

LEORA MALTZ-LECA

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TEACHING POSITIONS

- July 2014 – present Associate Professor, Contemporary Art
- Fall 2008 – June 2014 Assistant Professor, Contemporary Art
History of Art and Visual Culture, **Rhode Island School of Design**
- Lecture Courses:
- *The Critical Vocabulary of Contemporary Art*
 - *Contemporary Art & Its Discourses* (team taught with painting faculty)
 - *Post-War Modernisms: Avant-gardes & Neo-Avant-gardes*
 - *History of Art 101* (20th-century component of team taught survey)
- Seminars:
- *Art and Politics from Baudelaire to the Yes Men*
 - *The Global-Local Contemporary*
 - *Postmodern/ Postcolonial: Art & Theory in the Postcolonies*
 - *“Race” in Contemporary Art*
 - *The Artist’s Lecture: William Kentridge & Company*
- Spring 2007 Adjunct Faculty, **Corcoran College of Art & Design**
- Spring, Fall 2006 Instructor, History of Art Department, **Harvard University**

EDUCATION

- May 2008 **Harvard University**, History of Art and Architecture Department
Ph.D. in Contemporary Art; A.M in Contemporary African Art
Advisors: Ewa Lajer-Burcharth and Suzanne Preston Blier
- Specializations: Global Contemporary Art
Critical and Post-Colonial Theory
Contemporary African Art
- 1998 – 2001 **Brown University**, History of Art and Architecture Department
M.A. Modern Art
- 1991-1995 **Yale University**
B.A. Studio Art (Painting)
B.A. Philosophy

PUBLICATIONS

Books:

William Kentridge: Process as Metaphor and Other Doubtful Enterprises. Berkeley, CA: University of California Press. 2017.

Material Politics: On Matter and Meaning In and Out of the Postcolonies. In progress.

Essays

- “The Politics of Collaboration: Drowning the Piano and Other Southern Tales” in Sondra Bacharach, Jeremy Booth, Siv Fjaerestad eds *Collaborative Art in the Twenty-First Century* (London: Routledge, 2016): 152-165.
- “The Politics of Excess” in Gemma Rodrigues and Leora Maltz-Leca, *Pascale Marthine Tayou* (Seattle, WA: University of Washington Press/ Fowler Museum, 2016): 65-79.
- “Grounding Robin Rhode” in Helaine Posner, Louise Yellin, Tom Gunning et al. *Robin Rhode: Animating the Everyday* (Purchase, NY: Neuberger Museum of Art, 2014): 58-69.
- “Thinking about The Forest and The Trees: William Kentridge’s *Second-Hand Reading*” *InVisible Culture* Winter 2014. Online at: <http://ivc.lib.rochester.edu/thinking-about-the-forest-and-the-trees/>
- “Specters of the Original and the Liberties of Repetition” *African Arts* 46:4 (Winter 2013): 32-45.
- “Process/ Procession: William Kentridge and the Process of Change” *Art Bulletin* 95:1 (March 2013): 139-164.
- “Lyrical Documentary: Santu Mofokeng’s Spectral Genre” *SAVAH/ CIHA Conference Proceedings*, Johannesburg, South Africa: Wits University Press, 2013.
 - Reprinted as “Lyric Documentary” *Art South Africa* December 2011: 30-33.
- “Road Names and ‘De Facto Monuments:’ Guy Tillim’s Avenue Patrice Lumumba” *Arteeast* September 2011.
 - Reprinted in *Guy Tillim* (Göttingen: Steidl/ Walther Collection, 2014).
- “Body of Evidence: Marlene Dumas’ *Liberty*” *Artforum* November, 2010: 238 -241.
 - Reprinted in Leontine Coelewijn, Kerry Greenberg et al, *Marlene Dumas: The Image as Burden* (London: Tate, 2014).
- “Taking Public Liberties: Three Graces in an African Postcolony” *Public Art Review* “Realism and Representation” Patricia Phillips and Nancy Princenthal, eds, Fall 2010: 30-33.
- “The Outlaw’s Retort: Of Noses and Nonsense” *Art South Africa* June 2010: 24-27.
- “The Logic of the Relic: Traces of History in Stone and Milk” in *Paul Stopforth*, Bronwyn Law-Viljoen, ed. (Johannesburg, SA; New York, NY: David Krut/ TAXI) 2010: 49-75.

Reviews & Responses, Slants, Rants etc:

- “Malick Sidibé” *Passages Artforum* September 2016.

