

Alla Myzelev
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Education

2007 Ph.D.

Queen's University in Kingston, Kingston, Ontario.

Dissertation: *Crafting Collections: Collecting and Revitalizing Peasant Handicraft in Imperial England and Russia 1895-1918*. **Advisor: Dr. Janice Helland.**

1999 M.A.

York University, Toronto, Ontario.

1999 Teaching Certificate

Judaic Studies and Pedagogy, Jewish Board of Education, Toronto, Ontario

1995 B.A. Honours

Hebrew University, Jerusalem, Israel. Double Major: History of Art and French Studies

1995 B. Ed.

Hebrew University, Jerusalem, Israel.

AREAS OF SCHOLARLY RESEARCH

- North American modern and contemporary (late 20th and 21st century) visual and material culture, design and practice
- Museums theory and practice
- Gender identity and third-wave feminism
- Built environment of the Diaspora communities in Africa and Latin America
- Aboriginal (North and Central American) art and issues of display and retribution
- Design and Craft theory and research methodology

Teaching Experience

2016-present	Assistant Professor, SUNY Geneseo
2014-2016	Visiting Assistant Professor, SUNY Geneseo
2013-2014	Senior Visiting Lecturer, Bloomsburg University of Pennsylvania
2008-2013	Assistant Professor, CLA, University of Guelph
2006-08	Instructor, OCAD University
2008	Instructor, University of Waterloo
2007-08	Consultant, National Exhibition <i>Looking for Anne: Tracing Visual Culture and L.M. Montgomery's Creative Imagination</i> , Ryerson University
2007-08	Instructor, University of Western Ontario
2007	Instructor, University of Guelph
2006	Instructor, University of Toronto at Scarborough
2006	Instructor, Queen's University at Kingston
2004-06	Acting Curator, Casa Loma Majestic Castle, Toronto, Ontario
2004-06	Head of Programs, Jewish Discovery Place Children's Museum, Toronto
2003-04	Instructor, State University of Ukraine, Kiev, Ukraine
2000-03	Teaching Assistant, Queen's University at Kingston, Kingston, Ontario
2001-03	Curator, Cultural Services, City of Vaughan, Vaughan, Ontario
2002	Researcher, Ontario Museum Association, Toronto
2000	Program Developer, the Bata Shoe Museum, Toronto
1997-99	Teaching Assistant, York University, Toronto

1997-99 Research Assistant, York University, Toronto
 1992-95 Researcher, International Centre for Studies of Jewish Art, Hebrew
 University, Jerusalem

COURSES TAUGHT

Graduate

AVC 6100 **Critical Methods of Research of Visual Culture and Media I**, University of Guelph

Undergraduate

ARTH 174 Visual Culture Today

- Developed in 2016 as ARTH 188.
- Introductory Gen Ed course
- 125 student enrollment
- Full every time offered
- In summer of 2017 developed the online version of this course.

Calendar Description:

Visual Culture studies the construction of the visual in art, media, technology and everyday life. Students learn the tools of visual analysis; investigate how visual depictions such as YouTube and advertising structures convey ideologies; and study the institutional, economic, political, social and market factors in the making of contemporary visual culture. Credits: 3

ARTH 288 Contemporary Art and Globalization

- Developed in 2016 as ARTH 288.
- Includes both Gen Ed and Art History students
- 35 students
- Full every time offered (except the first time when offered as experimental)

Calendar Description:

The course covers art from across the globe that was produced after 1980s. We will examine cultural and transcultural exchanges that played pivotal role in formation of modern and contemporary art. We will use various methodologies including post-colonial and feminist to understand how the mechanism of power and colonialism had influenced production and consumption of art. We will concentrate on the most recent processes brought to the forefront by globalization such as international Biennale especially those taking place in Asia, proliferation of the contemporary art museums, and influence of globalization on the art market. Credits: 3

ARTH 378 Major Artists and Issues. Special Topic: Fashion and Politics

- Developed in 2016
- 15 students
- Requires major research project (20- page min)

Calendar Description:

This course will study an artist or artists or major issues in the history of art. Typical offerings are Michelangelo, Picasso and Matisse, Impressionism and Post-Impressionism, and Women and Art. Prerequisites: One 100- or 200-level art history course or permission of the instructor. Credits: 3

Course Description:

This course will address ways in which gender and politics have affected the fashion since the French Revolution. We will explore most important interactions between fashion and politics including Marie Antoinette's fashion choices, 19th century corset craze, and current underrepresentation of race and alternative sexualities in fashion. Through weekly readings and blog entries, class discussions/participation, and a final research paper on a related topic of their choosing, students will understand how cultural forces shaped fashion and then fashion in turn shaped our culture.

ARTH 310 Gender and Art

- Developed in 2017
- 15 students
- Requires major research project (20-page min)

Calendar Description:

This course will look at gender as a process of creation of images and image making in the history of western art from antiquity to the present, emphasizing modern and contemporary art. The course will examine the works and lives of artists from a gender and/or transgender perspective and the social conditions that have affected the definition and manifestation of gender and its role in creativity and in the careers of individual artists. In addition, the course will explore the challenges that the gender issues have posed to subject

matter and content for works of western art. In so doing, the methodologies of art history will be employed. Prerequisites: ARTH 171 or ARTH 172 or ARTH 173. Offered not on a regular basis, every two years. Credits: 3

ARTH 387 **Research Methods in Art History**

- Developed in 2017
- 15 students
- Requires major research project (20-page min)

Calendar Description:

A study of the history of art history as a discipline and an analysis of diverse art, historical methodologies and theories. Intensive reading and writing, with stress on research skills, writing techniques, oral presentations and class discussion. Graduate school and career options will be explored. Prerequisites: Enrollment is limited to art history majors, art history minors, museum studies minors or students with significant art history background who have received permission from the instructor. Offered every year. Credits: 3

ARTH 378 **Museum Studies**

- Developed in 2015
- 15 students
- Requires major research project (20-page min)

Calendar Description:

This course is intended to acquaint students with museum practices and theory, approaches to scholarly research, business and curatorial practices, connected professional organizations and national and international issues faced by museums. Aspects of display design, museum education, transport of work, as well as study of different types of museums is included in the course content. Prerequisites: ARTH 171 and ARTH 172. Offered every other year. Credits: 3

ARTH 278 **Art of the Global 19th Century**

- Includes both Gen Ed and Art History students
- 35 students
- Full every time offered

Calendar Description:

