

Raino Isto, PhD *curriculum vitae*

Editor-in-chief, *ARTMargins Online*
Lecturer, University of Maryland, College Park

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EDUCATION

2014–2019 Ph.D., in Art History, University of Maryland, College Park (dissertation: *Monumental Endeavors: Sculpting History in Southeastern Europe, 1960–2016*)
2018 Graduate Certificate in Critical Theory, Department of English, UMD
2012–2014 M.A., in Art History, UMD (thesis: *In It We Should See Our Own Revolution Moving Forward, Rising Up': Socialist Realism, National Subjecthood, and the Chronotope of Albanian History in the Vlora Independence Monument*)
2004–2008 B.A., in Politics and Art History, Willamette University, Salem, Oregon

PROFESSIONAL HISTORY

2019–present Editor, *ARTMargins Online* (Editor-in-chief since 2020), and editor, *ARTMargins*
2021–present Lecturer, Dept. of Art History & Archaeology, University of Maryland
2024–present Lecturer, Fine Arts Department, Trinity Washington University
2022–2024 Visiting Assistant Professor, Pratt Institute
2021–2022 Visiting Fellow, Institute of Cultural Anthropology and the Study of Art, Tirana
2020–2021 Archival Manager and Curator (ACLS Fellow), Educational Video Center
2020 Arts Education Coordinator, Umpqua Valley Arts Association
2020 Resident Curator, The Coop
2019 Lecturer, Mott Community College
2019 Consultant for “Engaging Tirana’s Communities in Public Art and Policy” Project
2013–2018 University of Maryland Graduate Writing Fellow
2016–2018 Gallery Coordinator and Curator, The Stamp Gallery, University of Maryland
2015–2016 Writing and Research Advisor for Undergraduates, University of Maryland
2012–2015 Graduate Teaching Assistant, University of Maryland
2011–2012 Communications Coordinator, Umpqua Valley Arts Association
2009–2011 TEFL Volunteer, Peace Corps Albania
2006–2007 Curatorial Intern, Hallie Ford Museum of Art, Willamette University

HONORS, GRANTS, and FELLOWSHIPS

2021–2022 American Councils Title VIII Research Grant, Albania
2020–2021 ACLS Leading Edge Fellowship, Educational Video Center, New York City
2020 Honorable Mention, Innovative Research Award, Science Fiction Research Assoc'n
2018–2019 Postdoctoral Fellowship, Getty Research Institute
2019 Caramello Distinguished Dissertation Award, University of Maryland
2018 Arshi Pipa Best Graduate Student Paper Award, Society for Albanian Studies
2018 American Councils Title VIII Research Grant, Albania and North Macedonia
2017 James F. Harris Arts and Humanities Visionary Scholarship, University of Maryland
2017 John Dorsey Prize for Outstanding Curatorial Practice (with Cecilia Wichmann)
2016 Goldhaber Travel Grant, University of Maryland
2015 Mark H. Sandler Award, University of Maryland
2012–2016 Flagship Fellowship, University of Maryland

RESEARCH

Books

in preparation: *The Monumentality of Our Socialist Life: Realism, the Cold War, and Transnational Affect in Postwar Albanian Art* (working title)

in preparation (as editor): “Një Monument i Përbashkët”: *Realizmi Socialist si Histori dhe Metodë* [“A Collective Monument”: *Socialist Realism as History and Method*] (Tirana: Pika pa sipërfaqe, forthcoming 2024)

Peer-reviewed Articles and Refereed Chapters

2024 “A Different Narrative of Nonalignment? The Case of Socialist Albania in the Art History of East-Central Europe,” in Caterina Preda and Magdalena Radomska, eds., *Plural and Multiple Geographies of Modern and Contemporary Art in East-Central Europe* (New York: Routledge, forthcoming 2024)

“The Four Heroines of Mirdita: Sacrifice, Women’s Bodies, and Monumental Commemoration in State Socialist Albania,” *Aspasia* (forthcoming 2024)

“‘An Ancient Dance that is Still Performed Today’: Folk Culture, Nationalism, and Socialist Art in Albania after the 4th Plenum of 1973,” *Art Studies/Studime për Artin* 22 (forthcoming 2024)

