

**Appendix A**  
Workforce Analysis Request Form  
Master of Arts in Art History in Arts of the Americas

# Workforce Analysis Request Form

**Directions:** An institution shall use this form to request workforce data analysis of a proposed degree program. In completing the form, the institution should refer to the document [AHECB Policy 5.11 Approval of New Degree Programs and Units](#), which prescribes specific requirements for new degree programs. **Note:** This form is required to be submitted by the Chief Academic Officer or individual(s) they designate. Answers need not be confined to the space allotted but may extend to several pages.

## Program Information for Analysis

1. Institution: University of Arkansas

2. Program Name – Show how the program would appear on the Coordinating Board’s program inventory (e.g., *Bachelor of Business Administration* or *Associate of Science in Accounting*):

Master of Arts in Art History in Arts of the Americas

3. Proposed CIP Code: If the proposed program does not fit easily into one [CIP Code](#), provide the code it most closely falls into and explain differences / nuances of your program

50.0703 Art History, Criticism, and Conservation

4a. Standard Occupational Classification (SOC) from CIP-SOC Crosswalk:

Take SOC codes from NCES Crosswalk of CIP to SOC, ranked in order of relevance (i.e., the degree to which program graduates are expected to desire and/or be qualified to work in each occupation) **(See Appendix A)**

50.0703	Art History, Criticism and Conservation.	25-1121	Art, Drama, and Music Teachers, Postsec
50.0703	Art History, Criticism and Conservation.	25-4011	Archivists
50.0703	Art History, Criticism and Conservation.	25-4012	Curators
50.0703	Art History, Criticism and Conservation.	25-4013	Museum Technicians and Conservators

4b. Standard Occupational Classification (SOC) from Expert/Staff Opinion (optional): If you think the standard NCES crosswalk accurately represents the list of occupations in which graduates of the proposed program will be qualified to work, leave this blank. If you think the list of target occupations is longer, shorter, or different, please provide an alternative list here, ranked in order of relevance. Feel free to add qualitative information about the variety of jobs and pay scales that may exist within target occupations, and where you expect graduates to fit in. **(See Appendix A)**

academia; museum exhibition curation; arts administration; art publishing; arts non-profits; museum education; gallery and museum communications; gallery and museum development, fundraising and donor cultivation; community and public arts project coordination; community performing arts coordination; art archive and collections management; arts diversity and outreach; digital humanities

5. Brief Program Description – Describe the proposed program, the costs and investments involved in implementing it, the students you expect to recruit into it, and its educational objectives.

This 36-hour MA program, housed within the School of Art at the University of Arkansas, is conceived in collaboration with the Crystal Bridges Museum of American Art. This partnership creates a special opportunity for cross-institutional training, which is rare among art history programs. The Williams College Graduate Program in the History of Art, a partnership between Williams College and the

Clark Art Institute offering an MA degree in art history, is the closest analogue to what we are proposing. But our program is different, more focused, and arguably more forward-looking by offering a specific focus in arts of the Americas.

We have chosen this particular focus for a variety of reasons, including our location, our growing and world-class resources in American art, broadly conceived, and our commitment to leveraging these resources to expand access to the arts, which we see as essential to building better futures in society as a whole. We aim to support students in our region, and beyond, who may come to the academy through untraditional paths. We want to honor their unique trajectories and ensure their capacity to thrive by removing one of the most significant barriers that has tended to restrict access to art history: financial cost. Our program, which covers the cost of tuition and provides a generous stipend, will offer a fully funded pathway toward a wide range of careers in the arts. We will prepare students for top PhD programs in art history, but we also want to facilitate other trajectories for those seeking to contribute to the arts and society with an MA degree. The museums and other arts organizations in our region demonstrate how far an MA degree in art history can take students in the art world. (About a third of the curators at the Crystal Bridges Museum of American Art and the Momentary, for example, hold BA or MA degrees but not PhDs. A member of the leadership team of the Creative Arkansas Community Hub & Exchange (CACHE) holds an MA degree in art history and is also part of the governor-appointed Arkansas Historical Preservation Review Committee.) Our MA program will give students the interdisciplinary training and robust work experiences that they will need to thrive with an MA degree in industries that value visual literacy, creativity, communication, collaboration, research and other skills.

As a faculty, we are committed to thinking about the arts and creative practice in a global context. But we believe that a specialty in arts of the Americas will allow us to best meet an urgent need in art history departments, museums, and the broader art world today: to expand the range of perspectives included in our art institutions, and to examine the legacies of Western canon formation on collecting practices, for example, and art historical pedagogy. In formulating this new MA program, we have asked ourselves how we might train students to productively intervene in this inheritance. How might an emphasis on the Americas push us to not only tackle this inheritance head-on, but also diversify the knowledge systems recognized and cultivated by art historical research? How might Indigenous wisdom and modes of knowledge, for example, put pressure on the methodological Eurocentrism of art history and what it has historically presumed to be universal? How can we foreground transnational and transcultural narratives over nationalist ones that risk reinscribing center and periphery hierarchies? What can we learn from contemporary artists who are interrogating art world structures that marginalize or repress difficult institutional histories? How can we use the university and the museum as a training ground for refocusing interpretive energy in ways that matter to the lived experiences of creators and other art workers? We of course recognize that change of this magnitude does not happen overnight, but we are committed to contributing to the long-term work of our discipline by training MA students in a multivocal and inclusive art history.

Demand for specialists in arts of the Americas is growing as colleges, universities, museums, non-profits, and other arts-related organizations seek to add specialists in American art, broadly conceived—especially scholars focused on African-American art, Latin American art, Latinx art and Native American art. These fields have been historically underrepresented in museums, galleries, and academia. Museums such as the Museum of Fine Arts in Houston, are creating their first dedicated and permanent collection galleries devoted to Latin American and Latinx art, two of the “fastest-growing aspects” of that museum. (See Maximiliano Durón, “Curators Rita Gonzalez and Mari Carmen Ramirez Talk Supporting Latin American and Latinx Art,” *ARTnews*, February 23, 2021: <https://www.artnews.com/art-news/news/rita-gonzalez-mari-carmen-ramirez-curators-conversation-1234584404/>) Other museums with strengths in Native American art, such as The Montclair Art Museum, are devoting significant resources to developing expertise around these collections, hiring specialists and establishing advisory committees. Cluster hires of BIPOC (Black, Indigenous and People of Color) scholars, and specialists in all of the underrepresented fields listed above, are beginning to transform the museum world, academia, galleries and other art spaces as institutions begin to reinforce diversity, equity, and inclusion rhetoric with measurable action. Our program’s

focus on the arts of the Americas addresses this demand and will, we hope, lead the way towards a more equitable and multivocal art history.

Our curriculum requires 36 credits, including 5 core courses (total 15 credit hours) in 1) critical historiography and methodology; 2) graduate writing workshop; 3) art history practicum (internship); 4) immersive travel course (10-day intersession); and 5) qualifying paper. Students may take 2 courses (6 credit hours) outside of art history, in an adjacent field, and the remaining 5 courses (15 credit hours) should touch on one or more key “Themes” that we deem essential to understanding the arts of the Americas and the social impacts of creative practice, historically and in the present: Environment, Heritage, Power, Circulation, Structures and Systems, Identity and Community. This Theme structure moves away from the geographical and distribution requirements that still organize most art history programs. People, objects, and ideas migrate across time and space to resonate transculturally, cutting across national borders and period-specific affiliations. We have endeavored to organize our curriculum to bring this out, and to build a diversity of perspectives into our curriculum through collaborative teaching initiatives and immersive travel courses to collections and monuments in the Southern US and farther afield (to Mexico City, for example).

These group trips, and the professional development we require in the form of internships that students may take at Crystal Bridges and the Momentary, as well as at Art Bridges, The University of Arkansas Press, Creative Arkansas Community Hub & Exchange (CACHE), Art Ventures, and/or elsewhere, will put the skills acquired in the classroom to work out in the world in a wide range of contexts. All incoming students will be matched with specific departments and/or projects at Crystal Bridges/the Momentary for an 8-10 hour-per-week internship during their second semester in the program. (This fits with the 112.5 hours per three credits expected by the ADHE for “clinical, practicum, internship, shop instruction or other self-paced learning activities involving work-related experience with little or no out-of-class preparation.”)

Program Costs will be funded largely from a \$7 million endowment with annual earnings of \$308,000.

Library Resources: a \$2 million endowment will provide continued support for the development of the current holdings in Art History in the Fine Arts Library and in Mullins Library.

Faculty resources will be supported by an endowment of four chairs at \$1.5 million each (2 hired in 2020), plus a commitment of three additional faculty slots from the University of Arkansas to the Art History program in conjunction with the gift.

6. [North American Industry Classification System \(NAICS\)](#) – List some industries and/or companies which graduates would be most likely and/or qualified to work in (optional), and feel free to comment on why/in what capacity. Also, a description of the target industry in your region, its relative strength or weakness relative to other regions, and the reasons for that relative strength or weakness, is welcome. [Lookup NAICS Code](#)

n/a

7. [Region of Possible Position\(s\)](#) – Describe the region where you think graduates are most likely to work, e.g., in terms of a list of counties, a metropolitan statistical area, or a commuting radius:

Graduates of the program will be able to work across the US. The expansion of the arts ecosystem in Northwest Arkansas creates opportunities for employment at Crystal Bridges Museum of American Art/The Momentary and the Art Bridges Foundation in Bentonville, the revamped public library in Fayetteville, which has an arts exhibition program, the Creative Arkansas Community Hub & Exchange (CACHE), and a host of other new ventures devoted to growing the creative economy. Our program’s focus on arts of the Americas aligns with strengths in the collections and institutional priorities at Crystal Bridges, Art Bridges, the Museum of Native American History in Bentonville, the First Americans Museum in Oklahoma City, OK, the Philbrook Museum of Art in Tulsa, OK, and the Nelson-Atkins

Museum in Kansas City, MO. All of our MA students will be placed in internships at Crystal Bridges/the Momentary and will have the opportunity to pursue on-the-ground training at other arts institutions nationwide, exploring art publishing, community and public arts coordination, and other avenues. Opportunities for students trained in the traditions of arts of the Americas are currently plentiful in academia, museums and galleries, and other arts institution. Our New Degree Program Proposal lists over 20 institutions seeking to fill multiple positions in 2020-2021—abridged from many more job opportunities posted in the past year. The majority of these are cluster hires for scholars capable of bringing diverse perspectives to organizations, with a knowledge of African American, Latin American and Latinx, and/or Native American and Indigenous art histories. As per #8 below, we expect students to find work particularly in these states: California, Texas, Florida, Illinois, New York, Massachusetts, and Pennsylvania.

8. Existing Data – Describe any existing anecdotes or data you have that would shed light on the job prospects of graduates from the proposed academic program. This data can be helpful to ADFA in conducting labor market analysis.

SNAAP (The Strategic National Arts Alumni Project) -- an online, national survey administered by the Indiana University Center for Postsecondary Research, drawing on 117 participants -- indicates that the top jobs for MAs in art history are 1) education and library 2) museum and curatorial work, and 3) office and administrative support. SNAAP data of jobs for graduates in the arts indicates that the leading areas for jobs in the arts are in these areas: Los Angeles-Long Beach, CA, San Jose-San Francisco, CA, Chicago-Naperville, IL, Washington-Baltimore, New York-Newark, and Boston-Providence areas. Hence it is appropriate for the job availability for the MA program at the University of Arkansas to be considered on a national basis.

Employer needs data for these jobs are as follows:

1) education, postsecondary: according to the US Bureau of Labor Statistics, postsecondary teachers have a median pay of \$78,470 per year; while typically this job requires a PhD, an MA may be sufficient for teaching at community colleges. Overall employment is expected to grow 15% from 2016 to 2026—much faster than average than for all occupations due to rising enrollments at postsecondary institutions. In the field of art, states with the highest employment in this occupation are New York, California, Texas, Massachusetts, and Pennsylvania.

2) library: according to the US Bureau of Labor Statistics, librarians have a median pay of \$59,050 per year and employment is projected to grow 9% from 2016 to 2026, about the average for all occupations. States with the highest employment in this occupation are New York, Texas, California, Illinois, and Pennsylvania.

3): curators and museum workers: according to the US Bureau of Labor Statistics, archivists, curators and museum workers have a median pay of \$48,400 per year and the job outlook is projected to grow 13% from 2016 to 2026, faster than average for all occupations, due to need to store information in archives and public interest in art and history. States with the highest employment in this occupation are New York, California, Texas, Florida and Pennsylvania.

4) office administrative services managers: according to the US Bureau of Labor Statistics, office administrators have a median pay of \$96,180 per year and the job outlook is projected to grow 10% from 2016 to 2026, faster than the average for all occupations. States with the highest employment in these occupations are California, Texas, New York, Illinois, and Florida.

9. Proposed Implementation Date – (MM/DD/YY):

08/15/23

10. Contact Person – Provide contact information for the person who can answer specific questions about the program:

Name: Jennifer A. Greenhill

Title: Endowed Professor of American Art, Director of Graduate Studies and Museum Partnerships with the Crystal Bridges Museum of American Art

E-mail: [greenhil@uark.edu](mailto:greenhil@uark.edu)

Phone: 217-419-5168

Email the completed form: Dr. Nathan Smith ([Nathan.Smith@adfa.arkansas.gov](mailto:Nathan.Smith@adfa.arkansas.gov))

After the labor market analysis has been completed, the institution will be invited to respond, providing further information that might shed light and help to interpret the data provided.

## APPENDIX A. CIP-SOC MATCHING AND THE NCES CROSSWALK (Question 4a & 4b)

Labor market analysis for academic program requires the combination of diverse data sources. The National Center for Education Statistics (NCES) and the Bureau of Labor Statistics (BLS) developed a “CIP-SOC crosswalk” linking fields of study, classified by a well-established classification scheme called Classification of Instructional Programs (CIP), with occupations, classified by a well-established classification scheme called Standard Occupational Classifications (SOC). The CIP-SOC crosswalk is available [here](#), and guidelines on how to use the scheme are posted online [here](#).

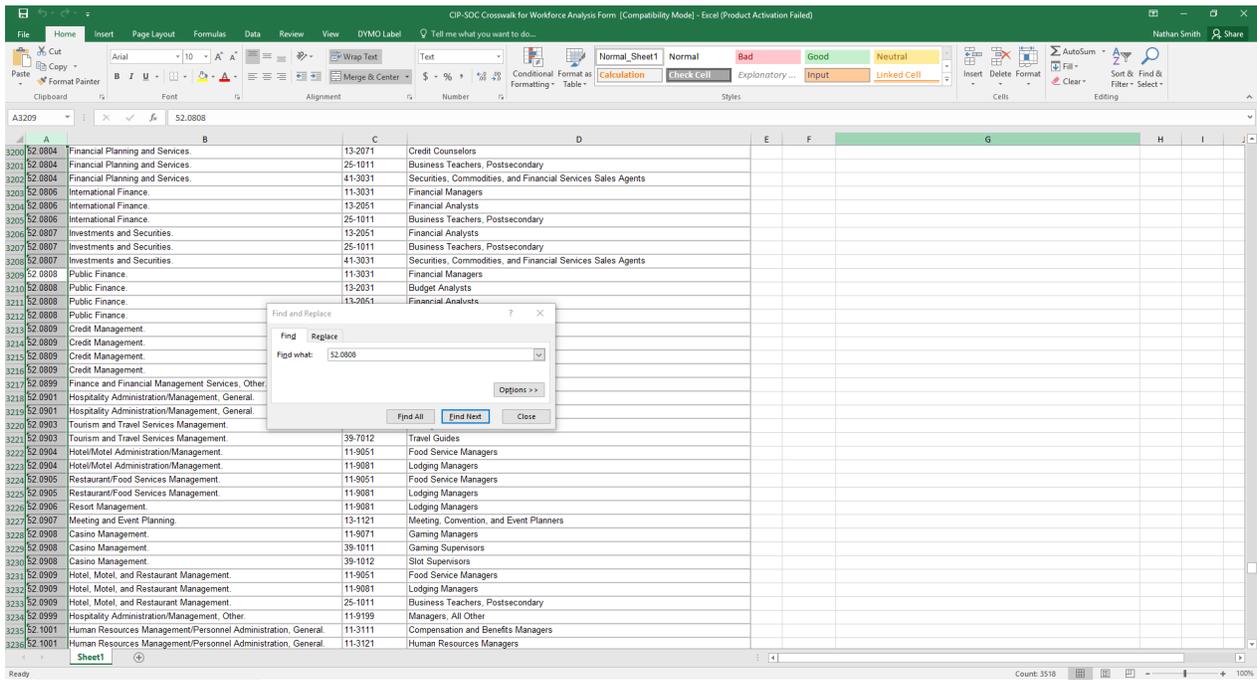
In question 4a of the form, institutions are asked to copy and paste a list of occupations that match with their instructional programs, taken directly from the NCES CIP-SOC crosswalk, which can be downloaded here: [https://static.ark.org/eeuploads/adhe/CIP-SOC\\_Crosswalk\\_for\\_Workforce\\_Analysis\\_Form.xls](https://static.ark.org/eeuploads/adhe/CIP-SOC_Crosswalk_for_Workforce_Analysis_Form.xls)

To use this file to answer question 4a:

1. Select Column A.
2. In the Home ribbon, Editing section of the toolbar, click Find & Select to get a drop-down menu, and select the Find command. As you do this, your screen should look something like this.

CIP2010 Code	CIP2010 Title	SOC2010 Code	SOC2010 Title		
01-0000	Agriculture, General.	19-1011	Animal Scientists	13-1041	Compliance Officers
01-0000	Agriculture, General.	19-1012	Food Scientists and Technologists	13-1074	Farm Labor Contractors
01-0000	Agriculture, General.	19-1013	Soil and Plant Scientists	13-1131	Fundraisers
01-0000	Agriculture, General.	25-1041	Agricultural Sciences Teachers, Postsecondary	13-1199	Business Operations Specialists, All Other
01-0101	Agricultural Business and Management, General.	11-9013	Farmers, Ranchers, and Other Agricultural Managers	25-1191	Graduate Teaching Assistants
01-0101	Agricultural Business and Management, General.	25-1041	Agricultural Sciences Teachers, Postsecondary	27-1023	Floral Designers
01-0102	Agricultural Business and Management, General.	11-9013	Farmers, Ranchers, and Other Agricultural Managers	27-1026	Merchandise Displayers and Window Trimmers
01-0102	Agricultural Business and Management, General.	25-1041	Agricultural Sciences Teachers, Postsecondary	27-2023	Umpires, Referees, and Other Sports Officials
01-0103	Agricultural Economics.	19-3011	Economists	27-4099	Media and Communication Equipment Workers, All Other
01-0103	Agricultural Economics.	25-1041	Agricultural Sciences Teachers, Postsecondary	31-1015	Orderlies
01-0104	Farm/Farm and Ranch Management.	11-9013	Farmers, Ranchers, and Other Agricultural Managers	31-9095	Pharmacy Aides
01-0104	Farm/Farm and Ranch Management.	25-1041	Agricultural Sciences Teachers, Postsecondary	31-9096	Veterinary Assistants and Laboratory Animal Caretakers
01-0104	Farm/Farm and Ranch Management.	25-9021	Farm and Home Management Advisors	33-3041	Parking Enforcement Workers
01-0104	Farm/Farm and Ranch Management.	45-1011	First-Line Supervisors of Farming, Fishing, and Forestry Workers	33-9011	Animal Control Workers
01-0105	Agricultural/Farm Supplies Retailing and Wholesaling.	13-1021	Buyers and Purchasing Agents, Farm Products	33-9031	Gaming Surveillance Officers and Gaming Investigators
01-0105	Agricultural/Farm Supplies Retailing and Wholesaling.	25-1041	Agricultural Sciences Teachers, Postsecondary	33-9032	Security Guards
01-0105	Agricultural/Farm Supplies Retailing and Wholesaling.	45-2041	Graders and Sorters, Agricultural Products	33-9091	Crossing Guards
01-0106	Agricultural Business Technology.	15-1151	Computer User Support Specialists	33-9093	Transportation Security Screeners
01-0106	Agricultural Business Technology.	43-1011	First-Line Supervisors of Office and Administrative Support Workers	33-9099	Protective Service Workers, All Other
01-0199	Agricultural Business and Management, Other.	11-9013	Farmers, Ranchers, and Other Agricultural Managers	35-2011	Cooks, Fast Food
01-0199	Agricultural Business and Management, Other.	25-1041	Agricultural Sciences Teachers, Postsecondary	35-2015	Cooks, Short Order
01-0199	Agricultural Business and Management, Other.	45-1011	First-Line Supervisors of Farming, Fishing, and Forestry Workers	35-2021	Food Preparation Workers
01-0201	Agricultural Mechanization, General.	25-1041	Agricultural Sciences Teachers, Postsecondary	35-3021	Combined Food Preparation and Serving Workers, Including Fast Food
01-0201	Agricultural Mechanization, General.	49-3041	Farm Equipment Mechanics and Service Technicians	35-3022	Counter Attendants, Cafeteria, Food Concession, and Coffee Shop
01-0204	Agricultural Power Machinery Operation.	25-1041	Agricultural Sciences Teachers, Postsecondary	35-3031	Waiters and Waitresses
01-0204	Agricultural Power Machinery Operation.	45-2091	Agricultural Equipment Operators	35-3041	Food Servers, Nonrestaurant
01-0204	Agricultural Power Machinery Operation.	49-3041	Farm Equipment Mechanics and Service Technicians	35-9011	Dining Room and Cafeteria Attendants and Bartender Helpers
01-0205	Agricultural Mechanics and Equipment/Machine Technology.	49-3011	Aircraft Mechanics and Service Technicians	35-9021	Dishwashers
01-0205	Agricultural Mechanics and Equipment/Machine Technology.	49-3041	Farm Equipment Mechanics and Service Technicians	35-9031	Hosts and Hostesses, Restaurant, Lounge, and Coffee Shop
01-0205	Agricultural Mechanics and Equipment/Machine Technology.	49-3042	Mobile Heavy Equipment Mechanics, Except Engines	35-9099	Food Preparation and Serving Related Workers, All Other
01-0299	Agricultural Mechanization, Other.	25-1041	Agricultural Sciences Teachers, Postsecondary	37-2011	Janitors and Cleaners, Except Maids and Housekeeping Cleaners
01-0299	Agricultural Mechanization, Other.	49-3041	Farm Equipment Mechanics and Service Technicians	37-2012	Maids and Housekeeping Cleaners

3. In the Find and Replace dialog box, enter the CIP code that you’re interested in, and click “Find Next.” Your screen should then look like this:



4. Since the CIP-SOC crosswalk file is already sorted by row, you can find all the rows corresponding to your CIP simply by starting from the first cell selected and then reading down in column A until you encounter a different CIP code.
5. Select all of these rows, columns A through D, this will form a table that can be pasted directly into the response field for question 4a.

