

Ksenya A. Gurshtein

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EDUCATION:

- **Ph.D.**, History of Art, University of Michigan, adviser: Dr. Alex Potts
Thesis: *TransStates: Conceptual Art in Eastern Europe and the Limits of Utopia* 2011
In 2012 received the ProQuest Distinguished Dissertation Award, University of Michigan
- **Graduate Certificate in Museum Studies**, University of Michigan 2010
- **B.A.s**, Art History and English, *magna cum laude*, Colorado State University, Ft. Collins, CO 2004

RESEARCH LANGUAGES: Fluent in Russian; advanced German and Slovene

RESEARCH & WRITING GRANTS AND AWARDS:

- National Endowment for the Humanities Fellowship
awarded for full time work on book project 2015—2016
- Getty Research Institute Predoctoral Fellowship 2010—2011
- International Research Award, Rackham Graduate School,
University of Michigan 2009—2010
- Summer Foreign Language Area Studies grant, U.S. Department of Education 2009
- Forsyth Dissertation Fellowship, Department of the History of Art,
University of Michigan 2008—2009
- Henry P. Tappan Award for Outstanding Achievement in Graduate Studies,
Department of the History of Art, University of Michigan 2008
- Andrew W. Mellon Fellowship in Humanistic Studies for first-year graduate study 2005—2006
- Monfort Scholarship to attend Colorado State University, Ft. Collins, CO 2000—2004

MUSEUM & GALLERY POSITIONS / CURATORIAL PROJECTS:

Assistant Curator, Skirball Cultural Center

August 2016 – present

Organize original exhibitions and facilitate presentations of traveling shows. Work with a broad range of topics related to Jewish-American history in the context of popular culture and social justice struggles in America. Managing curator for the traveling exhibition *Leonard Bernstein at 100* (2018). Lead curator on two original exhibitions, *Fleischer Studios and the Beginnings of American Animation* (2019) and *Aliens in America: Minority Voices and the Making of Science Fiction* (2020). Additionally, I have developed displays for the permanent core exhibition, *Visions and Values: Jewish Life from Antiquity to America* and fully conceptualized a proposed exhibition *Strange Fruit* to examine anti-racist art activism with a focus on contemporary art. Work closely with other departments, notably Programs and Development, contributing to event programming, grant writing, and donor cultivation.

Juror, 15th Annual Wills Creek Survey, Allegany Arts Council, Cumberland, MD

July 2014 – September 2014

Selected approximately 45 works from c. 150 submissions made to a national juried show; awarded five monetary prizes, advised on the installation of the work, and introduced the show at the opening.

Andrew W. Mellon Postdoctoral Curatorial Fellow, Department of Photographs, National Gallery of Art, Washington, D.C.

September 2011 – August 2014

Participated in curatorial research, administrative tasks, and collection maintenance work; interacted with the general public and scholars through study room visits, exhibition tours, and public talks. Co-curated the film series *Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960-1990* (April-June 2014). Selections from the series were presented at the 53rd Ann Arbor Film Festival (March 2015); the Brooklyn Academy of Music (May 2015); and University of Chicago Film Studies Center (Winter 2015). Wrote and edited content for a scholarly website about the film series. Curated the exhibition *A World of Bonds: Frederick Sommer's Photography and Friendships* (June-August 2013), supported by a grant from The Robert Mapplethorpe Foundation, Inc. Authored an extended web feature on Sommer's work in the NGA collection; organized a public conversation with the trustees of the Sommer Foundation. Co-curated the exhibition *The Serial Portrait: Photography and Identity in the Last One Hundred Years* (Sep-Dec 2012), authoring the show's digital brochure.

Curatorial Intern, Museum of Contemporary Art Detroit

May 2010 – August 2010

Researched primary and secondary sources related to the work of James Lee Byars to help conceptualize the museum's planned exhibition and compile a reliable chronology of the artist's work.