“‘The Reality Happened to Be Near the Dream’: Painting a Backdrop for Lumturi Blloshmi,” in *Lumturi Blloshmi: From Scratch*, ed. Adela Demetja (Prishtina: National Gallery of Kosovo, 2024), 74–93

2023 “‘This Exhibition Will Go Down in Our History’: Art Exhibitions in Albania around 1972 and the Promise of Spring,” *Art Studies/Studime për Artin* 21 (2023): 89–135

“‘Monument of Culture, Protected by the People’: Destruction, Resistance, and the Case of the National Theater of Albania,” *Passés Futurs* 13 (2023), <https://www.politika.io/fr/article/monument-of-culture-protected-by-the-people-destruction-resistance-and-counterheritage-in>

“‘Being the Mayor of Tirana is the Highest Form of Conceptual Art’: Edi Rama as Artist-Politician,” in *Unfolding Forms: Studies in Honor of Roger P. Hull—Essays on Art History, Visual Culture, and Museum Studies*, ed. Ricardo de Mambro Santos and John Olbrantz (Salem: Hallie Ford Museum of Art and Willamette University, 2023), 60–73

2022 “Between Two Easts: Picturing a Global Socialism in Albanian Postwar Art, 1959–69,” *Art History* 45:5 (November 2022): 1058–1077, <https://doi.org/10.1111/1467-8365.12686>

2021 “‘Weak Monumentality’: Contemporary Art, Reparative Action, and Postsocialist Conditions,” *RACAR: Journal of the Universities Art Association of Canada* 46:2 (2021): 34–50

“Towards a Weakened History of Modernisms,” *Umění/Art* 2 69:2 (2021): 193–195

“‘I Lived without Seeing These Artworks’: (Albanian) Socialist Realism and/against Contemporary Art,” *ARTMargins* 10:2 (June 2021): 29–49

RESEARCH cont'd

2021 "Malvina Hoffman in the Balkans," *Getty Research Journal* 13 (2021): 177–202

2020 "Is Socialist Realism an Archive? Some Theoretical Notes on Aesthetics and Accumulation," *Art Studies/ Studime për Artin* 19 (2020): 9–44

"Representing the Worker in Postsocialist Public Space: Art and Politics under Neoliberalism," *International Labor and Working-Class History* 98 (Fall 2020): 43–76, <https://doi.org/10.1017/S0147547920000113>

"Monumentality, Counter-monumentality, and Political Authority in Postsocialist Albania," *International Journal of History, Culture, and Modernity* 8 (2020): 150–187, <https://doi.org/10.1163/22130624-00802003>

2019 "I Will Speak in Their Own Language": Yugoslav Socialist Monuments and Science Fiction," *Extrapolation* 60:3 (December 2019): 299–324 **recipient of the honorable mention for the Science Fiction Research Association's Innovative Research Award (2020)

"In the Valley of the Time Tombs: Monumentality, Temporality, and History in SF," *Science Fiction Studies* 46:3 (November 2019): 490–510

"How Dumb are Big Dumb Objects? OOO, Science Fiction, and Scale," *Open Philosophy* 2 (2019): 552–565

2018 "The Dictator Visits the Studio: The Vlora Independence Monument and the Politics of Albanian Monumental Sculpture, 1962–1972," *Third Text* 32:3 (2018): 500–518

2016 "Dynamisms of Time and Space: The Synthesis of Architecture and Monumental Sculpture in Socialist Albania's Martyrs' Cemeteries," *Eesti Kunstimuuseumi Toimetised* (Tallinn: Eesti Kunstimuuseum, 2016), 40–55

"The Monument as Ruin: Natality, Spectrality, and the History of the Image in the Tirana Independence Monument," *[SIC]—A Journal of Literature, Culture, and Literary Translation* 7:1 (Summer 2016)

"Organic (Un)Ground in the Time of Biopower and Hyperobjects: Conceptualizing a Global Posthumanism in the Work of Xu Bing and Gu Wenda," *Journal of Contemporary Chinese Art* 2:2+3 (2016), 195–215

2015 "Sali Shijaku's *Zëri i Masës* and the Metaphysics of Representation in Albanian Socialist Realist Painting," in *Workers Leaving the Studio. Looking Away from Socialist Realism*, ed. Mihnea Mircan and Vincent WJ van Gerven Oei (New York: Punctum, 2015), 25–39

