

LEORA MALTZ-LECA

l m a l t z l e @ r i s d . e d u

EMPLOYMENT:

July 2020 - present	Professor, Contemporary Art, RISD
July 2017 – present	Department Head, Theory & History of Art & Design, RISD
July 2014 – June 2020	Associate Professor, Contemporary Art Theory & History of Art & Design, RISD
Fall 2008 – June 2014	Assistant Professor, Contemporary Art, RISD
Spring, Fall 2006	Instructor, History of Art Department, Harvard University
Spring, Fall 2005	Instructor, Corcoran School of Art and Design

EDUCATION

May 2008	Harvard University , History of Art and Architecture Department Ph.D. in Contemporary Art; A.M in Contemporary African Art
Specializations:	Global Contemporary Art; Critical and Post-Colonial Theory
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

ADMINISTRATIVE/ LEADERSHIP

- Chair, Editorial Board, **Art Bulletin**, summer 2019-2021
- Chair, **RISD Department Heads**, fall 2019-21

TEACHING:

Seminars:

- *The Gradual Contemporary: Conversations in Contemporary Art* (graduate MFA course)
<https://www.risd.edu/news/stories/whitney-biennial-curators-panetta-and-hockley-speak-at-risd/>
<https://www.risd.edu/news/stories/processing-the-possibilities-of-contemporary-art/>
- *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*

Lecture Courses:

- *History of Art 101: Decolonizing Contemporary Art: Global Modernisms?*
- *Contemporary Art & Its Discourses* (team taught with painting faculty)
- *Post-War Modernisms: Avant-gardes & Neo-Avant-gardes*

PUBLICATIONS

BOOKS:

In progress.

- *The Metaphoric Studio: The Politics of Process in Global Contemporary Art*

Monograph:

- *William Kentridge: Process as Metaphor and Other Doubtful Enterprises*. Berkeley, CA: Univ of California Press. 2018. <https://www.ucpress.edu/book.php?isbn=9780520290556>
- Longlisted for 2019 Krazna-Krausz Book Award in "Moving Image" category
- "Book of the Month," October 2018, *Ivorypress* (Madrid)
<http://www.ivorypress.com/en/libreria/>
- Maya Jaggi, *New York Review of Book*, November 2018

Scholarly Reviews:

Robin K. Crigler, *African Arts* 52: 3 (Autumn 2019): 86-87.

Isabel Seligman, "William Kentridge's Metaphors" *Burlington Contemporary*, January 2019

<http://contemporary.burlington.org.uk/reviews/reviews/william-kentridges-metaphors>

Amy Ione, *Leonardo*, August 2018

<https://www.leonardo.info/review/2018/08/review-of-william-kentridge-process-as-metaphor-and-other-doubtful-enterprises>

Pamela Allara in *H-AfrArts*, June 2018

<https://networksh-net.org/node/12834/reviews/1987014/allara-maltz-leca-william-kentridge-process-metaphor-and-other>

ESSAYS

- "De-Animating: A Zombie Index of Forgetting" in Davide Dall'Ombra, ed. *Andrea Mastrovito: I am Not Legend* (Milano, Italy: Edizione Casa Testori, 2020): 133- 146. Excerpted in *Corriere della Sera* 3 Dicembre 2020.
- "The Moon as Mirror" (On Katy Schimert's 'Moon Rocks,' and George Meliès' and William Kentridge's *Journey to the Moon* (1902, 2003) and" *Etc* ("Exploration" issue) Winter 2019.
- "Per Barclay: Painting with Oil, Sculpting with Water" *Etc* June 2019 (14-16), and excerpted as exhibition handout for *Per Barclay: House of Oil and Water*, Newport, RI, June 2019.
<https://issuu.com/gmarkert/docs/etcsummer2019/14?ff>