- “Double Take,” Response to Romare Bearden’s “Ritual” *Assemblage, Manual 6* (Providence, RI: RISD Museum, spring 2016).
- “Art South Africa & Black Holes” *Art Papers* (Winter 2013). [Special issue on global contemporary art writing guest edited by Dushan Petrovich.]
- Previews: “William Kentridge: Thick Time” *Artforum* September 2016; Dak’Art Biennale: La cité dans le jour bleu” *Artforum* May 2016; “Zanele Muholi: *Isibinelo/ Evidence*” *Artforum* May 2015; “Marlene Dumas” *Artforum* September 2014; “Pascale Marthine Tayou: I Love You” *Artforum* January 2014; “Zwelethu Mthethwa” *Artforum* September 2013; “Ibrahim El Salahi: A Visionary Modernist” *Artforum* May 2013; “Alfredo Jaar: The Way It Is. An Aesthetics of Resistance” *Artforum* May 2012
- Review: “The Rise and Fall of Apartheid” *Bookforum* summer 2013.
- Slant: “Alf Kumalo: A Tribute” *Artforum.com* November 2012.
- “Santu Mofokeng’s ‘Chasing Shadows,’ Jeu de Paume, Paris” *Artforum* (focus review) December 2011.
- “Glenn Ligon: ‘America,’ Whitney Museum,” *Frieze*, summer 2011.
- “Mark Bradford, Wexner Museum,” *Frieze* September 2010.
- “500 Words with Sokari Douglas Camp” *Artforum.com* August 2010.
- “Kentridge’s ‘The Nose,’ Metropolitan Opera, New York,” *Frieze* June 2010.
- “David Goldblatt: ‘Intersections Intersected,’ New Museum, New York,” *Artforum* (focus review), November 2009.
- *Artforum.com* reviews: “Impressions from South Africa: 1965 to Now, Museum of Modern Art” May 2011; “Howard Hodgkin: Time and Place, San Diego Museum of Art” February 2011; “Gerhard Marx: Cumulus, Goodman Cape Town” January 2011; “Cyprien Gaillard & Mario Garcia Torres, Hirshhorn Museum” December 2010; “Mark Leckey, GreenscreenRefrigeratoraction, Gavin Brown Projects, New York” December 2010; “Gwangju Biennale” October 2010; “Starburst: Color Photography 1970-1980, Cincinnati Art Museum” March 2010; “Dada South, South African National Gallery, Cape Town” February 2010; “The Marks We Make, Goodman Cape Town” January 2010; “Peter Sacks: Paintings, Paul Rodgers 9W, New York” November 2009; “Damian Ortega: Do It Yourself, ICA Boston” September 2009; “Kirsten Hassenfeld: ‘Recent Sculpture,’ Vera List Center, Brown University” September 2009; “Guy Tillim: Avenue Patrice Lumumba, Peabody Museum, Harvard University” August 2009; “Hank Willis Thomas, Baltimore Museum of Art” August 2009
- “Renée Stout,” “Fred Wilson,” “Emma Amos” *African-American National Biography*. Henry Louis Gates, Jr. et al, eds. Oxford University Press, 2007

- “Paul Stopforth: Being Here and Not There,” exh. cat. *W.E.B. Du Bois Institute for African and African American Research*. Cambridge, MA: Harvard University, 2006
- “African Culture, Visual Arts and the Museum: Sights/ Sites of Creativity and Conflict” *Review of African Literatures* 35: 3 (fall 2004)
- “Rorke’s Drift: Empowering Prints. Twenty Years of Printmaking in South Africa” *African Arts* 2 (spring 2004)

Other

- Editor, *Affirmative Action* (2004); *Nelson Mandela* (2003); *Cold War America: 1945-1992* (2002); *Great Speeches in History: The Founding of America* (2001). San Diego, CA: Gale Group/ Greenhaven