52.0808	Public Finance.	11-3031	Financial Managers
52.0808	Public Finance.	13-2031	Budget Analysts
52.0808	Public Finance.	13-2051	Financial Analysts
52.0808	Public Finance.	25-1011	Business Teachers, Postsecondary

6. If desired, ask a faculty or staff member to sort the matched occupations from the CIP-SOC crosswalk by relevancy/importance, with the occupations that seem most likely to employ your graduates ranked first.
7. Missing occupations from the list should be addressed in question 4b.

Question 4b, is requesting information from your local staff/workforce experts at your institution on the applicability of the NCES list. We are aware that the NCES might be “globally” wrong—the CIP/SOC match may never have been very accurate, or may become obsolete as fields and occupations evolve—or “locally” wrong—the CIP/SOC match may be reasonably robust in general, but fail to capture the role your particular program plays in students’ career paths. Graduates of a particular program may be over or underqualified for some of the matched occupations. Also, there may be SOC codes not matched to your CIP by NCES for which, however, your program does help to prepare students, and which are likely to provide gainful employment for your graduates. Question 4b is the place to tell us about those as well.

**Appendix B**  
New Course Syllabi  
Master of Arts in Art History in Arts of the Americas

Core Courses:

ARHS 6003: Art History's Histories: Critical Historiography and Methodology (3 credits)

*Faculty members who will teach this course:* Blakinger, Greenhill, Levenson, Sytsma (+ new hires)

Course description

To be taken during the first semester of the first year. This required course provides students with a theoretical, historiographic, and methodological foundation in art history. It critically examines how we make, collect, display, interpret, and understand works of art and visual culture. Students will confront the urgent issues facing art history and curatorial practice today through group discussions of canonical texts in the discipline as well as new approaches that challenge traditional assumptions. Collaborative exchanges with artists and curators will enrich our consideration of historiography and methodology, enabling us to study both the history of art history but also how works of art are made and exhibited. This course trains students in methods they can use throughout their degree work while also providing them with the conceptual tools needed for meaningful engagement with the key debates animating the field now.

Learning outcomes

Students will learn:

- how to critically evaluate scholarship in the field, including canonical texts and new approaches that challenge traditional assumptions.
- how to conduct graduate-level research and to construct presentations that demonstrate knowledge of the relevant literature.
- how to formulate original ideas and clearly articulate them orally and in writing.
- how to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach to the field.

Expectations and grading

- Participation in seminar discussions: 20%
- Discussion leading: 10%
- Weekly response papers: 20%
- Book review: 10%
- Exhibition review: 10%
- Final paper: 30%

## ARHS 604V: Art History Practicum (1-3 credits)

### Course description

To be taken during the second semester of the first year. This is an 8-10 hour internship at an arts institution, supervised by an institutional mentor and understood as essential training for careers in the arts. All incoming students will be matched with specific departments and/or projects at Crystal Bridges/the Momentary for an 8-10 hour-per-week internship during their second semester in the program. They may forego their slot for an internship at another institution with the approval of the Graduate Director.

### Learning outcomes

Students will learn:

- practical, on-the-ground skills within one or more art institutions.
- how to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach, specific to specific art institutions.
- how to formulate original ideas and clearly articulate them in a variety of forms of writing and oral presentations for diverse publics.
- about key diversity, equity, and inclusion theories, issues, and orientations in the field of art history, particularly as they pertain to institutions.
- other skills determined by the particular focus of the apprenticeship(s).

### Expectations and grading

- 100 hour minimum for grade of credit/no credit
- Specific projects determined by institutional mentor, in consultation with the Graduate Director

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ARHS 6013: This is IT. Immersive Travel.

*Faculty members who will teach and/or co-teach this course:* Blakinger, Greenhill, Rull, Sytsma, curatorial staff at Crystal Bridges, Momentary and Art Bridges (+ new hires).

### Course description

Students may choose between a 10-day intersession option for local site visits (offered annually), and a 5-week summer session option for destinations farther afield, including internationally (offered whenever faculty are available to teach—we hope to offer this course annually once we have 11 full-time faculty members). The ten-day local travel option will visit sites and collections in the Southern U.S. and will give students access to understudied (and, in some cases, undervalued) collections. It will expose students to multiple methods of analysis developed for a variety of institutions and publics, and connect students to

scholars and museum professionals across the region. The 5-week, summer session option will allow for a longer period of travel and will showcase the multiplicity of perspectives one may bring to cultural work. Students will spend 2-3 weeks away, bracketed by 1-2 weeks on campus, at both ends of the course. Cultural sensitivity training will be part of preparation for travel.

#### Learning outcomes

Students will learn:

- how to analyze works of art, visual culture, and related material, including public monuments and architecture.
- how to situate works of art and related material in historical, cultural, and institutional contexts.
- how to formulate original ideas and clearly articulate them in a variety of forms of writing and oral presentations for diverse publics and constituencies.
- how to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach to the field.
- cultural sensitivity to diverse ways of thinking, making, and working.

#### Expectations and grading

- Pre-trip reading group and short self-assessment: 10%
- Participation in all trip activities and discussions: 25%
- Oral presentations about works of art and sites viewed: 25%
- Final paper proposal and bibliography: 10%
- Final paper: 30%
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ARHS 6023 Graduate Art History Writing Workshop

*Faculty members who will teach this course:* current faculty (+ new hires)

#### Course description

To be taken during the first semester of the second year. This is an intensive workshop that will guide students through the process of expanding a seminar paper into a more robust and thoroughly researched Qualifying Paper. Students will receive extensive feedback on their writing from graduate program faculty, their peers, and visitors outside of the discipline. They will submit a draft of the Qualifying Paper at the end of the course, which they will refine in ARHS 6033: Art History Qualifying Paper, during their final semester in the program.

This course will also prepare students to present their ideas in a range of formats and for different audiences. As part of the course, students will participate in Studio critiques in the School of Art and learn how to interview artists and conduct studio visits. The course will also involve media training and related

skills through workshops offered by the university's interdisciplinary Humanities Center, the Office of Entrepreneurship and Innovation, and the School of Art. The ability to frame one's ideas for diverse publics is an increasingly important skill for students in the Public Humanities today, particularly those seeking careers outside of academia.

#### Learning outcomes

Students will learn:

- how to formulate original ideas and clearly articulate them in a variety of forms of writing and oral presentations for diverse publics and constituencies.
- How to conduct advanced research using primary, secondary, and unconventional sources.
- how to compose a wide variety of texts, including peer-reviewed journal articles, art criticism, exhibition reviews, museum catalog entries, museum wall labels, website text, artist interviews, and grant proposals.
- how to offer constructive feedback on writing and how to respond productively to criticism.

#### Expectations and grading

- Participation in seminar discussions: 20%
- Oral presentations: 30%
- Weekly writing assignments: 50%

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#### ARHS 6033: Art History Qualifying Paper

*Faculty members who will advise Qualifying Papers:* current faculty (+ new hires)

#### Course description

To be taken during the fourth and final semester in the MA program. This is a thesis research/independent study course that allows students to refine the 25-page Qualifying Paper that they developed and submitted the previous semester, in ARHS 6023: Graduate Art History Writing Workshop. The QP should expand and refine a seminar paper written at some point during coursework. The last 6 weeks of the student's work on this project will consist of editing the paper down to a 20-minute talk. Students will have two run-throughs of their lecture in the final stages, before a public presentation at the Crystal Bridges graduate student symposium mid-May, the capstone event of the degree program. The process of expanding one's research and revising ideas for the QP, and then condensing those ideas into a brief public talk, will encourage students to see all ideas as provisional and instill in them a willingness to look critically at their own positions and revise.

#### Learning outcomes

Students will learn:

- how to refine the research and writing skills developed in previous seminar courses, conducting extensive research into a specific and focused topic.
- how to develop an original intervention in the field, in relation to existing scholarship.
- how to edit their writing down to a 20-minute talk and package complex ideas clearly for a public audience.
- how to present their ideas orally and use a visual presentation to effectively underscore oral arguments.
- How to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach to the field.

Expectations and grading

- Work with QP advisor and participation in symposium dry run sessions, responding to criticism and offering feedback to peers: 25%
- Final Qualifying Paper (25 pages): 50%
- 20-minute talk at capstone symposium: 25%

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Courses supporting key program themes:

ARHS 6243: Seminar in Mining Museums  
(Themes: Heritage, Power, Circulation, Structures and Systems)

*Faculty who will teach and/or co-teach this course:* Blakinger, Greenhill, Levenson, Rull, Systma, curatorial staff at Crystal Bridges, Momentary, and Art Bridges

Course description

The course looks at museums as complex sites of cultural production, with particular focus on contemporary debates. With the revisionist efforts of contemporary artists like Fred Wilson as a guide, students will be invited to look critically at the invisible mechanisms shaping the message and meaning of museum collections, exhibition strategies, institutional policies, and conceptions of audience. Students will study the history of collections, trace the establishment of private and public museums, and situate these institutions in a broader arts ecosystem that now includes digital exhibitions and social media feedback. They will learn key theories informing critical and revisionist curation practices and meet with museum professionals intervening in the art institution's history of erasure and exclusion. They may also investigate decolonial strategies and the various forms of activism that have critiqued the institution, historically and in the present. Using the museum as a lab and site for experiment, students will be invited to reimagine the museum, testing their own approaches to collecting, curation, education, and public outreach.

### Learning outcomes

Students will learn:

- how to think critically about how works of art and ideas are presented in museum exhibitions, historically and in the present.
- about institutional, disciplinary, and cultural approaches to curation.
- how to conduct advanced research, analyzing primary and secondary sources critically, and working with museum collections.
- how to formulate original ideas and clearly articulate them in a variety of forms of writing and oral presentations for diverse publics and constituencies.
- about key diversity, equity, and inclusion theories, issues, and orientations in the field of art history, particularly as they pertain to art world institutions.

### Expectations and grading

- Participation in seminar discussions (15%)
- Discussion leading (20%)
- Exhibition critique (10%)
- Research paper proposal and bibliography (10%)
- Final research paper (20 pages; 35%)
- Research paper presentation (10%)

•

ARHS 6103: Seminar in Spatial Practices in Mesoamerica and New Spain  
(Themes: Environment, Structures and Systems, Identity and Community)

*Faculty who will teach this course:* Rull

### Course description

This seminar explores space as a category for historical analysis by examining how it was produced culturally in Mesoamerica and which ideologies informed this production. This course will examine how the different Mesoamerican cultures conceptualized space through the analysis of a wide variety of primary and secondary sources, such as archaeological sites, architecture, urbanism, maps, painted manuscripts, ceramics, and mural paintings. We will examine the different ways in which Mesoamerican cultures interacted with space and analyze places as “sites of memory,” particularly places that bear traces of the main events that took place there. We will focus specifically on liminal spaces such as caves, mountains, rivers, sinkholes, and trees, the places where the gods emerged, communicated with humans, or were locales for ritual. Students will consult theories of space and spatial practices, such as Henri Lefebvre’s *The Production of Space*, Michel De Certeau’s *The Practice of Everyday Life*, and Edward Soja’s *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*.

The second part of the course considers how the conquest and colonization of Mesoamerica by the Spanish Empire set in motion a complex net of spatial practices carried out by indigenous communities to defend their territories. Jonathan Amith described spatial practices as “either the reconstruction of space (and place) through the movement of people and objects across a landscape, or... political and discursive practices, such as the redefinition of administrative boundaries, or arguments involving rights over space.” We will analyze indigenous responses in the design of colonial churches, painted manuscripts, maps of various genres (land grant maps, relaciones geográficas, cartographic histories, lienzos), and in the numerous land disputes that marked the daily interactions of social groups in New Spain.

### Learning objectives

Students will learn:

- how to conduct advanced research by analyzing primary and secondary sources critically and working with museum collections.
- how to analyze artworks in a range of media.
- about the different ways in which cultures conceptualize space.
- about the dramatic effects that colonialism brings to civilizations, some of which have continued to affect Latin America until the 21<sup>st</sup> century.
- how to formulate original ideas and clearly articulate them in written and oral argumentation.

### Expectations and grading

- Weekly journals—brief but substantive responses to one or more journal questions (10%)
- Discussion leading, two times per semester (10%)
- Analysis of an object from the Archaeological Survey or the Museum of Native American Art (20%)
- Twenty-minute conference-style presentation of final paper (20%)
- Final research paper (20 pages; 40%)

•

ARHS 6223: Seminar in Monuments and Public Space  
(Themes: Environment, Power, Identity and Community)

*Faculty who will teach and/or co-teach this course:* Blakinger, Greenhill, Levenson, curatorial staff at Crystal Bridges, Momentary, and Art Bridges

### Course description

This course examines the relationship between ideology and space through the study of monuments, memorials, and public art. How do works of art shape public memory and memorialize the past—and how do their meanings change over time? What impact do they have on our built environment and sense of place? Why are monuments such charged targets for vandalism, iconoclasm, and

creative forms of aesthetic activism? Students will consider the politics of iconoclasm and the way monuments are defaced, destroyed, or altered in acts of semiotic disobedience. We will study the work of contemporary artists that have created interventions into public space as well as groups like Monument Lab that engage new debates about the visual arts in relation to memory, power, and the past. Specific case studies will examine the ongoing debate over Confederate monuments in the United States; the memorialization of traumatic events like the Holocaust in Europe; contemporary monument controversies around the world; the politics of public mourning in works like the AIDS quilt; street art, graffiti, and new forms of the vernacular monument; experimental interventions that reimagine, re-contextualize, and re-site existing monuments; and contemporary art that engages place and public space. Field trips will include site visits to monuments and public art in Northwest Arkansas.

Students will learn:

- how monuments, memorials, and public art generate political and aesthetic debate.
- how art mediates the past and creates connections to history and public memory.
- how to approach complex controversies from multiple perspectives while forming their own opinions.
- how to conduct research on a topic about a public work of art.
- how to present research in both written and oral formats.

Expectations and grading

- Leading class discussion (2 times, 10% of total grade)
- Three short essays written in response to a particular debate over a controversial monument (3 essays, 10% each)
- Presentation of a project proposal (10 %)
- Twenty-minute conference-style presentation of research project (10 %)
- Final research paper (20 pages, 40%)

•

ARHS 6213: Seminar in Visual Legacies of the American West  
(Themes: Environment, Heritage, Power)

*Faculty who will teach and/or co-teach this course:* Besaw

Course description

Artwork by Plains and Southwest artists highlight innovation, adaptability, resiliency, and creativity in the face of dramatically changing circumstances as Native homelands were stolen and reservations established. At the same time, European-American artists painted and sculpted popular images of a mythic West of grand unpopulated landscapes, wild cowboys, and Native American peoples as savage threats or picturesque details. Prioritizing Native North American self-

representation with artwork by Nellie Two Bears Gates, Awa Tsireh, and the countless Native American artists now unknown to us, this seminar will resituate the visual legacy of the American West. The Native artist-made artworks will be placed in conversation with artworks by Albert Bierstadt and Frederic Remington—art that influenced American identity, aligned it with dominant white values of settlers during the era of the nation’s expansion westward, and informed related government policies. Today historical settler narratives continue to diminish the rich and varied cultures, peoples, and artworks made by Native artists. This course seeks to question the collective memory of the American West.

### Learning objectives

Students will learn:

- how to analyze artworks in a range of media.
- how to formulate original ideas and clearly articulate them in a variety of forms of writing and oral presentations for diverse publics and constituencies.
- about regional, cultural, and other differences in perspectives on “the West.”
- about the history of exhibitions and previous framings of “the West.”
- about unconventional strategies in exhibition design and interpretation, and rhetorical ways to foreground Native-made objects.
- about Indigenous methodologies and epistemologies, and best practices with respect to community engagement.
- how to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach to the field.

### Expectations and grading

- Participation in seminar discussions (15%)
- Discussion leading (20%)
- Exhibition critique (10%)
- Research paper proposal and bibliography (10%)
- Final research paper (20 pages; 35%)
- Research paper presentation (10%)

•

ARHS 6233: Seminar in Making and Unmaking the “Modern”  
(Themes: Circulation, Structures and Systems, Identity and Community)

*Faculty who will teach and/or co-teach this course:* Bailly, Blakinger, Greenhill, Levenson, Padgett, Sytsma

### Course description

This seminar investigates contested notions of the modern, modernism, and modernity in art, art criticism, and art historical scholarship. The particular

emphasis of the course will vary by instructor, but an overarching goal of this seminar is to trace transregional, transnational, and transcontinental modernisms while critically interrogating the Eurocentric genealogies of modernism that still largely dominate the field. Students will be asked to examine how modernism has been constructed by museum exhibitions and scholarship in specific historical and cultural contexts, and the power structures and investments that have determined these narratives. Types of practices and materials addressed may include abstraction, craft, photomontage, collage, chance procedures, machine paradigms, antimodernism and fascism, and mass culture. The course will incorporate regular class visits from scholars, curators, theorists, and artists invested in these concerns, and study of works of art at Crystal Bridges.

### Learning objectives

Students will learn:

- about the historiography of modernism, historical avant-gardes, and visual modernities, from interdisciplinary and transcultural perspectives.
- specific processes associated with particular media, and the classed, raced, and gendered dynamics of cultural production and consumption.
- how to formulate original ideas and clearly articulate them in written and oral argumentation.
- how to conduct advanced research by analyzing primary and secondary sources critically and working with museum collections.
- key diversity, equity, and inclusion theories, issues, and orientations in the field of art history, particularly as they pertain to conceptions of “modernism” and “modernity.”

### Expectations and grading

- Participation in seminar discussions (20%)
- Discussion leading (10%)
- Response papers (20%)
- Research paper proposal and bibliography (15%)
- Twenty-minute conference-style presentation of final paper (10%)
- Final research paper (20 pages; 25%)

•

ARHS 6643: Seminar in Imagining Africa  
(Heritage, Circulation, Identity and Community)

*Faculty who will teach this course: Sytsma*

### Course description

In the summer of 1900, people from Africa and its diasporas gathered in London for the first Pan-African Conference with the common goal of creating a world order in which people are treated on equal terms. This seminar traces the history of Pan-Africanism and related aesthetic imaginaries of Africa over the twentieth

century. Among the many questions animating the course are: how did W.E.B. Du Bois's 1900 Paris Exposition exhibition, "Types of American Negroes, Georgia, U.S.A.," contribute to the early Pan-African movement? Why did early twentieth century African American artists, such as Meta Warrick Fuller, select as symbolic homelands Ethiopia and Egypt? How did their imaginaries compare with those of African modernists such as Ben Enwonwu (Nigeria) and Vincent Kofi (Ghana)? What types of connections exist between Pan-Africanism and African nationalism and how does this manifest in artistic production from Africa in the mid-twentieth century? How did the rhetoric of Negritude shape state patronage in postcolonial Senegal in the 1960s? How did the First World Festival of Black Arts (FESMAN) in Senegal (1966) and Second Festival of Black Arts and Culture (FESTAC) in Nigeria (1977) visualize Pan-African unity while also contributing to national development? How was Negritude recast as counter-revolutionary at the Pan-African Cultural Festival in Algiers (1969)? How did this give way to more inclusive concepts of blackness in FESTAC? How did AfriCOBRA's "black aesthetic" resonate with an Afrocentric ideology and uplift the black global community? How did art and music contribute to the Black Consciousness Movement in South Africa?

#### Learning outcomes

Students will learn:

- how to analyze the various, sometimes conflicting, imaginaries of Africa in global arts of the twentieth and twenty-first centuries.
- how to understand these works within a broader context of a transatlantic black modernity along with their relationship to intersecting political and cultural movements, such as Pan-Africanism, Negritude, the New Negro, and Black Consciousness.
- how to critically analyze related primary and secondary sources from different perspectives.
- how to research topics in the interdisciplinary fields of art history, visual culture, critical race studies, postcolonial studies, and transnational studies.
- how to formulate original ideas and clearly articulate them in written and oral argumentation.

#### Expectations and grading

- Participation in seminar discussions (15%)
- Discussion leading (2 times; 20%)
- Research paper proposal and bibliography (10%)
- Exhibition critique (5 pages; 10%)
- Final research paper (20 pages; 35%)
- 20-minute conference style presentation of final paper (10%)

•

ARHS 6303: Seminar in Culture Wars: Politics, Protest, and Activism in the Arts

(Themes: Power, Identity and Community)

*Faculty who will teach and/or co-teach this course:* Blakinger, Rodríguez

### Course description

This course explores the charged relationship between art and politics in an age of resurgent culture wars. It examines the connection between art and political power both historically and in the present. It asks: What is the role of the artist and art historian in resistance? How does visual representation ignite social, cultural, and political change? Embracing issues of race, class, gender, sexuality, and ethnicity, this course proposes controversy as a defining feature of the visual arts. We will examine art as activism and protest; study the formation of countercultures and subcultures; consider theories of revolution; debate the legacy of monuments; discuss censorship and cultural appropriation; and learn about artists' creative responses to issues like environmental catastrophe, economic inequality, and political crisis. We will make sense of the most urgent issues facing the visual arts today.