Guest Curator, Jane Vorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ

May 2008 – September 2008

With a co-curator, conceptualized the exhibit *The Appointing Gesture: the Worlds and Images of D.A. Prigov*; researched and arranged loans, helped design the installation, and wrote interpretive materials.

Curatorial Research Assistant, Department of Contemporary Art, State Tretyakov Gallery, Moscow, Russia

January 2008 – April 2008

Worked with the head of the department on preparing a retrospective of D. A. Prigov. Recorded interviews, researched archival materials, helped conceptualize the structure and content of the show.

Curatorial Research Assistant, University of Michigan Museum of Art, Ann Arbor

September 2007 – December 2007

Researched works of modern and contemporary art in the collection; wrote extended labels for the collection reinstallation; took part in discussions on the museum's interpretive tools and mission.

Intern, M&J Guelman Gallery, Moscow, Russia

June 2007 – August 2007

Worked on translating and editing several catalogues, produced short informational articles and an exhibition review for an on-line arts portal run by the gallery, performed administrative tasks.

Curatorial Intern, Hamburger Bahnhof Museum für Gegenwart, Berlin, Germany

June 2006 – August 2006

Wrote descriptions of individual works for the catalogue of the exhibition, *Beyond Cinema: the Art of Projection*; procured images and reproduction rights.

Curatorial Intern, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

January 2005 – May 2005

Worked on the exhibition *Isamu Noguchi: Master Sculptor*. Researched individual works and loan requests, worked on proposals for permanent collection installations, ran public programs.

ArtStop Interpreter, Denver Art Museum, Denver, CO

October 10, 2001 – May 2004

Engaged both adults and children visiting the museum through interactive demonstrations to provide information and encourage discussion about objects displayed in the galleries.

Education Intern, Peabody-Essex Museum, Salem, MA

May 2001 – August 2001

Led public tours for adults and school groups, created and ran children's programs, did historical research, ran an advertisement campaign for a film festival.

TEACHING POSITIONS:

Lecturer, McIntire Department of Art, University of Virginia

August 2014 – May 2015

Taught two undergraduate courses – one large lecture course and one seminar – per semester. Fall 2014: “Art Since 1945” and “20th Century Art in Eastern Europe”; Spring 2015: “Avant-Garde Art and Film in the 20th Century” and “From Situationism to Social Practice.” Created syllabi; conducted lectures and seminars; administered, graded, and gave feedback on assignments; worked with students one-on-one on research and writing skills; supervised a grader and teaching assistants; invited guest speakers; advised students on ways to engage with the field and wrote letters of recommendation; helped grow library and visual resources collections in my areas of research.

Instructor and Graduate Student Instructor, Department of the History of Art, University of Michigan

September 2006 – August 2010

As Instructor, created the syllabus and taught an upper level undergraduate seminar titled "Artistic Radicalism in the 1960s and 1970s" during the summer semester, working with students extensively on writing projects. As GSI, taught discussion sections and graded assignments for three courses: 19th century French art; 20th century art; and history of photography.

PRINT PUBLICATIONS:

Book Projects:

- Ksenya Gurshtein and Sonja Simonyi, eds., *Postwar Experimental Cinemas in Eastern Europe*, Amsterdam: Amsterdam University Press; in addition to co-editing the book and writing the introduction, I will contribute an essay on visual artists who worked at the Hungarian Balázs Béla Studio [under contract; forthcoming in 2018].

Peer-Reviewed Journals:

- “Dissecting Dissent and Its Discontents” [Book review of *Antipolitics in Central European Art: Reticence as Dissidence under Post-Totalitarian Rule 1956-1989* by Klara Kemp-Welch,” in *ARTMargins*, Cambridge, MA: MIT Press, vol. 5, issue 1 (February 2016).
- Guest Editors’ Introduction in *Studies in Eastern European Cinema*, London: Taylor & Francis, vol.

