

# Dr Margarita Kuleva

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## **Current Positions**

2022 Postdoctoral Researcher, University of Bielefeld

December 2022 – November 2023 Postdoctoral Researcher, Jordan Center NYU

## **Past Positions**

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|-------------------|---|
| 2020 – March 2022 | Associate Professor: Department of Sociology, Saint-Petersburg School of Social Sciences and Area Studies, Higher School of Economics |
| 2018 – March 2022 | Chair: Department of Design and Contemporary Art, School of Arts and Humanities, Higher School of Economics                           |
| 2019 – 2020       | Research Fellow: Center for Arts, Design and Social Research (CAD+SR)   |
| 2013 – 2020       | Senior Lecturer: Department of Sociology, Saint-Petersburg School of Social Sciences and Area Studies, HSE                            |
| 2017 – 2019       | Curator of Public program, Iris Foundation (New Holland Island)   |
| 2017 – 2018       | Senior lecturer, British Higher School of Art and Design, Moscow  |
| 2014 – 2017       | PhD-fellow, Centre for German and European studies, Bielefeld University and SPBU   |
| 2011 – 2017       | Research Fellow: Centre for Youth Studies, St. Petersburg School of Social Sciences and Humanities, HSE                               |
| 2007 – 2009       | Editor, ‘Moy rayon’ newspaper   |
| 2006 – 2007       | Journalist, ‘Time Out St. Petersburg’ magazine  |

## **Education**

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|-------------|--|
| 2019        | PhD in Art Sociology, “Creative Labour in Russia: Structural Conditions, Professional Identities and Careers” (05.04.2019) |
| 2012 – 2017 | PhD-student National Research University Higher School of Economics Moscow   |

(Sociology Department).

- 2009 – 2011 MA in Sociology, St. Petersburg NRU HSE  
 2005 – 2009 BA in Liberal Arts, Smolny College of Liberal Sciences and Arts, St.-Petersburg State University / Bard College, NY  
 2003 – 2004 BA in Philosophy, St.-Petersburg State University (unfinished)

### **Art commissions and curatorial work**

- 2022 – UC Pinkies, public performance, Berkeley, California (artist).  
 2022 – ‘Dallas’ at The Carillon gallery, Texas (curator).  
 2021 – The Arrival, a series of public performances in the UK, for Pushkin House (artist).  
 2021 – The Back Office Manifesto, part of ‘Digital Art History’ project, NFT platform Foundation (artist).  
 2021 – {min}enlightenment, a series of public performances (self-organized, artist).  
 2020 – The Privilege of Presence, Garage Museum of Contemporary Art commission (artist, co-authored with Victor Kudryashov).  
 2018 – Visible Invisibility, Helsinki Art Museum and Street Art Museum in St Petersburg (researcher).  
 2017–2019 – public program for New Holland Island, St Petersburg, commissioned by Iris Foundation (curator).  
 2014 – public research on art consumption and inequality at Manifesta 10, commissioned by Manifesta Foundation.  
 2013 – ‘Forever Young?’, a video art exhibition, commissioned by City of St Petersburg (curator).

### **Academic publications**

- 2022 Kuleva M. Towards Luminescent Ethnography of Creative Work: Purity, Dirt and Social Inequality in Russian Art Institutions // European Journal of Cultural Studies. 2022 (in press)  
 2021 Kuleva M., Masalova A. (2021) The Soviet Underground Outcrops: Artistic Recognition and Transitional Field of Contemporary Art in Post-Soviet Russia // Zivot Umjetnosti. 2021. No. 108. P. 84-97  
 Kuleva M. (2021) Towards a New Theory of the Field of Art through Field Practice // Art magazine.

Russian: Кулева М. И. К новой теории поля искусства через полевою практику //2

Художественный журнал. 2021

- 2020 Kuleva M. (2020) Sociological Discoveries of "Open Systems" // In the book: Open systems. Experiences of artistic self-organization in Russia. 2000-2020 / ed.: A. Trubitsyna. M.: Garage Museum of Contemporary Art. P. 26-32.

Russian: Кулева М. И. Социологические открытия "открытых систем" // В кн.: Открытые системы. Опыты художественной самоорганизации в России. 2000-2020 / Сост.: А. Ю. Трубицына. М. : Музей современного искусства "Гараж", 2020. С. 26-32.