FELLOWSHIPS & AWARDS

2016	College Art Association Millard Meiss Publication Award for <i>William Kentridge: Process as Metaphor</i>
2016	RISD Professional Development Grant; RISD Liberal Arts Humanities Award
2014, 2015	RISD Liberal Arts Humanities Awards
2013	RISD Professional Development Grant
2011 /12	Getty Postdoctoral Fellowship, Getty Research Institute, Los Angeles, CA
1-12/2011	Creative Capital/ Warhol Foundation Arts Writer’s Grant (Book award for <i>William Kentridge: Process as Metaphor & Other Doubtful Enterprises</i>)
fall 2010	Swann Fellowship for Cartoon and Caricature, Library of Congress, Wash. DC
Spring 2010	Sheridan Center Award for Excellence in Teaching, RISD/Brown University
2010, 2011	RISD Humanities Fund Travel Grants
summer 2009	Whiting Fellowship, Marion and Jasper Whiting Foundation, Boston, MA
2007/ 2008	Kingsbury Dissertation Completion Fellowship, History of Art Dept., Harvard
spring 2007	Term Time Dissertation Fellowship, GSAS, Harvard University
2005/ 2006	Agnes Mongan Curatorial Fellowship, Photography Department, Fogg Art Museum, Harvard University
2004/ 2005	Kingsbury Fellowship for Dissertation Research, History of Art Dept, Harvard
summer 2004	Westengard Dissertation Fellowship, GSAS, Harvard University

- summer 2004 Jennifer Oppenheimer African Studies Committee Travel Grant, Harvard Univ.
- summer 2003 Whiting Fellowship, Marion and Jasper Whiting Foundation, Boston, MA
- 2002/ 2003 Guttman Foundation Awards, Harvard University
- 2002/ 03/ 04 HART Summer Research Grants History of Art Department, Harvard Univ.
- 2001 – 2003 Kingsbury Fellowship, Harvard University
- 1998/ 1999 President's Fellowship, Brown University

LECTURES & SYMPOSIA

3. 2016 *Double Take*, a gallery conversation with Anthony Bogues on Kudzanani Chiurai's *Last Supper*, Spalter New Media Gallery, RISD Museum
10. 2015 Discussant for Gayatri Chakravarty Spivak's lecture "As My Work Pulls Me," RISD Global Forum
1. 2015 *The Southern Tails of Influence*
Panel: Clark Research Institute, "Key Issues: Influence"
College Art Association Meeting, New York, NY
12. 2014 *Kudzanai Chiurai: The Politics of Excess*
"Contemporary African Art at Harvard: Exploring Luminós/C/ity. Ordinary Joy: From the Pigozzi Contemporary African Art Collection" Ethelbert Cooper Gallery of African & African American Art at the Hutchins Center, Harvard University. Online at
<https://www.youtube.com/watch?v=1R2lrsAYUzE&feature=share>
7. 2014 *On the Weight of the South African Landscape*
Neuberger Museum, Purchase, NY
3. 2014 *Grounding Robin Rhode*
16th Triennial, Arts Council of the African Studies Association
Brooklyn Museum, NY
9. 2013 Panelist: *Art Magazines Live*
Ps1/ MOMA, New York
9. 2013 *Conversation with William Kentridge*, Online at <http://vimeo.com/78284764>
Visiting scholar, President's office, University of Rochester, NY
4. 2013 *Process/ Procession: William Kentridge and South Africa's Process of Change*
McMaster University, Hamilton, Ontario
3. 2013 *Other Faces: Kentridge's Localism*
Society for Cinema and Media Studies Annual Meeting, Chicago
3. 2012 *Process/ Procession: William Kentridge and South Africa's Process of Change*

Getty Research Institute, Los Angeles, CA

- 4.2011 *William Kentridge: 'Stone Age' Drawing and the Logic of the Cartoon*
Library of Congress, Washington DC
1. 2011 *Lyric Documentary: Santu Mofokeng's Spectral Genre*
CIHA (Comité International d'Histoire de l'Art), University of the
Witwatersrand, Johannesburg South Africa
10. 2010 *Streetwalkers: Phantom Monuments of the Post-Apartheid*
City Art on the Street Symposium, Kookmin University, Seoul, Korea
- 11.2009 *Paul Stopforth: Beached Relics & the Countries of the Past*
Presenter and session Chair, "Landscape and Space in Contemporary African Art"
African Studies Association Annual Meeting, New Orleans, LA
9. 2009 *Warhol Matters* Association of Yale Alumni, Providence, RI
4. 2009 *Painting Robben Island: Representing History in Post-Apartheid South*
Africa "Mandela Year" program, Office of Multicultural Affairs RISD
- 4.2009 *William Kentridge: Walking in Circles on the Tip of Africa*
History of Art Department, New York University New York, NY
9. 2007 *Berni Searle: The Body In Place*
Krannert Art Museum, University of Illinois at Urbana-Champaign, IL
- 4.2006 *Kentridge, The Rock, and the 'Weight of Europe Leaning on the Tip of Africa'*
"World Art" Graduate Symposium, Museum of Modern Art, New York, NY
- 2.2006 *Between a Rock and A Hard Place: William Kentridge and the South African*
Landscape "Works in Progress" series, National Gallery of Art, Washington, DC
- 11.2004 *Processes of Memory, Processes of Reconstruction: Kentridge's 'Drawing for*
Projection' Rose Art Museum, Brandeis University Boston, MA
- 10.2004 *Walls and Firewalls: Julia Scher's 'Security Landscapes' and Surveillance Art*
After 9/11 Panel: "Firewalls: The Individual in a Maximum Security Society"
Vera List Center for Art and Politics, New School, NY
- 3.2004 *'Give Her Pitch Black Nipples and Dreadlocks...' Portraying*
Delacroix's Liberté as the Face of the 'New' South Africa
"Picturing Women" Symposium, *Bryn Mawr College* Bryn Mawr, PA
- 2004/ 05 National Gallery of Art, Washington DC
Public talks on: *Zim Zum* and the Weight of German History; "Kiefer's Lead
Airplanes and *Angel of History*; Sigmar Polke's *Happiness Is...*; Robert
Rauschenberg's *Canyon*; Barnett Newman's *Stations of the Cross*; Jackson
Pollock's *Lavender Mist*; Helen Frankenthaler: *Mountains + Sea*; Paul
Gauguin's Self-Portraits and Modernist Mythmaking

