

# DANIIL LEIDERMAN

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DEPARTMENT OF VISUALIZATION, COLLEGE OF ARCHITECTURE,  
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## EDUCATION:

- Ph.D.                      Dissertation: “Moscow Conceptualism and ‘Shimmering’:  
2016                      Authority, Anarchism, and Space.”  
Princeton University, Department of Art and Archaeology.  
Adviser: Professor Hal Foster. Committee: Professors Serguei  
Oushakine (Princeton), Devin Fore (Princeton), and Jane Sharp  
(Rutgers).
- M.A.                      History of Art, Princeton University, Department of Art and  
2011                      Archaeology.
- B.A.                      History of Art and Comparative Literature.  
(magna cum laude)      New York University.  
2008

## EMPLOYMENT:

- August 2016 – Present: Instructional Assistant Professor, Texas A&M University, Department of  
Visualization.
- May 2016 – June 2017: Editor, *Art Margins Online* (<http://www.artmargins.com/>)
- September 2016 – Present: Consultant, Triseum: Learning Game Development Studio

## PUBLICATIONS:

- “Seeing Lenin’s Double: the Visuality of Soviet Childhood,” *Pedagogy of Images: Depicting  
Communism for Children*, University of Toronto Press, forthcoming, in co-authorship with  
Marina Sokolovskaia.
- “Moscow Conceptualism and Shimmering: Not Conforming with Nonconformism,” *Russian  
Culture of (Non)Conformity: From the Late Soviet Time to the Present*, a special issue of *Russian  
Literature* (Amsterdam), Volumes 96–98 (February–May 2018): 51-76.
- “Dissensus and ‘Shimmering’: Tergiversation as Politics,” *Russia: Art, Resistance and the  
Neoconservative Zeitgeist*, ed. by Lena Jonson and Andrei Erofeev. London and New York:  
Routledge, 2017: 165-182.
- “Zombies, Russians, Plague: Eastern Europe as a Sandbox for Utopia,” *Digital Icon: Studies in  
Russian, Eurasian and Central European New Media*, 15 (2016): 21-36.

“Naval Cadets, Charge!” *Directory of World Cinema: Russia 2*. Ed. Birgit Beumers. Bristol, UK: Intellect, 2014: 91-92.

“Tip of the Iceberg,” *Points of View: Selections from Seven Colorado Collections*. Boulder: CU Art Museum, 2012: vi-xi (in co-authorship).

“Enter Trickster,” *Neprikosnovennyi zapas* (Moscow), vol. 62 (6:2008): 139-148.

“Agent, Avenger, or Trickster? The ‘Second-World Man’ as the Other and the Self,” *Russia and Its Other(s) on Film: Screening Intercultural Dialogue*, ed. by Stephen Hutchings, London: Palgrave, 2008: 199-219 (in co-authorship).

“Within the Accursed Share: George Bataille’s Theory of Expenditure and the Soviet State,” *Inquiry: A Journal of Undergraduate Research*, vol. XI (2007): 20.

### **TEACHING EXPERIENCE:**

Fall 2018: Texas A&M University, Department of Visualization. VIST 486: Introduction to Game Design. Developed and implemented a new syllabus.

Fall 2018: Texas A&M University, Department of Visualization. ARTS 485 Directed Studies: Women’s Representation in Video Games. Developed and implemented new course.

Spring 2018: Texas A&M University, Department of Visualization. ARTS 489: Special Topics: Game History. Developed and implemented new course.

Fall 2016-Fall 2018: Texas A&M University, Department of Visualization. ARTS 150: Art History Survey II: Renaissance to Contemporary. Developed and implemented a new syllabus.

Fall 2016-Fall 2018: Texas A&M University, Department of Visualization. ARTS 349: History of Modern Art. Developed and implemented a new syllabus.

Spring 2014: Princeton University, preceptor for Art 101 “Introduction to the History of Art: Renaissance to Contemporary,

Fall 2013: Princeton University, preceptor for Art 100 Introduction to the History of Art: Ancient to Medieval.

Spring 2013: Princeton University, preceptor for Art 101 Introduction to the History of Art: Renaissance to Contemporary.

Spring 2010: Princeton University, preceptor for ART 213 Modernist Art: 1900 to 1950.

## **INVITED PRESENTATIONS:**

“Dmitri Prigov's "Shimmering": Within the Image and Without It,” keynote address at the Courtauld Institute of Art, London, for the Calvert 22 exhibition “Dmitri Prigov: Theatre of Revolutionary Action” (October 12 – December 17, 2017). November 20, 2017.

“Game-Based Learning in the Classroom,” Texas A&M University System Technology Summit, 2017.

“Exhibiting *Dwarf Fortress* or the MoMA’s Failure,” brown bag presentation at the Melbern G. Glasscock Center for Humanities Research, Texas A&M University, 2016.

“Prigov’s Term ‘Shimmering’ in the Context of Moscow Conceptualism,” *The Fifth Prigov Readings*, Pushkin State Museum of Fine Arts, Moscow (Russia), November 7-9, 2015.