7, issue 1 (2016), a special issue on experimental cinema in post-war Eastern Europe;
<http://www.tandfonline.com/toc/reec20/7/1>

- “The Eloquent Spaces of Silence: D.A. Prigov’s Visual Art” in *Russian Literature*, Amsterdam: Elsevier, vol. 76, issue 3 (Fall 2014), pp. 309-338; special issue on D.A. Prigov. Reprinted in Elizaveta Butakova Kilgarriff, ed., *Dmitri Prigov. Theatre of Revolutionary Action*, exh. cat., London: Calvert 22 Foundation, 2017.
- “Utopia by Mail: Komar and Melamid’s *A Catalogue of Superobjects: Supercomfort for Superpeople*,” *Getty Research Journal*, Los Angeles: Getty Research Institute, issue 6 (February 2014), pp. 203-213.
- “When Film and Author Made Love: Reconsidering OHO’s Film Legacy” in *Kino! #11-12*, Ljubljana: Kino! Society for Expanding Film Culture [Društvo za širjenje filmske kulture Kino!], 2010, pp. 128-154. (The issue was published in conjunction with the exhibition *Experimental Film in Former Yugoslavia 1951-1991* at Moderna Galerija, Ljubljana).
- “The Mountain and the Mole-Hill: Julia Margaret Cameron’s Allegories,” in *Bulletin of the University of Michigan Museums of Art and Archaeology*, Ann Arbor, MI: University of Michigan Museum of Art, August 2009, pp. 5-25.

Articles in Edited Volumes:

- “OHO: An Experimental Microcosm on the Edge of East and West” in Christian Höller, ed., *L’Internationale – Post-war Avant-gardes between 1956 and 1986*, Zurich: JRP Ringier, 2012, pp. 208-215; reprinted in an e-book version (Spring 2015):
http://www.internationaleonline.org/resources/linternationale_post_war_avant_gardes_between_1957_and_1986
- “Komar and Melamid: the artistic union outside and after the Soviet Union,” [“Komar i Melamid: tvorcheskiy soyuz vne i posle Soyuz”] in Zinaida Starodubtseva, ed., *Russian Art Abroad: Second Half of the 20th – early 21st century [Russkoe art-zarubezh’e: vtoroia polovina XX - nachalo XXI veka]*, Moscow: National Center for Contemporary Art, 2010, p. 92-95.

Texts in Exhibition Catalogs:

- “Bogoslav Kalaš: The Ghost in the Painting Machine” in Marko Jenko, ed., *Bogoslav Kalaš*, Ljubljana: Moderna Galerija, 2016.
- “Komar and Melamid, *TransState*” entry in the electronic catalogue of the exhibition *The Desire for Freedom. Art in Europe since 1945 (Verführung Freiheit, Kunst in Europa seit 1945)*, Berlin: Deutsches Historisches Museum and Sandstein Verlag, 2012.
- Texts from *Beyond Cinema* reprinted in Christopher Eamon, *Prime Mover — 5 Exhibitions from the Pamela and Richard Kramlich Collection*, Goettingen: Steidl & Partners, 2009.
- Work descriptions in Jäger, Joachim, Gabriele Knapstein, Anette Hüscher, eds., *Beyond Cinema: the Art of Projection*, Ostfildern: Hatje Cantz, 2006.

ON-LINE PUBLICATIONS:

Museum Publications:

- “The OHO Group, “Information,” and Global Conceptualism *avant la lettre*,” a four-part series on *post: notes on modern and contemporary art around the globe* website, Museum of Modern Art, New York, August-October 2016

http://post.at.moma.org/content_items/922-from-the-moma-archives-works-and-materials-by-oho-group

- Author and editor for “Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960-1990” website, National Gallery of Art, Washington, D.C., October 2014
<http://www.nga.gov/content/ngaweb/features/experimental-cinema-in-eastern-europe.html>
- “Frederick Sommer in Context” website, National Gallery of Art, Washington, D.C., October 2013
<http://www.nga.gov/content/ngaweb/Collection/photographs/frederick-sommer.html>
- Digital brochure for the exhibition *The Serial Portrait: Photography and Identity in the Last One Hundred Years*, National Gallery of Art, Washington, D.C., September 2012
<http://www.nga.gov/exhibitions/serialinfo.shtm>

