

Curriculum Vitae
July 2019

Michael Leja

James and Nan Wagner Farquhar Professor of History of Art
Chair, History of Art Department
University of Pennsylvania
mleja@upenn.edu

Publications

Books:

Forthcoming:

American Art, 1760-2000: Primary Sources, co-authored with John Davis, appearing in December 2019 from University of Chicago Press (print) and Yale University Press (digital). Translations into French, German, Japanese, Spanish, Traditional Chinese, Simplified Chinese, and other languages over the next several years

In Preparation:

A Flood of Pictures: The Formation of Image Culture in the US, 1835-1860

Published:

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.

Selected Articles, Book Chapters, and 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
- “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:

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

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

Exhibition Catalogues:

- “Adam and Newman’s Beginnings,” “In Focus,” Tate Modern, published online July 2018.
<https://www.tate.org.uk/research/publications/in-focus/adam/newmans-beginnings>
- “Jackson Pollock y el inconsciente,” Spanish translation of chapter 3 of *Reframing Abstract Expressionism* for catalogue of exhibition *La Energía Visible. Jackson Pollock. Una Antología*, José Lebrero Stals, ed., Museo Picasso Málaga, 2016: 301-396.
- “Abstraktion, Repräsentation, und Jackson Pollocks Ästhetik des Konflikts,” essay for catalogue of *Der Figurative Pollock*, Kunstmuseum Basel, 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 20th-Century American Art,” for catalogue on the countryside in Chinese 20th-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.

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

Department Chair, 2019-2022
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

International Conference on the Visual Arts, Athens Institute for Education and Research, Athens, Greece, June 10-13, 2019; “An Archaeology of Image Culture”

Annual Conference, Association for Art History, Universities of Brighton and Sussex, April 4-6, 2019; for panel on “Artistry in the Spaces of Medicine,” paper on “Photographic Entertainments in the Asylum, and the Asylum in Photographic Entertainments in the 1850s”

Reynolda House, Winston-Salem, NC, Mar. 2, 2019; “The Lure of Writing: Modernist Artists in the Medium of Language”

“Romantic Prints on the Move,” symposium at the University of Pennsylvania, Feb. 1-2, 2019; “From Print Culture to Image Culture”

Sydney Leon Jacobs Lecture, Rutgers University, Nov. 13, 2018; “The Langenheim Brothers at Niagara Falls: Photographic Fusions and the Mass Marketing of Photography,” plus roundtable with graduate students.

“The Global Impact of Asian Aesthetics on American Art and Material Culture,” Winterthur Museum and University of Delaware, Oct. 12-14, 2018: roundtable presentation.

Anita Glass Memorial Lecture, Brown University, Providence, RI, Mar. 6, 2018; “The Langenheim Brothers at Niagara Falls: Photographic Fusions and the Mass Marketing of Photography.”

- Terra Seminar Professor, Smithsonian American Art Museum, Nov. 15-16, 2017; “An Archaeology of Picture Culture in the United States,” and workshop for fellows.
- University of Pennsylvania, Fine Arts Department, Oct. 13, 2017; respondent and panelist for “David Smith, Artist for Today.”
- Giverny, France, Terra Foundation Colloquium on “Humanisms and Antihumanisms in the Arts of the United States,” Sept. 19-22, 2017; “The Inhumanity of the Mass Subject.”
- University of Pennsylvania, “Making and Materiality: Studio Arts in a Liberal Arts Education, A Visual Studies Workshop,” Sept. 15-16, 2017; “Exactness of Eye, Flexibility of Hand, and Endurance of Memory: Educating Citizens through Drawing in the 19th Century.”
- 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”
- 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, May 18, 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.”
- 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”