This course is both chronological and thematic. While the course will advance chronologically, we will also pair the past with the present through special case studies that thematically bridge historical episodes with more recent debates. We will discuss the national ideologies embedded in nineteenth-century American landscape painting but also recent confrontations over national symbols; we will examine protests over museum equity in the 1960s and their impact on current conversations about inclusion in the arts; we will consider the culture wars of the 1980s alongside the battles of today, like the uproar over arts funding. The purpose of this structure is to emphasize how historical conflicts structure contemporary events. Our classroom will extend to the museums and arts institutions in our region, including Crystal Bridges and the Momentary, and will incorporate class visits from curators, scholars, and local figures in the arts.

### Learning objectives:

Students will learn:

- how to understand the complex relationship between art and politics historically and in the present. Students will gain a critical understanding of the way that art and visual culture are intertwined with politics.
- how to examine issues of race, gender, ethnicity, sexuality, and ideology through art and visual culture, and to understand the role of images in shaping debates about identity.
- how to approach complex controversies from multiple perspectives while forming their own opinions about the debates that shape the arts.
- how to research a political controversy in the arts through primary and secondary sources.
- how to formulate original ideas and clearly articulate them in written and oral argumentation.

### Expectations and grading

- Presentation of assigned readings (2 times, 10% of total grade)
- Three response papers examining a culture wars controversy in detail and addressing assigned course readings. (3 essays, 10% each)
- Research project proposal and bibliography (10 %)
- Twenty-minute conference-style presentation of research project (10 %)
- Final research paper (20 pages; 40%)

•

ARHS 6653: Seminar in Cross-Cultural Artistic Production in the Atlantic World  
(Themes: Circulation, Power, Structures and Systems, Identity and Community)

*Faculty who will teach this course:* Sytsma

### Course description

Adopting the Atlantic Ocean as a conceptual frame, this seminar examines the interdependence of bordering countries in Africa, the Americas, the Caribbean, and Europe. Scholars of Postcolonial Theory, Migration Studies, and Critical Race Theory have, in recent years, critiqued essentialist paradigms about race, ethnicity, and nationalism. In his seminal 1993 publication, *The Black Atlantic: Modernity and Double Consciousness* cultural studies theorist Paul Gilroy also calls for alternative models that explicitly engage the ways in which the histories of the transatlantic slave trade, colonization of Africa, the Americas, and the Caribbean, and more recent movements of peoples, objects, and ideas have contributed to the formation of “modernity.” This seminar considers the Atlantic as “one single, complex unit of analysis in our discussions of the modern world,” and examines modes of exchange around the Atlantic and related forms of cultural production.

### Learning outcomes

Students will learn:

- about alternatives to provincial models of historicity, which critically engage transnational flows within the Atlantic world.
- how to analyze artistic production around the Atlantic rim, using transnational, postcolonial, migration, and cosmopolitan theory.
- how to critically examine primary and secondary sources from different perspectives;
- how to research topics in the interdisciplinary fields of art history, visual culture, postcolonial studies, and transnational studies.
- how to formulate original ideas and clearly articulate them in written and oral argumentation.

### Expectations and grading

- Participation in seminar discussions (15%)

- Discussion leading (2 times; 20%)
- Research paper proposal and bibliography (10%)
- Exhibition critique (5 pages; 10%)
- Final research paper (20 pages; 35%)
- 20-minute conference style presentation of final paper (10%)

•

ARHS 6203: Seminar in Art and Artifice of Americana  
(Themes: Heritage, Circulation, Structures and Systems)

*Faculty who will teach this course:* Greenhill

#### Course description

This course explores the aesthetic and social operations of “Americana,” roughly defined as “things associated with the culture and history of the United States.” What are those things and how have they been organized in art, literature, popular culture, and interior design to communicate something about national senses of self at various points in U.S. history? Which cultural groups have been associated with, or, conversely, excluded, from portrayals of “traditional” American values and why? How have artists and writers critiqued these formulations in satirical renditions of the “typical” American community? How do aesthetic categories like “the quaint” and “the kitschy,” and concepts such as “authenticity,” “usable pasts” and “the invention of tradition,” inform visual and literary treatments of stereotypically American scenes? What are the politics of Americana in specific regional settings, in cultural contexts outside of the U.S., and during periods of domestic and foreign conflict? How do religion, consumerism, spectacle and other key aspects of U.S. society factor into the construction and distribution of Americana?

This course explores these and other questions by focusing largely on 19<sup>th</sup> and 20<sup>th</sup> century material, including painting, sculpture, magazine illustration, photography, interior design, exhibition installations, film, literature, and various forms of vernacular culture. Artists and writers considered include Dahn Vō, Norman Rockwell, Awa Tsireh, Sinclair Lewis, Grant Wood, Hank Willis Thomas, Thomas Hart Benton, F. Scott Fitzgerald, Grandma Moses, Gordon Parks, Alfred Hitchcock, Kehinde Wiley, Georgia O’Keeffe, Isamu Noguchi, Kent Monkman, Edward Hopper, Florine Stettheimer, Charles Demuth, Titus Kaphar, Augustus Saint-Gaudens, Nari Ward, Horace Pippin, William Carlos Williams, Kerry James Marshall, and others. We will visit exhibitions at Crystal Bridges and the Momentary, visit artist studios in the region, and meet with community arts leaders.

#### Learning objectives

Students will learn:

- how to analyze visual expression in a range of media.

- about the diverse and complex ways that conceptions of nation, region and community have been constructed, mobilized, and deconstructed within the U.S. and around the world.
- how to research the historical and social contexts of cultural products and learn to perceive their complex social meanings at different points in time.
- to perceive reverberations of the past in the present; as a result, students will become more engaged and critical thinkers about how visual representation structures contemporary dialogues and debates.
- how to formulate original ideas and clearly articulate them in written and oral argumentation.
- How to conduct advanced research, analyzing primary and secondary sources critically, and working with museum collections.
- how to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach to the field.

#### Expectations and grading

- Participation in seminar discussions (10%)
- Discussion leading (2-3 times, 10%)
- Weekly reading responses (20%)
- Book review of a recent and relevant scholarly text (10%)
- Preliminary 7-minute presentation of research (to be revised for final conference-style presentation)
- Twenty-minute conference-style presentation of final paper (20%)
- Final research paper (20 pages; 30%)

•

ARHS 6313: Seminar in Contemporary Native American Art  
(Themes: Environment, Heritage, Power, Circulation)

*Faculty who will teach this course:* Holland

#### Course description:

This course will explore the foundation and development of contemporary Native American art through a centering of Indigenous knowledge, world views, and voices. Recognizing the falseness of borders, it will look at artists from what is now known as Canada and the United States working in a variety of media. It will interrogate the scholarship, exhibitions, and art forms that have shaped the field historically through the present. The course will emphasize class discussions, presentations, and a final project with corresponding paper. First-hand study of objects at Crystal Bridges and the Momentary and other area collections, and regular class visits by practicing artists, will be fundamental to the course.

#### Learning objectives

Students will learn:

- how to analyze artworks in a range of media.
- how to formulate original ideas and clearly articulate them in a variety of forms of writing and oral presentations for diverse publics and constituencies.
- about the representation of Native Americans in museums.
- about Indigenous methodologies and epistemologies, and best practices with respect to community engagement.
- how to approach art, visual culture, and related material from interdisciplinary perspectives that expand the canon and take a diverse and inclusive approach to the field.

#### Expectations and grading

- Participation in seminar discussions (15%)
- Discussion leading (20%)
- Exhibition critique (10%)
- Research paper proposal and bibliography (10%)
- Final research paper (20 pages; 35%)
- Research paper presentation (10%)

**Appendix C**  
Curriculum Vitae  
Art History Faculty, University of Arkansas, Fayetteville

## JOHN R. BLAKINGER

School of Art  
University of Arkansas  
Fayetteville, AR 72701  
johnrb@uark.edu

### EDUCATION

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- 2016            Stanford University, Stanford, CA  
Ph.D., Art History  
Advisor: Pamela M. Lee  
Committee: Alexander Nemerov, Nancy J. Troy, Fred Turner  
Dissertation: “Artist under Technocracy: Gyorgy Kepes and the Cold War Avant-Garde”
- 2012            Stanford University, Stanford, CA  
M.A., Art History
- 2006            Wesleyan University, Middletown, CT  
B.A. with High Honors, Art History

### ACADEMIC APPOINTMENTS

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- 2020–            Endowed Associate Professor of Contemporary Art, Art History Program, School of Art  
Art History Program Director (appointed July 2021)  
University of Arkansas, Fayetteville
- 2019–2020      Departmental Lecturer in the History of Art, History of Art Department  
Stipendiary Lecturer and Tutor, St. Peter’s College and Worcester College  
University of Oxford
- 2018–2019      Terra Foundation Visiting Professor of American Art, History of Art Department  
Visiting Fellow, Worcester College  
University of Oxford

### HONORS & AWARDS

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#### Postdoctoral

- 2016–2018      Provost’s Postdoctoral Fellowship, Society of Fellows in the Humanities and the  
Department of Art History, University of Southern California
- 2016–2018      Andrew W. Mellon Postdoctoral Fellowship, Department of Art History and  
Communication Studies, McGill University (declined)

## Graduate

- 2014–2016 Twenty-Four-Month Chester Dale Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, DC
- 2014 Andrew W. Mellon Curatorial Research Assistantship, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University
- 2009–2014 Stanford University Graduate Fellowship, Stanford University

## Undergraduate

- 2006 Phi Beta Kappa, Gamma Chapter of Connecticut, Wesleyan University
- 2006 The Beulah Friedman Prize for Outstanding Achievement in Art History, Wesleyan University

## Research and Teaching Grants

- 2018 Robert Rauschenberg Foundation Archives Research Residency
- 2017 Information Literacy Course Enhancement Grant, University of Southern California

## PUBLICATIONS

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### Books

- 2019 *Gyorgy Kepes: Undreaming the Bauhaus*. Cambridge, MA: MIT Press, 2019.
- Finalist, 2020 PROSE Award in Art History & Criticism, Association of American Publishers  
Shortlisted entry, 2020 Association of University Presses Book, Jacket, and Journal Show
- Reviews and features:  
*Los Angeles Review of Books* (Justus Nieland), *Transbordeur* (Mario Lüscher), *The New York Times* “Best Art Books of 2019” (Martha Schwendener), *New York Review of Books* (Jed Perl), *Cargo: Film/Medien/Kultur* (Roland Meyer), *Arquitectura Viva* (Ángela Juarranz), *Leonardo Reviews* (Ian Verstegen), *Metropolis Magazine* (Samuel Medina), *The Washington Post* (Reagan Upshaw), *Art and Antiques Magazine* (Jonathon Keats), *The ARTery/WBUR Boston* (Claire Barliant)
- 2014 *Un camouflage New Bauhaus: György Kepes et la militarisation de l'image*. Translated by Alcime Steiger. Paris: Éditions B2, 2014.

### Journal Articles, Book Chapters, and Essays

- 2021 “Camouflaging Asawa.” In *Ruth Asawa: Citizen of the Universe*, edited by Emma Ridgway and Vibece Salthe. London: Thames and Hudson, forthcoming 2021.
- “Nature as Technology.” In *Radical Pedagogies*, edited by Beatriz Colomina, Ignacio G. Galán, Evangelos Kotsioris, and Anne-Maria Meister. Cambridge, MA: MIT Press, forthcoming 2021.

- 2020 “MoMA’s Child Artists: The Politics of Creating Creative Children.” In *Modern in the Making: MoMA and the Modern Experiment, 1929–1949*, edited by Sandra Zalman and Austin Porter, 49–64. New York: Bloomsbury, 2020.
- 2020 “A Cold War Bauhaus.” *bauhaus-imaginista.org*. Berlin: Haus der Kulturen der Welt, 2020. Online: [www.bauhaus-imaginista.org/articles/6212/a-cold-war-bauhaus](http://www.bauhaus-imaginista.org/articles/6212/a-cold-war-bauhaus)
- 2017 “Seeing *Salt Flat*,” “Finding *Salt Flat*,” and “Ritual Aesthetics: *Salt Flat* and Systems.” In “In Focus: *Salt Flat* 1968 by Dennis Oppenheim,” edited by John R. Blakinger. London: Tate Research Publications, 2017. Online: [www.tate.org.uk/research/publications/in-focus/salt-flat](http://www.tate.org.uk/research/publications/in-focus/salt-flat)
- 2016 “The Aesthetics of Collaboration: Complicity and Conversion at MIT’s Center for Advanced Visual Studies.” *Tate Papers* 25 (Spring 2016), special issue on “Mediating Collaboration” edited by Catherine Spencer, Amy Tobin, and Harry Weeks. Online: [www.tate.org.uk/research/publications/tate-papers/25/aesthetics-of-collaboration](http://www.tate.org.uk/research/publications/tate-papers/25/aesthetics-of-collaboration)
- 2015 “Camouflage, 1942: Artists, Architects, and Designers at Fort Belvoir, Virginia.” In *Conflict, Identity, and Protest in American Art*, edited by Miguel de Baca and Makeda Best, 35–56. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015.
- 2012 “*Death in America* and *Life Magazine*: Sources for Andy Warhol’s *Disaster Paintings*.” *Artibus et Historiae* 33, no. 66 (2012): 269–285.

### **Edited Publications**

- 2017 “In Focus: *Salt Flat* 1968 by Dennis Oppenheim.” London: Tate Research Publications, 2017. Edited by John R. Blakinger, with contributions from James Nisbet and Randall Edwards. Online: [www.tate.org.uk/research/publications/in-focus/salt-flat](http://www.tate.org.uk/research/publications/in-focus/salt-flat)

### **Exhibition and Book Reviews**

- 2015 “Tracing the Military-Industrial-Aesthetic Complex,” review of *The Interface: IBM and the Transformation of Corporate Design, 1945–1976*, by John Harwood. Minneapolis: University of Minnesota Press, 2011. *Design Issues* 31, no. 2 (Spring 2015): 103–105.
- 2012 Review of *Kurt Schwitters: Color and Collage*, edited by Isabel Schulz, with contributions by Leah Dickerman, Clare Elliott, Isabel Schulz, and Gwendolen Webster. Houston and New Haven: The Menil Collection and Yale University Press, 2010. *CAA Reviews*, 11 October 2012. Online: [www.caareviews.org/reviews/1844](http://www.caareviews.org/reviews/1844)

### **Other Curatorial Publications**

- 2014 “The New Landscape: Experiments in Light by György Kepes.” Essay for Iris and B. Gerald Cantor Center for Visual Arts catalog. Stanford, CA: Iris and B. Gerald Cantor Center for Visual Arts, 2014.
- 2012 “Andrew Chapman’s System Aesthetics.” Essay for Stanford Department of Art and Art History MFA catalog. Stanford, CA: Stanford University, 2012.

- 2011 “Military-Industrial Meets Techno-Utopia: Jacqueline Gordon’s Sound Sculptures and Technocrafts.” With Ellen Yoshi Tani. Essay for Stanford Department of Art and Art History MFA catalog. Stanford, CA: Stanford University, 2011.
- 2010 “Mapping Globalization: Armando Miguez and the Cartographic Impulse.” With David Fresko. Essay for Stanford Department of Art and Art History MFA catalog. Stanford, CA: Stanford University, 2010.

### **Interviews**

- 2015 “John R. Blakinger on ‘design thinker’ György Kepes.” Interview with Mike Pinnington on Tate Online, 10 April 2015. Online: [www.tate.org.uk/context-comment/articles/design-thinker-György-Kepes](http://www.tate.org.uk/context-comment/articles/design-thinker-György-Kepes)

### **WORK IN PROGRESS**

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#### **Books**

*A Contest of Images: Art, Politics, and Controversy*

On recent political controversies in contemporary art, and how digital culture and new media are transforming debates over museums, money, power, and the past.

#### **Journal Articles**

“Warhol in Safariland: Decolonize This Place at the Whitney”

“‘The World is My Palette’: Rauschenberg’s Overseas Culture Interchange (ROCI)”

“Extraterrestrial Art: The Golden Record and Trevor Paglen’s Echostar Artifact”

### **EXHIBITIONS CURATED**

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*Fauvism to Fascism*, 8 July–11 November 2018

Santa Barbara Museum of Art

In collaboration with Eik Kahng

*György Kepes: The New Landscape*, 15 April–19 June 2015

Exhibition Research Centre, Liverpool John Moores University

In collaboration with Isobel Whitelegg and Tate Liverpool

*The New Landscape: Experiments in Light by György Kepes*, 23 July–17 November 2014

Iris and B. Gerald Cantor Center for Visual Arts, Stanford University

*Staging War: Artists and Images in Conflict*, 30 March–23 May 2004

The Davison Art Center, Wesleyan University

## INVITED LECTURES & PRESENTATIONS

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- 2021 “Undreaming the Bauhaus,” Washington University in St. Louis, April 2021.
- 2019 “Undreaming the Bauhaus,” *Media + Modernity Forum*, Program in Media + Modernity, School of Architecture, Princeton University, October 2019.
- “Kepes at MIT,” History Theory Criticism Program and the Program in Art, Culture + Technology, Massachusetts Institute of Technology, October 2019.
- Authors@MIT public discussion about *Gyorgy Kepes: Undreaming the Bauhaus* at The MIT Press Bookstore, Cambridge, MA, October 2019.
- Panel discussion with Laura Forlano, Elizabeth Otto, Molly Wright Steenson, and Robert Wiesenberger at the Boston Book Festival, Boston, October 2019.
- Panel discussion with Anna Arabindan-Kesson, Lucy Bradnock, Mark Godfrey, and Alex J. Taylor, *Modern American Art at Tate, 1945-80*, Tate Modern, London, July 2019.
- “Gyorgy Kepes: Undreaming the Bauhaus,” Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences (Magyar Tudományos Akadémia, Bölcsészettudományi Kutatóközpont, Művészettörténeti Intézet), Budapest, June 2019.
- “‘The World is My Palette’: Rauschenberg’s Overseas Culture Interchange,” *Centre for American Art Research Forum*, The Courtauld Institute of Art, London, May 2019.
- Presentation on the panel “How to Politicize Art, Technology, and Popular Culture,” *Bauhaus Imaginista*, Haus der Kulturen der Welt, Berlin, March 2019.
- “Art as Culture War,” Modern Art Oxford, January 2019.
- 2018 “Patterns and Puzzles,” *Art History Research Lecture Series*, University of St. Andrews, November 2018.
- “‘The World is My Palette’: Rauschenberg’s Overseas Culture Interchange,” *Art History Research Seminar*, University of Cambridge, November 2018.
- “‘A Fiercely Romantic Chase into Nothingness’: The Critique of *Vision + Value*,” *György Kepes’s Vision + Value Series and the History of Cybernetic Art*, University of Texas, Dallas, and the Nasher Sculpture Center, October 2018.
- “From Signal to Noise: The Aesthetics of Communication and Miscommunication,” *DO I HAVE TO DRAW YOU A PICTURE?*, Heong Gallery, Downing College, University of Cambridge, October 2018.
- “Fauvism to Fascism,” gallery talk, Santa Barbara Museum of Art, July 2018.
- “Gyorgy Kepes in the Cold War, Part II: Collaborations and Environments,” *Art Matters* lecture series, Santa Barbara Museum of Art, May 2018.

- “Gyorgy Kepes in the Cold War, Part I: Camouflage and Patterns,” *Art Matters* lecture series, Santa Barbara Museum of Art, April 2018.
- 2017 “The Light Book: A Transformation of Cybernetic Vision,” *History of Science and Technology Roundtable Series*, Department of History, University of California, Santa Barbara, October 2017.
- “Mid-Century Modernism and the Rise of Abstraction: Crisis, Conventions, Critique,” *Art Talks@SBMA* lecture series, Santa Barbara Museum of Art, April 2017.
- 2015 “Pattern Formation: Art and Science in the Cold War,” *Beyond Vision: Photography, Art and Science*, Science Museum, London, September 2015.
- “Pattern Vision: György Kepes’s *New Landscape in Art and Science*,” *Open Campus* lecture series, Tate Liverpool, in collaboration with Liverpool John Moores University, April 2015.

### INVITED CAMPUS LECTURES & PRESENTATIONS

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- 2020 Art History Radio Hour with Geoffrey Batchen, History of Art Department, University of Oxford, May 2020.
- Discussant, “Can Art Curate Society?” *Turl Street Arts Festival*, Exeter College, University of Oxford, February 2020.
- 2019 “A Cybernetic Avant-Garde,” *The Cold War and the Arts*, Ashmolean Museum, University of Oxford, October 2019.
- “Art in Outer Space,” *Lunar: We Look to the Moon*, Bodleian Libraries, University of Oxford, July 2019.
- Plenary lecture:*
- “‘To Remain Silent is to Be Complicit’: Arts Funding in the Trump Era,” *Arts Patronage in Modern America*, Rothermere American Institute, University of Oxford, June 2019.
- “The Military-Industrial-Aesthetic Complex: Art, Science, and Technology at MIT, 1945–1974,” *Provost’s Seminar*, Worcester College, University of Oxford, May 2019.
- “A Contest of Images: American Art as Culture War,” *2018–2019 Terra Lectures in American Art*, University of Oxford, May 2019. Series of four lectures titled “Warhol in Safariland,” “The Body of Emmett Till,” “Dismantling the Gallows,” and “The Stones of Civil War.”
- “Money, Power, Politics: Funding Controversies at the Whitney Museum of American Art,” *Bruce’s Brunch*, Balliol College, University of Oxford, January 2019.
- 2018 “Patterns and Puzzles,” *History of Art Research Seminar*, History of Art Department, University of Oxford, October 2018.
- Seminar on excerpts from the manuscript for *Gyorgy Kepes: Undreaming the Bauhaus*, Society of Fellows in the Humanities, University of Southern California, May 2018.

