 1850.”
- Clark Art Institute, Williamstown MA, Sept. 23, 2008; “Pictures and Daily Life c. 1850.”
- University of Nottingham (Nottingham Institute for Research in Visual Culture), Sept. 13, 2008; plenary speaker for conference on “Art and the Everyday.”
- Corcoran Gallery of Art, Washington, D.C., May 20, 2008; “Modernity and Winslow Homer.”
- 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.”
- Institut national d'histoire de l'art, Paris, 20 June 2007; lecture “Composite Images and the Industrial Production of Pictures in the 19<sup>th</sup> Century”
- Freie Universität Berlin, John-F.-Kennedy-Institut für Nordamerikastudien, 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”
- 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 19<sup>th</sup>-Century U.S.”
- Stanford University, April 16-17, 2004; “Mind the Gap” symposium.
- CAA Annual Conference, Seattle, Feb. 18-22, 2004; session on “Nineteenth-Century Popular Arts,” chaired by Ann Bermingham; “Art and Class in the Era of Barnum.”
- Guggenheim Museum, Bilbao, Spain, Feb. 3, 2004; “Abstract Expressionism’s Conflicts.”
- Harvard University, Cambridge MA, Leventritt Lecture, Dec. 2, 2003; “Scenes from a Visual Culture of Suspicion.”