A study of how artists responded to social, cultural, and religious upheavals that led to the industrial revolution and the development of the modern city. Movements include: neo-classicism, romanticism, realism, impressionism and post-impressionism, with special attention to the rise of new media like photography, new techniques like painting outdoors directly from nature, and the increasing presence of women artists. Offered spring, odd years. Credits: 3

ARTH 173 **Neo-Classical to Contemporary Art**

- Introductory Gen Ed course
- 125
- Full every time offered

Calendar Description:

A survey of the history of architecture, painting, and sculpture within the Western tradition from the later eighteenth century to the present and an introduction to the process of art historical analysis. Offered once per year. Credits: 3

ARTH 287 **Modernism and Avant-Garde in Global Perspective**

- Includes both Gen Ed and Art History students
- 35 students
- Full every time offered

Calendar Description:

The study of artistic responses to modernism's utopian visions and the devastation of two world wars. Major art movements include: Primitivism, Expressionism, Fauvism, Cubism, Dada, Surrealism, the Bauhaus and Abstract Expressionism; artists include: Matisse, Picasso, Duchamp, Dali, Magritte, Kandinsky, Mondrian, and Pollock. Offered fall, odd years. Credits: 3

CURRICULUM DEVELOPMENT

✚ Part of the team developing Digital Studies Minor

✚ Developed undergraduate course on Globalization of contemporary art (approved by College Senate) ARTH 250 Contemporary Art and Globalization

- + Developed undergraduate course on Art and Media (approved by College Senate) ARTH 174 Visual Culture Today
- + Adapted two courses (ARTH 173 and ARTH 174) for teaching online
- + Developed hybrid, online and study away, course on Modern Art in New York (currently under review)

COURSES TAUGHT AT OTHER INSTITUTIONS

ARTHSTRY 435	Museum Exhibitions , Bloomsburg University
ARTHSTRY 235	Ancient and Medieval Art and Visual Culture , Bloomsburg University
ARTHSTRY 101	Introduction to Art , Bloomsburg University
MDSB 62H3	Understanding Visual Culture , University of Toronto
ARTH 3330	Museums and Museology , University of Guelph
ARTH 3200	Introduction to Museum Studies , University of Guelph
ARTH 4320	Special Topic: Tourism, Material culture and Globalization , University of Guelph
ARTH 4330	Curatorial Practice Incubator: Conceptual Art and Textiles since 1960s , University of Guelph
ARTH 1520	Introduction to Art and Visual Culture II (1450-1950) , University of Guelph
ARTH 3220	Nationalism and Identity in Visual Culture and Media , University of Guelph
ARTH 2490	History of Canadian Visual Culture , University of Guelph
ARTH 1220	Visual Arts Today , University of Guelph
ARTH 2280	Modern Architecture , University of Guelph
ARTH 3010	Contemporary Canadian Culture , University of Guelph
ARTH 2580	Late Modern Art , University of Guelph
ARTH 4350	Special Topics: Film Theory and Culture , University of Guelph
VISC 2 B07	History of Modern Art , Ontario College of Art Design University (OCAD U)
VISC 2 B41	Cross Cultural Issues in Craft , OCAD U
FINE 290	Perspectives in 20th Century Visual and Material Culture , University of Waterloo
FINE 112	History of Modern Art , University and Waterloo
VISC 2 B 25	Modernism in Canada , OCAD U
VAH 385	Introductions to Museum Studies , University of Western Ontario
VISC 2 B07	History of Modern Art , OCAD U
VPHB58 H3	Modern Art and Culture , University of Toronto at Scarborough
ARTH 339	Canadian Art of the 20th century , Queen's University at Kingston History of Design 1800-1950 , State University of Ukraine, Kiev, Ukraine

DISTANCE EDUCATION-ONLINE COURSES

ARTH 173	Neo Classical to Contemporary Art , SUNY Geneseo
ARTH 174	Visual Culture Today , SUNY Geneseo
ARTH 353	Introduction to Photography , Nippising University
ARTH 145	Introduction to Art I & II , Nippising University

SUPERVISORY ROLES

STUDENT PROJECTS SUPERVISED IN GENESEO

- (F) 2018: Rachel Mihlstin, Museum Internship: Curatorial
- (F) 2018: Abigail Anderson, Museum Internship: Publication
- (S) 2018: Sonia Saakian, Independent Reading "American Art Before Jackson Pollock"
- (S) 2018: Michelle Soria, Independent Reading "Museum as a Vehicle of Social Change"
- (S) 2018: Dana Fiel, Independent Reading "Art, Community and Leisure in 19th century France"
- (S) 2018: Cathy Wenxsiu Zhong, Independent Reading "Asian Garden Designs in Art"
- (S) 2018: Emmeline Vacanti, Independent Reading "Integrating Museum Visits into the Curriculum"
- (S) 2018: Mieke Palazzo, Independent Reading "Visual Culture of Music Zines"

- (S) 2018: Cassandra Sanchez, Independent Reading “Fashion and Interior Design”
 (F) 2017: Emilia Taylor-Swift, Independent Reading “Race and Popular culture”
 (FS) 2016-17: Olivia Morris, Honor’s Thesis “Women and the Abnormal”
 (S) 2017: Alexander Shaw: Independent Reading “Men in Advertisement in 1970s”
 (S) 2017: Demetria Monachianino: Internship at the Memorial Art Gallery, Rochester
 (F) 2015: Rachel Markowitz, Independent Reading “Pompeii as a Heritage Institution”

STUDENT PROJECTS SUPERVISED IN OTHER INSTITUTIONS

PH.D.

2018: Ekaterina Gurova, PhD, Materiality of Russian Avant-Garde: Case Study of Natalia Goncharova (external advisor)

GRADUATE (MA)

- 2012: Kim Correia, MA Student (Gallery Internship: Macdonald-Stewart Art Centre)
 2012: Lauren Keeney, MA Student (Gallery Internship: Guelph Civic Museum)
 2011: Rebecca Hardman, MA Student (MA thesis supervisor)
 2011: Melissa Skinner LePorte, MA Student (Gallery internship: Grimsby Art Gallery)
 2011: Rebecca Hardman, MA Student (Gallery internship: Varley Art Gallery)
 2010-2011: Katie Green, MA Student (Thesis co-advisor)
 2010-2011: Joyce Dulmage, MA Student (Thesis co-advisor)