- 2017 “The Visual Culture of Extraterrestrial Communication,” Department of Art History, University of Southern California, November 2017.
- 2016 “Thresholds between Realms of Knowledge,” *Conversations across the Humanities* roundtable series, Society of Fellows in the Humanities, University of Southern California, November 2016.
- “Pattern Formation: György Kepes’s ‘Education of Vision’ and the Cold War,” *Shop Talk 211*, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, DC, April 2016.
- 2014 “Pattern-Seeing, Form-Thinking,” Andrew W. Mellon Curatorial Research Assistantship lecture, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, November 2014.
- “The New Landscape: Experiments in Light by György Kepes,” Andrew W. Mellon Curatorial Research Assistantship colloquium, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, March 2014.
- 2013 Discussant, *Bay Area Graduate Symposium*, Department of Art and Art History, Stanford University, November 2013.
- 2012 Discussant, Gert J. van Tonder, “Op Art and the Genius of the Eye,” Stanford Humanities Center, Stanford University, March 2012.
- 2010 “*Death in America* and *Life Magazine*: New Sources for Andy Warhol’s *Disaster Paintings*,” *Department of Art and Art History Graduate Symposium*, Stanford University, April 2010.

## **REFEREED CONFERENCE PAPERS & PRESENTATIONS**

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- 2021 “Warhol in Safariland,” Association for Art History Annual Conference, Birmingham, UK, April 2021.
- 2020 “Decolonize This Place at the Museum,” *Another Artworld: Manifestations and Conditions of Equity in Visual Arts*, UNESCO Chair in Cultural Policy and Management, University of Arts Belgrade, December 2020.
- 2019 “‘Hitler’s Revenge’: Critiques of the Bauhaus c. 1968,” *Diasporic Bauhaus: Functionalisms, Geographies, and Holisms beyond Germany*, College Art Association Annual Conference, New York, February 2019.
- 2018 “Artificial Natures: Designing Technological Environments at MIT’s Center for Advanced Visual Studies,” *Postwar Environment in Global Context*, College Art Association Annual Conference, Los Angeles, February 2018.
- Discussant, *Imagining Constructivism’s Constellations: Alternative Histories of Cold War Cultural Production*, College Art Association Annual Conference, Los Angeles, February 2018.
- 2017 “The Book as Agent of Interstellar Contact,” *The Book as Agent of Contact, Bibliography Among the Disciplines*, Rare Book School and The Andrew W. Mellon Foundation, Philadelphia, October 2017.

- “Images for Extraterrestrials: Carl Sagan’s Voyager Interstellar Record and Trevor Paglen’s EchoStar XVI Artifact,” *A Centenary of On Growth and Form: Celebrating Connections between Art and Science*, Association of Art Historians Annual Conference, Loughborough, UK, April 2017.
- “Darkness into Light: The Light Book,” *Seminar on American Art and Visual Culture*, Newberry Library, Chicago, February 2017.
- 2016 “A New Age of Metaphor: Visual Design as Democratic Design,” *ReVIEWING Black Mountain College 8*, Black Mountain College Museum + Arts Center and the University of North Carolina, Asheville, September 2016.
- “The Poetics and Politics of Light: The Center for Advanced Visual Studies and the Global Cold War,” *Politics of the Performing Eye: Kinetic Art, Op Art and Geometric Abstraction in a Transnational Perspective*, College Art Association Annual Conference, Washington, DC, February 2016.
- 2015 “Military-Industrial-Aesthetic Complex: György Kepes’s Center for Advanced Visual Studies,” *Mediating Collaboration*, Association of Art Historians Annual Conference, Norwich, UK, April 2015.
- 2014 “A New Bauhaus Camouflage,” *Illegibility–Invisibility*, University of California, Berkeley, April 2014.
- “Camouflage Aesthetics: György Kepes and a Theory of Protective Concealment,” *Conflict, Identity, and Protest in American Art*, College Art Association Annual Conference, Chicago, February 2014.
- 2013 “Camouflage circa 1942: György Kepes and the Militarization of the Image,” *Futures Past: Design and the Machine*, Massachusetts Institute of Technology, November 2013.
- 2012 “Radar Vision,” *States of Suspension*, University of Chicago, November 2012.
- 2011 “Models for Art and Science Collaboration: György Kepes, *Explorations*, and Cold War Interdisciplinarity in the Visual Arts,” *Institutionalizing Interdisciplinarity*, Columbia University, November 2011.
- “Minimalist Repression/Feminist Return: Violation of the Standard Procedure in Yvonne Rainer’s Early Films,” *Standard Procedures*, University of California, Los Angeles, October 2011.
- 2010 “*Death in America* and *Life Magazine*: Andy Warhol’s Sources and Cold War Media Cultures,” *Cold War Cultures*, University of Texas, Austin, October 2010.

## **SYMPOSIA ORGANIZED**

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*Image and Object: At Home*, History of Art Department, University of Oxford, Spring 2020. Digital symposium co-organized with Jennifer Johnson on the study of images and objects during the novel coronavirus pandemic.

*Image and Object: Collaborations and Confrontations in Art and Science*, History of Art Department, University of Oxford, June 2019. Interdisciplinary symposium with speakers at Oxford from History of Art, History of Science, Neuroscience, Anthropology, and Art Conservation.

## **TEACHING**

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### University of Arkansas

History of Photography (co-taught), Spring 2022  
Art History Seminar: Art and Politics, Spring 2021  
History of New Media Art, Spring 2021  
Seminar in Critical Theory, Fall 2020  
Contemporary Art, Fall 2020

Invited guest teaching:

Seminar, "Art and Politics," Expanded Sculpture, Spring 2021

### University of Oxford

Theory and Methods, Graduate Seminar, Fall 2019–Winter 2020 (co-taught)  
Approaches to the History of Art, Undergraduate Seminar, Fall 2019–Winter 2020 (co-taught)  
Image and Thought, Graduate Seminar, Fall 2019–Winter 2020  
American Art: Revolution to Present, Undergraduate Seminar, Spring 2019  
Global Perspectives on American Art: American Art as Resistance, Graduate Seminar, Fall 2018–Winter 2019

Invited guest teaching:

Lecture, "Classicism in Postmodernism," Antiquity after Antiquity, Spring 2020  
Lecture, "Colonialism, Postcoloniality, and Decolonization," Concepts and Methods, Winter 2020  
Lecture, "Art, Politics, and Race," Concepts and Methods, Winter 2020  
Seminar, "The View from Elsewhere: Buenos Aires to Tokyo," Pop and the Art of the Sixties, Fall 2019  
Lecture, "Art in the Information Age," Concepts and Methods, Fall 2019  
Lecture, "Issues in American Art History," Introduction to the History of Art, Fall 2019  
Lecture, "Classicism in Postmodernism," Antiquity after Antiquity, Spring 2019  
Lecture and seminar, "Art and Politics," Concepts and Methods, Winter 2019  
Seminar, "Gender and Sexuality," Theory and Methods, Winter 2019  
Lecture, "Issues in American Art History," Introduction to the History of Art, Fall 2018

### University of Southern California

Modern Art III: 1940 to the Present, Undergraduate Lecture Course, Spring 2018  
Protest in American Art: The Aesthetics and Politics of Resistance, Undergraduate Seminar, Fall 2017  
Media Technologies in Contemporary Art, Undergraduate Seminar, Spring 2017

Invited guest teaching:

Lecture, "Dana Schutz and Emmett Till," Culture Wars: Art and Social Conflict, Spring 2018  
Seminar, "Gyorgy Kepes," Introduction to Visual Studies, Fall 2017  
Seminar, "Archives as Method," Undergraduate Proseminar in Art History, Spring 2017  
Seminar, "The Origins of Visual Studies," Introduction to Visual Studies, Fall 2013

### Stanford University

Art after the A-Bomb: American and European Art, 1945-1989, Undergraduate Seminar, Summer 2013  
Arts Immersion L.A., Stanford Institute for Creativity in the Arts, Undergraduate Seminar, Winter 2012

Invited guest teaching:

Lecture, "Formal Analysis," The Art of Observation, Winter 2015

Gallery tour, What is Contemporary Art, and Where Did it Come From?, Summer 2014

Lecture, "New Media Technologies," American and European Art: 1945–1968, Winter 2013

### **Teaching Assistantships**

#### Stanford University

American and European Art: 1945–1968, Prof. Pamela M. Lee, Winter 2013

Architecture since 1900, Prof. Thomas Beischer, Fall 2011

The Visual Culture of Modernism and Its Discontents, Prof. Nancy J. Troy, Winter 2011

Introduction to the Visual Arts, Prof. Michael J. Marrinan, Fall 2010

### **SERVICE TO THE DEPARTMENT**

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#### University of Arkansas

Art History Lecture Series Coordinator, 2020–2021

Art History Social Media Coordinator, 2020–2021

#### University of Oxford

BA Admissions Coordinator, 2019–2020

Member, FHS (Final Honours School) Exam Board, Spring 2020

FHS (Final Honours School) Approaches to the History of Art Convener, Winter 2020

FHS (Final Honours School) Concepts and Methods Co-Convener, Fall 2019, and Convener, Winter 2020

BA Admissions Interviewer, Fall 2019

MSt Coordinator, 2019–2020

Art History Research Seminar (invited lecture series) Co-Convener, Fall 2019

Member, Graduate Studies Committee, Fall 2019

Member, History of Art Teaching Committee, Fall 2019

### **SERVICE TO THE PROFESSION**

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Peer review for *Afterimage*, 2021

Peer review for the *Journal of the Society of Architectural Historians*, 2020

Peer review for the *Journal of Design History*, 2020

Peer review for *Public Culture*, 2019

Terra Foundation for American Art Research Travel Grant selection jury, 2019

Getty Foundation/Terra Foundation for American Art planning committee for "Engaging with American Art in Postwar East-Central Europe," 2019

### **SERVICE TO THE COMMUNITY**

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Member, Art Committee, Fayetteville Public Library, 2021–present

## **ADDITIONAL PROFESSIONAL EXPERIENCE**

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Bard Graduate Center: Decorative Arts, Design History, Material Culture  
Assistant Coordinator, Visual Media Resources Department, 2008–2009  
Assistant, Visual Media Resources Department, 2007

The Museum of Modern Art, New York  
Curatorial Intern, Prints and Illustrated Books Department, Summer 2005

The Whitney Museum of American Art  
Curatorial Intern, Curatorial: Prints Department, Summer 2004

## **PROFESSIONAL AFFILIATIONS**

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Association for Art History, Member, 2014–present  
College Art Association, Member, 2010–present

## **RESEARCH LANGUAGES**

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German (reading, writing, and speaking proficiency)  
French (reading proficiency)

## Academic Employment

2020-present, Endowed Professor of American Art, University of Arkansas School of Art  
Inaugural director of graduate studies and museum partnerships with the Crystal Bridges Museum of American Art

2015-20, Associate Professor of Art History, University of Southern California  
Advisory Committee, Visual Studies Research Institute  
Faculty Affiliate, Department of American Studies and Ethnicity

2013-2015, Associate Professor of Art History, University of Illinois, Urbana-Champaign  
2007- 2013, Assistant Professor of Art History, University of Illinois, Urbana-Champaign  
Affiliation with the Unit for Criticism + Interpretive Theory

## Education

PhD, 2007, Yale University, History of Art Department  
Dissertation: "'The Plague of Jocularit': Contesting Art and Humor in American Culture, 1863-93"  
Advisor: Alexander Nemerov. Committee: Tim Barringer, Ned Cooke, Sarah Burns

Exam fields: Historical avant-gardes (David Joselit); 17<sup>th</sup> century Dutch painting (Chris Wood); 19<sup>th</sup> century British art (Tim Barringer and Michael Hatt); American art to 1940 (Alex Nemerov)

MA, 2000, Williams College Graduate Program in the History of Art

BA, 1998, UCLA, Art History and French Studies, Advisors: Cécile Whiting, Albert Boime

1995-96, University of Lyon II, Lyon, France (courses in Art History, Comparative Literature, History)

## Fellowships, Grants, Honors

### Postdoctoral

- Terra Foundation International Research Travel Grant (France, Germany, Italy, UK), 2018-19
- Joe and Wanda Corn Senior Fellowship, Smithsonian American Art Museum and National Museum of American History, Smithsonian Institution, Washington, DC, 11/2018-5/2019
- Tyson Scholars Fellowship, Crystal Bridges Museum of American Art, Bentonville, AR, 8-10/2018
- Alvin Achenbaum Travel Grant, John H. Hartman Center for Sales, Advertising and Marketing History, Duke University, Durham, NC, 10/2018
- Chris and George Benter Short-Term Fellowship, The Huntington Library, San Marino, CA, 6/2018
- Short-Term Fellowship, The Newberry Library, Chicago, IL, declined (2018-19)
- Short-Term Postdoctoral Fellowship, Winterthur Institute, Winterthur, DE, 5/2018
- NEH-Hagley Postdoctoral Fellowship on Business, Culture and Society, Hagley Center for the History of Business, Technology, and Society, Wilmington, DE, 9/2017-5/2018
- Society for the Preservation of American Modernists Publication Grant for "Flip, Linger, Glide: Coles Phillips and the Movements of Magazine Pictures," 2016

- Terra Foundation for American Art Visiting Professorship, Institut national d'histoire de l'art, Paris, France, Spring 2014
- Terra Foundation for American Art Visiting Professorship, John F. Kennedy Institute for North American Studies, Berlin, Germany, Spring 2014 (declined)
- Terra Foundation for American Art one-week intensive Visiting Professorship, The Courtauld Institute of Art, London, England, Spring 2014 (declined)
- Wyeth Foundation for American Art Publication Grant for *A Companion to American Art*, 2012
- Terra Foundation for American Art Publication Grant for *A Companion to American Art*, 2012
- Faculty Award for Excellence in Research, College of Fine + Applied Arts, The University of Illinois, 2012
- Wyeth Foundation for American Art Publication Subvention Grant for *Playing It Straight: Art and Humor in the Gilded Age*, 2010
- Barbara Thom Postdoctoral Fellowship, The Huntington Library, San Marino, CA, 12/2010-8/2011
- Beckman Fellowship, Center for Advanced Study, The University of Illinois, Fall 2010
- Phillips Library Fellowship, Salem, Massachusetts, 12/2008
- National Endowment for the Humanities Fellowship, Winterthur Institute, Winterthur, DE, Summer 2008

### Predoctoral

- American Council of Learned Societies/Luce Dissertation Fellowship in American Art, 2006-07
- Wyeth Foundation Fellowship, Smithsonian American Art Museum, 2005-06
- Gallup Fellowship in American Literature, Beinecke Rare Book and Manuscript Library, 2006
- Historical Print Collectors Society Fellowship, American Antiquarian Society, 2006
- American Council of Learned Societies/Luce Dissertation Fellowship in American Art (declined), 2005
- Terra Summer Residency in American Art, Terra Foundation for American Art, Giverny, France, 2005
- Terra Summer Residency in American Art, Terra Foundation for American Art, Giverny, France (declined), 2004
- P.E.O. \$10,000 Scholar Award, 2004
- Luce Travel Grant, 2004
- Paul Mellon Centre Travel Grant, 2003
- Prendergast Fellowship for the study of American Art, Williams College, 1999
- Martin-Turrell \$1000 French Essay Prize, UCLA French Department, 1998

### **Publications**

#### Books

Book (in progress) exploring the efforts of commercial artists, magazine art directors, advertisers and psychologists to develop visual strategies of suggestive advertising, c. 1900.

*Playing It Straight: Art and Humor in the Gilded Age* (Berkeley: University of California Press, 2012). 241 pages.

-Awarded Wyeth Foundation for American Art Publication Grant

#### *Chapters:*

- 1: "Winslow Homer's Visual Deadpan"
- 2: "Laughing with J.G. Brown, E.W. Perry, and Thomas Nast"
- 3: "William Holbrook Beard Burlesques the Monster Museum"
- 4: "Cosmopolitan Satire in Augustus Saint-Gaudens and Henry James"
- 5: "Exchanging Jokes with John Haberle"

-Reviewed by Peter Messent in *Journal of American Studies* (Cambridge) 47: 3 (2013): 854-5.

-Reviewed by Heather Campbell Coyle in *Studies in American Humor*, new series 3: 27 (2013): 217-24.

- Reviewed by Janice Simon in *Choice Reviews Online* 51: 5 (January 2014).
- Reviewed by Stephen Mandravelis in *American Nineteenth Century History* 15: 1 (2014): 111-13.
- Reviewed by Kenneth Haltman in *CAARReviews.org*, March 2015.
- Reviewed by David Peters Corbett, *Art History* 38: 5 (November 2015): 967-70.

#### Co-edited book

*A Companion to American Art*, co-edited with John Davis and Jason LaFountain (Oxford: Wiley-Blackwell, 2015). 653 pages (comprised of 35 essays).

- Awarded Wyeth Foundation for American Art Publication Subvention Grant
- Awarded Terra Foundation for American Art Publication Grant

#### *Featured Dialogues:*

- Joshua Shannon and Jason Weems, "A Conversation Missed: Toward a Historical Understanding of the Americanist/Modernist Divide" with Jennifer L. Roberts, "Response: Setting the Roundtable, or, Prospects for Dialogue Between Americanists and Modernists"
- Alan Wallach, "On the Social History of Art" with Robin Kelsey, "Response: Our Cause Is What?"
- Martin A. Berger, "The Problem with Close Looking" with Jennifer A. Greenhill, "Response: Look Away"
- Rachael Z. DeLue, "The Challenge of Contemporaneity, or, Thoughts on Art as Culture" with Bryan Wolf, "Response: Writing History, Reading Art"

#### Peer-reviewed articles

"Mark Twain's Undictionarial Italian: The Politics and Visual Humor of Mistranslating Newspaper Scraps, c. 1900," *Word & Image* (accepted March 2021).

"How To Make It as a Mainstream Magazine Illustrator, or J.C. Leyendecker and Norman Rockwell Go To War," *Winterthur Portfolio* 52: 4 (Winter 2018): 209-252 (published April 2019).

"Flip, Linger, Glide: Coles Phillips and the Movements of Magazine Pictures," *Art History* 40: 3 (June 2017): 582-611.

- Awarded Society for the Preservation of American Modernists Publication Grant

"Humor in Cold Dead Type: Performing Artemus Ward's London Panorama Lecture in Print" *Word & Image* 28: 3 (July-September 2012): 257-72.

"Troubled Abstraction: Whiteness in Charles Dana Gibson and George Du Maurier," *Art History* 34: 4 (September 2011): 732-53; and in David Peters Corbett and Sarah Monks, eds., *Anglo-American: Art between England and America, 1770-1970* (Oxford: Wiley-Blackwell, 2012), 110-31.

"Winslow Homer and the Mechanics of Visual Deadpan," *Art History* 32: 2 (April 2009): 351-86.

"The View from Outside: Rockwell and Race in 1950," *American Art* 20: 2 (Summer 2007): 70-95.

"Playing the Fool: David Claypoole Johnston and the Menial Labor of Caricature," *American Art* 17: 3 (Fall 2003): 32-51.

#### Contributions to books

"Selling Structures: The Periodical Page and the Art of Suggestive Advertising c. 1900" in Forschergruppe 2288 "Journalliteratur" ed., *Visuelles Design: Die Journalseite als gestaltete Fläche / Visual Design: The Periodical Page as a Designed Surface* (Hannover: Wehrhahn Verlag, 2019), 427-50.

"Maxfield Parrish's Creative Machinery for Transportation" in Monica Jovanovich and Melissa Renn, eds., *Corporate Patronage of Art and Architecture in the United States, Late 19<sup>th</sup> Century to the Present* (New York: Bloomsbury, 2019), 39-62. Part of "Contextualizing Art Markets" series.

"Look Away," a response to Martin A. Berger, "The Problem with Close Looking," in Davis, Greenhill, and LaFountain, eds., *A Companion to American Art* (Oxford: Wiley-Blackwell, 2015), 128-45.

"Illustrating the Shadow of Doubt: Henry James, Blindness, and 'The Real Thing'" in Catriona MacLeod, Véronique Plesch, and Charlotte Schoell-Glass, eds., *Elective Affinities: Testing Word and Image Relationships* (Word & Image Interactions 6) (Amsterdam and New York: Editions Rodopi, 2009), 261-80.

#### Shorter writings

"The Art of Commercial Archives," methodological essay drawing on the archives of electrical spectacular designer, Douglas Leigh, commissioned by the *Archives of American Art Journal*, accepted June 2020 (for publication 2022).

Essay on Winslow Homer, commissioned by The Palmer Museum of Art for *American Paintings in the Palmer Museum of Art* (accepted June 2020).

"Scrawly Comedy," *Texte zur Kunst*, issue no. 121: Comedy (March 2021): 30-47:

<https://www.textezurkunst.de/121/scrawley-comedy/>

Essay on Dorothea Lange's *On the Road to Los Angeles, California* (1937) in *Dorothea Lange: Words and Pictures* (New York: Museum of Modern Art, 2020), 77-8.

"Trump's Court Artist," *The Atlantic*, "Ideas: Arguments, Essays, Inquiries" section (October 13, 2019).

<https://www.theatlantic.com/ideas/archive/2019/10/jon-mcnaughtons-art-tells-story-trump-era/599803/>

"Illustration Beside Painting: Kenyon Cox and Maxfield Parrish" in *For America: The Art of the National Academy* (New York: American Federation of Arts, 2019), 104-111.

Essays on De Scott Evans, Norman Rockwell, Harold Edgerton and Tony Mendoza in *Intersections: American Masterpieces from the Columbus Museum of Art* (Athens, OH: Ohio University Press, 2019).

"A Dark Business," *American Art*, 30<sup>th</sup> anniversary issue, 31: 2 (Summer 2017): 23-4.

"John Haberle's Handwriting" in Mary Savig, ed., *Pen to Paper: Artists' Handwritten Letters from the Smithsonian's Archives of American Art* (Princeton: Princeton Architectural Press in association with the Archives of American Art, 2016), 70-1.

"Introduction: American Art History Now, A Snapshot," with John Davis and Jason LaFountain, in Davis, Greenhill and LaFountain, eds., *A Companion to American Art* (Oxford: Wiley-Blackwell, 2015), 1-12.

"Domestic Magic: Floating 'Friendly Thoughts' of Art and Commerce All the Days of the Year" in Christine B. Podmaniczky, *A Date with Art: The Business of Illustrated Calendars* (Chadds Ford: The Brandywine River Museum, 2014), 7-11.