"We Raise Our Eyes and Feel as if She Rules the Sky": The *Mother Albania* Monument and the Visualization of National History," in *Lapidari*, ed. Vincent WJ van Gerven Oei (New York: Punctum, 2015), 73–80

Edited Special Issues, Interviews, Reviews, Exhibition Catalog Essays, and Other Texts

2023 “Review of Ermir Hoxha, *History of Albanian Photography (1865–2000)*,” *ARTMargins Online*, December 18, 2023, <https://artmargins.com/history-of-albanian-photography/>

“‘Activating the Power to Desert History Itself’: Raino Isto and La Société Spectrale discuss Moving Billboard”, *Linking Art Worlds*, November 2023, <https://www.linkinartworlds.org/activating-the-power-to-desert-history-itself-raino-isto-and-la-societe-spectrale-discuss-moving-billboard-part-1/>

“Lana Topiary: A Politics of Vegetation,” *MAD Magazine: Re-shaping Public Space* (Tirana: Polis University Press, 2023)

...But At Least I'll Be Going to Albania Soon [zine] (Tirana: Pararoja, 2023)

2022 (Co-edited with the *ARTMargins Online* editorial collective) *Art and Solidarity*, special issue of *ARTMargins Online*, 2022–23, <https://artmargins.com/special-issue-art-and-solidarity/>

“Review of *Realizëm Socialist në Shqipëri*,” *Art Studies/ Studime për Artin* 20 (2022): 129–144

“Armando Lulaj - L’arte del logoramento: No Room for Manoeuvre,” *Segno* 287 (September–October 2022), 24–25

“Sead Kazanxhiu’s *The Nest*: Making Space and Envisioning Agency for Marginalized Cultures,” *RomaMoMA Blog*, June 30, 2022, <https://eriac.org/sead-kazanxhius-the-nest-making-space-and-envisioning-agency-for-marginalised-cultures/>

“Review of *The Postsocialist Contemporary*,” *CAA Reviews*, February 16, 2022, <http://www.caareviews.org/reviews/3993#.Yg1eei-B3kI>

2021 (Co-edited with the *ARTMargins Online* editorial collective) *Contemporary Approaches to Monuments in Central and Eastern Europe*, special issue of *ARTMargins Online*, 2021–22, <https://artmargins.com/special-issue-contemporary-approaches-to-monuments-in-central-and-eastern-europe/>

“Otranto—A Time-Based Monument to Albania’s 1997 Migration: A Conversation with Latent Community,” *ARTMargins Online*, November 2021, <https://artmargins.com/otranto-a-time-based-monument-to-albanias-1997-migration-a-conversation-with-latent-community/>

(Co-edited with the *ARTMargins Online* editorial collective) *Art and Race in Contemporary Central and Eastern Europe*, special issue of *ARTMargins Online*, January 2021, <https://artmargins.com/special-issue-art-and-race-in-contemporary-central-and-eastern-europe/>

2020 Entries for “Albanian” in the *Foreign Language Index*, Society of Contemporary Art Historians, November 2020, <https://scahweb.org/Foreign-Language-Index>

(Co-edited with Caterina Preda) *Creating for the State: The Role of the Artists’ Unions*, special issue of *ARTMargins Online*, October 2020, <https://artmargins.com/special-issue-creating-for-the-state-the-role-of-the-artists-unions-in-central-and-eastern-europe/>

RESEARCH cont'd

2020 “Criticism Should Open Up Horizons for the Future’: The Albanian Union of Writers and Artists and the Status of Art Criticism in the People’s Republic of Albania,” *ARTMargins Online*, October 2020, <https://artmargins.com/criticism-should-open-up-horizons-for-the-future-the-albanian-union-of-writers-and-artists-and-the-status-of-art-criticism-in-the-peoples-republic-of-albania/>

“One on One: 200 Million Euro (2020) by Pleurad Xhafa,” *ARTMargins Online*, July 2020, <https://artmargins.com/one-on-one-pleurad-xhafa-200-million-euro-2020/>

“(Contre-)Patrimoine et Art Contemporain à Tirana,” *La Belle Revue* 10 (2020): 128–133