UNDERGRADUATE

- (W) 2012: Sarah Carter, Experiential Learning “Inuit Art in MacDonald-Stewart Art Centre (MSAC)”.
 (W) 2012: Candice Napoleone, Experiential Learning “Fundraising at C Magazine”.
 (W) 2012: Aimee Puthon, Experiential Learning “Abstract Art in the collection of MSAC”.
 (F) 2011: Anne Rawn, Experiential Learning “Documenting Land Art”.
 (W) 2010: Rebecca Hardman, Independent Study “Native Artifact as Commodity”.
 (W) 2010: Christine Meager, Experiential Learning “Collecting Native Artifacts in MSAC”.
 (S) 2009: Shannon Dickie, Experiential Learning “Volunteer Camp Training at the Art Gallery of Ontario”.
 (W) 2008: Jennifer Aberdein, Graduating Thesis “Residential Architecture in Kitchener/Waterloo Area”.
 (W) 2008: Amy Lyons, Graduating, Thesis, “The Armory Show and the American Avant-Garde Arts”.
 (W) 2008: Leslie-Ann Purdy, Thesis, “Theoretical Study of the Body in the Eighteenth Century Painting”.
 (W) 2008: Lindsay Scott, Independent Study, “Historical Portraiture and its Functions”.
 (W) 2008: Kristina Rogers, Independent Study, “Early Historical Collections in Britain”.
 (W) 2008: Sarah Hackbart, Independent Study, “Architectural Motives in the Paintings of Leonardo Da Vinci”.
 (W) 2008: Ruth Van Gorp, Independent Study, “The Provenance Auction Project”.
 (W) 2008: Elyse Rogers, Independent Study, “The Provenance Auction Project”.
 (W) 2008: Rachael Shaeter, Independent Study, “The Provenance Auction Project”.
 (W) 2008: Cristina Gatchine, Independent Study, “The Provenance Auction Project”.

FELLOWSHIPS AND AWARDS (while in SUNY Geneseo)

Teaching Innovation Award (\$1,750)	2018
IITG Grant, SUNY (\$18,000)	2018
Incentive Grant (\$1,500)	2018
Digital Humanities Institute in Victoria SUNY	2018
IITG Grant, SUNY (\$10,000)	2017
Japan Studies Institute Fellowship, San Diego State University	2017
Presidential Fellowship, SUNY (\$3500)	2017
Conference Travel Grant, SUNY (\$1000)	2017
Incentive Grant, SUNY (\$1500)	2016

Dean Johnston Student Assistantship Award (\$1000)	2016
Paul Mellon Foundation Research Travel Grant (\$6000)	2016
SUNY Travel Grant (\$1000)	2015
Insentive Research Grant (SUNY) (\$1500)	2016
Insentive Research Grant (SUNY) (\$1500)	2015

FELLOWSHIPS AND AWARDS (while in Other Institutions)

Paul Mellon Foundation Research Travel Grant	2012
University of Guelph Summer Assistantship Fellowship	2012
University of Guelph Conference Travel Grant	2011
SSHRC Internal Research Fellowship (University of Guelph)	2011
University of Guelph Conference Travel Grant	2010
University of Guelph Summer Assistantship Fellowship	2011
SSHRC Internal Research Fellowship (University of Guelph)	2010
University of Guelph Summer Assistantship Fellowship	2010
University of Guelph Conference Travel Grant	2010
SSHRC Internal Research Fellowship (University of Guelph)	2009
SSHRC Post-Doctoral Fellowship	2007-09
Paul Mellon Post-Doctoral Fellowship	2007
SSHRC Doctoral Fellowship	2003-05
Bader Doctoral Fellowship for Studies in British Art	2002
McLaughlin Fellowship	2002
McLaughlin Fellowship	2001
Kaner Award	1994
Kaner Award	1993

SERVICE

2019-present	<i>Member, Global Studies Cluster</i>
2017-present	<i>Coordinator, Museum Studies Minor</i>
2017-present	<i>Art History Symposium Coordinator</i>
2017-present	<i>Art History Department Adjuncts Coordinator</i>
2017-present	<i>Liaison for the Wadsworth Homestead</i>
2016-present	<i>Livingston Country Museum Liaison</i>
2017-present	<i>Coordinator, TimeStitch Digital Humanities project</i>
2018-present	<i>Member, Curriculum Development Working Group</i>
2018-present	<i>Member, Provost's Focus Group on Interdisciplinary Minors</i>
2018-present	<i>Member, College Senate representative for Art History</i>
2018-present	<i>Member, Graduate Affairs Senate Subcommittee</i>
2016-present	<i>Member, Research Council</i>
2014-2018	<i>Liaison, Art History Association Faculty</i>
2014-2018	<i>Art Fellow, Nassau Hall</i>
2014-present	<i>Co-Organizer, Art History Symposium</i>
2015	<i>Judge, Battle of the Arts, Kinetic Gallery</i>

PUBLICATIONS

PROJECTS IN PROGRESS

- ✚ *FAC: Feminism and Art*. Under review, edited collection.
- ✚ *Fashion of Dissent: Clothing in Soviet and Post-Soviet Russia*, book manuscript.
- ✚ Alla Myzelev, ed., *Difficult Conversations: Creating Art when Politics Fails*, under review with IB Taurus

- ✚ “Casa Loma: Monument in the Context of Anglo American Gilded Age Architecture” book chapter, invited publication by Matthew Reeve, ed. *Casa Loma* (McGill Queen’s Academic Press), forthcoming 2020. Book chapter.
- ✚ “Fashion and Masculinity: Negotiation of masculinity and identity through fashion among Russian speaking immigrant men in Canada.” *Critical Studies in Men’s Fashion* (Intellect Inc.), forthcoming 2020. Refereed Article.

DIGITAL HUMANITIES ONGOING PROJECT

- ✚ TimeStitch –Online Museum Studies and Virtual Museum Database <http://timestitch.geneseo.edu/admin/>.

BOOKS

Alla Myzelev, ed., [*Exhibiting Craft and Design: Transgressing the White Cube Paradigm 1930-present*](#), 978-1-4724-7695-1, Burlington, VT: Ashgate, June 2017.

Scope and Significance: *Exhibiting Craft and Design: Transgressing the White Cube Paradigm, 1930–present* investigates the ways that craft and design objects were collected, displayed, and interpreted throughout the second half of the twentieth century and in recent years. The case studies discussed in this volume explain the notion the neutral display space had worked with, challenged, distorted, or assisted in conveying the ideas of the exhibitions in question. In various ways the essays included in this volume analyze and investigate strategies to facilitate interaction amongst craft and design objects, their audiences, exhibiting bodies, and the makers. Using both historical examples from the middle of the twentieth century and contemporary trends, the authors create a dialogue that investigates the different uses of and challenges to the White Cube paradigm of space organization.