Essays on Thomas Sully, John Neagle, Thomas Hovenden, and Thomas Dewing in Helen Cooper, et al., *Life, Liberty and the Pursuit of Happiness: American Art, 1660-1893, from the Yale University Art Gallery* (New Haven: Yale University Press, 2008).

Essays on portraits by Harrison Fisher, James Montgomery Flagg, and Jamie Wyeth in Wendy Wick Reaves, et al., *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery* (The National Portrait Gallery in association with the University of Washington Press, 2002).

Essays on portraits by Cecilia Beaux, Elaine de Kooning, Fairfield Porter, Alice Neel, and many others in Ellen G. Miles and Carolyn Kinder Carr, *A Brush with History: Paintings from the National Portrait Gallery* (The National Portrait Gallery, 2001).

#### Reviews (books)

Review of Gregory H. Williams, *Permission to Laugh: Humor and Politics in Contemporary German Art* (2012), *Art Bulletin* 97: 1 (2015): 107-110.

"Andrew Wyeth: A Vital Art Between the Lines," Review of David Cateforis, ed., *Rethinking Andrew Wyeth* (2014), *Art Journal* 73: 4 (2014): 75-8.

Review of Patricia Johnston, ed., *Seeing High & Low: Representing Social Conflict in American Visual Culture* (2006), October 2008, *CAA Reviews online*.

Review of Sarah Greenough et al., *Modern Art in America: Alfred Stieglitz and His New York Galleries* (2000); Marcia Brennan, *Painting Gender, Constructing Theory: The Alfred Stieglitz Circle and American Formalist Aesthetics* (2001), Sarah Whitaker Peters, *Becoming O'Keeffe: The Early Years, 2<sup>nd</sup> edition, rev. and exp.* (2001), *Archives of American Art Journal* 40 (Fall 2001): 32-38.

Review of Martin A. Berger, *Man Made: Thomas Eakins and the Construction of Gilded-Age Manhood* (Berkeley: University of California Press, 2000), *Archives of American Art Journal* 40 (Spring 2001): 18-22.

Review of David Leddick, *Intimate Companions: A Triography of George Platt Lynes, Paul Cadmus, Lincoln Kirstein, and Their Circle* (2000), *Archives of American Art Journal* 39 (Winter 2000): 42-45.

"The American Century," review of Wanda M. Corn, *The Great American Thing* (1999), *Boston Book Review* 6 (December 1999): 11.

#### Reviews (exhibitions and exhibition catalogues)

"The Good, the Bad, and the Ugly," review of the catalogue and exhibition, *1900: Art at the Crossroads* (2000), *Boston Book Review* 7 (September/October 2000): 11-12.

"The Painter of Modern Life," review of the catalogue and exhibition, *Norman Rockwell: Pictures for the American People* (1999), *Boston Book Review* 7 (April 2000): 9.

## Exhibitions Organized

*The Lines of Early Modernism*, Williams College Museum of Art, August 12-December 17, 2000.

*Winslow Homer: Works of Art on Paper*, Clark Art Institute, July 31-October 31, 1999, co-organized with Catherine Steward.

## Conference, symposia, roundtable organization

"Thinking, Making, Writing: A Mini-Symposium on Indigenous Studies and Art History in the Museum, Classroom, and Community," Zoom webinar, April 29, 2021, co-organized with Mindy Besaw (Crystal Bridges Museum of American Art) and Ashley Holland (Cherokee; Art Bridges Foundation).

- Keynote lecturer: Philip J. Deloria (Standing Rock Sioux), Leverett Saltonstall Professor of History, Harvard University. Lecture title: "Art/History, Spirit/Aura: The Work of Culture in the Age of Museal Production."
- Roundtable participants: Wanda Nanibush (Anishinaabe-kwe), Curator of Indigenous Art, Art Gallery of Ontario; Georgiana Uhlyarik, Fredrik S. Eaton Curator of Canadian Art, Art Gallery of Ontario; Amy Lonetree (Ho-Chunk), Associate Professor of History, University of California, Santa Cruz; Dyani White Hawk (Sičangu Lakota), artist; Sascha Scott, Associate Professor of Art History, Native American and Indigenous Studies, Syracuse University.

"American art journals 2020: A roundtable conversation," Zoom webinar hosted by the University of Arkansas School of Art. Participants included Jacqueline Francis (co-executive editor of *Panorama*), Jennifer Jane Marshall (founding editor of *Panorama*), and Tanya Sheehan (executive editor of *The Archives of American Art Journal*). Co-moderated with Austen Barron Bailly (Crystal Bridges Museum of American Art). November 19, 2020.

"Commercial Pictures and the Arts and Technics of Visual Persuasion," co-organized with Alex J. Taylor (University of Pittsburgh), Vanessa Schwartz (USC), Roger Horowitz (Hagley Center), Hagley Center for the History of Business, Technology, and Society, Wilmington, DE, November 8-9, 2019.

"Mass-Market Image Ecologies," College Art Association annual conference session, Chicago, IL, February 14, 2014. Co-chaired with Michael Leja (University of Pennsylvania)

"The 1980s in Theory and Practice," symposium, May 2-3, 2013, The Unit for Criticism + Interpretive Theory, The University of Illinois, Urbana-Champaign, IL. Organized with Lauren Goodlad (English), Justine Murison (English), Gabriel Solis (Musicology and African-American Studies), and Terri Weissman (Art History)

"Aesthetics of Legibility in Early-Twentieth-Century Illustration," American Culture Association conference session, March 19, 2008, San Francisco, CA. Co-chaired with John Fagg (University of Birmingham, UK)

"Practicing American Art History," Sterling and Francine Clark Art Institute Colloquium, Williamstown, MA, December 14-15, 2007. Organized with Guy Jordan (University of Western Kentucky); Jason LaFountain (School of the Art Institute of Chicago); and Dorothy Moss (National Portrait Gallery).

"What's So Funny? Senses of Humor in Nineteenth-Century American Visual Culture," College Art Association annual conference session, New York, NY, February 2007. Co-chaired with Sarah Burns (Indiana University).

"The New American Art History," Inaugural American Art History symposium, Yale University, New Haven, CT, May 1, 2004.

## Presentations of Research

### Invited Lectures

#### 2022

Talk title TBD, "American Art and the Political Imagination," Centre for American Art, Courtauld Institute of Art, London, March 18-19, 2022.

#### 2021

"Thinking with paper: Douglas Leigh's evanescent advertising propositions," Levan Institute for the Humanities Working Group, "Books, Writing, Community" Seminar Series, "On the Same Page: Paper, Design, and Communication, 1600-1950," University of Southern California, February 8, 2021.

#### 2020

"Rockwell's Home Front Imaginary," 44<sup>th</sup> annual Ruth K. Shartle Lecture Series, Museum of Fine Arts, Houston, March 5, 2020.

#### 2019

"Hopper's Paperwork," part of symposium, "Edward Hopper: Hotels and Other Spaces," coinciding with the exhibition, *Edward Hopper and the American Hotel*, Virginia Museum of Fine Arts, November 15-16, 2019.

"J.C. Leyendecker's Queer American Icons," lecture to coincide with the exhibition, *Leyendecker and the Golden Age of American Illustration*, Reynolda House Museum of American Art, Winston-Salem, NC, October 5, 2019.

#### 2018

"Will Bradley's art of art direction," Newberry Library Series, *Chicago: City of Design and Commerce, 1890-1990*, Newberry Library, Chicago, IL, April 26, 2018.

"Selling structure: The architectural thinking of periodical page design c. 1900," History Department Lecture Series, University of Delaware, Newark, DE, April 10, 2018.

"Pressing buttons: Kodak and the subtle art of 'idea advertising,' for *Experience and American Art*, The Courtauld Institute of Art, London, UK, March 23-24, 2018.

#### 2017

"The value of blank space in the pictorial advertising age," Colloquium on "Value," Clark Art Institute, Williamstown, MA, November 3-4, 2017.

"Commercial illustration's Pictorialist inclinations," for *American Art and Photography from 1895 to 1925: Rethinking "Pictorialism,"* Princeton University, Princeton, NJ, October 21, 2017.

"The memory work of color c. 1969," for *Camera Memoria*, séminaire sur les histoires de la photographie, Université Paris VII Diderot, Paris, France, May 26, 2017.

"A Companion to American Art: A snapshot approach to la synthèse historique," for *La synthèse en histoire de l'art et l'imaginaire national: perspectives nord-américaines et européennes*, l'Equipe de recherche en histoire de l'art au Québec (ERHAQ), Université de Québec, Montréal, Canada, May 6, 2017.

## 2016

"Commercial illustration's immaterial bodies," for *Bellows and the Body*, The Barber Institute of Fine Arts, University of Birmingham, England, November 4, 2016.

"'Where black is too beautiful': Gordon Parks's atmospheres of color," The Courtauld Institute of Art, London, England, October 31, 2016.

"Mark Twain's journalistic joking," The Driehaus Museum, Chicago, IL, October 6, 2016.

"Joke matter: materialities of humor from Mark Twain to Glenn Ligon," Annual Findley Distinguished Lecture, Cornell University, Ithaca, NY, March 8, 2016.

"Flashing lights and soft focus: Gordon Parks's atmospheres of color," USC/Los Angeles County Museum of Art History of Photography Seminar, Los Angeles, CA, February 23, 2016.

## 2015

"'Gamy riddles: chasing morphologies of visual humor from Wölfflin's day to our own,'" for *Formes et normes: les catégories de l'histoire de l'art dans un monde global*, Université Paris 1, Panthéon-Sorbonne, Paris, France, November 26, 2015.

"How to draw a literary caricature c. 1900," for course, "Satire, Wit, Humor and Caricature," taught by Ségolène Le Men and Aurélie Petiot, Institut national d'histoire de l'art, Paris, France, November 19, 2015.

"American art history: a snapshot of current trends in the field," Ludwig-Maximilians-Universität, American Studies and Art History departments, Munich, Germany, June 9, 2015.

-also delivered at the University of Oxford, Oxford, England, November 11, 2015.

"'Black spots and queer blotches': magazine pictures and the biodynamic blur," for *Experiencing Mass Images*, University of Minnesota Institute of Advanced Study and Department of Art History, Minneapolis, MN, April 16-17, 2015.

-also delivered at the Freie Universität, Berlin, Germany, June 8, 2015.

"An undictionarial reading of Mark Twain's materialities," for *Materialities of American Texts and Visual Cultures*, Columbia University, New York, NY, April 9, 2015.

## 2014

"Holding readers close: the flickering pictures of *Flickerbridge*," for *The Real Thing: Henry James and the Material World*, Henry James Society Sixth International Conference, The University of Aberdeen, Aberdeen, Scotland, July 15, 2014.

"Flip, linger, glide: the movements of magazine pictures and their publics, c. 1915," Institut national d'histoire de l'art, Paris, France, May 13, 2014.

-also delivered at The Courtauld Institute of Art, London, England, March 13, 2014.

"N.C. Wyeth's art of transport or, commercializing Thoreau c. 1936," J.F.K. Institute, Freie Universität, Berlin, Germany, April 28, 2014.

-also delivered at The Farnsworth Art Museum, Rockland, ME, May 25, 2013.

"Translating jokes across cultures and media," Université François-Rabelais, Tours, France, April 8, 2014. Experimental performance of comic mis-translation with Morgan Labar (PhD candidate, Université Paris I, Panthéon-Sorbonne, Paris).

"'Is this thing on?' or, humor that fails to be heard," for American Studies graduate seminar taught by Bruce Michelson, University of Antwerp, Antwerp, Belgium, April 1, 2014.

"The promise and perils of humor out of context (or, where to take a joke)," keynote lecture for *Funny Papers—Humor in American Art*, Institut national d'histoire de l'art, Paris, France, March 27, 2014.

### 2013

"Flashing lights: Gordon Parks and the racialized atmospheres of photography," for course on American photography taught by Angela Miller, Washington University, Saint Louis, MO, November 18, 2013.

"Cuteness and quaintness in J.C. Leyendecker and Norman Rockwell," The Hermitage Museum, Norfolk, VA, November 4, 2013.

"Smart pictures: engaging popular illustration circa 1915," lunch-bag lecture, Smithsonian American Art Museum, Washington, DC, October 31, 2013.

### 2012

"Humor in cold dead type: performing Artemus Ward's London panorama lecture in print," University of Wisconsin-Madison, Madison, WI, November 8, 2012. Sponsored by the Material Culture Program and the Center for the History of Print and Digital Culture.

"Becoming Norman Rockwell," keynote lecture coinciding with the opening of the exhibition, *Norman Rockwell's America*, Birmingham Museum of Art, Birmingham, AL, September 14, 2012.

### 2011

"Laughing through gritted teeth: hilariously humorless sculpture in the Gilded Age," Los Angeles County Museum of Art American Art Council lecture, Los Angeles, CA, June 6, 2011.

"Coles Phillips and the commercial imagination, c. 1915," Department of Art History and Visual Studies, University of California at Irvine, CA, May 12, 2011.

"Imperiled illustrators: J. C. Leyendecker, Norman Rockwell and the war at the *Saturday Evening Post*," Inaugural lecture for Norman Rockwell Center for American Visual Studies Lecture Series, Stockbridge, MA, April 10, 2011.

"Visual evidence and art historical 'reading'," for Department of History graduate course, "Alternative Archives in Colonial Latin America: Language as History," taught by Kittiya Lee, California State University, Los Angeles, CA, April 5, 2011.

"Cosmopolitan satire in Augustus Saint-Gaudens and Henry James," *Food for Thought* Society of Fellows lecture series, The Huntington Library, San Marino, CA, March 22 and 23, 2011.

## 2010

"Laughing (with a straight face) on the frontier," keynote lecture, annual Friends of American Art dinner, Birmingham Museum of Art, Birmingham, AL, October 7, 2010.

"Homer's humor," for symposium accompanying the exhibition, *Winslow Homer and the Poetics of Place*, Portland Museum of Art, Portland, ME, July 31, 2010.

"Obdurate passivity in Gordon Parks," Response to Martin Berger, "The Racial Geographies of Civil Rights," Terra Foundation for American Art Summer Residency 10<sup>th</sup> Anniversary Symposium, *Geographies of Art: Sur le Terrain*, Giverny, France, June 18, 2010.

"Semantic prattle in John Harrison Mills and David Gilmour Blythe," American Art Lecture Series, The Palmer Museum of Art, University Park, PA, April 15, 2010.

"Exchanging jokes c. 1900," Annual Keith and Nadine Pierce Lecture on American Art, The Columbus Museum of Art, Columbus, OH, February 18, 2010.

"The Object of abstraction," for the Distinguished Scholar session Honoring Jules Prown "Generations—Art, Ideas, and Change", College Art Association annual conference, Chicago, IL, February 11, 2010.

## 2009

"Playing it straight," Annual Terra Foundation Lecture on American Art, Chicago Humanities Festival, Chicago, IL, November 14, 2009.

"Probing the unknown with George du Maurier and Charles Dana Gibson," for *Anglo-American: Artistic Interchange Between Britain and the USA to the Present Day*, University of York, York, England, July 23-25, 2009.

"The penalty of humor," Keynote Lecture, Annual American Art History Symposium, Yale University, New Haven, CT, April 11, 2009.

"Thoughts on the 'not insignificant'," for Department of Art History and Archaeology lecture series, *Re-Framing American Art: New Methods in the Field*, Washington University, Saint Louis, MO, April 8, 2009.

## 2008

"Closed circuits: caricature and the politics of True Americanism in the 1870s," School of Art & Art History, The University of Oklahoma, Norman, OK, December 5, 2008.

"Alfred Jacob Miller's jokes," for symposium accompanying the exhibition, *Sentimental Journey: The Art of Alfred Jacob Miller*, Amon Carter Museum, Fort Worth, TX, October 11, 2008.

#### 2006

"Homer's inscrutable humor," for *Heroism and Reportage*, Terra Foundation/Courtauld Institute of Art Research Forum, The Courtauld Institute of Art, London, England, April 10, 2006.

#### Invited Respondent

*Rethinking Pictures: A Transatlantic Dialogue*, Deutsches Forum für Kunstgeschichte, Paris, France, May 19-20, 2016.

"Magazines and Systems of Pictorial Organization," *Print Matters: Histories of Photography in Illustrated Magazines*, New York Public Library, New York, NY, April 8-9, 2016.

*Shifting Terrain: Mapping a Transnational American Art History*, Smithsonian American Art Museum, Washington, DC, October 16-17, 2015.

#### Conference Talks

"Douglas Leigh's bright blackout visions of 1944 or, designing in the dark," College Art Association annual conference (online via Zoom), February 10, 2021.

"Illustration without illustration," *Illustration Across Media: Nineteenth Century to Now*," Rockwell Center for American Visual Studies/Norman Rockwell Museum with D.B. Dowd Modern Graphic History Library/Washington University in St. Louis, St. Louis, MO, March 21, 2019.

"Selling structure: the periodical page as sales interface," International conference of the DFG research unit "Journalliteratur," *Visual Design: The Periodical Page as a Designed Surface*, Marburg, Germany, November 25, 2017. Part of session, *Ideological implications of formatting*.

"Gordon Parks and the color of beauty c. 1969," Nordic Association of American Studies conference, *American Colors: Across the Disciplinary Spectrum*, Odense, Denmark, May 22, 2017. Part of session, *Film, Art, and Racial Constructions*.

"The material adventures of Mark Twain, illustrator 'without a master' in Italy," North American Victorian Studies Association conference, Florence, Italy, May 19, 2017. Part of session, *Travel Writing*.

"Posters in motion," College Art Association annual conference, February 2016, Washington, DC. Part of session, *From Wood Type to Wheat Paste: Posters and American Visual Culture*.

"The visual hilarity of literary burlesque," Modern Language Association annual conference, Chicago, IL, January 2014. Part of session, *Wit, Humor and "Serious" Texts*.

"Affective illustration," College Art Association annual conference, New York, NY, February 14, 2013. Part of session, *The Art History of American Periodical Research*.

"The poetry of trees and truck parts: Maxfield Parrish's machinery for transportation," Association of Historians of American Art annual symposium, *American Art: The Academy, Museums, and the Market*, Boston, MA, October 12, 2012. Part of session, *Creativity and Commerce*.

"The dialogic Art of E. Simms Campbell," Mid-America College Art Association annual conference, Detroit, MI, October 4, 2012. Part of session, *Between the Literary and the Visual: Inter-Artistic Approaches to African-American Art History*.

"Approximating Artemus Ward's panorama lecture: a playful typographic performance," North American Victorian Studies Association Conference, *Performance & Play*, Vanderbilt University, Nashville, TN, November 5, 2011. Part of session, *Lanterns and Lectures: Technologies of Entertainment*.

"Burlesquing the beast: William Holbrook Beard and the museum movement," Newberry Library Seminar in American Art and Visual Culture, Chicago, IL, February 26, 2010.

"Wallowing in the dirt with William Holbrook Beard," American Studies Association annual conference, Washington, DC, November 6, 2009. Part of session, *Visualizing the Urban Jungle and the Urban Oasis: City Space and the American Environmental Imaginary*.

"Between substance and void: illustrative abstraction and the politics of Gibson's Girl," College Art Association annual conference, Los Angeles, CA, February 27, 2009. Part of session, *The New Woman in Art and Visual Culture: An International Perspective*.

"'Too noisy for an art exhibition': childish jocularly and the emerging culture of art in the 1870s," for *Home, School, Play, Work: The Visual and Textual Worlds of Children*, American Antiquarian Society, Worcester, MA, November 14, 2008.

"Dismantling comic consensus in the 1870s," for *Representing the Everyday in American Visual Culture*, The University of Nottingham Institute for Research in Visual Culture conference, Nottingham, England, September 13, 2008.

"Carving out a mark: the site of whiteness in illustration," Nineteenth Century Studies Association annual conference, Miami, FL, April 3, 2008. Part of session, *American Illustration and the Politics of Race and Ethnicity: Transatlantic Views*.

"Playing beneath the surface: William Holbrook Beard's inferiority complex," Association of Art Historians annual conference, Belfast, Northern Ireland, April 12, 2007. Part of session, *Representing the Monster City: Art History and Pathologies of Urban Development, 1800-2007*.

"Illustrating the shadow of doubt: Henry James, blindness, and 'The Real Thing'," *Show/Tell: Relationships Between Text, Narrative and Image*, University of Hertfordshire, Hatfield, England, September 12, 2005.  
-also delivered at *Elective Affinities*, Word & Image International Conference, Philadelphia, PA, September 24, 2005.

"The view from outside: Rockwell and race in the 1950s," Access, Brown University Graduate Student Symposium, Providence, RI, April 16, 2005.  
-also delivered at *Against the American Grain*, Yale University American Art Symposium, New Haven, CT, April 31, 2005.

## Teaching

### *University of Arkansas*

#### Undergraduate courses

ARHS 4993/5993: Special Topics in Modern Art: The Mechanics of Magazines

#### New Degree Program Design

MA in Arts of the Americas, a partnership between the University of Arkansas School of Art and Crystal Bridges Museum of American Art. (Proposal submitted August 2021 for a proposed Fall 2023 launch date.)

### *University of Southern California*

#### Undergraduate courses

AHIS 100: Introduction to Visual Culture

AHIS 255g: Culture Wars: Art and Social Conflict in the Modern World

AHIS 465: The Mechanics of Magazines

AHIS 494: Undergraduate Proseminar in the Methods of Art History

Thematic Option (honors) course (Core 101): The Art and Artifice of Americana

#### Graduate

AHIS 525: The American Commercial Image, 1875-1925

AHIS 525: Disappearing Acts c. 1900

MDA 599: At the Edge of Humor (Visual Studies Research Institute Interdisciplinary Seminar)

VISS 599: Commercial Pictures and the Art of Visual Persuasion (co-taught with Vanessa Schwartz)

### *University of Illinois*

#### Undergraduate courses

ARTH 112: Introduction to Art History, Renaissance to Contemporary

ARTH 211: The History of Design (online course co-developed and taught with Terri Weissman)

ARTH 249: Honors seminar, Interpreting American Humor

ARTH 299: Norman Rockwell and twentieth-century popular media

ARTH 350: American Art and Literature, 1750-1900

ARTH 351: Early American Modernism, 1876-1940

ARTH 460: Introduction to French Museology (Study Abroad Summer course, Ecole du Louvre, Paris, France)

ARTH 491: British and American visual humo(u)r, 1760-1900

ARTH 491: Literature and Illustration (co-taught virtually with John Fagg and Sara Wood, University of Birmingham, U.K.)