ARTMargins [Online]: Contemporary Central and Eastern European Visual Culture

- An interview by Zdenko Mandušić with Joanna Raczynska and Ksenya Gurshtein, March 2015,
<http://blog.artmargins.com/index.php/65-artists-amateurs-alternative-spaces-experimental-cinema-in-eastern-europe-1960-1990-april-5-to-june-14-at-the-national-gallery-of-art-washington-d-c.html>
- *The OHO Files: Afterword*, August 2011, <http://www.artmargins.com/index.php/afterword>
- *Bogoslav Kalas: The Ghost in the (Painting-) Machine*. December 2009,
<http://artmargins.com/index.php/featured-articles/544-bogoslav-kalas-ghost-painting-machine-article/>

Art Journalism [in Russian]:

- “Back to the Avant-Garde,” Colta.ru culture portal, April 2013 <http://www.colta.ru/docs/20709>
- “A letter from Eastern Europe: the Battle for the Past,” August 2009
<http://os.colta.ru/art/projects/121/details/11723/>
- “Bruce Nauman,” June 2009, <http://os.colta.ru/art/projects/8136/details/10876/>
- “Hans Haacke,” June 2009, <http://os.colta.ru/art/projects/8136/details/10529/>
- “Marcel Broodthaers,” April 2009, <http://os.colta.ru/art/projects/8136/details/9336/>
- “Gordon Matta-Clark,” March 2009, <http://os.colta.ru/art/projects/8136/details/8657/>
- “Art 4whom?,” GIF.ru culture portal, July 2007 <http://www.gif.ru/reviews/art4whom/>

TRANSLATIONS:

- Translation of Maria Petrovykh’s poem “Every step we take we ponder, wary...” («Без оглядки не ступить ни шагу...») short-listed for the 2013 Compass Award, an international translation contest, <http://www.stosvet.net/compass/MariaPetrovykh/Petrovykh.html>
- Khan-Magomedov, O.S., *Vladimir and Georgy Stenberg*, Moscow: Russian Avant-Garde Foundation, 2010.
- Khan-Magomedov, O.S. *Nikolay Sokolov*, Moscow: Russian Avant-Garde Foundation, 2010.
- Groys, Boris, Alexander Borovsky, and Lyudimla Novikova, *Alexander Kosolapov: Sots Art*, Bielefeld: Kerber Verlag, 2010.
- Golovanova, Olga, ed., *Art or Death!*, Moscow: Moscow Museum of Modern Art, 2009.
- *Russian Povera*, exh. cat., Perm: Perm Museum of Contemporary Art, 2008.

CONFERENCE PAPERS:

- *Shared Practices: The Intertwinement of the Arts in the Culture of Socialist Eastern Europe* conference, Kumu Art Museum and the Institute of Art History, Estonian Academy of Arts, Tallinn, October 22-24, 2015, “Conceptual artists, cognitive film: artists as filmmakers at the Balázs Béla Studio.”
- College Arts Association Annual Conference, New York, February 11-14, 2015, “Have your take and see it too: on the work of unofficial artists at the Balázs Béla Studio.”
- Association for Slavic, East European, and Eurasian Studies Annual Convention, San Antonio, November 20-23, 2014, organizer of the “Conceptual Art in Eastern Europe Before and After the Wall II: East-Central Europe and Yugoslavia” panel and presenter of the paper “Space cadets and armchair megalomaniacs: on shared tropes in post-war Eastern European art.”
- *Which Side Are You On? Positioning and Orientation in the Art Histories of Eastern Europe* Workshop, Institut für Kunstgeschichte, Universität Bern, October 10-11, 2014, “TransStates: Conceptual Art in Eastern Europe and the Limits of Utopia.”
- *Utopia III: Contemporary Russian Art and the Ruins of Utopia*, The Courtauld Institute of Art, London, February 22-23, 2013, “The Eloquent Spaces of Silence: D.A. Prigov’s Visual Art.”
- Association for Slavic, East European, and Eurasian Studies Annual Convention, New Orleans, November 15-18, 2012, “The Politics of Working across Media in the Art of OHO.”
- College Arts Association Annual Conference, Los Angeles, CA, February 22-25, 2012, “In Soviet Russia, the Joke Tells You: Humor in the Work of Komar and Melamid.”
- Association for Slavic, East European, and Eurasian Studies Annual Convention, Washington, DC, November 17-19, 2011, “Between Faith and Farce: Performance in the Work of Komar and Melamid.”
- Association of Art Historians Annual Conference, Warwick, UK, March 31-April 2, 2011, “Komar and Melamid’s Invented Artists.”
- Association for Slavic, East European, and Eurasian Studies Annual Convention, Los Angeles, CA, November 18-21, 2010, “Locating Komar and Melamid’s Sublime.”