Alla Myzelev, [*Architecture, Design and Craft in Toronto 1900-1940: Creating Modern Living*](#). ISBN: 978-1-4724-5700-4. Burlington, VT: Ashgate, March 2016

Scope and Significance: *Toronto - the largest and one of the most multicultural cities in Canada - boasts an equally interesting and diverse architectural heritage. Architecture, Design and Craft in Toronto 1900-1940* tells a story of the significant changes in domestic life in the first 40 years of the twentieth century. Adopting a multidisciplinary approach to studies of residential spaces, the author examines how questions of modernity and modern living influenced not only architectural designs but also interior furnishings, modes of transportation and ways to spend leisure time. The book discusses several case studies, some of which are known both locally and internationally (for example Casa Loma), while others such as Guild of All Arts or Sherwood have been virtually unstudied by historians of visual culture. The overall goal of the book is to put Toronto on the map of scholars of urban design and architecture and to uncover previously unknown histories of design, craft and domesticity in Toronto. This study will be of interest not only to the academic community (namely architects, designers, craftspeople and scholars of these disciplines, along with social historians), but also the general public interested in local history and/or visual culture.

Endorsement: *'This book offers a unique and engaging perspective on the history of architecture and design in Toronto. Focusing on a series of domestic and semi-domestic spaces, including hotels, Myzelev weaves together stories of patronage, design, aspiration, tradition and the staging and performance of modern lifestyles. Her book makes a vital contribution to the study of design culture in early twentieth-century Toronto, illuminating the interrelationships between architecture, art, craft and design, and how patrons, architects and designers sought to express themselves and their communities in response to the conditions of modernity.'* Michael Windover, Carleton University, Canada *'Alla Myzelev's new book fills an important gap in our knowledge of North American architecture of the twentieth century. Focusing on the first and second great building booms of Toronto, it charts the complex rise of Toronto as Canada's cultural capital and one of North America's greatest urban metropolises. Over seven well-paced chapters, Myzelev discusses its great homes, such as Sir Penry Pellatt's Casa Loma and the home of Group of Seven painter Lawren Harris, as well as its major commercial and cultural buildings, most notably the Royal York Hotel. Topically published during the city's current building boom, Myzelev's carefully researched account rightly positions Toronto among the great cities of the twentieth century. It will be required reading for all scholars of modern architecture.'* Matthew Reeve, Queen's University, Kingston, Canada

[*Alla Myzelev, Group of Seven and its Role in Canadian Culture*](#). Teaching Module. Toronto: Nelson, 2014.

Scope and Significance: This is a teaching module contextualizing the major contribution of the groups to the Canadian Culture. The group emerged as a collective of about a dozen landscape artists (seven were founding members) that travelled and exhibited together. They brought attention to Canadian art when exhibiting in US and Europe and were first to attempt to coin Canadian National style. The module includes the introduction that outlines historical and social background of Canada as at that point a young and developing nation. It further uses primary and secondary sources to elucidate the pivotal role of the group in forming of Canadian interest in landscape as marker of national identity. Used in courses on Canadian History, Art, Cultural Studies.

John Potvin and Alla Myzelev, eds., *Fashion, Interior Design and the Contours of Modern Identity*, Burlington; Aldershot: Ashgate, 2010.

Scope and Significance: Challenging the notion that fashion and furniture were or are separate enterprises and distinct material aesthetic traditions, this collection focuses on three material and conceptual links central to understanding the relationship between interior design and fashion—the body, fabric, and space. The volume considers the changing visual, material and spatial character, methodological challenges posed by, and formal, political and historiographical significance of, a wide range of British, European and North American case studies since the eighteenth century. The volume's eleven case studies allow the reader to understand connecting notions behind the formation of interiors and fashionable clothing. The essays combine a wide range of significant and challenging new examples alongside powerful revisionary analyses of the various periods, artists, designers, and their best and significant objects. *Fashion, Interior Design and the Contours of Modern Identity* is concerned not only with fabric, but also with the body and the implications of embodiment in the practices of both design domains which are equally invested in the comfort, aesthetic pleasure, extension and support of the body in different and yet seemingly identical ways.

Endorsement: Uniquely challenging the separation of fashion and interior design as isolated traditions, Myzelev (art history, U. of Guelph, Canada) and Potvin (European art and design history, U. of Guelph) compile 11 case studies that examine three material links central to understanding the relationship between the fields: the body, fabric, and space. Linking these themes to identity and modernity, a group of art, literature, and history scholars from Canada, the US, and Europe consider the changing visual, material, and spatial character; methodological issues; and formal, political, and historiographical significance of British, European, and North American case studies from the eighteenth century on, including discussion of aspects of difference like Orientalism, gender, and sexuality, and separation between public and private. Other essays address fashion and design in the novels of Rachilde, Chinese robes in Western interiors, and designers Louise and Frederick Coates, Elsie de Wolfe, Eileen Gray, and Giorgio Armani.

John Potvin and Alla Myzelev, eds., *Material Culture in Britain, 1750-1920: The Visual Meanings and Pleasures of Collecting*, Burlington; Aldershot: Ashgate, 2009.

Scope and Significance: Interweaving notions of identity and subjectivity, spatial contexts, materiality and meaning, this collection makes a significant contribution to debates around the status and interpretation of visual and material culture. *Material Cultures, 1740-1920* has four primary theoretical and historiographic lines of inquiry. The first is how concepts of otherness and difference inform, imbricate, and impose themselves on identity and the modes of acquisition as well as the objects themselves. The second concern explores the intricacies of how objects and their subjects negotiate and represent spatial narratives. The third thread attempts to unravel the ideological underpinnings of collections of individuals which inevitably and invariably rub up against the social, the institutional, and the political. Finally, at the heart of *Material Cultures, 1740-1920* is an intervention moving beyond the disciplinary ethos of material culture to argue more firmly for the aesthetic, visual, and semiotic potency inseparable from any understanding of material objects integral to the lives of their collecting subjects. The collection argues that objects are semiotic conduits or signs of meanings, pleasures, and desires that are deeply subjective; more often than not, they reveal racial, gendered, and sexual identities. As the volume demonstrates through its various case studies, material and visual cultures are not as separate as our current disciplinary ethos would lead us to believe. Reviews attached.

Exhibition Catalogues:

Alla Myzelev, *Baraka: Collecting of Voyage, Discovery, and Home*. Exhibition Catalogue, London, ON: University of Western Ontario Press, 2008.

Contemplative Interiors: Furniture and Ceramics, SUNY OER Press, Forthcoming 2019, Exhibition Catalogue, Lederer Gallery.