#### Graduate

ARTH 541: Materiality c. 1900

ARTH 550: Between High and Low: Defining Art in the Gilded Age

ARTH 550: Race and Representation in the U.S. and Britain, 1880-1925

ARTH 550: The Matter of American Culture, 1765-1865

ARTH 550: American Art and the Commercial Imagination, 1900-1950

ARTH 550: Gordon Parks and the Politics of Race in Popular Media

ARTH 593: Art Historical Theory and Methodology

#### Teaching honors

Thematic Option (Honors) Faculty, University of Southern California; Campus Honors Faculty, The University of Illinois; Online Course Development Award, The University of Illinois, for "The History of Design"; List of Teachers Ranked Excellent by Their Students, The University of Illinois (Spring 2008-Spring 2015). Ranked "outstanding" by graduate students Fall 2008, Fall 2009, Spring 2012.

## **Professional and University Service**

### **Service to the profession**

#### Editorial boards

*Studies in American Humor*, 2012-present

*Winterthur Portfolio*, 2013-20

*The Journal of Illustration*, 2013-15

#### Program administrator

Terra Foundation Immersion Semester Program, University of Southern California, 2018-20

2020 host of predoctoral fellow Max Böhner (Humboldt-Universität zu Berlin)

#### Grant, fellowship, professorship, and book prize review panels

Terra Foundation for American Art, Research Travel Grants for Travel from the US, 2020-23

Tyson Think Tank short-term fellows program (inaugural competition), 2021

National Endowment for the Humanities Postdoctoral Fellowship, Hagley Center for the History of Business, Technology and Society, 2021

Winterthur Institute, NEH, Postdoctoral, and Dissertation Fellowships, 2021

The Huntington Library Long-Term Fellowships Program, 2017-18

Charles C. Eldredge Book Prize for Scholarship on American Art, Smithsonian American Art Museum, 2016-18

Terra Foundation for American Art Visiting Professorship, University of Oxford, Oxford, England, 2015-18

College Art Association and Terra Foundation for American Art International Publication Grant, 2014-17

American Council of Learned Societies, Mellon/ACLS Dissertation Completion Fellowships, 2014-17

Archives of American Art, Smithsonian Institution, Graduate Research Essay Prize funded by the Dedalus Foundation, Inc., 2013-14

Terra Foundation for American Art, Pre-doctoral Summer Residency Program, Giverny, France, 2013

National Endowment for the Humanities, Collections and Reference Resources, 2011-12

National Endowment for the Humanities Fellowships, Winterthur Institute, 2008-09

#### Advisory committees

Advisory & Authentication Committee, Riverbank Foundation's George Caleb Bingham Catalogue Raisonné Project, 2020-present

Archives of American Art, Terra Foundation Center for Digital Collections, 2014-18

#### Manuscript review

Ashgate Press; Berg Press; Penn State Press; University of California Press; University of Oklahoma Press  
*American Art*; *Archives of American Art Journal*; *Art Bulletin*, *Art History*; *Journal of American Studies* (UK);  
*Panorama: Journal of the Association of Historians of American Art*; *Source*; *Studies in American Humor*;  
*Visual Resources*

#### Tenure and promotion review

University of Delaware; George Mason University; University of California, Berkeley; Boston University; Lake Forest College, Lake Forest, IL; University of Birmingham, UK

### Other

One of ten "stakeholders" interviewed (Spring 2019) by LaPlaca Cohen, a strategic consultancy for cultural and non-profit organizations, to assess the impact of the Terra Foundation for American Art for the past 15 years and suggest future directions.

### Seminars and focus group participation

Focus group participation in "Ashcan and Camden Town Workshop," Exhibition project development organized by The Centre for American Art, Courtauld Institute of Art, November 20, 2020

Seminar leader, "Flip, linger, glide: Mini-seminar on early 20<sup>th</sup>-century American magazine illustration," Syracuse University Humanities Center, April 20, 2018

Co-organizer, The Newberry Library American Art and Visual Culture Seminar, Chicago, IL, 2014-15

Seminar leader, "Tone and delivery in art historical research," Terra Foundation for American Art Summer Residency for artists and pre-doctoral Art History students, Giverny, France, July 10, 2014

Focus group to discuss strategies for William Merritt Chase retrospective exhibition (co-organized by The Fondazione Musei Civici, Venezia; The Phillips Collection, Washington, DC; The Museum of Fine Arts, Boston; and the Terra Foundation for American Art), Giverny, France, April 22-23, 2014

Seminar on turning a dissertation into a book for pre-doctoral fellows, Smithsonian American Art Museum, Washington, D.C., October 11, 2011

Focus group to decide future activities of the Terra Foundation for American Art, annual College Art Association Conference, Chicago, Illinois, February 12, 2010

Seminar leader, "The role of the art historian in society," conversation with Chicago-area Art History graduate students, Chicago Humanities Festival, Chicago, IL, November 14, 2009

### **Media and Outreach**

Interview for *Coded*, a documentary film about the American artist J.C. Leyendecker and his legacy for LGBTQ+ visibility in advertising. Produced by Imagine Documentaries and Delirio Films. Directed by Ryan White (*The Keepers*, *The Case Against 8*, *Visible: Out of Television*). December 2, 2020. Premiered at the Tribeca Festival in June 2021 and won best documentary short.

Podcast interview on modern art, Ep.21 "How to Get Great Art and Good Tables," *Nobody Listens to Paula Poundstone*, December 3, 2018

Podcast interview, "Blank Space: The Design Evolution of the Modern Magazine," Hagley Stories from the Stacks, Hagley Center for the Study of Business, Technology and Society, Wilmington, DE, September 2018

Lecture on art and advertising, West Wilmington Rotary Club, Wilmington, DE, May 2018

Interview on politics and visual humor for Michelle Boston, "Make 'em laugh," *USC Dornsife Magazine* (Fall 2016): 24-9.

## University Service (selected)

### *University of Arkansas*

Inaugural director of graduate studies, 2020-

Inaugural director of museum partnerships with the Crystal Bridges Museum of American Art, 2020-

Judge for New Venture Development Internal Competition, Office of Entrepreneurship and Development, December 7, 2020.

BFA Studio Art Critiques, December 4, 2020.

- ***Partnership Work with Crystal Bridges Museum of American Art***

New Degree Program Design

MA in Arts of the Americas. (Proposal submitted August 2021 for a proposed Fall 2023 launch date.)

Scholarly event co-organization

"Thinking, Making, Writing: A Mini-Symposium on Indigenous Studies and Art History in the Museum, Classroom, and Community," Zoom webinar, April 29, 2021, co-organized with Mindy Besaw (Crystal Bridges Museum of American Art) and Ashley Holland (Cherokee; Art Bridges Foundation).

- Keynote lecturer: Philip J. Deloria (Standing Rock Sioux), Leverett Saltonstall Professor of History, Harvard University. Lecture title: "Art/History, Spirit/Aura: The Work of Culture in the Age of Museal Production."
- Roundtable participants: Wanda Nanibush (Anishinaabe-kwe), Curator of Indigenous Art, Art Gallery of Ontario; Georgiana Uhlyarik, Fredrik S. Eaton Curator of Canadian Art, Art Gallery of Ontario; Amy Lonetree (Ho-Chunk), Associate Professor of History, University of California, Santa Cruz; Dyani White Hawk (Sičangu Lakota), artist; Sascha Scott, Associate Professor of Art History, Native American and Indigenous Studies, Syracuse University.

"American art journals 2020: A roundtable conversation," Zoom webinar hosted by the University of Arkansas School of Art. Participants included Jacqueline Francis (co-executive editor of *Panorama*), Jennifer Jane Marshall (founding editor of *Panorama*), and Tanya Sheehan (executive editor of *The Archives of American Art Journal*). Co-moderated with Austen Barron Bailly (Crystal Bridges Museum of American Art). November 19, 2020.

Fellowship selection committees

Fellowship application review: Tyson Scholars, 2021

Fellowship application selection committee: Tyson Think Tank short-term fellows (inaugural competition), 2021

### *University of Southern California*

Advisory committee, Visual Studies Research Institute, 2015-20

Chair, search committee, assistant professor specializing in one or more of the following areas: Post-1750 African, African diasporic, Latin American, Latinx art history, visual and/or material culture, 2019-20

Selection committee, postdoctoral fellowship in the history of narrative art, Visual Studies Research Institute, 2018

Core participant, Mellon Sawyer Seminar, "Visualizing History: The Past in Pictures," Visual Studies Research Institute, Spring 2017

Selection committee, Research Enhancement Graduate School Task Force for Advanced PhD Fellowships, Spring 2017

Director, USC-LACMA History of Photography seminar, 2016-17

Director, Visual Studies Graduate Certificate dissertation-writing group, 2015-16

Search committee, assistant professor specializing in early modern art history, 2015-16

### ***The University of Illinois***

Director of Graduate Studies, Art History Program, 2012-13; 2014-15

Advisor, undergraduate Art History majors, College of Liberal Arts and Sciences, Spring 2015

Provost's Committee for Campus Conversation on Undergraduate Education, 2013

Campus Honors Program Chancellor's Scholars Admissions Review, Spring 2013

Faculty sponsor, graduate Art History symposium, "The Collecting Impulse," March 8-9, 2013

Search Committee, assistant professor specializing in modern and contemporary art, 2012-13

Visitors Committee, 2007-08, 2011-13

Advisor, undergraduate Art History majors, College of Fine + Applied Arts, 2008-10, 2011-12

Research Task Force, College of Fine + Applied Arts, 2011-12

Search Committee, assistant professor specializing in African art and culture, 2011-12

Lorado Taft Lectureship on Art Committee, College of Fine + Applied Arts, 2008-10

### **Languages**

French (advanced reading, writing, speaking); German (intermediate reading)

### **Professional Memberships**

College Art Association; American Studies Association; International Association for Word and Image Studies; Nineteenth-Century Studies Association; C19: The Society of Nineteenth-Century Americanists; North American Victorian Studies Association; Modern Languages Association

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**Education:**

Institute of Fine Arts, New York University, M.A. 1980, Ph.D., 1986  
Dissertation: "Aspects of Netherlandish Carved Altarpieces: 1380-1530"  
Princeton University, B.A., 1977  
University of Michigan, 1973-75

**Teaching Positions:**

Distinguished Professor, University of Arkansas, 2016-present  
Professor, University of Arkansas, 2009-2016  
Associate Professor, University of Arkansas, 1995-2008  
Assistant Professor, University of Arkansas, 1989-1995  
Assistant Professor and Andrew W. Mellon Fellow, Vanderbilt University, 1986-1989  
Instructor, California State University, Northridge, 1982-1985  
Lecturer, University of Redlands, California, 1982

**Publications:**

**Books:**

*The Painted Triptychs of Fifteenth-Century Germany: Case Studies of Blurred Boundaries.* Amsterdam University Press, in production for publication in 2022.

*Thresholds and Boundaries: Liminality in Netherlandish Art (1385-1530).* London: Routledge Publishing Company, *Visual Culture in Early Modernity Series*, 2018, first paperback edition 2019.

*Opening Doors: The Early Netherlandish Triptych Reinterpreted.* University Park: Penn State Press, 2012.

Reviewed in: *Burlington Magazine*; *Historians of Netherlandish Art Newsletter and Review of Books*; *Revue Belge de Philologie et d'Histoire*, *Sehepunkte*

*Early Netherlandish Carved Altarpieces, 1380-1550: Medieval Tastes and Mass Marketing.* Cambridge: Cambridge University Press, 1998.

Reviewed in: *Art Bulletin*; *caareviews*; *Historians of Netherlandish Art Newsletter and Review of Books*; *Bryn Mawr Classical Review*; *Revue Belge de Philologie et d'Histoire*; *Speculum*, *Art Newspaper*, *Kunstchronik*; *Reformation*; *The Catholic Historical Review*; *Durrants*

## Articles:

"The Chapel Space and Interiority in the Ringsaker Altarpiece." Forthcoming in *Taking Shape: Sculpture of the Low Countries, 1400-1600*, edited by Julie Beckers and Hannah De Moor, to be published by Brepols, Belgium.

"Climbing the Ladder: Hieronymus Bosch and the Vision of Hell." *The Sixteenth Century Journal* (forthcoming, in press).

"Dissolving Boundaries: The Thresholds of Netherlandish Triptychs and Manuscript Illuminations." In *New Perspectives on Flemish Illumination. Corpus of Illuminated Manuscripts*, 22, 143-58. Leuven, Belgium: Peeters, 2018.

"Strategies of Intimacy: Memling's Triptych of Adriaan Reins." *The Primacy of the Image in Northern European Art, 1400-1700: Essays in Honor of Larry Silver*, 3-15. Leiden: Brill, 2017.

"Inside/Outside: Bosch's *Triptych of the Crucified Martyr (Wilgefortis Triptych)*." In *Jheronimus Bosch: His Life and Work*, 138-55. 4th Annual Jheronimus Bosch Conference. 's-Hertogenbosch: Jheronimus Bosch Centre, 2016.

"The Thresholds of the Winged Altarpiece: Altarpiece Exteriors as Liminal Spaces." In *Klappeneffekte: Faltbare Bildträger in der Vormoderne*, edited by David Ganz and Marius Rimmel, 209-31. *Bild + Bild*, vol. 4. Berlin: Dietrich Reimer, 2016.

Entries #16, 17, 18, 19, 41, 47, 367, 369, 376, 377, 379, and 380. In *Census of Gothic Sculpture in America: Volume 3, New York, New Jersey and Pennsylvania*, edited by Joan A. Holladay and Susan L. Ward. New York: International Center of Medieval Art, 2016.

"'Tu labora': Peasants in their Places in the Très Riches Heures." *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen* (2013-2014): 9-51.

"Memling's Grisailles and Artistic Self-Consciousness." In *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, edited by John Garton and Diane Wolfthal, 271-87. Toronto: Centre for Reformation and Renaissance Studies, 2011.

"Rubens and the Northern Past: The Michielsen Triptych and the Thresholds of Modernity." *Art Bulletin* 91 (2009): 302-324.

"The Miraculous Threshold in Hugo van der Goes's Portinari Altarpiece." In *Tributes in Honor of James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance*, edited by Jeffrey F. Hamburger and Anne S. Korteweg, 261-79. Turnhout: Brepols, 2006.

"Fabrication et modes de production." In *Miroirs du sacré: Les retables sculptés à Bruxelles (XVe-XVIe siècles): production, formes et usages*, edited by Brigitte D'Hainaut-Zveny, 35-53. Brussels: CFC-Éditions, 2005.

"The Triptych Unhinged: Bosch's *Garden of Earthly Delights*." In *Hieronymus Bosch: New Insights into His Life and Work*, edited by Jos Koldeweij and Bernard Vermet, 65-75. Rotterdam: Museum Boijmans Van Beuningen, 2001.

"The Triptychs of Hieronymus Bosch." *The Sixteenth Century Journal* 31 (2000): 1009-35.

"A Netherlandish Carved Altarpiece in San Francisco's Grace Cathedral." *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen* (1997): 45-69.

"The Commissioning of Early Netherlandish Carved Altarpieces: Some Documentary Evidence." In *A Tribute to Robert A. Koch: Studies in the Northern Renaissance*, 83-111. Princeton: Department of Art and Archaeology, Princeton University, 1994.

"The Master of Getty Ms. 10 and Fifteenth-Century Manuscript Illumination in Lyons." *J. Paul Getty Museum Journal* 21 (1993): 55-83.

"The Inverted "T"-Shape in Early Netherlandish Altarpieces: Studies in the Relation Between Painting and Sculpture." *Zeitschrift für Kunstgeschichte* 54 (1991): 33-65.

"The Marketing and Standardization of South Netherlandish Carved Altarpieces: Limits on the Role of the Patron." *Art Bulletin* 71 (1989): 208-29.

#### **Research Awards:**

Arthur Kingsley Porter Prize, presented by the College Art Association, for an especially distinguished article published in *The Art Bulletin* during the year 1989 by a scholar at the beginning of his or her scholarly career, 1990.

#### **Fellowships and Internships:**

DAAD Research Stay Grant, Fall 2018

Fellow, Zentralinstitut für Kunstgeschichte, Munich, Fall 2018

Fellowship, National Endowment for the Humanities, 2006-2007

Research Assignment, University of Arkansas, Spring 2002

Visiting Scholar, University of Cambridge, England, Lucy Cavendish College, 1995-1996

Fellowship, National Endowment for the Humanities, 1992-1993

J. Paul Getty Postdoctoral Fellow in the History of Art and the Humanities, 1992-1993 (declined)

Research Incentive Grant, University of Arkansas, 1992

Intern, J. Paul Getty Museum, Manuscripts Department, 1985-1986

Fellow, Belgian-American Educational Foundation, 1980-1981

Intern, National Gallery of Art, Northern European Paintings, 1979

#### **Papers Read:**

"The Chapel Space and Interiority in the Ringsaker Altarpiece," keynote speech, presented at the Ringsaker Altarpiece Webinar, sponsored by the Norwegian Institute for Cultural Heritage Research, September 2020.

"Climbing the Ladder: Hieronymus Bosch and the Vision of Hell," presented at the University of Wisconsin, Madison, January 2019, and the University of Texas at Austin, September 2019.

"Grisaille as a Liminal Mode," College Art Association Conference, February 2017.

"Strategies of Intimacy: Memling's Triptych of Adriaan Reins," Sixteenth Century Studies Conference in Bruges, Belgium, August 2016.

"Inside/Outside: Bosch's *Triptych of the Crucified Martyr*," *Jheronimus Bosch: His Life and His Work*, international symposium, 's-Hertogenbosch, April 2016.

"The Thresholds of the Winged Altarpiece: Altarpiece-Exteriors as Liminal Spaces." *Faltbilder: Medienspezifika Klappbarer Bildträger*, held at the University of Zurich, November 2014.

"Opening Altarpieces and Rites of Passage." Sixteenth Century Studies Conference, October 2013.

"In their Place: The Spaces of the Peasants in the Très Riches Heures." College Art Association Conference, February 2013.

"Dissolving Boundaries: The Thresholds of Netherlandish Triptychs and Flemish Manuscript Illumination." *New Perspectives on Flemish Illumination: International Colloquium, Brussels*, sponsored by the Royal Library of Belgium, Illuminare: Centre for the Study of Medieval Art (K.U. Leuven), Royal Institute for Cultural Heritage, Brussels (KIK-IRPA) and the Bibliothèque nationale de France, November 2011.

"The Ghent Altarpiece and the Threshold to Salvation." Sixteenth Century Society and Conference, October, 2011.

"Open Sesame: On the Openings and Closings of Early Netherlandish Triptychs and their Impact on Meaning." College Art Association Conference, February 2008.

"The Miraculous Threshold in Two Early Netherlandish Infancy Triptychs: Campin's Mérode Triptych and David's *Nativity* Triptych." Indiana University, January 2007; University of Ghent, Belgium, March 2007; and Université Libre de Bruxelles, Belgium, March 2007.

"Grisaille and the Thresholds of Early Netherlandish Triptychs." Historians of Netherlandish Art Conference, November 2006.

"The Miraculous Threshold in Early Netherlandish Infancy Triptychs – Campin, Van der Goes, David." University of Western Ontario, March 2005.

"Opening Doors: The Miraculous Threshold in Early Netherlandish Triptychs – Van Eyck to Bosch." College Art Association Conference, February 2005.

"The Marketing of Antwerp Sculpted Altarpieces in Germany." Historians of Netherlandish Art Conference, Antwerp, March 2002.

"The Language of Triptychs and Diptychs." Historians of Netherlandish Art Conference, March 2002.

"Campin's Werl Panels and the Netherlandish Triptych Tradition." Midwest Art History Society Conference, April 2000.

"Binnen en Buiten: On the Exteriors of Hieronymus Bosch's Triptychs." Midwest Art History Society Conference, March 1997.

"The Netherlandish Altarpiece: Medieval Tastes and Mass Marketing." University of Cambridge, Lucy Cavendish College, February 1996.

"The Sale of Early Netherlandish Art: Questioning the Dominance of Painting," Historians of Netherlandish Art Conference, October 1993.

"Patrons and Early Netherlandish Carved Altarpieces." Institute of Fine Arts, New York University and the Metropolitan Museum of Art, New York, April 1992.

"The Inverted "T"-Shape and Its Significance for Early Netherlandish Art." Historians of Netherlandish Art Conference, October 1989.

"The Power of Women in Northern Renaissance Prints." Vanderbilt University, February 1989.

"The Inverted T-Shape in Early Netherlandish Altarpieces." Southeastern College Art Conference, October 1988.

"Art and the Market: The Mass Production of Netherlandish Carved Altarpieces." College Art Association Conference, February 1987.

"The Suffering of Christ in Medieval Art." UCLA, May 1986.

### **Book Reviews:**

Review of *Flesh, Gold and Wood: The Saint-Denis Altarpiece in Liège and the Question of Partial Paint Practices in the Sixteenth Century* by Emmanuelle Mercier, Ria De Boodt and Pierre-Yves Kairis, *Historians of Netherlandish Art Reviews*, online, published May 2021.

Review of *'Truly Bright and Memorable': Jan de Beer's Renaissance Altarpieces*, by Dan Ewing, Peter van den Brink, and Robert Wenley. *Historians of Netherlandish Art Reviews*, online, published April 2020.

Review of *A Suspect Paradise: Studies on the Left Panel and Detail Symbolism of Hieronymus Bosch's So-Called "Garden of Earthly Delights"*, by Paul Vandebroek. *Historians of Netherlandish Art Reviews*, online, published June 2019.

Review of *Utopia's Doom: The Graal as Paradise of Lust, the Sect of the Free Spirit and Jheronimus Bosch's So-Called Garden of Delights*, by Paul Vandebroek. *Historians of Netherlandish Art Reviews*, online, published July 2018.