“One on One: Open Call for the Dispersed Units of a Monument in the Future (2020) by Sera Boeno,” *ARTMargins Online*, June 2020, <https://artmargins.com/one-on-one-sera-boeno-and-raino-isto/>

“Review of *Notes on Contemporary Art in Kosovo*,” *ARTMargins Online*, March 2020, <https://artmargins.com/notes-on-contemporary-art-in-kosovo/>

2019 “Rebirth and Absence,” *DebatikCenter of Contemporary Art: Texts*, June 2019, https://debatikcenter.net/texts/rebirth_and_absence

2018 *False Monarchy*, exh. cat. (College Park, MD: Stamp Gallery, 2018)

2017 ““What Matters is Revolution at the Historical Moment of Radical Contemporaneity’: Interview with Marina Grzinic,” *ARTMargins Online*, May 2017, <http://www.artmargins.com/index.php/interviews-sp-837925570/796-what-matters-is-revolution>

““An Itinerary of the Creative Imagination’: Bunk’Art and the Politics of Art and Tourism in Remembering Albania’s Socialist Past,” *Cultures of History Forum*, May 2017, <http://www.cultures-of-history.uni-jena.de/politics/albania/an-itinerary-of-the-creative-imagination-bunkart-and-the-politics-of-art-and-tourism-in-remembering-albanias-socialist-past/>

Editor, *Collective Monument*, exh. cat. (College Park, MD: Stamp Gallery, 2017)

Inextinguishable Stars: The Politics of the Celestial in Olson Lamaj’s Work (Tirana: Miza Gallery, 2017)

“Arti Bashkëkohor në Hapësirën Publike: Një Intervistë me Pleurad Xhafën,” *Peizazhe të Fjalës*, January 2017, <https://peizazhe.com/2017/01/21/arti-bashkekohor-ne-hapesiren-publike/>

2016 “The Politics of Street Art in Albania: An Interview with Çeta,” *ARTMargins Online*, October 2016, <http://www.artmargins.com/index.php/interviews-sp-837925570/782-the-pol...>

“Disa Mendime mbi Artin Bashkëkohor në Shqipëri,” *Peizazhe të Fjalës*, April 2016, <http://peizazhe.com/2016/04/25/mbi-artin-bashkekohor-ne-shqiperi/>

RESEARCH cont'd

2015 "Review of *Socialist Realist Graphic Art in Albania*," *ARTMargins Online*, July 2015,
<http://www.artmargins.com/index.php/4-books/765-socialist-realist-graphic-art-in-albania-book-review>

"Bestiary," in *Streams of Being: Selections from the Art Museum of the Americas*, exh. cat. (College Park, MD: The Art Gallery, 2015), 12–13

EXHIBITIONS

2023 Co-Organizer, *MANIFESTO Desertion*, ZETA Center for Contemporary Art, Tirana, Albania, July 4–September 11, 2023

2022 Co-Organizer, *MANIFESTO Hijacking*, ZETA Center for Contemporary Art, Tirana, Albania, July 4–September 11, 2022

Co-Organizer, *DLARIES: LindArt and the Albanian Women Artists Association, 1993–2022*, Bulevard Art & Media Institute, Tirana, Albania, June 23–September 21, 2022

Curator, *Pleurad Xhafa: Irreconcilability as an Act of Love*, ZETA Center for Contemporary Art, Tirana, Albania, April 7–May 5, 2022

2020 Artist, *Generations: Ceramics by Ted Isto and Raino Isto*, Umpqua Valley Arts Association, Roseburg, Oregon, October 6–30, 2020

Organizer, *First Conceptual Art from Space: Collaborations between C.W. Brooks and NASA*, The Coop, Tri-City, Oregon, September 12–26, 2020

Preparator, *INTERSECTIONS*, Umpqua Valley Arts Association, Roseburg, Oregon, June 5–July 6, 2020

Coordinator, *Have a Story. Just Don't Have Any Regrets (Minor Thefts)*, The Coop, Tri-City, Oregon, May 20–June 6, 2020