Kuleva M. (2020) The Only Place Where One Can Feel Connected to an International Context and Still Speak Russian: Hybrid Creative Work in Post-Soviet Contemporary Art Institutions, in: The Industrialization of Creativity and Its Limits: Values, Politics and Lifestyles of Contemporary Cultural Economies / Ed. by I. Kiriya, P. Kompatsiaris, Y. Mylonas. Springer, 2020. P. 49-59.

Kuleva M., Subbotina Y. (2020) Cultural Preferences of Modern Russian Youth (on the Example of Cities: St. Petersburg, Ulyanovsk, Kazan, Makhachkala) // In the Book: Youth in the City: Culture, Scene and Solidarity / E. Omelchenko; scientific. ed.: E. Omelchenko. M.: HSE Publishing House, 2020.doi pp. 198-226.

Russian: Кулева М. И., Субботина Ю. Н. Культурные предпочтения современной российской молодежи (на примере городов: Санкт-Петербург, Ульяновск, Казань, Махачкала) // В кн.: Молодежь в городе: культуры, сцены и солидарности / Сост.: Е. Л. Омельченко; науч. ред.: Е. Л. Омельченко. М. : Издательский дом НИУ ВШЭ, 2020. doi С. 198-226.

Kuleva M. (2020) The Labour of Creative Workers: Sociological Conceptualization / Journal of Sociology and Social Anthropology.

Russian: Кулева М. (2020) Труд творческих работников: социологическая концептуализация // Журнал социологии и социальной антропологии.

Kuleva M. (2020) Creative Graduates' Pathways in the Hybrid Cultural Economy of Contemporary Russia. In: Taylor S., Luckman S. (eds) Pathways into Creative Working Lives. Creative Working Lives. Palgrave Macmillan, Cham.

Kuleva, M. (2019). Turning the Pushkin Museum into a 'Russian Tate': Informal creative labour in a transitional cultural economy (the case of privately funded Moscow art centres). *International Journal of Cultural Studies*, 1367877918821236.

- 2018 Kuleva, M. (2018). Cultural administrators as creative workers: the case of public and non-governmental cultural institutions in St. Petersburg. *Cultural Studies*, 32(5), 727-746.

Menshikova, A., Maglevanaya, D., Kuleva, M., Bogdanova, S., & Alekseev, A. (2018, May). Art Critics and Art Producers: Interaction Through the Text. In *International Conference on Digital Transformation and Global Society* (pp. 113-124). Springer, Cham.

Polyakova, E., Kuleva, M. (2018) *Cultural employment in Russia and Europe: a comparative analysis*. Retrieved from Centre for German and European Studies:

[http://www.zdes.spbu.ru/assets/files/WP\\_Polyakova\\_Kuleva18.pdf](http://www.zdes.spbu.ru/assets/files/WP_Polyakova_Kuleva18.pdf)

- 2017 Kuleva, M., & Maglevanaya, D. (2017, September). The Dynamics of Professional Prestige in Fashion Industries of Europe and the US: Network Approach. In *International Conference on Social Informatics* (pp. 31-40). Springer, Cham.

Kuleva, M., & Maglevanaya, D. (2017, June). Fashion Bloggers as Cultural Intermediaries: The Meaning of Brand Choices in Style Production. In *International Conference on Digital Transformation and Global Society* (pp. 45-54). Springer, Cham.

Kuleva, M. I. (2017) The transformation of the creative occupation in modern Russia: the case of employees in Moscow's private art centres.

Russian: Трансформация творческой занятости в современной России: на примере сотрудников негосударственных арт-центров Москвы. *Мониторинг общественного мнения: экономические и социальные перемены* (2), 50-62.

- 2016 Kuleva, M. (2016) *Old factories, new stakhanovites: Moscow contemporary art-centres as workplaces*. Retrieved from National Research University Higher School of Economics: <https://publications.hse.ru/en/preprints/198208217>

Kuleva, M. I. (2016) Contemporary art as a profession: the career paths of young artists with differing educational backgrounds (the case of Saint-Petersburg).

Russian: Современное искусство как профессия: карьерные пути молодых художников с разным образовательным бэкграундом (случай Санкт-Петербурга). *Журнал социологии и социальной антропологии*, 19(1), 110-124.

- 2015 Kuleva, M. (2015) *Constructing Identities and Boundaries: Fashion and Clothing of Working and Middle Class Youth In Contemporary Russia*. Retrieved from National Research University Higher School of Economics: <https://publications.hse.ru/en/preprints/142488602>

Kuleva, M. I. (2015) 'Wearing a shock collar': the young employees of 'new' and 'old' cultural institutions in the work place.