INVITED TALKS, LECTURES, AND CONFERENCE RESPONSES:

- Co-Chair, “Utopianism and Dystopianism in Russian, Soviet, Eastern European, and Eurasian Art” session, CAA Annual Conference, Los Angeles, February 21-24, 2018 [forthcoming].
- Discussant and Chair, “Blurred Lines and Gray Areas: Official and Unofficial Culture in Late Socialism” panel; participant, “Recent Research and Approaches to the Study of East European and Russian Art” roundtable, ASEEEES Annual Convention, Philadelphia, November 19-22, 2015.
- Participant in *The Academy and the Archive* workshop at the *Distributing Cinema* conference, organized by the DC-Area Film and Media Seminar, University of Maryland, College Park, April 10, 2015.
- Invited presentation at the Contemporary and Modern Art Perspective (C-MAP) seminar, Museum of Modern Art, New York, April 1, 2015, “Komar and Melamid: Children of sots-realism, grandchildren of the avant-garde.”
- Works in Progress public conversation with the co-trustees of the Frederick and Frances Sommer Foundation, National Gallery of Art, March 31, 2014, “Producing Digital Knowledge about Analog Art: The Case of Frederick Sommer.” <http://www.nga.gov/content/ngaweb/audio-video/audio/digital-analog-lyons-cox.html>
- Discussant, ASEEEES Annual Convention, Boston, November 21-24, 2013, “Contemporary Art Collectives and the Revolution Today I: Gender, the Body, and Buffoonery” panel.

- Discussant, ASEEES Annual Convention, New Orleans, November 15-18, 2012, “Moscow Conceptualism, Part 2: Performance at the Margins” panel.
- Invited lecture, FotoWeekDC 2012 Festival Central Lecture Series, November 10, 2012, “Looking for the Self in Serial Self-Portraiture.”
- Opening day lecture for the exhibition *The Serial Portrait: Photography and Identity in the Last One Hundred Years*, National Gallery of Art, Washington, D.C., co-delivered with Sarah Kennel, September 30, 2012. Podcast available at <http://www.nga.gov/podcasts/lectures/index.shtm>
- Works in Progress talk at the National Gallery of Art, September 24, 2012, “Eyear: The OHO Collective's Work across Media.”
- The Display of Art Theme Year seminar presentation, Getty Research Institute, May 9, 2011, “Making the Invisible Visible: Eastern European Conceptual Art and the Problem of the Historical Retrospective.”
- Invited lecture, Slavic Languages and Literatures Colloquium, Stanford University, March 2, 2011, “Of Sots-Art, Semiotics, and the Historical Sublime.”

MEMBERSHIPS AND SERVICE IN PROFESSIONAL ORGANIZATIONS:

- College Arts Association (CAA)
CAA Affiliated Societies:
 - Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)
Web News Editor for the SHERA site, <http://shera-art.org/news/>, November 2013- January 2016
 - European Postwar Contemporary Art Forum (EPCAF)
- Association for Slavic, Eastern European, and Eurasian Studies (ASEEES)