

AGLAYA K. GLEBOVA

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ACADEMIC APPOINTMENTS

- July 2019— Assistant Professor
History of Art Department
University of California, Berkeley
- 2014—2019 Assistant Professor
Joint Appointment
Department of Art History
Department of Film & Media Studies
Graduate Program in Visual Studies
- 2018—2019 0% Salary Appointment, European Languages and Studies Department
University of California, Irvine

EDUCATION

- Ph.D. 2014 History of Art Department
University of California, Berkeley
Dissertation: “Photography’s Undoing: Aleksandr Rodchenko and the
White Sea-Baltic Canal”
Committee: Anne M. Wagner (Chair), T.J. Clark, Darcy Grimaldo
Grigsby, Irina Paperno
- M.A. 2009 History of Art Department
University of California, Berkeley
- B.A. 2007 History of Art and Architecture Department
Middlebury College
magna cum laude

PUBLICATIONS

Book Manuscript

“Treacherous Territory: Aleksandr Rodchenko and Photography in the Age of Stalin” (*in progress*).

Peer-Reviewed

“‘No Longer an Image, Not Yet a Concept’: Montage and the Failure to Cohere in Aleksandr Rodchenko’s Gulag Photoessay,” *Art History* 42 (April 2019): 332-361.

“Elements of Photography: Avant-garde Aesthetics and the Reforging of Nature,” *Representations* 142 (Spring 2018): 56-90.

— Winner, Emerging Scholar Prize, The Society of Historians of Eastern European, Eurasian and Russian Art and Architecture, 2018.

Articles and Book Chapters

“A Visual History of the Gulag: Nine Theses,” in *The Soviet Gulag: Evidence, Interpretation, and Comparison*, ed. Michael David-Fox (Pittsburgh: University of Pittsburgh Press, 2016), 162-169.

* Expanded and revised version of “Picturing the Gulag,” *Kritika: Explorations in Russian and Eurasian History* 16 (Summer 2015): 476-478.

“‘You Don’t Even Represent Us’: Picturing the Moscow Protests,” *Either/ And* (2012), online.

* Reprinted in *Photography Reframed*, eds. Benedict Burbridge and Annabella Pollen (IB Tauris: 2018), 205-214.

Translations & Encyclopedia Entries

Diaries of Boris Ender, “Люди надели маски”: *Дневники художественной элиты 1930xx годов* [*People Have Put on Masks: The Diaries of the Artistic Elite of the 1930s*], Princeton University Press (*in preparation*).

“Arkhip Kuindzhi,” *Benezit Dictionary of Artists* (March 2016).

Other

“The Moscow Protests,” Parts 1-4, *VQR Online* (December 2011-February 2012).

SELECTED HONORS AND FELLOWSHIPS

UC President’s Faculty Research Fellowship in the Humanities, 2017-2018.

Berlin Prize, American Academy in Berlin, Fall 2017.

Affiliated Fellow, Art Histories and Aesthetic Practices Cluster, Forum Transregionale Studien, Berlin, 2017-2018.

Canadian Center for Architecture, Visiting Fellow, Summer 2017.

Mellon-Keiter Postdoctoral Fellowship in Russian Art, Amherst College, 2014-2016 (*declined*).

Mellon/ACLS Dissertation Completion Fellowship, 2013-2014.

Charlotte W. Newcombe Dissertation Fellowship in Religion and Ethics, 2013-2014 (*declined*).

Una’s Fellow, Doreen B. Townsend Center for the Humanities, UC Berkeley, 2012-2013.

Dedalus Foundation Dissertation Fellowship, 2011-2012.

CONFERENCES AND LECTURES

Invited Presentations

“Photography Inside Out: Aleksandr Rodchenko and the City,” *University of San Diego*, Art +Architecture Lecture Series, May 8, 2019 (also presented at the University of California, Irvine, “Revolutionary Lives” Workshop, April 21, 2017).

“The Soviet Face from Moscow to Uzbekistan, ca. 1935,” *Wissenschaftskolleg zu Berlin* Colloquium, March 21, 2018, and History of Art Department, *Yale University*, April 9, 2018.

“The Last Projects of the Soviet Avant-garde, 1928-1937,” *American Academy in Berlin*, December 7, 2017.