Russian: «Надеть на себя ошейник с электрическим током»: молодые сотрудники «новых» и «старых» культурных институций на рабочем месте. *Журнал исследований социальной политики*, 13(2), 337-344.

Zhel'nina, A. A., Zinov'ev, A. A., & Kuleva, M. I. (2015). "In the District": Youth Solidarities on the Urban Periphery. *Russian Education & Society*, 57(2), 84-96.

- 2014 Kuleva, M. (2014) *Transgressing the borders: Manifesta European Biennial and its new public in Russia*. Retrieved from Centre for German and European Studies: [http://www.zdes.spbu.ru/assets/files/wp/2014/WP\\_2014\\_7\\_Kuleva.pdf](http://www.zdes.spbu.ru/assets/files/wp/2014/WP_2014_7_Kuleva.pdf)

Kuleva, M. (2014) Russian working-class youth trends Finnish: Venäläisten työväenluokkaisten nuorten vaatetrendit. *Idäntutkimus*. (2), 64-71.

- 2013 Zhelnina A. A., Zinov'ev A. A., Kuleva M. I. (2013) "In the District": Youth Solidarities on the Urban Periphery.

Russian: На районе”: молодежные солидарности на городской периферии. *Социологические исследования*, (10), 69-76.

Kuleva M. (2013) Everyday fashion in the Russian youth mainstream: performing age, gender and class

Russian: Мода в повседневности российского молодежного мейнстрима: конструируя возраст, гендер и класс. *PRO тело. Молодежный контекст/* Под общ. ред. Елены Омельченко, Нади Нартовой (pp. 63-82). Санкт-Петербург: Алетейя. 2011 Kuleva M. I. (2011) ‘He’s clearly intelligent’: Petersburg’s informal cultural leisure scene and new ‘intellectual youth’

Russian: “Умный и это видно”: сцена неформального культурного досуга и новая “интеллектуальная молодежь” Петербурга. *Новые молодежные движения и солидарности России/* Под общ. ред. ЕЛ Омельченко, ГА Сабирова. (pp. 117-126) Ульяновск: Ульяновский государственный университет

Mateckaja M. V., Kuleva M. I. (2011) The Issues of Developing Cultural Organization(s) from an Informational Perspective

Russian: Культура реальная и виртуальная: к проблеме информационного аспекта развития организаций культуры. *Город меняющийся: траектории развития и культурные пространства: сб. статей./* Под общ. ред. Л.Е. Зиновьевы, Ю.О. Папушины (pp. 96-105). Пермь: Пермский филиал ВШЭ.

### **Teaching experience**

#### *Taught in English:*

- 2020 – 2022 Media and Labour. Graduate seminar.
- 2020 – 2022 Gender, Media and Culture. Graduate seminar.
- 2018 – 2022 Political and Economic Anthropology. Undergraduate course for third year students.
- 2018 – 2021 Applied Anthropology. Undergraduate course for third year students.
- 2018 – 2019 Creativity and Urban Change. Undergraduate course for third year students.
- 2017 – 2021 Qualitative Methods in Social Research. Undergraduate course for second year students.
- 2017 – 2018 Contemporary Theory and Methods in Social Anthropology. Undergraduate course for second year students, taught in English.
- 2015 – 2021 Cultural and Inequality. Undergraduate course for second, third and fourth year students.
- 2017 – 2018 Anthropology of Science and Religion. Undergraduate course for second year students.

*Taught in Russian:*

- 2020 – 2022 History and Theory of Design. Course for second and third year design students.
- 2019 – 2021 Creative Practice in Cross-Cultural and Intermedia Perspectives. Graduate seminar.
- 2016 – 2019 Field Research: Methods, Practices, Emotions. Master’s scientific workshop for first and second year students.
- 2016 – 2019 Sociology. Undergraduate course for first year students.
- 2017 – 2018 Contemporary Urban Studies: Social and Spatial Inequalities. Master’s course for first and second year students.
- 2014 – 2016 Research Practice. Master’s course for second year students.
- 2014 – 2015 Sociology of Fashion. Undergraduate course for second and third year students.
- 2013 – 2015 ‘Culture. Consumption. City.’ Undergraduate research seminar for second, third and fourth year students.
- 2013 – 2015 Sociological Theory. Undergraduate course for first year students.