- 10.2003 *Some Thoughts on Anxiety, Imagination and the Topos of Home*
Panel: Troubled Inheritance: Imagining Home in the 'New' South Africa
(Panel chair and Presenter) African Studies Association Boston MA
- 4.2003 *David Goldblatt and the Marking of the South African Landscape*
Association of Art Historians Meeting London, UK
- 2.2003 *Longing and Belonging: David Goldblatt and the Concept of Home on the Tip of Africa*
College Art Association Meeting New York, NY
- 2003 Museum of Fine Arts, Boston MA
Public talks on: West African Sculpture at the MFA
Facing The Mask: Masks from Central and Western Africa
- 12.2002 *Drawing Conclusions: William Kentridge, Medium, Meaning*
Panel: Contemporary African Art and New Media
African Studies Association Annual Meeting Washington, DC
- 5.2002 *Contemporary African Photography and Urbanism*
Boston University African Studies Graduate Symposium Boston, MA
- 4.2000 *Humor and Other Strategies of Resistance in Contemporary Zulu Women's Bead Tableaus*
Resistance Art Symposium, University of Chicago, IL
- 3.2000 *Hybridity, Ambiguity and the Marketplace: The Case of the Women of the Valley of a Thousand Hills*
New Scholars/ New Ideas Symposium,
Commonwealth University of Virginia Richmond, VA

ACADEMIC SERVICE:

RISD Steering Committee, 2013-2016

RISD Summer Strategic Planning Taskforce, summer 2015

RISD Writing MFA Program Working Group, 2015

External Evaluator, Human and Institutional Capacity Research Grant, National Research Foundation, Pretoria, South Africa, 2015

External Evaluator, Promotion and Tenure Review, Art History Department, Ithaca College, 2015

Creative Capital/ Warhol Foundation Arts Writers Grant Evaluator, 2013/2014

Undergraduate Concentration Coordinator, Graduate Program Director, History of Art & Visual Culture, RISD, fall 2010

Reviewer, South African National Research Foundation Faculty Evaluation, 2010

External examiner, Rhodes University, Grahamstown, South Africa, spring 2009

RISD Architectural Historian Search Committee 2009/2010

RISD Instruction Committee 2008-2011

RISD Academic Policies Subcommittee 2008 -2011

RISD History of Art & Visual Culture Department MA Committee 2008/09

CURATORIAL & MUSEUM EXPERIENCE:

- 6.2016 *Ephemeral Gestures*, PVD Fest, Providence RI
- 9.2005 - *Agnes Mongan Curatorial Intern*, Photography Department
6.2006 Fogg Art Museum, Harvard University
4. 2006 *Guest Curator*, Neil and Angelica Zander Rudenstine Gallery
W.E.B. du Bois Institute for African and African American Research,
Harvard University
- 2004/ 05 *Graduate Student Lecturer*, Modern and Contemporary Art
National Gallery of Art, Washington, DC
- 2003 *Lecturer*, African Art, Museum of Fine Arts Boston, Boston, MA
- Fall 1999 Group curatorial team, *Glimpses of Grandeur: Courtly Arts of the
Later Islamic Empires*; RISD Museum Providence, RI

LANGUAGES Afrikaans, Hebrew, French, German, Dutch (reading)

CITIZENSHIP South Africa, U.K., U.S.