Presented a working introduction to the dissertation at the Interdisciplinary Discussion Circle, Dept. of Slavic Languages and Literatures, Princeton University. November 2012.

“Moscow Conceptualism: From Beyond to Between,” presentation for Russian Culture seminar at Dickinson College, April 2012.

## **CONFERENCE PAPERS:**

“Crossing Borders, Transgressing Bodies: ‘Papers, Please’ and Procedural Collusion,” Panel: “Procedural Transgression: the Emancipatory Potential, or failure of Ludic Media”, 49<sup>th</sup> Convention of the Association for Slavic, East European and Eurasian Studies, Chicago, IL, Nov. 9–12, 2017.

Participation in the round-table “Against the State: Anarchism and Russian Cultural Life, 1917-2017.” Convention of the Association for Slavic, East European and Eurasian Studies, Chicago, IL, Nov. 9–12, 2017.

“Exhibiting *Dwarf Fortress* or MoMA's failure,” Panel “Playing Art History/Gaming the Museum.” CAA Annual Conference, CAA Annual Conference, New York, NY, February 15–18, 2017.

“Shimmering Identity: The Counter-Ideology of Moscow Conceptualism,” Panel “Radical Politics, Radical Selves: Conceptualizing Russian Art and Identity in the Cold War,” 48<sup>th</sup> Convention of the Association for Slavic, East European and Eurasian Studies, Washington, D.C., November 17–20, 2016.

Participation in the round-table “New Conversations about Moscow Conceptualism,” 48<sup>th</sup> Convention of the Association for Slavic, East European and Eurasian Studies, Washington, D.C., November 17–20, 2016.

“Seeing Lenin’s Double: The Visuality of Soviet Childhood” (in co-authorship with Marina Sokolovskaia), *The Pedagogy of Images: Depicting Communism for Children*, Princeton University, September 30–October 1, 2016.

“Zombies, Mutants, Plague—Utopia!” *Red on Red: A Symposium on Post-Socialist Art and Critical Theory*, Yale University, April 8–9, 2016.

“Apolitical Anarchism: Collective Actions and Misunderstanding Intensely,” 47<sup>th</sup> Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Philadelphia, November 19–22, 2015.

“Trash, Zombies, Violence and the Post-Soviet Landscape,” *Dumpster Diving and Sustainability: Managing the Limited Resources of Culture*, Princeton University, October 17–18, 2014.

“What Happened to the ‘Romantic’ in ‘Moscow Romantic Conceptualism’?” *Romantic Subversion of Soviet Enlightenment: Questioning Socialism’s Reason*, Annual Interdisciplinary Conference, Princeton University, May 9–10, 2014.

“Freedom Flies,” Columbia-Princeton Slavic Studies Graduate Student Conference. April 5, 2014.

Discussant at the workshop *After Censorship, before Freedom: Mapping Contemporary Russian Literature*, Princeton University, March 28–29, 2014.

“‘Shimmering’ and the Dematerialization of the Avant-Garde in Moscow Conceptualism,” *Illusions Killed by Life: Afterlives of (Soviet) Constructivism*, Annual Interdisciplinary Conference, Princeton University, May 11–13, 2013.

“From Beyond to Between: Shimmering in Early Moscow Conceptualism,” 44<sup>th</sup> Annual Convention of the Association for Slavic, East European, and Eurasian Studies, New Orleans, November 15–18, 2012.

“The Meaning of Détournement in Asger Jorn,” Graduate Conference in the History of Art, University of Vancouver, October 2009.

#### **OTHER PROFESSIONAL ACTIVITIES:**

2017-2018: Assisted the TAMU Department of Visualization LIVELab and Triseum in developing the art history video game “ARTé: Lumière” as a subject matter expert.

2016-2017: Assisted the TAMU Department of Visualization LIVELab and Triseum in developing the art history video game “ARTé: Mecenas” as a subject matter expert.

Sept. 2011- January 2012: Assisted Rich Aste, the curator of European art at the Brooklyn Museum with the exhibition “Russian Modern”; researched, wrote, and helped edit and translate the bilingual placards for the exhibition

Spring 2010: Assisted Princeton University Art Museum conservator Norman Muller in cleaning and restoring a wooden *Pietà* (~1480).

#### **AWARDS AND RECOGNITIONS:**

2014 – Princeton Institute for International and Regional Studies Graduate Fellowship. Princeton University, Dept. of Art and Archaeology

2012 – Princeton Institute for International and Regional Studies grant for summer research.

2012 – Spears Grant for summer research. Princeton University, Dept. of Art and Archaeology. Princeton University, Dept. of Art and Archaeology.

2008 – Honors (Magna Cum Laude) in Comparative Literature, NYU.

2006 – NYU, Department of French, Winner of the Modern French Criticism Paper Award.

Fall 2005 and Spring 2006 -- Dean’s List at NYU.

2004 - National Merit Scholarship.

2004 – International Baccalaureate Diploma.

#### **LANGUAGES:**

English - Native-Speaker’s Ability

Russian - Native Speaker

French - Competent