Curator, *Kiln Remnants*, The Coop, Tri-City, Oregon, April 26–May 3, 2020

2019 Invited Speaker, *Performative Exhibition #2: Paris Commune Revisited*, organized by Rena Rädle, Vladan Jeremic, and Tirana Art Lab, Tirana Art Lab, Tirana, October 7–12, 2019

2018 Artist, *Performative Exhibition #1: Center of Integration*, organized by Collectif Patriotisme and Tirana Art Lab, Tirana Art Lab, Tirana, July 24–July 29, 2018

Coordinator, *Capital Lives*, curated by Kat Mullineaux, Stamp Gallery, University of Maryland, College Park, May 30–July 4, 2018

Coordinator, *Media Lux*, Stamp Gallery, University of Maryland, College Park, April 2–May 19, 2018

EXHIBITIONS cont'd

2018 Artist, *BACK and FORTH: Art Honors Curated Exhibition*, Herman Maril Gallery, University of Maryland, College Park, February 2–February 23, 2018

Curator, *False Monarchy*, Stamp Gallery, University of Maryland, College Park, January 24–March 17, 2018

2017 Coordinator, *(Sub)Urban*, curated by Matthew McLaughlin, Stamp Gallery, University of Maryland, College Park, October 30–December 16, 2017

Co-curator, *Unto Itself: Kameelah Janan Rasheed*, Herman Maril Gallery, University of Maryland, College Park, September 29–October 6, 2017

Coordinator, *New Arrivals 2017: Contemporary Art Purchasing Program Acquisitions*, Stamp Gallery, University of Maryland, College Park, August 28–October 14, 2017

Coordinator, *I'm Fine*, curated by Sarah Schurman and Tasiana Paolisso, Stamp Gallery, University of Maryland, College Park, June 5–July 28, 2017

Artist, *How Painfully Awkward of a Conceptual Artist Are You? Take the Quiz Now!*, Laboratory Gallery, University of Maryland, College Park, April 8, 2017

Coordinator, *Midpoint '17*, Stamp Gallery, University of Maryland, College Park, March 29–May 22, 2017

Curator, *Collective Monument*, Stamp Gallery, University of Maryland, College Park, January 25–March 11, 2017

Artist, *Swift Fantasies*, curated by Gretchen Stricker, Laboratory Gallery, University of Maryland, College Park, February 22–March 2, 2017

2016 Artist, *Building Conceptual Art through Diligence and Frugality*, Laboratory Gallery, University of Maryland, College Park, December 12–21, 2016

Artist, *As Soon As I Open My Eyes I See A Monument*, curated by Bart Pushaw, Laboratory Gallery, University of Maryland, College Park, October 12–21, 2016

Artist, *Cabinet: An Exhibition of Obsolete Furniture*, curated by Cecilia Wichmann, Laboratory Gallery, University of Maryland, College Park, April 6–27, 2016

2015 Co-curator, *Lo Ch'ing: The Poetry of Postmodern Landscape*, online exhibition, University of Maryland, College Park, <http://the-poets-brush.artinterp.org/omeka/>

Co-curator, *Streams of Being: A Selection from the Art Museum of the Americas*, The Art Gallery, University of Maryland, College Park, <http://streamsofbeing.artinterp.org/omeka/>

CONFERENCES, SYMPOSIA, and INVITED LECTURES

2023 ““The Onrush of Socialist Realism’: Narratives and Critiques of Artistic Experience during the Ideological and Cultural Revolution, 1971–72, ‘*In the Fires of the Revolution*’: *New Perspectives on the Ideological and Cultural Revolution* lecture series, Academy of Albanological Studies, Tirana, December 6, 2023

“An Encounter with an Archive in the Attic: A conversation between Raino Isto and Hana Halilaj,” *The Archive as Encounter* symposium, Bulevard Art & Media Institute, Tirana, June 27–29, 2023

“Fixing the Attitude’: Incivility and Obscurity in Neoliberal Artworlds,” *Performativity in Eastern European Art*, UC Santa Barbara, May 18, 2023

2022 “Occupying Fascist Colonial Architecture in Tirana: Official vs. Activist Strategies of Aesthetic Appropriation,” *Napoli - Balcani: 1940–2022*, Museo Madre, Naples, June 24, 2022