Review of *In neuem Glanz. Das Schächer-Fragment des Meisters von Flémalle im Kontext/With New Splendour. The Crucified Thief by the Master of Flémalle in Context*, ed. Jochen Sander. *Historians of Netherlandish Art Reviews*, online, published January 2018.

Review of Jan Piet Filedt Kok, Walter Gibson and Yvette Bruijnen, with contributions by Esther van Duijn and Peter Klein, edited by Yvette Bruijnen. *Cornelis Engebrechtsz: A Sixteenth-Century Leiden Artist and his Workshop*. Turnhout: Brepols, 2014. *Renaissance Quarterly* 69 (2016): 674-76.

Review of *Le Retable du Couronnement de la Vierge: Église de l'Assomption d'Erreterria/ Het retabel van de Kroning van Maria: Kerk van Maria-Tenbemelopneming te Erreterria*, under the direction of Maite Barrio Olana, and *Le*

*Retable de la Passion de l'Église Sainte-Marie de Güstrow: Étude historique et technologique/ Der Passions-Altar der Pfarrkirche St. Marien zu Güstrow: historische und technologische Studie*, under the direction of Catheline Périer-D'Ieteren. *Historians of Netherlandish Art Newsletter and Review of Books* 32, (2015): 30-31.

Review of *Renaissance Invention and the Haunted Infancy*, by Alfred Acres. *Historians of Netherlandish Art Newsletter and Review of Books* 31 (2014): 27-28.

Review of *Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque*, edited by Michelle A. Erhardt and Amy M. Morris. *Historians of Netherlandish Art Newsletter and Review of Books* 31 (2014): 28-29.

Review of *In the Footsteps of Christ: Hans Memling's Passion Narratives and the Devotional Imagination in the Early Modern Netherlands*, by Mitzi Kirkland-Ives. *Historians of Netherlandish Art Newsletter and Review of Books* 31 (2014): 30-31.

Review of *The Land of Unlikeness: Hieronymus Bosch, The Garden of Earthly Delights*, by Reindert Falkenburg. *Historians of Netherlandish Art Newsletter and Review of Books* 29 (2012): 17-18.

Review of *Schilderen in opdracht: Noord-Nederlandse contracten voor altaarstukken 1485-1570*, by Liesbeth M. Helmus. *Historians of Netherlandish Art Newsletter and Review of Books* 27 (2010): 21-23.

Review of *Les retables d'autel gothiques sculptés dans les anciens Pays-Bas: Raisons, formes et usages*, by Brigitte D'Hainaut-Zveny; *Le retable de Philippe de Gueldre: Le salut à Marie, Église Saint-Laurent de Pont-à-Mousson*, by Jean Magnin and Daniel Meyer; and *Claus Berg: Retabelproduktion des Spätmittelalters im Ostseeraum*, by Jan Friedrich Richter. *Historians of Netherlandish Art Newsletter and Review of Books* 26 (2009): 27-29.

Review of *Joos van Cleve: The Complete Paintings*, by John Oliver Hand. *Historians of Netherlandish Art Newsletter and Review of Books* 22 (2005): 18-19.

Review of *St. John the Divine: The Deified Evangelist in Medieval Art and Theology*, By Jeffrey F. Hamburger. *Religious Studies Review* 29 (2003): 379.

Review of Caterina Limentani Viridis and Mari Pietrogiovanna, *Great Altarpieces: Gothic and Renaissance*. caa.reviews, published 10/8/2003.

Review of, *Robert Campin: A Monographic Study with Critical Catalogue*, by Felix Thürlemann. caa.reviews, published 8/20/2003.

Review of *The Thief, the Cross and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe*, by Mitchell, B. Merback. *Religious Studies Review* 27 (2001): 180.

Review of *Le retable d'Oplinter/Het retabel van Oplinter*, by Ria De Boodt, Myriam Serck-Dewaide, et al. *Historians of Netherlandish Art Newsletter and Review of Books* 17 (2000): 41.

Review of *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany*, by Jeffrey F. Hamburger. *Religious Studies Review* 26 (2000): 93.

#### **Other publications:**

“Newman’s Side of the Fence.” Essay for exhibition brochure, *Newman - Shimomura: Views from Both Sides of the Barbed Wire Fence*. Baum Gallery of Fine Art, University of Central Arkansas, January-February, 2008.

"Women Artists: Guilds, Guild Regulations, and the Open Market." In *Dictionary of Women Artists*. Fitzroy Dearborn Publishers, London, 1997, 28-30.

"Belgian Sculpture, c. 1400-1550." In *The Dictionary of Art*. Macmillan Publishers Ltd., London, 1996, vol. 3, 568-69.

*Hans Baldung Grien Prints and Drawings*. National Gallery of Art, Washington, D.C., 1981, entries #50-52, 204-13.

### **Teaching Awards:**

Recipient of the 2015 Charles and Nadine Baum Faculty Teaching Award (top teaching award at the University of Arkansas)

University of Arkansas Teaching Academy Award of Excellence, 2015

### **Publications on Student Success:**

*The Secrets of College Success*, book, co-authored with Jeremy S. Hyman. San Francisco: Jossey-Bass, 2010; second expanded edition 2013; third revised edition 2019.

“A Pre-College Summer To-Do List,” co-authored with Jeremy S. Hyman. [nytimes.com](http://nytimes.com), June 27, 2011.

“The College Decision from the Professors’ Perspective,” co-authored with Jeremy S. Hyman. [nytimes.com](http://nytimes.com), April 9, 2011.

“You can help your college-bound kid,” co-authored with Jeremy S. Hyman. *USA Weekend Magazine* (published by *USA Today*), July 11, 2010.

“The Five Biggest Mistakes College Kids Make,” co-authored with Jeremy S. Hyman. *USA Weekend Magazine* (published by *USA Today*), August 8, 2010.

“Should Professors Be Talking More (or Less) About Grades?” co-authored with Jeremy S. Hyman. *Inside Higher Education* (web journal), May 4, 2006).

*Professors’ Guide to Getting Good Grades in College*, book, co-authored with Jeremy S. Hyman. New York: Harper Collins, 2006.

### **Major Service Activities**

Program Director, Art History, 2019-present

Program Head, Art History, 2011-2018

Editorial Board Member, University of Arkansas Press, 2019-present

Keynote Speaker at the University of Arkansas Baum Teaching Workshop, sponsored by the Provost and the University of Arkansas's Teaching Academy, 2017  
Member, School of Art Director Search Committee, 2017  
Member, Research and Discovery Subcommittee, for Chancellor's Phase II of the Campus Planning/Priority-Setting process, 2016  
Member, University Seed Funding in Arts and Humanities Selection Committee, 2016  
Member, Humanities Steering Committee, 2016  
Member, Selection Committee for NEH Summer Stipend Applications, 2016  
Participant (one of three), mock NEH selection panel, run by the NEH as a workshop on grants, 2016  
Chair, Faculty Development Committee, Fulbright College, 2013-2015  
Member, Fulbright College Cabinet, 2013-2015  
Chair, Art Department, 2003-2010  
Chair, Humanities/Fine Arts Core Assessment Committee, 2008-2009  
Fulbright College Dean's Five Year Strategic Planning Committee, 2006  
Humanities Program Advisory Committee, University of Arkansas, 1999-2000  
Medieval and Renaissance Studies Program Steering Committee, University of Arkansas, 1999-2000  
Head B.A. Advisor, Art Department, University of Arkansas, 1998-2003  
Art Department Personnel Committee, University of Arkansas, intermittently 1989-2018

**Service Award:**

Fulbright College Outstanding Advisor Award, academic year 2002-2003

## **ABRA LEVENSON**

Assistant Professor, History of American Art, The School of Art, University of Arkansas, Fayetteville

### **EDUCATION**

- Ph.D. Princeton University, Art & Archaeology, 2018  
Specialization: History of American Art & Modernism
- M.A. Princeton University, Art & Archaeology, 2011
- B.A. University of California, Berkeley, *Magna cum laude*, 2004  
Double Major: Art History (highest honors) & History (highest honors)

### **FELLOWSHIPS, HONORS & AWARDS**

- 2015 *The George S. Heyer Fellowship in American/Modern Art History*, Princeton University
- 2012 – 2014 *Smithsonian Predoctoral Fellowship*, National Portrait Gallery
- 2012 *Spears Travel Grant*, Princeton University
- 2012 *Research Fellowship*, Department of Art & Archaeology, Princeton University
- 2006 – 2011 *University Scholarship*, Princeton University
- 2006 *Summer Study Fellowship*, Program in Judaic Studies, Princeton University
- 2003 *Phi Beta Kappa* (early selection), University of California, Berkeley
- 2003 *Collin Miller Prize* for best thesis in European History, University of California, Berkeley
- 2003 *Departmental Citation* for best thesis in Art History, University of California, Berkeley
- 2003 *Maybelle M. Toombs Award* for excellence in Art History, University of California, Berkeley

### **PRESENTATIONS**

- April 2016 “Textual Bodies”  
*21<sup>st</sup> Annual Graduate Symposium on the History of Art*, Philadelphia Museum of Art
- November 2015 “The Figurative Body in The Literary Illustrations of Charles Demuth”  
*Bay Area Graduate Symposium in Art History, Film & Media Studies*, Stanford University
- April 2013 “The Semiotics of Portraiture”  
*Smithsonian Fellows Lectures in American Art*, Smithsonian American Art Museum
- March 2008 “Perception, Memory, Representation: Burchfield’s Early Watercolors”  
*Modernism and the Unconscious Colloquium*, Princeton University

### **TEACHING & ADVISING**

- 2017 – Present *Assistant Professor*, University of Arkansas: 20<sup>th</sup> Century American Art; 19<sup>th</sup> Century American Art; Survey II: Renaissance to Contemporary; Art in the Public Sphere; Art & Politics in the 20<sup>th</sup> Century; Portraiture & Subjectivity in Modern Art; Art & Nature
- 2018 *Primary Advisor*, BA Honors Thesis, University of Arkansas
- 2018 *Committee Member*, MFA Thesis, University of Arkansas
- 2018 *Committee Member*, BA Honors Thesis, University of Arkansas
- 2007 – 2011 *Assistant in Instruction*, Princeton University: Neoclassicism to Impressionism; Major Figures in American Art

### **PROFESSIONAL EXPERIENCE**

- 2017 – Present *Assistant Professor, History of American Art*, The School of Art, University of Arkansas, Fayetteville
- 2013 – 2014 *Editor, Out of Town Exhibitions*, Washington Print Quarterly
- Summer 2012 *Curatorial Intern*, Princeton University Art Museum
- Summer 2007 *Research Assistant*, Townsend Martin '17 Professor Hal Foster  
Department of Art & Archaeology, Princeton University
- 2004 – 2006 *Academic Programs Coordinator*, AYUSA International, San Francisco, CA

### **ACADEMIC SERVICE & PROFESSIONAL AFFILIATIONS**

2018– Present *Officer* Diversity & Inclusion Committee, School of Art, University of Arkansas  
2018– Present *Member* Appointments & Policy Committee, School of Art, University of Arkansas  
2018– Present *Member* Grants & Awards Committee, School of Art, University of Arkansas  
2018– Present *Member* Exhibitions + Visiting Artists Committee, School of Art, University of Arkansas  
2018 – Present *Member* Association of Historians of American Art  
2017 – 2018 *Member* Fine Arts Library Committee, School of Art, University of Arkansas  
2009 – Present *Member* College Art Association  
2008 – Present *Member* Society for Contemporary Art Historians (*co-chair*, D.C. Chapter, 2012 – 2014)  
2009 – 2010 *Graduate Student Representative* Department of Art & Archaeology, Princeton University

## **LANGUAGES**

2007 Certified Reading Proficiency in German, Department of German, Princeton University  
2007 Certified Reading Proficiency in French, Department of French, Princeton University

## **CONTACT**

University of Arkansas, School of Art  
Stonehouse #G5, 346 Arkansas Ave.  
Fayetteville, AR 72701  
Email: [levenson@uark.edu](mailto:levenson@uark.edu)

**Ana Pulido Rull**  
2270 N. Thistle Dr.  
Fayetteville, AR, 72704  
[apulidor@uark.edu](mailto:apulidor@uark.edu)

## **EDUCATION**

**Harvard University**, Cambridge, MA  
Ph.D. History of Art and Architecture, May 2012

**Harvard University**, Cambridge, MA  
M.A. History of Art and Architecture, 2006

**National Autonomous University of Mexico**, Mexico City  
B.A. History (Honors), 2003

## **BOOK**

Title: “Mapping Indigenous Land: Native Land Grants in Colonial New Spain”  
**Norman: The University of Oklahoma Press, 2020.**

## **EMPLOYMENT**

**The University of Arkansas**, Fayetteville, AR  
**Department of Art**, August 2012-present  
**Associate Professor** with tenure, 2018  
**Endowed Associate Professor**, 2021 (three-year position)

**Harvard University**, Cambridge, MA  
**David Rockefeller Center for Latin American Studies**, September 2011-June 2012  
Fellow, Mexico and Central America Program

## **HONORS AND FELLOWSHIPS**

Affiliated Fellow, The American Academy in Rome, April 2019.

Visiting Fellow, Lucy Cavendish College, The University of Cambridge, Academic year 2016-17

Fulbright Travel Grant, The University of Arkansas, October 2017

Fulbright Travel Grant, The University of Arkansas, October 2016

Fulbright Travel Grant, The University of Arkansas, October 2015

Fulbright Travel Grant, The University of Arkansas, October 2014

Fulbright Travel Grant, The University of Arkansas, October 2012

Robert C. and Sandra Connor Endowed Faculty Fellowship, Spring 2014.

- The Connor Faculty Fellowship supports the career advancement of faculty who provide the highest quality teaching, research, and service to the college

Presidential Instructional Technology Fellow (PITF), Harvard University, Summer 2011

Dissertation Completion Fellowship, Harvard University, 2010-2011

Dumbarton Oaks Junior Fellow in pre-Columbian Studies, 2009–2010  
Fundación México en Harvard, A.C., 2011-2012, 2010-2011, 2008-2009  
Graduate Student Associate at David Rockefeller Center for Latin American Studies, Harvard University, 2008-2009  
Charles Eliot Norton Fellowship, Harvard University, 2007-2008  
Summer Research Travel Grant, David Rockefeller Center for Latin American Studies, Harvard University, 2007  
Aga Khan Travel Research Grant, Aga Khan Program at Harvard University, 2006  
Susan Smith Foundation Fellowship for graduate students in the humanities, 2005-2006  
Fulbright García Robles, Art History, J. William Fulbright Foreign Scholarship Board, 2003  
National Autonomous University of Mexico, PAPIIT-DGAPA, 2002-2003

## **PUBLICATIONS**

### **In preparation:**

“*For A Land Dispute, for A Questionnaire: Native Artists Portray Coatepec in Sixteenth-Century New Spain.*” Article to submit at *RES: Anthropology and Aesthetics*.

### **Under review:**

“Mapping Mexico,” Article for the *Oxford Research Encyclopedia of Latin American History*, ed. William Beezley. New York: Oxford University Press.

“Palimpsests in the land grant maps from Coatlinchan,” under review by *Colonial Latin American Review*.

### **Museum scripts**

“El arte como Resistencia. Los mapas de mercedes de tierra y la defensa del territorio indígena.” Centro Universitario Tlatelolco, Universidad Nacional Autónoma de México.

“La memoria en el arte.” Centro Universitario Tlatelolco, Universidad Nacional Autónoma de México.

### **Book chapters:**

“Native Artists and the Defense of Territory in Sixteenth-Century New Spain,” in: *Transnational Perspectives on the Conquest and Colonization of Latin America*, edited by David Midgley, Jenny Mander, and Christine Beaulé. New York: Routledge, Taylor and Francis. October 2019.

“El estilo y los usos de la pintura geográfico-paisajista indígena del siglo XVI” in *Estilo y región en el arte mesoamericano*, edited by Pablo Escalante Gonzalbo and María Isabel Álvarez Icaza, México: Universidad Nacional Autónoma de México – Instituto de Investigaciones Estéticas. 2017.

**Catalogue entry:** “Houghton Ms. Typ 145,” in *Beyond words: Illuminated manuscripts in Boston collections*, edited by Jeffrey F. Hamburger, William P. Stoneman, Anne-Marie Eze, Lisa Fagin Davis, and Nancy Netzer Chicago: University of Chicago Press; chestnut Hill: McMullen Museum of Art, Boston College, 2016.

**Book Review for CAA Reviews** (College Art Association) of Solari, Amara, *Maya ideologies of the sacred. The transfiguration of space in colonial Yucatan*. Austin: University of Texas Press. *CAA Reviews*. Forthcoming, June 2017.

**Book Review for CAA Reviews** (College Art Association) of Mundy, Barbara E., and Mary E. Miller, eds. *Painting a map of sixteenth-century Mexico City: Land, writing, and native Rule*. New Haven: Yale University Press, 2013.

**Journal article:** “A Pronouncement of Alliance. An Unknown Venetian Manuscript for Sultan Süleyman”, in: *Muqarnas: An Annual on the Visual Cultures of the Islamic World*, Brill, Leiden, The Netherlands, November 2012.

**Book chapter:** “The sovereign and his palace. History painting and court portrait by Indian artists in sixteenth-century México,” in *Imágenes de los naturales en el arte novohispano*, México: Fomento Cultural Banamex- Instituto de Investigaciones Estéticas, 2006. Co-authored with Maite Malaga

**Book chapter:** “Days of war, living the conquest,” in *Historia de la vida cotidiana en México*, Pilar Gonzalbo Aizpuru ed., México: El Colegio de México-Fondo de Cultura Económica, 2004. Co-authored with Maite Malaga.

**\*\*This work was considered second strongest chapter in a review by professor Robert Haskett from the University of Oregon: *The Americas*, Vol. 64, No. 1 (Jul., 2007), pp. 98-99. It also won the award “Antonio García Cubas” to the best scientific publication by El Colegio de México.**

## **CONFERENCES AND INVITED TALKS**

### **Invited talks:**

“Mapping Indigenous Land. Native Land Grants in Colonial New Spain,” **Harvard University**, Seminar/Workshop, “Administrating Difference. Recent Scholarship on Indigenous and Afro-Latin America.” **October 21, 2020.**

“Mapping Indigenous Land. Native Land Grants in Colonial New Spain,” **David Rumsey Map Center, Stanford University. November 6, 2020.**

“¿Cómo se elaboran los mapas en la época virreinal?” (“How Were Maps Made in the Colonial Period?” Academia Mexicana de Ciencias – Archivo Histórico del Municipio de Colima. **Mexican Academy of Science – The Archives of Colima. January 22, 2021.**

“Los mapas de mercedes de tierra en Nueva España,” **Universidad Nacional Autónoma de México** (National Autonomous University of Mexico), Instituto de Investigaciones Estéticas (Institute of Aesthetic Research), MA Seminar: Pintura territorial, paisaje e identidad en la

Nueva España (Painting the land, landscape and identity in New Spain). **March 2020**  
(postponed because of Covid-19)

“Resistencia indígena y territorio,” Centro Universitario Tlatelolco, **Universidad Nacional Autónoma de México. March 19, 2020** (postponed because of Covid-19)

**Peer-reviewed accepted papers:**

“Native Artists Paint Coatepec in Sixteenth-Century New Spain,” Rocky Mountain Council for Latin American Studies, Las Cruces, New Mexico. **April 2020** 67<sup>th</sup> 62<sup>nd</sup> Annual Conference (postponed because of Covid-19)

**Forthcoming:**

“Mapping Indigenous Land. Native Land Grants in Colonial New Spain,” **New York Public Library – New York Map Society. April 17, 2021.**

**Previous:**

“Reframing the World Tour. Echoes at Pompeii,” Symposium 30<sup>th</sup> Anniversary of the University of Arkansas Rome Center, Rome, Italy. **April 2019.**

“An examination of indigenous land rights in Mexico after the independence,” **Latin American Studies Association (LASA)** meeting, Barcelona, Spain. **May 2018.**

"Maps and the validation of legal claims in New Spain," **College Art Association Annual Conference**; will be part of a ‘Composed Session’ entitled “*Politics and power in the Americas: Transhistorical perspectives*,” Los Angeles, **February 2018.**

“Native images and litigation in colonial Mexico,” Invited lecturer at the workshop: “Conversations in International Law and Materiality,” **Center for Law and Society in Global Context, Queen Mary, University of London.** November 21, 2017.

“Art and law: Indigenous maps as legal evidence in colonial Mexico,” in America in the making of early modern ingenuity, **Department of History of Art, University of Cambridge**, Workshop of the project Genius before Romanticism: Ingenuity in early modern art and science (CRASSH, University of Cambridge), **June 30, 2017.**

"Art and law: Indigenous maps used as legal evidence in colonial Mexico's land disputes," Seminar at the **Center for Latin American Studies, The University of Cambridge, May 2017.**

“Native artists and the defense of territory in 16th-century New Spain,” At the conference ‘Legacies of Conquest: Transnational perspectives on the conquest and colonization of Latin America,’ **Center for Research in the Arts, Social Sciences, and Humanities, The University of Cambridge**, April 2017.

“Using painted maps as evidence: Images in colonial Mexico's land grant proceedings,” Seminar for Latin American History, **University College of London, January 2017.**

“Spatial practices and their visual representation in colonial and modern Mexico,” **Latin American Studies Association (LASA), May 2016.** Chair of panel and speaker.