“Gulag/Photography/Archive,” *Axel Springer* Roundtable, December 12, 2017, and *American Academy in Berlin*, Fellows’ Colloquium, November 10, 2017.

“Propaganda in Question. Photographing the Gulag under Stalin,” *Kunsthistorische Gesellschaft, University of Vienna*, “Aftermaths and Transformations: October Revolution 1917 Revisited,” October 25, 2017.

“Revolution on a Human Scale: Vkhutemas and Photography,” *Canadian Center for Architecture*, Visiting Scholar Seminar, June 29, 2017.

“Exacting Chaos: Aleksandr Rodchenko’s Photography of a Gulag,” Keynote, *Chapman University*, Sixth Annual Undergraduate Art History Symposium, April 15, 2016.

“Elements of Photography: The Reforging of Nature and Avant-garde Aesthetics,” Doreen B. Townsend Center for the Humanities Fellows Program, *University of California, Berkeley*, February 19, 2013.

“Revolutionary Photography: A View from Above and Up Close,” *Andrei Sakharov Center*, Moscow, December 24, 2011.

“Can This Really Be Creativity?: Arkhip Kuindzhi and the Question of Taste,” *Yale University*, “Art in Russia, 1770-1920” Symposium, New Haven, March 24-25, 2011.

Conference Presentations

“Resistant Constructs: Architecture and Photography at Vkhutemas,” *Association for Slavic, East European, and Eurasian Studies*, Boston, December 2018.

“The Partial Art of Stalinism,” *College Art Association*, New York City, February 2015.

“All Made Up: Aleksandr Rodchenko’s Film Stills,” *Association for Slavic, East European, and Eurasian Studies*, San Antonio, November 2014.

“Painting around Forced Labor,” *Association for Slavic, East European, and Eurasian Studies*, New Orleans, November 2012.

“Dreading Water: The White Sea-Baltic Canal in the Work of Aleksandr Rodchenko and Mikhail Prishvin,” *Linnaeus University*, “Places, People, Stories” Conference, Kalmar, Sweden, September 2011.

“The Exact Same Landscape’: Aleksandr Rodchenko at the White Sea-Baltic Canal,” *Solomon R. Guggenheim Museum*, Emerging Scholars Symposium “Is Returning to the Past Modern?,” January 5, 2011.

“Disfigured Landscapes, or Picturing Russian Nature,” *Association for Slavic, East European, and Eurasian Studies*, Los Angeles, November 2010.

Other Conference Participation, Seminars, and Panels

Chair, Panel on South Asian photography, *Art Histories and Aesthetic Practices Cluster, Forum Transregionale Studien*, “Working through Colonial Photography” Workshop, January 31, 2018.

Respondent, Adam Morton, “Entangled Modernities: State Space in Modern Mexico,” *Canadian Center for Architecture*, Visiting Scholar Seminar, June 22, 2017.

“*Moulin Rouge!*: Design and Spectacle,” *University of California, Irvine*, “Saturday at the Gateway,” January 28, 2017.

“Transparency and Opacity: Aleksandr Rodchenko’s ‘Late’ Work,” *University of California, Irvine*, Visual Studies Colloquium, January 13, 2017.

Panel participant, “Inside the Tenure-Track,” *University of California, Irvine*, Humanities Commons, October 27, 2016.

Respondent, Anne McCauley, “Edward Steichen and the Riddle of Harmonics: Nurturing Photography in a Post-War Garden,” *University of Southern California, LACMA/USC* Photography Seminar, October 17, 2016.

“Vereschagin’s Turkestan Album,” *University of California, Irvine*, Guest Lecture for “Modern Visualities: South Asian Photography,” Prof. Alka Patel, May 3, 2016.

Faculty respondent, “Distraction, Desperation and Historicism at the Limits of Abstract Thought,” “Abstraction: UCI Comparative Literature Graduate Student Conference,” *University of California, Irvine*, February 26, 2016.

Roundtable member, “Should Pioneer Girls Look Forward? Aleksandr Rodchenko’s *Pionerka* (1930),” *Association for Slavic, East European, and Eurasian Studies*, Philadelphia, November 2015.

Panel chair, “Revolutionary Hospitality: Menshevik Georgia and Soviet Moscow,” *Association for Slavic, East European, and Eurasian Studies*, Boston, November 2013.