**Fellowships and residencies (recent)**

- March 2022 – Berkeley Center for New Media (visiting scholar).
- December 2021 – Pushkin House, London (1 month, artist in residency).
- October– November 2021 – University of South Florida (10-days visit organized by the Open World Leadership Center, US Congress).
- August 2021 – research stay in London, supported by the Centre for German and European Studies (1 month, visiting scholar).
- December 2020 – research stay at Garage museum (3 weeks, visiting scholar).
- July 2020 – virtual residency by CAD+SR (2 weeks, artist in residency).
- January 2020 – art-residency in Nairobi, Kenya by CAD+SR (2 weeks, artist in residency).
- July 2019 – art-residency in Spoleto, Italy, by CAD+SR (2 weeks, artist in residency).
- February 2019 – visiting scholar at Aston University (1 week, distinguished scholar).
- December 2018 – research stay at University of Amsterdam supported by Dutch Institute

(2 weeks, research residency).

### **Research Projects**

- 2019 – 2020 “Creative Labour Revisited: a Toolkit for Fair Cultural production in Distinct Institutional Environments”, researcher
- 2019 – 2020 Research Team Project «Digitalizing the invisible: the social history of Russian art of the 20th century», NRU HSE, research coordinator, researcher
- 2018 Youth Arts Participation on Cultural Scene of Russia, individual grant of General Consulate of the Netherlands
- 2016 – 2018 Digital Youth in the Media City, Kone Foundation
- 2016 – 2018 Curatorship as Labour: Cultural institutions of St. Petersburg, Moscow and London as workplaces, individual project
- 2016 Individual grant of NRU HSE, «Old Factories, New Stakhanovite: labour routines of Moscow art-centres»
- 2015 Visitors research, ProArte Fund for contemporary art (ProArte festival «Contemporary Art in traditional museum»), research coordinator
- 2015 «Family tree of Russian Contemporary Art», Garage museum of contemporary art, researcher
- 2014 – 2017 «Co-evolution of Knowledge and Communication Networks: Structural Dynamics of Creative Collectives in European Cultural Capitals»(KNOCOMM), Centre for German and European Studies, field coordinator of London case
- 2014 – 2017 «Youth Solidarities and Generations of XXI Century: Meaning of Labor and Consumption», CYS NRU HSE, researcher
- 2014 European biennale of contemporary art Manifesta10 public survey, research coordinator
- 2013 – 2014 «Creative city: reformatting the public space», «Creative city» research group, NRU HSE, researcher
- 2012 «Innovation potential of Russia's young people: solidarity, activism, civic responsibility», CYS NRU HSE, researcher
- 2011 – 2012 «Between discipline and experiment: Youth’s everyday body regimes in Russia’s current socio-economic conditions», CYS NRU HSE, researcher
- 2011– 2014 International research project MYPLACE – «Memory, Youth, Politic Legacy And Civic Engagement», FP7 Framework, interviewer
- 2011 «Youth solidarities in the local and global context: Economy, Politics, Culture», CYS NRU HSE, researcher
- 2010 «New social movements of Youth», CYS NRU HSE, researcher

### **Selected Conference Presentations**

- 2020 International Seminar “(NO) Future Institution” (Istanbul).
- Russian culture after 2020, Symposium (Manchester). The Golden Key Mystery: Contemporary Russian Culture Inside Out
- Media conference at London School of Mosaic (London). The Media Paradox: Art and Social Change in the UK and Russia
- 2019 London Conference in Critical Thought (London). ‘Manifesta without a Manifesto: Art Statements in Turbulent Political Times’
- Archipelago Workshop: Map(s) of the Moving World (Helsinki). How can ideas travel
- After Data (Tyumen). AI Weiwei crushes Venice: How to Be Artist, Researcher, and Human After BigData’
- Культура без дворца: как увидеть все глобальные культурные тренды (не покидая своего квартала) (Saint-Petersburg). Culture Without a Palace: How to See All The Cultural Trends in One Bloc
- 2018 Creative Work and the Digital Economy: Enabling EU Integration via Cross-national Creative Working between the EU, UK, Russia and Australia (Dublin). Experiencing Post-Soviet Creative Labour: Career Trajectories and Professional Identities in a Hybrid Creative Economy
- ‘The Soviet Underground Outcrops: Transitional Field of Contemporary Art in Early Post-Soviet Press’, Digital Art History – Methods, Practices, Epistemologies (12- 14.11.2018, Zagred, Croatia);
- ‘To Catch the Catcher. Socio-political Aspects of Playing Pokemon Go in Russia’, Central and Eastern European Game Studies Conference (11-13.10.2018, Prague, Czech Republic)
- ‘Professional trajectories in the field of fashion. Career dynamics and prestige’, International Sunbelt Social Network Conference (26.06.2018-1.07.2018, Utrecht, The Netherlands)
- ‘Experiencing Post-Soviet Creative Labour: Career Trajectories and Professional Identities in a Hybrid Creative Economy’, Creative Work and the Digital Economy: Enabling EU Integration via Cross-national Creative Working between the EU, UK, Russia and Australia (12- 13.04.2018, Dublin, Ireland)
- ‘The Soviet Underground Outcrops: Transitional Field of Contemporary Art in Early Post-Soviet Press’, The Body of Things: Gender, Material Culture and Design in (Post) Soviet Russia (8-9.03.2018, Aarhus, Denmark);