The catalogue consists of introduction and two artist interviews along with images. This collaborative integrative project analyzes the role of studio craft in museum context with an emphasis on the studies of interior design and its relationship to craft. Includes two nationally-renowned artists

ARTICLES (REFEREED)

“Craft of Inauthenticity: Notes on Originality, Media, and Craft Exhibitions”, *Craft Research*, vol. 7, no. 2, 2016, pp. 231-45.

Addresses the issue of originality in the digital age using craft as a case study. I argue that authenticity is an outdated category when comes to cultural production. We have to rely on other categories such as participatory practices to find ways of appreciating craft. This paper presents a significant contribution to the field since the idea of authenticity in relation to digital culture of craft had been rarely studies.

“Creating Digital Materiality: Third Wave Feminism, Public Art, and Yarn Bombing”, *Material Culture*. Special Issue: Technology as Material Culture, vol. 47, no. 1 (Spring 2015), pp.58-77.

Looking at the several case studies of fiber arts participatory projects, I argue that digital realm plays important role in the communicating between the craftmakers and the audience. This virtual communication creates new type of material communication, a digital haptic, that allows for exchange of ideas and strengthening feminist ties. Important contribution to the field of material culture and women studies due to research related to digitization of the feminist fiber practices.

“Regional Respite: Guild of All Arts and Craft Revival in Ontario”, *The Historian* vol. 74, no. 1 (Winter 2012), 307-29.

Based mainly on primary sources this article looks at the case study of the Guild of All Arts as an example of a self-sufficient craft enterprise in early 20th century Ontario, Canada. For the first time the archival material of the Guild was used to create a narrative that showed difficulties of creating a complex of hotel, craft workshop, restaurant, art studios and a recreational facility that sustained itself especially during the Great Depression.

“Handcrafting Revolution: Ukrainian Avant-Garde Embroideries and the Meanings of History” (2012) *Craft Research* vol. 3 (Winter 2012), 11-32.

This article investigates the point when craft revival and avant-garde innovations merged to create objects that combined traditional peasant skills with innovative Suprematist compositions. I analyze the processes and meanings of craft production and consumption to explain the complex relationship between artists and craftspeople, between handicraft revival and avant-garde practice.

“Here Comes the Knitting Man: Knitting and Masculinity in the Early Twenty-First Century”, *Craft Journal* vol. 5, no. 2 (Spring 2012), 101-23.

The article focuses on the involvement men in the knitting industry in the early 21st century. It explores the representation of masculinity of men involved in knitting in the literature. It mentions the three aspects of men's involvement in knitting, which are for artistry, involvement via the World Wide Web, and the published literature for men.

“А вот и мужчина, который вяжет: вязание и маскулинность в начале XXI века” (Men Who Knit: Knitting and Masculinity in Early Twenty-First Century), *Teoria Mody* (Fashion Theory, Russia) no. 20 (Winter 2011-2012), 235-51.

“Louise and Frederick Coates: Fashion, Body, Design”, *Teoria Mody* (Fashion Theory, Russia) no. 18 (Winter 2010-2011), 198-220.

“Designing Canadian Nationalism”, *The Brock Review* vol. 11, no. 1 (July 2010), 28-42.

“Подхлестни любимого конька: вязание, феминизм и создание гендерного образа” (“Whip Your Hobby into Shape: Knitting, Feminism, and Construction of Gender), *Teoria Mody* (Fashion Theory, Russia) vol. 14 (Winter 2009- 2010), 111-36 (reprint).

“Whip Your Hobby into Shape: Knitting, Feminism, and Construction of Gender”, *Textile: The Journal of Cloth and Culture* vol. 7, no. 2 (July 2009), 148-63.

“Craft Revival in Haslemere: She, who Weaves”, *Women History Review* vol. 19, no. 4 (September 2009), 597-618.

“Maria Tenisheva: Impressions of My Life”, *Journal of Modern Craft* vol. 1, no. 2 (Nov. 2008), 415-17.

“The Uncanny Memories of Architecture: Architectural Installations of Rebecca Horn and Rachel Whiteread”, *Athanor*, vol. XIX (May 2001): 59-65.

“Arts and Crafts Movement in Toronto”, *Working Papers from The McGill Institute for the Study of Canada Fifth Annual Conference*, Montreal, McGill University, 1999.

BOOK CHAPTERS (While in SUNY Geneseo)

“Fashion and DIY Culture During Art Deco Period” in Bridget Elliott and Michael Windover, eds. *Companion to Art Deco*, New York: Routledge 2019.

As a chapter in the definitive and first of its kind companion publication on Art Deco I offer a survey of academic literature of Art Deco fashion that had been developing in the last twenty years. At the same time this chapter contributes to the field because of the addition of the primary research on Do-it-yourself such as sewing and knitting of fashionable items during the 1920s and 1930s. Of especial attention is my analysis of the DIY fashion in Soviet Union between 1917 and 1930.

“Introduction: The Persistence of the White Cube Paradigm” in Alla Myzelev, ed. *Tchotchkes in the White Cube: Display of Craft and Design 1940-present*, Burlington; Aldershot: Ashgate, 2017.

In this innovative publication I analyze the challenges of the exhibiting three dimensional objects in a space deprived of social and cultural context. The special attention is given to craft and design objects. The introduction discusses various possibilities of contextualization the exhibitions and making it more evocative and relatable for the audiences.

“Afterword: Breaking Free?” Alla Myzelev, ed. *Tchotchkes in the White Cube: Display of Craft and Design 1940-present*. Burlington; Aldershot: Ashgate, June 2017.

The afterword of the volume attempts to answer the questions: could white cube be completely disrupted? Could it be completely forgotten and subverted in all its permutations from which often include neutral but not white walls or pedestals that are situated in richly contextual environment. I use a particular case study, a temporary installation designed by feminist artist Allyson Mitchell to show the potential possibility of such museological interventions.

“Business and Pleasure: the Guild of All Arts in Scarborough” in Janice Helland, Alana Bois, and Beverly Lemire, eds. *Craft and Community: Material Culture of Place and Politics*, Burlington; Aldershot: Ashgate, 2014, 297-317.

This chapter looks at the creation of community in the Guild of All Arts through making and selling crafts. Turning to the idea of creating regional and national identity through craft production and consumption, I use interviews and archival sources to explain how during the Great Depression the Guild not only continued its existence but also accepted new people who work and lived on the premises.

“Toronto’s Casa Loma: From Nostalgia to Glamour and Back Again (1900-1929)” in Julia Skelly, ed., *The Uses of Excess in Visual and Material Culture, 1700-2010*, Burlington; Aldershot: Ashgate, 2014, 161-183.