“From Socialist Realism to a Neocolonial Capitalist Realism? Archives, Antifascism and Alternatives before and after the 90s,” *Art Geographies* Spring Curatorial Program, Verein K, Vienna, May 23–June 1, 2022

2021 “You Be My History for Me: The Female Body, Sacrifice, and Collective Labor in Socialist Albanian Monumental Sculpture,” *She Is Made of Stone: Women in Socialist and Post-socialist Public Spaces*, Kunsthistorisches Institut in Florenz, September 23-24, 2021

“Youth Film Screening and Community Dialogue by Educational Video Center,” *National Association for Media Literacy Education Annual Conference*, Washington, DC, July 16-18, 2021

2020 Roundtable on “Central and East European Art: Exposures,” at *Vienna Contemporary*, Vienna, Austria, September 25–27, 2020

“200 Million Euro: A Conversation with Pleurad Xhafa,” at *Two Months without the National Theater*, organized by Forum dell’arte contemporanea italiana, Tirana, Albania, July 17, 2020

2019 ““Criticism Will Open Up New Horizons’: The Union of Writers and Artists and the Development of Art Critical Discourse in Socialist Albania,” at *51st Annual ASEES Convention*, November 23–26, 2019

2018 “Sacrifice, Commemoration, and the Female Body in Socialist Albanian Art,” at *Beyond the Grave: A Symposium on the Politics of Dead Bodies in (Post)Socialist Albania*, Zeta Gallery, Tirana, Albania, August 3, 2018

“Desire’s Surface: Rowena Morrill’s Fantasy Illustration and the Late Capitalist Rhetoric of Embodiment,” at *Popular Culture Association National Conference*, Indianapolis, March 28–31, 2018

CONFERENCES, SYMPOSIA, and INVITED LECTURES, cont'd

2018 "Horizons of Negation: Armando Lulaj's *NEVER* and the Grounds of Collective Historical Experience in Postsocialism," at *Collective Memory, Social Action, and Uses of History* HGSA conference, University of Maryland, College Park, March 9, 2018

2017 "Don't Buy Leeks, Buy Dynamite": Urban Transformation, Dissident Public Culture, and the Works of the Albanian Street-Art Collective Çeta," at *Critiquing Culture: Social Movements and Resistance* conference, George Mason University, October 7, 2017

"Welcome, Dear Workers": Figuring the Working Class in Contemporary Albanian Art," at *Worked Up: Labor, Literature, and Culture* conference, University of Maryland, College Park, March 18, 2017

"Weak Monumentality: A Theoretical Proposition," at *Monumental Form/Memorial Time: A Graduate Symposium in the History and Practice of Art and Architecture*, Stamp Gallery, University of Maryland, College Park, March 10–11, 2017

2016 "Modeling Reality": Writing the History of (Socialist) Albanian Sculpture—The Case of Odhise Paskali," at *Art History and Socialism(s), 1940s-1960s* conference, Tallinn, Estonia, October 28–29, 2016

"The Dictator Visits the Studio: Enver Hoxha's Letter to the 'Monumental Trio' and the Politics of Socialist Albanian Sculpture in the 1960s and 70s," at *Contested Spheres: Actually Existing Artworlds Under Socialism* conference, Budapest, Hungary, May 27–28, 2016

"After Life, After Flesh: Putrefaction and Blackened Materiality in the Work of Nader Sadek, Or, Complicity with Necrotic Materials," at *Philadelphia Museum of Art Graduate Student Symposium on the History of Art*, Philadelphia, April 8–9, 2016

"The Spiral of Flesh: Materiality, Anatomy, and Decay in Paolo Girardi's Album Covers," at *Common Threads in Arts & Humanities: A Collaborative Research Symposium*, University of Maryland, College Park, March 10, 2016

"Between Two Easts: Albania, the USSR, China, and the Ontology of a Transnational Socialist Reality in Postwar Albanian Visual Art," at *College Art Association* annual conference, Washington, DC, February 3–6, 2016

2015 "Dynamisms of Time and Space: The Synthesis of Architecture and Monumental Sculpture in Socialist Albania's Martyrs' Cemeteries," at *Shared Practices: The Intertwinement of the Arts in the Culture of Socialist Eastern Europe*, Kumu Art Museum conference, Tallinn, Estonia, October 22–24, 2015