- “Footnotes to History: On Processions, Development and the State,” (lead essay for William Kentridge’s recent European retrospective) in Josef Helfenstein and Sébastien Delot, eds *William Kentridge: A Poem That Is Not Our Own* (Basel, Switzerland: Kunsthalle Basel, 2019) in English and German, 111-174. Translated into French and reprinted in Marie-Laure Bernadec, *William Kentridge* (Lille: Flammarion and Musée d’art moderne et contemporain de Lille -Metropole, Villeneuve d’Asq, 2019).
- “Peter Sacks: The Abstract Turn” *Repair* Marlborough Gallery, New York: March 2019. https://issuu.com/marlborough/docs/0319_sacks_catalog_issuu cited in “An Artist’s Archaeology of Mind,” *The New Yorker*, March 2019
- “Sierra Leone Landscape,” *Black One Shot* project, *ASAP/J*, June 2018 <http://asapjournal.com/b-o-s-2-1-sierra-leone-landscape-leora-maltz-leca/>
- “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. https://www.amazon.com/World-Share-Installations-Pascale-Marthine/dp/0990762602/ref=sr_1_3?keywords=gemma+rodrigues&qid=1574114630&sr=8-3
- “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, 2011.
 - Reprinted as “Lyric Documentary” *Art South Africa* December 2011: 30-33.
- “Road Names and ‘De Facto Monuments:’ Guy Tillim’s Avenue Patrice Lumumba” *Arteast* 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 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. Reviewed by Shannen Hill *De Arte* [Pretoria] (2011): 105-108. 84.

CRITICISM, REVIEWS, RESPONSES (1500 words or less)

- “Nari Ward: ‘Anchoring Escapement Ithaca’” *Etc*, summer 2021.
- Entries on “Ellen Gallagher’s ‘Watery Ecstatic’” and “Fred Wilson’s ‘Sparse Spill’” in Gavin Delahunty, *Amor Mundi: The Marguerite Steed Hoffman Collection* (London: Ridinghouse, 2021).
- “A Less Monumental History: Nicole Eisenman’s ‘Procession’, 2019” RISD XYZ Winter 2019: 50-51. https://issuu.com/risd/docs/risdxyz_fall-winter_2019-20_web
- Summer Reading List: James C. Scott “How Certain Schemes to Improve the Human Condition Have Failed” *Art New England* (July/ August 2019) https://artnewengland.com/ed_columns/summer-reading-2019/
- “As Wastage” (Review of William Kentridge’s *The Head & the Load*) *Artforum.com* December 2018 <https://www.artforum.com/performance/leora-maltz-leca-on-the-head-the-load-78220>
- “David Goldblatt” *Passages*, *Artforum.com* June 2018. <https://www.artforum.com/passages/leora-maltz-leca-on-david-goldblatt-1930-2018-76017>
- “Material Ends, or the Matter of the Curious Erasure of Matter” *Etc* Summer 2018. Online at <https://issuu.com/gmarkert/docs/etcsummer2018>
- “Cornered: Leora Maltz-Leca on Documenta 14” *Artscope* July/ August 2017. <https://artscopemagazine.com/2017/07/cornered-leora-maltz-leca/> https://larisd.files.wordpress.com/2016/03/maltz_leca.pdf
- “Malick Sidibé” *Passages* *Artforum.com* September 2016. <https://www.artforum.com/passages/leora-maltz-leca-on-malick-sidibe-ca-1936-2016-63616>
- “Double Take,” Response to Romare Bearden’s “Ritual” *Assemblage, Manual 6* (spring 2016). https://issuu.com/risdmuseum/docs/manual_6_final_complete_web
- “Art South Africa & Black Holes” *Art Papers* (Winter 2013). Special issue on global contemporary art writing, guest edited by Dushan Petrovich.

- Previews: “Pascale Marthine Tayou:” *Artforum* September 2017; “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. Archived at: <https://www.bookforum.com/print/2002/rise-and-fall-of-apartheid-photography-and-the-bureaucracy-of-everyday-life-11686>
- Slant: “Alf Kumalo: A Tribute” *Artforum.com* November 2012. <https://www.artforum.com/passages/leora-maltz-leca-on-alfred-kumalo-1930-2012-36952>
- “Santu Mofokeng’s ‘Chasing Shadows,’ Jeu de Paume, Paris” *Artforum* (focus review) December 2011. Archived at: <https://www.artforum.com/print/reviews/201110/santu-mofokeng-29573>
- “Glenn Ligon: ‘America,’ Whitney Museum,” *Frieze*, summer 2011.
- “The Outlaw’s Retort: Of Noses and Nonsense” *Art South Africa* June 2010: 24-27.
- “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