Part of the volume that examines the various cultural significations of excess from Hollywood celebrities to Horace Walpole’s Strawberry Hill Gothic collection, my chapter looks at the largest residential house in Canada build in early 20th century. Adding to little know history of the Gilded Age architecture in Canada, my chapter attempts to explain cultural significance of such a large excessive house in Toronto which prided itself on Protestant values of thriftiness and moderation.

“Dancing Up a Storm: Canadian Dance Performances during the Berlin Olympic Games, 1936” in David B. MacDonald and Mary-Michelle DeCoste, eds. *Europe in Its Own Eyes, Europe in the Eyes of the Other*, Waterloo: Wilfred-Laurier University Press, 2014, 279-301.

Berlin Olympics of 1936 unexpectedly for many added classical ballet as a category of competition. Given the nature of the Nazi regime not many nations decided to participate but Canada did send a ballet troupe presided by Russian emigre Boris Volkov. This article is virtually the only scholarly study that examines Canadian participation. I look at the complex understanding of nationalism, which included both the Aboriginal dances and European numbers to demonstrate who Canadians wanted to show themselves abroad

BOOK CHAPTERS (While in Other Institutions)

Myzelev, Furnish the Land of My Dreams: Art and Life of Fred and Louise Coates “Introduction” co-written with John Potvin, in John Potvin and Alla Myzelev, eds., *Collecting Subjects: the Visual Meaning and Pleasures of Material Culture*, Burlington; Aldershot: Ashgate, 2009, 1-19.

“Collecting Peasant Europe: Peasant Utilitarian Objects as Museum Artefacts” in John Potvin and Alla Myzelev, eds., *Collecting Subjects: The Visual Meaning and Pleasures of Material Culture*, Burlington; Aldershot: Ashgate, 2009, 171-91.

“From Craft to Avant-Garde: Ukrainian Craft Revival and the Search for Abstraction” in Sandra Alföldy, ed., *NeoCraft: Modernity and the Crafts*, Halifax: NSCAD Press, 2007, 191-212.

“Representation of Islamic Art in Israeli Museums: The Politics of Collecting” in Wojtech Jirat-Wasiutynski, ed., *Modern Art and the Idea of the Mediterranean*, Toronto: University of Toronto Press, 2007, 206-26.

“Cottage drawings of John Schreiber” in Pierre de la Ruffinière du Prey and Milijana Mladjan, eds., *Architectural Drawings of John Schreiber*, Kingston: McGill-Queens University Press, 2001, 102-15.

“Arts and Crafts Movement in Toronto,” in *Working Papers from The McGill Institute for the Study of Canada Fifth Annual Conference*, Montreal, McGill University, 1999, 134-148.

EXHIBITION AND BOOK REVIEWS (While in SUNY Geneseo)

“Consumer Culture, Branding and Identity in the New Russia: From Five-Year Plan to 4x4.” H-SHERA, H-Net Reviews. December, 2018. URL: <http://www.h-net.org/reviews/showrev.php?id=52332>

“Material Culture in Russia and the USSR Things, Values, Identities.” H-SHERA, H-Net Reviews. April, 2018. URL: <http://www.h-net.org/reviews/showrev.php?id=50703>

“The Wax Museum: Approaching Celebrities”, *Critical Studies in Fashion and Beauty*, vol. 8 no.1, 2017, 127-134.

“Socialist Fun: Youth, Consumption, and State-Sponsored Popular Culture in the Soviet Union, 1945-1970.” H-Net, H-Russia, 2016, https://www.h-net.org/revmgt/review_edit.php?id=48041&revhist_id=93157.

Sandy Black, “Knitting: Fashion, Industry, Craft” in *Journal of Modern Craft*, forthcoming Winter 2014.

“Fashionality: Dress and Identity in Contemporary Canadian Art” Exhibition Review in *Fashion Theory* vol. 17, no. 4 (Fall 2013), 457-466.

EXHIBITION AND BOOK REVIEWS (While in Other Institutions)

Phoebe Adler, Duncan McGorquodale and Boris Groys, eds., “Contemporary Art in Central Europe” in *Slavic and Eastern European Studies Journal* vol. 56, no. 3 (Fall 2012), 494-95.

Jason Edwards and Imogen Hart, eds., “Rethinking the Interior c 1867-1896: Aestheticism and Arts and Crafts” in *Design, Architecture, Culture* vol. 3, no.3 (Fall 2012), 298-300.

“Postmodern Design Comes to Art Museum: Jean Paul Gaultier’s Exhibition at Montreal’s Museum of Fine Arts” in *Critical Studies in Fashion and Beauty* vol. 2, no. 1-2 (Winter 2011), 231-6.

Joanne Turney, “The Cultures of Knitting” in *Design and Culture* vol. 2, no. 3 (November 2010), 376-77.

Olga Gershenson, “Geshet: Russian Theatre in Israel A Study of Cultural Colonization” in *Ab Imperio*, vol. 4 (Fall 2009), 578-83.

Spike Gillespie, “Quilty as Charged: Undercover in a Material World” in *Journal of Folklore Research* vol. 45, no. 3 (September-December 2008), 243-45.

Sarah Mucha, ed., “Alphonse Mucha” in *Slavic and East European Studies Journal* vol. 51, no. 4 (Fall 2007), 822-4.

Serhii Plokyh and Frank E. Sysyn, eds., “Religion and Nation in Modern Ukraine” in *Slavic and East European Studies Journal* vol. 51, no. 1 (Spring 2007), 188-2.

R. Puisyte, D. Staliunas, eds. “Jewish Life in Lithuania: Exhibition Catalogue” in *Ab Imperio* vol. 4 (January 2003), 667-674.

Sue Rungard and Ylva French, eds., “Marketing & Public Relations: Handbook for Museums, Galleries and Heritage Attractions” in *Currently*, Ontario Museums Association (October 2000), 3-4.

ENCYCLOPEDIAS

“Photography in Eastern Europe” in Lynne Warren, ed., *Encyclopedia of Twentieth-Century Photography*, New York; London: Routledge, 2005.