Panel Participant, “Documenting the Gulag,” *Association for Slavic, East European, and Eurasian Studies*, New Orleans, November 2012.

Media Interviews

“Russian Democracy Aims to Keep Momentum,” Interview with Dick Gordon, *The Story*, March 11, 2012.

CONFERENCES AND EVENTS ORGANIZED

Workshop, *Revolutionary Lives*. Co-organized with Susan Morrissey (History, UC Irvine). UC Irvine, April 21, 2017.

Funded by the Humanities Commons, the Mellon Sawyer Seminar in the Humanities on Documenting War, the Graduate Program in Visual Studies, the Department of History and the Program in Jewish Studies.

Screening series, *Soviet Cinema*. Co-organized with Susan Morrissey (History, UC Irvine). UC Irvine, Winter 2017.

TEACHING AND MENTORING

Courses Taught at the University of California, Irvine

Graduate

- *Ethics of Photography*
Visual Studies, elective seminar, Spring 2019.

Undergraduate

- *Russian & Soviet Avant-Garde*
Elective upper-division lecture course, Art History/Film & Media, Winter 2016 and 2019.
- *History of Film I: The Silent Era*
Required lower-division lecture course, Film & Media, Winter 2016, 2017, and 2019.
- *Photography & Controversy*
Elective upper-division lecture course, Art History, Fall 2016.
- *The Art of Film Design*
Elective upper-division lecture course, Film & Media/Art History, Fall 2016.
- *The Origins of Photography*
Elective upper-division lecture course, Art History, Fall 2015.
- *Film & Media Theory: Montage*
Required upper-division methods seminar, Film & Media, Fall 2015.
- *Photography & Revolution*
Required senior seminar, Art History, Spring 2015.
- *Film & Media Theory*

Required upper-division methods seminar, Film & Media, Spring 2015.

- *Montage, Collage, Appropriation*

Elective upper-division lecture course, Art History/Film & Media, Winter 2015.

Dissertation Committees

Co-chair, Julian Tobias Francolino, “Variations on Monumentality: Laboring Bodies and Socialist Imagery, 1930-1970,” Visual Studies, University of California, Irvine.

Member, Maggie Dethloff, “Material Remains: Photography, Death, and Disembodiment Today,” Visual Studies, University of California, Irvine.

Qualifying Exam Committees

Member: Molly Katharine Thrailkill, Julian Tobias Francolino, Maggie Dethloff

Outside Member: Olivia Humphrey (History), Karen Jallatanyan (Comparative Literature)

MA Thesis Advising

Supervisor, Julian Tobias Francolino, Visual Studies

Member, Art History 4+1: Jenny Nguyen, Jasmin Pannier, Adriana Romo

Undergraduate Mentoring

UTeach/Student Teaching Mentor

Glenna Rosaleen Morin, “Romani Studies,” Fall 2016-Spring 2017.

Creative Projects

Torrin Greathouse, “A Theory of Interaction,” full-length feature screenplay, Winter 2016.

Antony Gibson, “The Guardian,” short film, Winter 2015.

INSTITUTIONAL SERVICE

University of California, Irvine

Early Film and Media Studies VAP Job Search Committee, Department of Film & Media Studies, 2018-2019.

Co-PI, Russian and Eurasian Research Cluster, 2016-2017.

Ph.D. Program in Visual Studies Committee, 2016-2017.

Photography Job Search Committee, Claire Trevor School of the Arts, 2016-2017.

Website Redesign Committee, Department of Art History, 2014-2016.

LPSOE Job Search Committee in Production, Department of Film & Media Studies, 2014-2015.

Service to the Profession

Reviewer for the *American Academy in Berlin*, *Bloomsbury Academic*, *California Open Educational Resources Council*, *Ab Imperio*, and *Kritika: Explorations in Russian and Eurasian History*

Image editor, *Kritika: Explorations in Russian and Eurasian History*, special issue on the Gulag, Volume 16 Issue 3 (Summer 2015) and *The Soviet Gulag: Evidence, Interpretation, and Comparison*, ed. Michael David-Fox (Pittsburgh: University of Pittsburgh Press, 2016).

PROFESSIONAL AFFILIATIONS

Association for Slavic, East European, and Eurasian Studies
College Art Association
Society of Architectural Historians
Society of Historians of East European and Russian Art and Architecture