2019	Robert Lehman Foundation Award for <i>Conversations on Contemporary Art</i> , Graduate Commons, RISD, fall 2019
2018	VIA Foundation, Boston, award for “‘ <i>Since 1960</i> ’: <i>Contemporary Art and The Stakes of Criticism</i> ,” October 2018 RISD/ Redwood symposium on art criticism in honor of Calvin Tomkins, with Richard Shiff, Roberta Smith, Massimiliano Gioni, Randy Kennedy, John Miller, Moyra Davey and others.
2018	Ford Foundation, multiyear award for <i>Material Politics</i> , a three-year program of site-specific outdoor installations culminating in an exhibition exploring the politics embedded in artist’s material choices, Redwood Contemporary Arts Initiative
2017	Robert Lehman Foundation Award for “The Gradual Contemporary: Conversations on Contemporary Art,” Graduate Commons, RISD
2016	College Art Association Millard Meiss Publication Award for <i>William Kentridge: Process as Metaphor</i> ; RISD Professional Development Grant; RISD Liberal Arts Humanities Fund Award
2015, 2014	RISD Liberal Arts Humanities Fund Awards
2013	RISD Professional Development Grant
2011-12	Getty Postdoctoral Fellowship, Getty Research Institute, Los Angeles, CA
2011	Creative Capital/ Warhol Foundation Arts Writer’s Grant (\$50k book award for <i>William Kentridge: Process as Metaphor & Other Doubtful Enterprises</i>)
2010	Swann Fellowship for Cartoon and Caricature, Library of Congress, Wash. DC; Sheridan Center Award for Excellence in Teaching, RISD/Brown University

2010, 2011	RISD Humanities Fund Travel Grants
2009	Whiting Fellowship, Marion and Jasper Whiting Foundation, Boston, MA
2007/ 2008	Kingsbury Dissertation Completion Fellowship, History of Art Dept., Harvard University
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
2004	Westengard Dissertation Fellowship, GSAS, Harvard University; Jennifer Oppenheimer African Studies Committee Travel Grant, Harvard Univ.
2003	Whiting Fellowship, Marion and Jasper Whiting Foundation, Boston, MA
2002/ 2003	Guttmann Foundation Awards, Harvard University
2002/ 03/ 04	HART Summer Research Grants History of Art Department, Harvard University
2001 – 2003	Kingsbury Fellowship, Harvard University
1998/ 1999	President's Fellowship, Brown University

LECTURES, SYMPOSIA, PANELS etc

12.6 & 7. 19	Panel moderator, Ariella Azoulay "Retouch" and Emily Owens "Consent" <i>Retouch: A Political Concepts Conference</i> organized by Leela Gandhhi, Vazira Zaminder and Ariella Azoulay, Cogut Institute for the Humanities, Brown University
12.5.19	Symposium moderator and co-organizer, <i>Style and Revolution</i> . with María A. Cabrera Arús, Craig M. Cogut Visiting Professor. Cohosted by Center for Latin American and Caribbean Studies, Watson Institute for International and Public Affairs , Brown University and Theory & History of Art & Design, RISD
11.20.19	Post-screening conversation with Pamela B. Green, director of <i>Be Natural: The Untold Story of Alice Guy-Blaché</i> (the first female filmmaker) with Holly Gaboriault (GAC student)
10. 1.19	Public conversation on Russell Lee and Walker Evans, with William Stott, Professor Emeritus, American Studies, Univ Texas Austin, on the occasion of the exhibition opening <i>Russell Lee: A Documentarian's Personal Kodachromes</i> . Redwood Library & Athenaeum, Newport, RI
8.2.2019	<i>Painting with Oil, Sculpting with Water. Per Barclay's Material Politics</i> , public lecture, Redwood Library & Athenaeum, Newport, RI