EXHIBITIONS (Curated or Co-Curated) while in SUNY Geneseo

- 2019 Contemplative Interiors: Furniture and Ceramics. James Johnson and Kala Stein, Lockhart Gallery
Campus exhibitions showcasing two nationally renowned craftmakers-artists. Accompanied by an Exhibition catalogue. Curator Alla Myzelev
- 2017 The Rise and Fall of the Bear: Geneseo Favorite Statue, Milne Library (Curated and supervised Museum Studies students)
Campus exhibition showcasing history of local community Curator: Alla Myzelev and Museum Studies Students
- 2017 Feminist Art Conference Exhibition, International Exhibition of Feminist Art, OCAD University and Beaverbrook Gallery
International exhibition which included over 200 hundred submissions. Over 100 works of art chosen to be exhibited. Included two large venues and were accompanied by an international conference on Feminist Art. Offered a comprehensive look at the state of feminist art internationally. I was one of the group of five curators who worked on the show.
- 2015 FAC Exhibition, International Exhibition of Feminist Art, OCAD University and Beaverbrook Gallery
International exhibition which included over 150 hundred submissions. 68 works of art chosen to be exhibited. Included two large venues and were accompanied by an international conference on Feminist Art. Offered a comprehensive look at the state of feminist art internationally. I was one of the group of five curators who worked on the show.
- 2015 Tom MacPherson: Landscape, Kinetic Library, Geneseo NY (Curated and supervised Museum Studies students)
Exhibition of the Geneseo professor of art who has international artistic career. Curator: Alla Myzelev and Museum Studies Students
- 2015 Orientalism and Performance: Puppets, SUNY Geneseo, NY (Curated and supervised Museum Studies students)
Exhibition of objects from the collection of the Lederer Gallery. The collection of oriental puppets is one of the kind and has national significance. Curator: Alla Myzelev and Museum Studies Students

EXHIBITIONS (Curated or Co-Curated) while in Other Institutions

- 2014 Naomi J. Falk, *Bring Lifeless to Life*, HAAS Gallery (Curated and supervised Museum Studies students)
- 2014 FAC Exhibition, International Exhibition of Feminist Art, OCAD U and Beaverbrook Gallery, Toronto
- 2013 FAC Exhibition, *International Exhibition of Feminist Art*, The Foundry, Toronto.

- 2008 National Exhibition *Looking for Anne: Tracing Visual Culture and L.M. Montgomery's Creative Imagination*, Toronto, Vancouver, New Cavendish, Ottawa.
- 2007 *Baraka: Collecting of Voyage, Discovery, and Home*, Museum London, London, Ontario .
- 2007 "From Home Ec to High Tech: 60 Years of Fashion Education at Ryerson," Design Exchange, Toronto, Ontario.
- 2005 "Who Owns Our History?" International Exhibition of Historical and Contemporary Ukrainian Craft, Kiev, Ukraine
- 2003 Vaughan Cultural Interpretive Centre, Permanent Exhibit, Vaughan, Ontario
- 2003 *The Time of Knights and Princesses*, Casa Loma, Toronto
- 2003 *The Dawn of Fashion Freedom*, Casa Loma, Toronto
- 2001 *You and Me around the World*, Jewish Discovery Children's Museum, Toronto
- 1999 *The Artful Shoe*, the Bata Shoe Museum, Toronto

CONFERENCES/PRESENTATIONS/PAPERS (while in SUNY Geneseo)

- 2019 "Fashion of Activism: Craft and self-fashioning by Pussy Riot and FEMEN." Fashion, Costume and Visual Culture Conference, Roubiax, France.
- 2019 "TimeStitch: Museum and Community Engaging through Digital practice", CIT SUNY/CUNY conference, Purchase NY.
- 2019 "Sustainable Fashion in Russia: From DIY to Activism", The 6th Asian Symposium on Education, Equity and Social Justice, Hirsoshima, Japan.
- 2018 Panel: Passion for Collecting: Collectors and Their Collections in Imperial Russia, 1800-1917. Discussant ASEEEES (Association for Slavic Eastern European and Eurasian Studies), Boston, MA.
Discussant for the panel that included leading national and international scholars on Collecting and nationalism in Imperial Russia
- 2018 "Soviet Masculinities in Post-Soviet Russian Fashion" Presenter and Panel chair. ASEEEES (Association for Slavic Eastern European and Eurasian Studies), Boston, MA.
Presented a paper on the largest in the world convention of Slavists. Chaired a panel on Culture of Dissent.
- 2018 "TimeStitch: How to Create a Museum Studies tool for everyone" CIT (SUNY), Cortland, NY
This is a SUNY-wide conference on innovative teaching technology and pedagogy. I co-presented with a student Victoria Elliott and Dr. Kirk Anne. The presentation was dedicated to explaining the project and successes and challenges that we have encountered.
- 2018 "Difficult Conversations" Panel co-chair and presenter, AAH (Association of Art History), London, UK
Presented and co-chaired a panel on the largest British and second largest Art Historical convention in the world. This all day panel included 10 presenters and a long round table discussion on the role of collaborative projects in negotiating political divisiveness.
- 2017 "Affective Art as an Agent of Change" Art and Activism: Strategies of Resilience in the Age of Anxiety, University of Leiden, The Netherlands.
Presented paper on the affect art and its possibilities of change at this international conference.

2017 “When Balaklava Goes Orange: Pussy Riot and the Fashion of Protest”, BASEES (British Association for Slavonic and Eastern European Studies), Cambridge, UK.

Delivered paper on the Pussy Riot interest and use of fashion to achieve feminist goals.

2016 “Narrating Activism: Craft and self-fashioning by Pussy Riot and FEMEN”. *Popular Culture Association, Annual National Conference, Seattle, Washington, USA.*

In this national convention, I delivered a paper on the role of fashion in contemporary Russian performance of protest.

2016 "From Peasant Hut to Museum: Russian Culture of Collecting in the Turn of the 20th Century" Canadian Association of Slavists, Calgary, AB, Canada.

This Canadian national convention brought together everyone who is working on topics related to Slavic cultures. I presented on the relationship between collecting of the peasant art and developing of museum practice in early 20th century Russia and Ukraine.

2015 Moderator. Performance and Textile Roundtable. *Feminist Art Conference, Toronto, ON, Canada.*

Moderated a panel on role of textile art in feminist studies and practices at the international conference.

2015 “Network of Knowledge: Yarn and Feminism”, *Arts and Society Annual Conference, London, England.*

In this international conference I delivered paper on recent turn to Do-it-yourself projects by artist who are interested in feminist activist art.

2015 “Feminism, Textile, Identity: Case of DIY Revival”, *Popular Culture Association, South West Division, Albuquerque, NM, USA.*

This national conference brought together scholars who work on all aspects of popular culture as an academic discipline. I presented a paper on role of DIY movement in Feminist art in the early 21st century.