"An Itinerary of the Creative Imagination": Bunk'Art, Avant-Garde Practices of Memory-Production, and the Touristic Experience of the Socialist Past in Contemporary Albania," at *Sites of Memory of Socialism and Communism in Europe* conference, Münchenwiler, Switzerland, September 3–6, 2015

CONFERENCES, SYMPOSIA, and INVITED LECTURES, cont'd

2014 "The Coalescence of Albanian History: Socialist Realism, Nationalism, and the Vlora Independence Monument," at *Imagining Alternative Modernities* Sawyer Conference, Ohio State University, Columbus, October 11, 2014

"A Specter is Haunting Tirana, the Specter of *Pavarësia*," at *The Middle Atlantic Symposium in the History of Art*, National Gallery of Art, Washington, DC, March 8, 2014

2013 "From Communist Utopia to Tourist Network: The Transformation of Albania's Bunkers," at *The Ideal and the Real: Contemporary Positions in Art Criticism*, Critical Studies Thesis Symposium, Maryland Institute College of Art, Baltimore, May 4, 2013

COURSES TAUGHT

As Instructor

2024 "Social and Socialist Realisms: Art, Revolution, and Solidarity in the Global Cold War," University of Maryland

2024 "History of Art I," Trinity Washington University

2024 "Museums Seen: Curating Culture in NYC" and "Themes in Art and Culture II," Pratt Institute

2023 "Curation, Care, and Comradeship in Contemporary Art" and "Gallery and Museum Communications," University of Maryland

2023 "Museums Seen: Curating Culture in NYC," "Museology," and "Themes in Art and Culture I and II," Pratt Institute

2022 "Gallery and Museum Communications," University of Maryland

2022 "Themes in Art and Culture I," Pratt Institute

2021 "Professional Writing in Art History: Gallery and Museum Communications," University of Maryland

2019 "Art Appreciation," Mott Community College, Flint, MI

2015 "Art & Society from the Renaissance to the Present," University of Maryland

2013 "Art of the Modern American World," University of Maryland

As Teaching Assistant

2015 "Art & Society in the Ancient American World," University of Maryland

2014 "Art & Society from the Renaissance to the Present," University of Maryland

2013 "Art & Society in the Ancient and Medieval World," University of Maryland

LANGUAGES

Albanian (reading, spoken, and written: advanced)

Spanish (reading: intermediate; spoken: beginner)

Macedonian (reading and spoken: intermediate)

French (reading: intermediate)

German (reading: intermediate)

Serbo-Croatian (reading: intermediate)

COMMITTEES

2020–present Editorial Board, *Studime për Artin/ Art Studies* (Tirana)
2019–present Editorial Board, *ARTMargins Online* and *ARTMargins*
2020–2021 Gallery Committee, Umpqua Valley Arts Association
2017–2021 Planning Committee, Laboratory for Albanian Culture and the Arts
2017–2018 College of Arts and Humanities Dean’s Graduate Advisory Board
2015–2018 University of Maryland Art Library Advisory Board
2015–2016 Graduate Art History Association (GAHA) Faculty Liaison
2013–2015 GAHA Guest Lecture Coordinator
2013–2014 GAHA Undergraduate Art History Symposium Coordinator

PROFESSIONAL ORGANIZATIONS

Society of Historians of Eastern European, Eurasian and Russian Art and Architecture (SHERA)

REFERENCES

Dr. Steven A. Mansbach, Distinguished University Professor (Emeritus); Dept of Art History and Archaeology, University of Maryland, College Park; 4226 Parren J. Mitchell Art-Sociology Building, 3834 Campus Dr, University of Maryland, College Park, MD 20742; 202-770-9814; mansbach@umd.edu

Dr. Sven Spieker, Professor, Dept. of Germanic and Slavic Studies and Dept. of the History of Art and Architecture, University of California, Santa Barbara; 4206 Phelps Hall, Santa Barbara, CA 93106; 805-452-4717; spieker@gss.ucsb.edu

Sandee McGee, Curator & Assistant Manager in Community Services, Simi Valley Cultural Arts Center, 3050 Los Angeles Ave, Simi Valley, CA 93065; 541-530-8416; smcgee@simivalley.org