- 6.15.19 *Conversation with Per Barclay*, Pierce Prince gallery, Redwood Library & Athenaeum, Newport, RI
- 4.25.19 Moderator, post-lecture conversation with Ed Schlossberg, “Art, Design, Life” with Liliane Wong and Markus Berger, RISD
3. 2019 Panelist for discussion, post screening of Nathaniel Kahn’s *The Price of Everything*,” *Art and Design Film Festival*,” Columbus Theater, Providence.
- 3.19.19 *The Redwood Contemporary Arts Initiative*, “Arts Around the Fire,” *Newport Arts Alliance*, Newport, RI
10. 2018 Discussant, *Sacred and Mundane: Locating the Contemporary in Art History* “How Secular is Art” conference, *Art History from the South* Cogut Institute for the Humanities, Brown University, organized by Vazira Zaminder and Tapati Guha-Thakurta
- 10.2018 Conference organizer ‘*Since 1960*’: *Contemporary Art and The Stakes of Criticism* and Moderator, panel 1 *The Place of the Self in Contemporary Art Writing*, with Roberta Smith, Massimilioni Gioni, Richard Shiff and Randy Kennedy. Online at: <https://livestream.com/RISD/art-criticism-symposium-panel-one/videos/182543744>
- 9.2018 *Remember Bimbia: Contemporary Art and the Weight of Memory*, public lecture, Redwood Library & Athenaeum, Newport, RI
- 6.2018 *Material Politics, Or The Unruly Substances of Contemporary Art*, public lecture, Redwood Library & Athenaeum, Newport, RI
- 5.2018 Panelist, “Memory & Ownership: What is the Legacy of the Rosa Parks House” *Everybody’s House: Rosa Parks House Project* symposium, Waterfire Arts Center, Providence. Organized by Liliane Wong.
5. 2018 Moderator, *Homi Bhabha, Fred Wilson, Kameelah Janan Rasheed: A Conversation of Cultural Appropriation, Representation and Free Speech*. <https://livestream.com/accounts/2814969/events/8156916/videos/174274603>
10. 2017 *Double Take*, a gallery conversation with Emanuel Admassu on William Kentridge’s “Arc/Procession 9” *Lines of Thought* symposium, RISD Museum
- Three part public summer lecture series: “What is Global Contemporary Art”
Redwood Library & Athenaeum, Newport, RI
6. 21. 2017 [Flashbacks to Modernism, or Where Does Contemporary Art Come From and Where is it Going?](#)
- 6.28, 2017 [Mapping the Spaces of Global Contemporary Art](#)
- 7.5, 2017 [Keeping Time, or Refusing It: Contemporary Art & the Politics of Time](#)
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 with Gayatri Chakravarty Spivak and Ijlal Muzaffar, "As My Work Pulls Me," RISD Global Forum
1. 2015 *The Southern Tails of Influence*, Panel: Clark Research Institute, "Key Issues: Influence," organized by Rachel Haidu and Darby English, with Christopher Wood and Amy Powell, College Art Association Meeting, New York, NY
- 12.2014 *Kudzanai Chiurai: The Politics of Excess*, paper given in at the symposium, *Contemporary African Art at Harvard: Exploring Luminós/C/ity. Ordinary Joy: From the Pigozzi Contemporary African Art Collection*" Panel chaired by Steven Nelson; symposium organized by Suzanne Blier, with Sarah Lewis, Carrie Lambert Beatty, Ingrid Monson, Courtney Martin and others. Ethelbert Cooper Gallery of African & African American Art at the Hutchins Center, Harvard University.
Online at <https://www.youtube.com/watch?v=1R2IrsAYUzE&feature=share>
7. 2014 *On the Weight of the South African Landscape*
Neuberger Museum of Art, 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 Modernist Myths
- 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 Public talks on: West African Sculpture at the MFA
Facing The Mask: Masks from Central and Western Africa
Museum of Fine Arts, Boston MA