CONFERENCES/PRESENTATIONS/PAPERS (while in other institutions)

2013 “Mundane Objects” Panel chair, *Feminist Art Conference, Toronto, ON, Canada.*

2013 “Creating Digital Materiality: Feminism and Contemporary Culture of Making,” *Women’s History in the Digital World Conference, Philadelphia, PA, USA.*

2012 “Touchy, feely space: Let the yarn come in,” *The Textile Society Costume Colloquium, Florence, Italy.*

2012 “Living Ahead of its Time: Art Deco House in Toronto,” *Canadian Women Artists History Initiative Biannual Conference, Montreal, QC, Canada.*

2011 “Angel in the House? Neo-Feminism and the Cult of the Domestic,” *Sites of Memory, Anamnesis and Representation of Identity, Sorbonne University, Paris, France.*

2011 “Business and Pleasure: The Guild of All Arts in Scarborough,” *Material Culture, Craft and Community: Negotiating Object across Time and Place, Edmonton, AB, Canada.*

2011 “Here Comes the Knitting Man – Gender in DIY (Do-it-yourself) Manuals,” *Popular Culture Association of Canada, Niagara Falls, ON, Canada.*

2010 “Subversive Hobby: Queer Culture, Community, and Knitting in the Early Twenty-First Century,” *University Art Association of Canada Annual Conference, Guelph, ON, Canada.*

2010 “Dancing up a Storm: Canadian Aboriginal Dance at Nazi Olympic Games,” *Europe in Its Own Eyes Europe in the Eyes of the Other, Guelph, ON, Canada.*

- 2010 “The History of a Castle: from Nostalgia to Glamour and Back Again,” *Society for Studies of Architecture in Canada Annual Conference*, Lunenburg, NS, Canada.
- 2010 “Shape Your Life if You Dare: Knitting, Feminism, and Sexual Liberation,” *Virginia Humanities Conference*, Richmond, VA, USA.
- 2009 “Furniture and Fashion: Interactions and Identities,” Panel Chair, *College Art Association Annual Conference*, Los Angeles, CA, USA.
- 2008 “Local Glamour: Art and Life of Fred and Louise Coates,” *University Art Association of Canada Annual Conference*, Toronto, ON, Canada.
- 2008 “Whip Your Hobby into Shape: Knitting, Feminism, and Sexual Liberation,” *Networks of Design, Conference of Design History Society*, Falmouth, UK.
- 2007 “The Future of Tradition: Russian and Ukrainian Avant-Garde and Craft 1906-1917,” *NeoCraft: Craft and Modernity Conference*, Halifax, NS, Canada.
- 2007 “Crafting Women: Narrating the Lives and Works of Maria Tenisheva and Natalia Davydova,” *University Art Association of Canada Annual Conference*, Waterloo, ON, Canada.
- 2006 “Victorian Collecting: Peasant Handicrafts as Museum Artefacts,” *Victorian Interdisciplinary Studies Association of the Western United States Annual Conference*, Malibu, CA, USA.
- 2006 “From Peasant Craft to Art, from Tradition to Avant-Garde: Early Twentieth Century Ukrainian Handicrafts and the Avant-Garde Movement,” *Rural Women Studies Association Triennial Conference*, Lancaster, PA, USA.
- 2006 “Women Collectors of the Arts and Crafts in Ukraine,” *New York State Association of European Historians Conference*, Oneonta, NY, USA.
- 2006 “Collecting the Everyday: Peasant Utilitarian Objects as Museum Artefacts,” *Congress for the Humanities and Social Sciences Annual Conference*, Toronto, ON, Canada.
- 2005 “From Craft to Avant Garde: Ukrainian Peasant Art Revival and Russian Avant-Garde 1890-1919,” *Women History Network Conference*, Southampton, UK.
- 2003 “East Meets West: Representations of Russian Identity,” *International Conference on Scenography*, Prague, Czech Republic.
- 2003 “Mediterranean ‘Other’: Representations of Islamic Art in the Museums of the Mediterranean Region,” *6th Annual International Congress of the Mediterranean Studies Association*, Budapest, Hungary.
- 2002 “St. Petersburg: City and Utopia,” *Pacific-Western CCHA Conference*, San Francisco, CA, USA.
- 2002 “Representing the “Other”: Representation of Islamic Art in Jerusalem,” *Modern Art and the Mediterranean*, Toronto, ON, Canada.
- 2001 “West meets East: Representation of Russianness in the Set Designs and Costumes of Ballets Russes,”

University Art Association of Canada Annual Conference, Panel Co-organizer and Presenter, Montreal, QC, Canada.

2000 “The Uncanny Memories of Architecture: Architectural Installations by Rebecca Horn and Rachel Whiteread,” *Graduate Student Symposium*, Tallahassee, FL, USA.

1999 “Arts and Crafts Movement in Toronto,” *McGill University Graduate Students Conference*, Montreal, QC, Canada.

1999 “A Haunted Place: Architectural Installations by Rachel Whiteread,” *University Art Association Conference Annual Conference*, Toronto, ON, Canada.

1998 “Arts and Crafts Movement in Toronto: Toronto Suburb Wychwood Park,” *University Art Association Conference Annual Conference*, London, ON, Canada.

GUEST LECTURES

2018 “Gender and Fashion in Post-Soviet Russia”, Alfred University

2017 “Fashion of Protest: Post-Soviet Russia” SUNY Geneseo

2007 “Ballets Russes and Russian Nationalism,” University of Guelph, Guelph, ON, Canada.

2006 “Canadian Art Today,” Later Life Learning, Kingston, ON, Canada.

2005, “Craft of Empire: Arts and Crafts Movement in Russia and Britain,” State Applied and Folk Art Museum, Kiev, Ukraine.

2004 “British Peasant Art Revival” State University of Ukraine, Kiev, Ukraine.

2001 “Early Twentieth Century Toronto Architecture and Interior Design,” Queens University, Kingston, ON, Canada.

2001 “A Walk through Wychwood Park,” Continuing Education, University of Toronto, Toronto, ON, Canada.

1998 “Fin-de-Siècle in Vienna,” Bernard Betel Centre, Toronto, ON, Canada

1995 “Jewish Art of the Early Modern Period,” Centre for Expatriates of the Former USSR, Jerusalem, Israel.

PROFESSIONAL CERTIFICATION

TESL Canada

TESL Ontario

PROFESSIONAL AFFILIATIONS

College Art Association

University Art Association of Canada

Ontario Museum Association

Mediterranean Studies Association

Canadian Museum Association

American Association of Teachers of Slavic and Eastern European Language

Feminist Art Conference Collective

TESL Ontario Member

TESL Canada Member

LANGUAGES

English, French, Russian, Hebrew, Ukrainian