**Recent Public Lectures**

- 2020 Труд творческих работников в межстрановой перспективе (02-07.03.2020, DOXA labour studies, Moscow)
- Instagram walk in Cheremushki (11.07.2020, CAD+SR Residency, Moscow)
- «Город после пандемии: какой будет жизнь в городе будущего?» (02.07.2020, DWIH в Москве, Информационный центр DAAD в Санкт-Петербурге, Российско-Германская внешнеторговая палата (АНК) в Санкт-Петербурге) <https://www.youtube.com/watch?v=JxURzavBIPI&feature=youtu.be>
- Как среда конструирует городской текст (17.06.2020, Институт исследования стрит-арта) [http://streetartinstitute.com/events/city\\_text/](http://streetartinstitute.com/events/city_text/)
- 2019 ‘Culture’ and ‘Creativity’ in Russia and the UK since the 2000s (21.02.2019, School of Languages, Cultures and Societies, University of Leeds, Leeds)
- ‘Creative Work in Russian and Britain’ (07.02.2019, HSE Art Gallery, Moscow) <https://youtu.be/QbySU5bdYTM>
- 2018 ‘How beer became art, and what it tells us about culture and society today.’ (22.12.2018, Jawsspot SPb, Saint-Petersburg)
- ‘Turning the Pushkin Museum into a ‘Russian Tate Modern’: Informal Creative Labour in a Hybrid Cultural Economy (The Case of Privately Funded Moscow Art Centres) (17.12.2018, Amsterdam Institute for Humanities Research, Amsterdam)
- ‘Love, fame, tragedy, and paperwork: gendered cultural work in Russian and British institutions’ (22.11.2018, “Gendered (In)visibilities: Contemporary Art and Curatorial Practice in Russia and Europe” International Seminar, Moscow) (organized by me as well).
- “The end of the *tusovka*, or what is happening in Russian contemporary art” (19.11.2018, ‘Back to the Future’ Festival of Science, Saint-Petersburg)
- ‘How work is changing in Europe: the organisation of labour, workplaces and regimes, new professions and adapting education’ (29.09.2018, ‘How are Information Technologies Changing Europe?’, Open Discussions ‘Autumn Evenings’, Saint-Petersburg)
- “What is the Wanderer above the Sea of Frog withholding, or why is it so difficult to shake off myths about creative labour?” (30.08.2018, Museum of Street-Art, Saint-Petersburg)
- “A Brief History of the *Tusovka*: Drinking, Walking and Watching in St. Petersburg 2000-2010s” (29.06.2018, New Holland, Saint-Petersburg) - <https://www.youtube.com/watch?v=NplDWGmK2js>
- “The Romanticisation of Labour in the Creative Industries” (8.06.2018, ‘Be in Open’ 9

Forum for New Russian Fashion Industry, Moscow)

“Vandalism or “Merely Art”, or How to Raise a Rebel in the Museum-city” (19.05.2018, The Institute for the Research of Street Art, Saint-Petersburg)

2017 “Creative spaces don’t exist. ‘Culture’ and ‘creativity’ in Russia and Britain since 2000” (27.08.2017, New Holland, Saint-Petersburg) - <https://theoryandpractice.ru/videos/1278-margarita-kuleva-kreativnykh-prostranstv-ne-sushchestvuet>

### **Areas of Academic Interest**

Contemporary art, community based art, social practice in visual art, sociology of arts, social history of visual art, digital art and design history, issues of cultural production and art as labor, youth cultures, sociology of fashion, visitor studies, museum studies, art networks.