- 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

CURATORIAL

- Oct 2019 – Feb 20 *Russell Lee: A Documentarian's Personal Kodachromes*, co-curator with William Stott (professor emeritus, American Studies, UT Austin).
Reviewed by Channing Gray, *The Providence Journal*, December 18, 2019
<https://www.providencejournal.com/entertainmentlife/20191218/private-photos-by-masterful-russell-lee-at-newports-redwood-library>
and reprinted in *Newport News*, December 22, 2019
<https://www.newportri.com/news/20191222/private-photos-by-masterful-russell-lee-at-newports-redwood-library>
"A Documentarian's Personal Kodachromes Opens at the Redwood" *Art Daily*
<http://artdaily.com/news/118550/Russell-Lee--A-Documentarian-s-personal-Kodachromes-exhibition-opens-at-The-Redwood-Library---Athen-aelig-um#.XfJ-3FAh2M8>
"New Redwood Winter Exhibit" *Newport This Week* 11.27.2019
<https://www.newportthisweek.com/articles/new-redwood-winter-exhibit/>
- June – Oct 2019 *Per Barclay: House of Water, House of Oil*
"Oil Room" a site-specific installation commissioned for the 18th-century summerhouse; *Untitled*, a glass "greenhouse" and a selection of monumental photographs.
Previewed in *Art New England* (July/ August 2019); and in *Artdaily*
<http://artdaily.cc/news/115644/Summer-exhibition-opens-at-the-Redwood-Library---Athen--230-um--Per-Barclay--House-of-Oil-and-Water-#.XbBoW6kh2jQ>
- January 2019 Co-Judge, Newport Annual Members' Juried Exhibition, Newport Art Museum, with Helen Burnham, Pamela and Peter Voss Curator of Prints and Drawings at the Museum of Fine Arts, Boston. Reviewed in *The Providence Journal*:
<https://www.providencejournal.com/entertainmentlife/20190207/review-strong->
- June – Oct 2018 *Remember Bimbia*, site-specific installation commissioned by the Redwood Contemporary Arts Initiative from Pascale Marthine Tayou commemorating global slavery and formally acknowledging the role of Abraham Redwood – the institution's founder - in the trade.
<http://artdaily.com/news/106068/Remember-Bimbia-opens-at-Redwood-Library---Athenaeum--three-year-contemporary-art-initiative-launched-#.W5q6e45yodl>

<http://au.blouinartinfo.com/news/story/3172079/remember-bimbia-opens-at-redwood-library-athenaeum>,
http://www.newportthisweek.com/news/2018-07-12/Opinion/A_StarStudded_Summer.html,
<http://www.thenewportbuzz.com/remember-bimbia-opens-at-redwood-library-athenaeum/16309>, <http://www.newportri.com/news/20180712/redwood-launches-contemporary-art-initiative?start=2>

- April - July 2017 Kevin Dacey: Outside/ In
Redwood Library and Athenaeum, Newport, RI
http://www.newportri.com/newportmercury/arts/invitation-to-an-embedding/article_1eec78b1-a57e-521c-9e4d-4e32e50249d2.html
- November 2016 Judge, "Into the Deep: Annual Members' Show" Jamestown Arts Center, Jamestown, RI
- June 2016 *Ephemeral Gestures*, PVD Fest, Providence RI
Outdoor video program with works by Dennis Hlynsky, Ziyang Wu and Annie Berman, and an immersive installation by Pneuhaus Design Collective
<http://www.arch2o.com/fabric-prism-pneuhaus/>
<https://www.designboom.com/architecture/pneuhaus-fabric-prism-rhode-island-06-27-2016/>
<http://www.journal-du-design.fr/design/fabric-prism-installation-gonflable-et-immersive-par-le-collectif-americain-pneuhaus-78826/>
- April 2006 *Guest Curator*, "Being Here and Not There: Fragments and Reliquaries from Robben Island," Neil L. and Angelica Zander Rudenstine Gallery
W.E.B. du Bois Institute for African and African American Research, Harvard University
- 2005 / 06 *Agnes Mongan Curatorial Intern*, Photography Department. Fogg Art Museum, Harvard U.
- 2004/ 05 *Lecturer*, Modern and Contemporary Art National Gallery of Art, Washington, DC
- 2003 *Lecturer*, African Art, Museum of Fine Arts Boston, Boston, MA
- 1999 Group curatorial team, *Glimpses of Grandeur: Courtly Arts of the Later Islamic Empires*, RISD Museum Providence, RI

ACADEMIC SERVICE

- *Art Bulletin*, Editorial Board Chair, 2019-2021; Editorial Board, 2017- 2019
- *Georgetown University*, external evaluator tenure case, spring 2021
- *RISD Budget Priorities Committee*, 2020- present
- Creative Capital/ Warhol Foundation Arts Writers Grant, Final Evaluator, 2018/2019
- *African Arts*, *Art History*, *Art Bulletin*, external reviewer
- *University of the Witwatersrand*, Johannesburg, South Africa, research output evaluator
- RISD Global Arts & Cultures MA Steering Committee, 2017-present
- *University of Rochester*, external evaluator, tenure case, fall 2017

- RISD College Steering Committee, 2013-2016
- RISD Summer Strategic Planning Taskforce, summer 2015
- RISD Writing MFA Program Working Group, 2015
- *South African National Research Foundation*, Pretoria, South Africa, External Evaluator, 2015
- *Ithaca College*, Promotion and Tenure Review, Art History Department, External Evaluator, 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
- South African National Research Foundation Faculty Evaluation, Reviewer, 2010
- *Rhodes University*, Grahamstown, South Africa, External examiner, 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

RECENT PRESS:

2020 "Mastrovito: La Memoria è uno zombie," *Corriere della Sera* 3 Dicembre 2020 [Bergamo edition]. "De-Animating: A Zombie Index of Forgetting" translated into Italian and excerpted https://bergamo.corriere.it/notizie/cultura-e-spettacoli/20_dicembre_04/memoria-zombie-1731692e-361b-11eb-ab19-bbfa6037f17b.shtml

2019 Channing Gray, *The Providence Journal*, "Private Photos by Masterful Russell Lee at Newport's Redwood Library" December 18, 2019
<https://www.providencejournal.com/entertainmentlife/20191218/private-photos-by-masterful-russell-lee-at-newports-redwood-library>

Risd.edu, Simone Solondz, "Whitney Curators Visit RISD"
<https://www.risd.edu/news/stories/whitney-biennial-curators-panetta-and-hockley-speak-at-risd/>

Art New England (July/ August 2019 [Summer Reading List: Maltz-Leca on James C. Scott "How Certain Schemes to Improve the Human Condition Have Failed"
https://artnewengland.com/ed_columns/summer-reading-2019/]

Joshua Rothman, *The New Yorker*, March 2019, "An Artist's Archaeology of Mind"
<https://www.newyorker.com/magazine/2019/03/25/an-artists-archeology-of-the-mind>

Alexander Castro, *The Providence Journal*, "A Strong Newport Art Museum Members' Juried Exhibition" February 2019
<https://www.providencejournal.com/entertainmentlife/20190207/review-strong->

2018 *The New York Review of Books*, Maya Jaggi, "Decolonizing Commemoration," Nov 2018
<https://www.nybooks.com/daily/2018/11/14/decolonizing-commemoration-new-war-art/>

Our.risd, Jungwen Zhunag, "Critical Considerations: Since 1960: Contemporary Art and the Stakes of the Self" <https://our.risd.edu/post/179904247594/critical-considerations>

Risd.edu, Simone Solondz, "Considering Cultural Appropriation" <https://www.risd.edu/news/stories/considering-cultural-appropriation/>

"Re-Remembering Rosa Parks" <https://www.risd.edu/news/stories/re-remembering-rosa-parks/>

2017 Risd.edu, Robert Albanese, "Processing the Possibilities of Contemporary Art" <https://www.risd.edu/news/stories/processing-the-possibilities-of-contemporary-art/>

Artscope July/ August 2017. Suzanne Volmer, "Cornered: Leora Maltz-Leca on Documenta 14" <https://artscopemagazine.com/2017/07/cornered-leora-maltz-leca/>
https://larisd.files.wordpress.com/2016/03/maltz_leca.pdf

Alexander Castro, "Invitation to an Embedding; Redwood Launches Contemporary Art Initiative" *Newport Mercury*, March 2017, http://www.newportri.com/newportmercury/arts/invitation-to-an-embedding/article_1eec78b1-a57e-521c-9e4d-4e32e50249d2.html

"Hope and the Humanities" <https://www.risd.edu/news/stories/hope-and-the-humanities/>

LANGUAGES

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

CITIZENSHIP

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