“Mark Rothko, Janet Sobel, and Norman Rockwell,” Gallery Talk at **Crystal Bridges Museum of American Art, October 2015.**

“Frida Kahlo’s Self-Portraits,” Gallery Talk at **Crystal Bridges Museum of American Art, April 2015.**

“The land grant maps from Ixtlahuacan,” at the **Rocky Mountain Council for Latin American Studies, 62<sup>nd</sup> Annual Conference, April 2015.**

“Indigenous maps and the power of visual persuasion in colonial New Spain,” at the **College Art Association (CAA) 103<sup>rd</sup> Annual Conference, February 2015.**

“Tales of opposition and negotiation: The use of land grant maps in sixteenth-century New Spain,” at the **Rocky Mountains Council for Latin American Studies, 61<sup>st</sup> Annual Conference, April, 2014.**

“Miró y el surrealismo/ Miró and surrealist painting,” **Crystal Bridges Museum of American Art, April, 2014.**

“Expanding possibilities: GIS for research in art history and the humanities”, **GIS (Geographic Information Systems) Day, The University of Arkansas, November 2013.**

“A mirror of their land: Indigenous maps and agency from the colonial period to contemporary Mexico”, AAA, 110<sup>th</sup> Annual Meeting of the **American Anthropological Association, Montreal, Canada, November 2011.**

“Land distribution policies in New Spain and Perú” lecture at the Andeanist Seminar Series, **Harvard University, May 2011.**

“ ‘... and you will commission a painting of the place where the town is located...’ Land Grant Maps and Territory in Colonial New Spain”, **American Historical Association, Annual Conference January 2011, Boston, MA**

“Land grant painted maps: Native artists and defense of territory in sixteenth-century New Spain”, **Pre-Columbian Society of Washington D.C., Washington D.C., May 2010.**

“An anonymous Venetian panegyric for Sultan Süleyman”, CAA, **College Art Association, 96<sup>th</sup> Annual Conference, Dallas, February 2008.**

“The sovereign and his palace. Indians before history painting and court portrait in the XVI Mexican Century”, with Maite Malaga and Pablo Escalante, XXV Art History International Colloquium, **National Autonomous University of Mexico, San Luis Potosí, Mexico, 2000.**

## **TEACHING EXPERIENCE**

**Associate Professor, The University of Arkansas, Fayetteville, AR, 2018-present**  
**Assistant Professor, The University of Arkansas, Fayetteville, AR 2012-2018**

**Honors College: Birth of Modern Culture, Fall 2015**  
**The University of Arkansas, Fayetteville, Honors College**

**Pre-Columbian Art and Architecture, Spring 2015, 2014, and 2013**  
Upper-division course for undergraduates and graduates

**Art History Survey I: From Stone Age to Medieval Art, Fall 2017, Spring 2015, 2014, 2013**  
Introduction to Art History

**The Artists of New Spain, Fall 2017, Spring 2016, Fall 2014, 2013, and 2012**  
Upper-division course for undergraduates and graduates

**Painted Manuscripts, Fall 2012 and Spring 2015**  
Upper-division course for undergraduates and graduates

**The Arts and Architecture of Power, Summer Study Abroad, Rome 2014**  
Upper-division course for undergraduates and graduates

**Basic course in the arts, Summer Study Abroad, Rome 2014**  
Introduction to Art History for non-majors traveling to Rome as part of the Study Abroad program

**Problems in Latin American Art and Cartography, Fall 2013**  
Independent study

**Problems in Latin American Art, Mural Painting, Spring 2014**  
Independent study

### **Teaching Fellow, Harvard University**

**The African City, Spring 2012**  
Harvard University, Teaching Fellow, History of Art and Architecture, Cambridge, MA  
Professor Suzanne Blier

**Sophomore Excursion to Spain Course, Spring 2009**  
Harvard University, Teaching Fellow, History of Art and Architecture, Cambridge, MA  
Professors Thomas Cummins, Benjamin Buchloh, Hugo van der Velden, and David Roxburgh

**Architecture of the Mediterranean World (14<sup>th</sup>-16<sup>th</sup> c), Spring 2007**  
Harvard University, Teaching Fellow, History of Art and Architecture, Cambridge, MA  
Professors Gülru Necipoğlu and Alina Payne

**The Images of Alexander the Great** (survey-level course), Fall 2006  
Harvard University, Teaching Fellow, History of Art and Architecture, Cambridge, MA  
Professor David Gordon Mitten

**Colonial Painted Manuscripts** (invited lecturer, graduate level course), September 5, 2003

National Autonomous University of Mexico, guest lecturer, Mexico City

**Pictorial Narratives in Pre-Columbian Manuscripts** (invited lecturer graduate level course),  
May 23, 2003 National Autonomous University of Mexico, guest lecturer, Mexico City

**Native artists and European Models** (graduate level course), October 7, 2002  
National Autonomous University of Mexico, guest lecturer, Mexico City

**History of the Western World I** (middle school), Spring 2004  
Modern American School, Mexico City

### **THESIS COMMITTEES**

#### **Doctoral:**

James H. Wesolowski, “Examining Urban Space at Tiwanaku Using a Virtual Environment,”  
Ph.D. Candidate, Environmental Dynamics department.

#### **Masters:**

William Loder, MA, 2020

Nicholas Cox, MFA, Spring 2018

Erin Gardner, MFA, Fall 2017

Maryam Amirvaghefi, MFA, Fall 2017

Chris Drobnock, MFA, thesis “Tableau Vivant,” Spring 2016

Elena Volkova, MFA, thesis “FRAGmentality,” Spring 2016

Renata Shelton, MA, Comparative Literature and Cultural Studies, Fall 2015

Wilson Borja, MFA, Thesis “Chere,” Spring 2014.

Lindsay Barquist, MFA, Thesis “Anatomies of Melancholy,” Spring 2014

#### **Undergraduate (Honors College)**

Erin Lowrey, Honors Art and Psychology Major, ongoing, “Envisioning Gender Iconography  
and Gender Relations in pre- and post Hispanic America.”

Martha Gresham, Honors Studies in Criminal Justice, Thesis: “Examining Recent Efforts in  
Arkansas to Combat Human Trafficking,” Spring 2016

Lawrence Mc Mahon, Honors Studies, Architecture, “The Construction of Memory and Myth  
through Perseverance and Fragmentation. A Case Study of the Church of San Francisco as  
*Lieux des Memoire* in Mexico City,” Fall 2012

### **FOREIGN LANGUAGES: (Native language: Spanish)**

*English:* Fluent in reading and speaking

*French:* Fluent in reading and speaking

*German:* Basic reading, translation of academic texts

*Nahuatl*: Reading and translation (classical Nahuatl, colonial period)

### **ADVANCED SKILLS**

Geographical Information Systems (GIS) for the creation of digital maps and georeferenced data.

Paleography of colonial and Spanish texts (16<sup>th</sup>-18<sup>th</sup> centuries)

### **UNIVERSITY SERVICE**

#### **The University of Arkansas, Fayetteville,**

Search Committee, Assistant Professor of American art, Art Department, 2016-17

Search Committee, Visiting Assistant Professor, African art, Art Department, Spring 2016

Search Committee, Contemporary art professor, Art Department, 2015-16

NASAD Accreditation Committee, 2015-16

Panelist, Honors College Fellowship Interviews, Spring 2016

Advisor of the Art History Registered Student Organization, "The Society of Art Historians," 2015-16

Latin American and Latino Studies Distinguished Lecture Committee which brought Nobel Peace Prize winner Rigoberta Menchú to campus, Fall 2015

Facilities Committee, 2014-15

Search Committee, Printmaking professor, Art Department, 2013-14

Monthly organizational meetings of the Latin American and Latino Studies Program

Advising Fair for undergraduate and graduate students, Art Department

### **TRANSLATION, ENGLISH TO SPANISH**

2004 Coe, Sophie D., *Las primeras cocinas de America* (Originally: *America's First Cuisines*), México: Fondo de Cultura Económica.

2001 Jaguaribe, Helio, *Un estudio crítico de la historia* (Originally: *A Critical Study of History*), México: Fondo de Cultura Económica

### **CONTACT INFORMATION:**

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Fayetteville, AR, 72704

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# JANINE SYTSMA

1555 Blake Street #503 Denver CO 80202 • + 1 720 289-8208 • sytsma@uark.edu

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## Education

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- 2014 Ph.D., Art History (with African American Studies Minor)  
*University of Wisconsin at Madison, Madison WI*  
Specialization: African and African Diaspora Arts  
Advisor: Henry Drewal, Ph.D.  
*Dissertation: "Departures: A Critical Study of the Ona Group and the Spread of Onaism"*
- 2001 M.A., Art History  
*University of Denver, Denver CO*  
Thesis Paper: "Alison Saar – Between Two Worlds"
- 1997 B.A., Art History  
*Arizona State University, Tempe AZ (Cum Laude)*

## Professional Experience

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- 2018–Present Assistant Professor, Art History, *University of Arkansas, Fayetteville AR*
- 2016–2018 Visiting Assistant Professor, Art History, *University of Arkansas, Fayetteville AR*
- 2015–2016 Visiting Assistant Professor, Art History, *Washington and Lee University, Lexington VA*
- 2004–2011 Instructor, Art History, *University of Colorado at Denver, Denver CO*
- 2000–2007 Lecturer, Art History, *Metropolitan State University, Denver CO*
- 2003–2004 Lecturer, Art History, *University of Colorado at Denver, Denver CO*
- 2001–2004 Lecturer, Art History, *Colorado State University, Fort Collins CO*

## Selected Grants, Fellowships, and Awards

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- Fellowships Venetian Research Program Fellowship, Gladys Kriebel Delmas Foundation, 2020-2021, 7.5 months  
Cambridge Research Fellowship, Lucy Cavendish College, University of Cambridge, 2019-2020, 1 yr  
CIC-Smithsonian Institution Predoctoral Fellowship, National Museum of African Art, 2012-2013, 1 yr  
University of Wisconsin at Madison Dissertator Fellowship, 2012, one semester  
Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship, Nigeria, 2011-2012, 1 yr  
Fulbright Institute of International Education Fellowship (declined to accept Fulbright-Hays), 2011-2012  
Foreign Language and Area Studies Fellowship (Yoruba), 2009-2010, 1 yr  
Fulbright-Hays Group Project Abroad Fellowship (Yoruba), 2009, summer  
Omooba Yemisi Adedoyin Shyllon Art Foundation Fellowship, Lagos, Nigeria, 2009, summer
- Grants/Awards Fulbright Travel Grant, University of Arkansas, 2018-2019  
Mini Grant, Washington and Lee University (2), 2015-2016  
Vilas Conference Travel Grant, University of Wisconsin at Madison (2), 2011-2013  
Vilas Research Travel Grant, University of Wisconsin at Madison (2), 2011-2012  
Conference Travel Awards, Department of Art History, University of Wisconsin-Madison (4), 2008-2011  
Teaching Development Grants, Department of Visual Art, University of Colorado-Denver (3), 2006-2007
- Assistantships Teaching Assistantships, University of Wisconsin at Madison (4), 2007-2009  
Project Assistantship, University of Wisconsin at Madison, 2008  
Research Assistantships, University of Denver (4), 1998-2000
- Scholarships Arts and Humanities Dean's Scholarship, University of Denver, 1998-1999  
Buell Scholarship, University of Denver, 1998-1999

## Selected Publications

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- Books      *Departures: The Ife Art School, Postcolonial Modernism, and Global Contemporary Art* (in progress)  
*The Politics of (In-)Visibility: Africa at the Venice Biennale* (in progress)
- Articles      “Archives of Tradition: Peju Layiwola’s Multimedia Installations.” (in progress)  
“Old Spaces, New Narratives: Jelili Atiku’s *Mama Say Make I Dey Go, She Dey My Back* at the Venice Biennale.” (in progress)  
“Hidden Elements: Victor Ekpuk’s Newspaper Illustrations for the Daily Times of Nigeria Limited.” *African Arts* 54:4 (Winter 2021): 38-51.  
“Migratory Mythopoeism: A Critical Examination of Moyo Ogundipe’s Paintings.” *African Arts* 53:1 (Spring 2020): 52-67.  
“The Nigeria Pavilion: Visual Counternarratives at the Venice Biennale.” *TOJA: The OYASAF of Art Journal* 3:1 (2018): 13-23.  
“For Learning and Culture: The History of Early Art Training at the University of Ife (1969-1975).” *Critical Interventions: Journal of African Art History and Visual Culture* 10:3 (October 2016): 276-292.  
“The Sculpture of El Anatsui: Rupture and Renewal at the Chazen Museum of Art.” *Bulletin: July 1, 2003-June 30, 2007, Chazen Museum of Art, University of Wisconsin at Madison* (September 2010): 36-44.
- Chapters      “Peju Layiwola: A Multigenerational African-Centered Womanist Art, Theory, and Practice.” In *Transnational Feminist Arts Praxis and Pedagogies*, eds. Injeong Yoon-Ramirez and Alejandra I. Ramirez. London: Routledge (forthcoming)  
“Peju Layiwola Indigo Markets for a Shifting Geopolitical Sphere.” In *Indigo Reimagined*. Lagos: University of Lagos, 2021 (forthcoming)  
“African Art, the Venice Biennale, and the Politics of Visibility.” In *Routledge Encyclopedia of African Studies*, Aderonke Adesanya, ed. London: Routledge (forthcoming)
- Catalogs      “Solomon Irein Wangboje.” In *African Modernism in America, 1947-1967*, eds. Perrin Lathrop, Nikoo Paydar, and Jamaal Sheats. New York: American Federation of Arts, 2022 (forthcoming)  
“Critical Departures: New Works by Moyo Okediji and Tola Wewe.” In *Return of Our Mother: New Works by Moyo Okediji and Tola Wewe*. Lagos: African Artists’ Foundation, 2011.  
“An Egungun Aesthetic: A Critical Study of Moyo Ogundipe’s Paintings in the United States and Nigeria.” In *Life’s Fragile Fictions*, 30-38. Ibadan: University of Ibadan, 2011.  
“Visual Confluences: The Art of Moyo Ogundipe.” In *Kaleidoscopes: New Works by Moyo Ogundipe*, 28-35. Lagos: Terra Kulture Gallery, 2008.

## Selected Conferences, Symposia, Lectures

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- 2020      **Speaker**, *Symposium in Honor of Dr. Henry Drewal*, National Museum of African Art, Washington DC  
“Paper: “Old Spaces, New Narratives: Jelili Atiku’s *Mama Say Make I Dey Go, She Dey My Back* at the Venice Biennale”
- 2019      **Speaker**, *Art History Lecture Series*, College of Fine Arts, University of Texas at Austin, Austin TX  
Paper: “Satirizing at the Daily Times of Nigeria Limited: A Critical Examination of Victor Ekpuk’s Illustrations and Drawing (1990-1998)”
- 2018      **Speaker**, *AFiRiperFOMA Lecture Series*, University of Addis Ababa, Addis Ababa, Ethiopia  
Paper: “The Politics of (In-)Visibility: Africa at the Venice Biennale”
- 2018      **Speaker**, *The World is Feminine*, Brown University, Providence RI  
Paper: “Performing Counter Hegemonic Narratives: Jelili Atiku’s *Mama Say Make I Dey Go, She Dey My Back* at the Venice Biennale”
- 2018      **Speaker**, *Honoring Ancestors in Africa: Arts and Action*, University of Wisconsin, Madison WI  
Paper: “Multisensorial Mythopoeia: A Study of Paintings by Moyo Ogundipe”
- 2017      **Panelist**, *Archives for Artists Conference*, Denver CO  
Roundtable: Equity in Archives and the Arts
- 2017      **Panelist**, *African Studies Association 60th Annual Meeting*, Chicago IL  
Roundtable: Homage to Artistry and Patronage
- 2017      **Panelist**, *Arts Council of the African Studies Association 17th Triennial*, Accra Ghana  
Roundtable: Current Artistic Activity in Lagos

- 2017 **Chair/Speaker**, *Arts Council of the African Studies Association 17th Triennial*, Accra Ghana  
 Paper: "Satirizing at the Daily Times of Nigeria Limited: A Critical Examination of Victor Ekpuk's Editorial Cartoons"  
 Panel: Shifting the Lens: Political Cartooning in West Africa
- 2015 **Panelist**, *African Studies Association 58th Annual Meeting*, San Diego CA  
 Roundtable: Agencies of Cultural Patrimony: Elites and Cultural Archives in Africa
- 2014 **Speaker**, *African Studies Association 57th Annual Meeting*, Indianapolis IN  
 Paper: "Prisoner of Conscience: A Critical Examination of *Daily Times* Illustrations, 1990-1999"
- 2014 **Speaker**, *Arts Council of the African Studies Association 16th Triennial Symposium on African Art*, New York NY  
 Paper: "Interventions: Postcolonial Cultural Practices at the University of Ife, Ile-Ife, Nigeria (1965-1975)"
- 2013 **Chair/Speaker**, *African Studies Association 56th Annual Meeting*, Baltimore MD  
 Paper: "Recent Interactions: The Implications of Exchange between Returnees to and Lifelong Residents of Nigeria for the Art Practice"  
 Panel: "African Visual Cultures in Global Perspective"
- 2011 **Speaker**, *Conference in Honour of Ulli Beier on Culture and Society in Postcolonial Nigeria*, University of Ibadan, Ibadan Nigeria  
 Paper: "Rethinking *Ona*: A Study of the Cultural and Political Dimensions of *Ona* Group Art"
- 2011 **Speaker**, *African Culture in the Making of the Modern World*, University of Ibadan, Ibadan Nigeria  
 Paper: "Transitions: The Art of Returnees in the Modern World"
- 2010 **Speaker**, *United Wisdom: Diasporas of Color Across Disciplines, Continents, Centuries, and Cultures, Third Biennial First World Diaspora Conference*, New Paltz State University of New York, New York NY  
 Paper: "Conceptualizing Neo-Diaspora: The Art of Recent Returnees to Africa"
- 2010 **Speaker**, *Unbound: African-American Artists' Books and Illustrated Children's Books*, University of Wisconsin at Madison, Madison WI  
 Paper: "Curator's Talk"
- 2010 **Speaker**, *African Studies Association 53rd Annual Meeting*, San Francisco CA  
 Paper: "Conceptualizing Neo-Diaspora"
- 2009 **Speaker**, *Art History Colloquium*, University of Wisconsin at Madison, Madison WI  
 Paper: "The Art of Moyo Ogundipe: Between Home and Diaspora"
- 2008 **Speaker**, *Midwest Art History Society Annual Conference*, Chicago IL  
 Paper: "New Contexts, New Meanings: A Critical Examination of the Denver Art Museum's African Arts Gallery"
- 2006 **Speaker**, *The Verge Arts Series, (Be)longing: Art and Identity in an Age of Anxiety*, Trinity Western University, Langley B.C.  
 Paper: "Alison Saar: Between Two Worlds"
- 2006 **Speaker**, *Trans: Visual Culture Conference*, University of Wisconsin at Madison, Madison WI  
 Paper: "Moyo Ogundipe: Yoruba Work in Transition"

## **Selected Exhibitions**

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- 2016 **Curator**, *Mythopoeia: Recent Paintings by Moyo Ogundipe*, Ben Enwonwu Foundation, Lagos Nigeria
- 2015 **Curator**, *(Re)visions: New Works by Uchay Joel Chima* Art at the Cube, Denver CO
- 2011 **Curator**, *Return of Our Mother: New Works by Moyo Okediji and Tola Wewe*, African Artists' Foundation at Civic Centre, Lagos Nigeria
- 2010 **Co-Curator with Doria Dee Johnson (Evjue-Bascom Professor Dr. Freida High W. Tesfagiorgis, advisor)**, *Unbound: African-American Artists' Books and Illustrated Children's Books*, Kohler Art Library, University of Wisconsin at Madison, Madison WI
- 2008 **Curator**, *Kaleidoscopes: A Retrospective of Paintings by Moyo Ogundipe*, Terra Kulture Art Gallery, Lagos Nigeria
- 2007 **Curator (Evjue-Bascom Professor Dr. Henry Drewal, advisor)**, *Niche Case Display, African Masks from Wickstrom Collection*, Chazen Art Museum, University of Wisconsin at Madison, Madison WI
- 2007 **Curator (Evjue-Bascom Professor Dr. Henry Drewal, advisor)**, *Niche Case Display, Recent Acquisitions: African Art of the Igbo People*, Chazen Art Museum, University of Wisconsin at Madison, Madison WI
- 2006 **Curator**, *Quilt of Dreams: Retrospective of Paintings by Moyo Ogundipe*, Courtyard Gallery, Denver CO

## Additional Professional Experience Exhibitions

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2008 – 2009	<b>Teaching Assistant, Art History Department</b> <i>University of Wisconsin at Madison, Madison WI</i>
2008 – 2008	<b>Project Assistant for Dr. Henry Drewal</b> <i>University of Wisconsin at Madison, Madison WI</i>
2007 – 2007	<b>Teaching Assistant, Afro-American Studies Department</b> <i>University of Wisconsin at Madison, Madison WI</i>
2000 – 2002	<b>Art Stop Interpreter</b> <i>Denver Art Museum, Denver CO</i>
1999 – 2000	<b>Gallery Manager</b> <i>Victoria H. Myhren Art Gallery, Denver CO</i>
1998 – 1999	<b>Research Assistant</b> <i>University of Denver Slide Library, Denver CO</i>
1998 – 1999	<b>Gallery Assistant</b> <i>Museum of Contemporary Art, Denver CO</i>

## Courses Offered

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<b>Seminar</b>	<i>Afrofuturism, Africanfuturism, and Contemporary African and African Diaspora Art</i> <i>African Art, Museums, and Exhibition Practices</i> <i>Currents in Nigerian Art (1900 – Present)</i> <i>Seminar in African American Art</i> <i>Seminar in Feminist Art (1965 – Present)</i> <i>Bachelor of Arts Thesis</i>
<b>Advanced</b>	<i>Contemporary African Art</i> <i>African American Art History</i> <i>African Art and Society</i> <i>Global Feminisms and Art</i> <i>Contemporary Art (1945 – Present)</i> <i>Nineteenth Century Art</i>
<b>Intermediate</b>	<i>Introduction to African Art</i> <i>Art and Cultural Heritage</i> <i>Imaging and Identity</i> <i>Modern Art Survey</i> <i>Contemporary Art Survey</i>
<b>Introductory</b>	<i>Introduction to Art</i> <i>Art History Survey I (Prehistoric – 1400)</i> <i>Art History Survey II (1400 – Present)</i>

## Professional Service

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2019 – 2020	<b>Organizer, Scholar Visit: Dr. Ganiyu Jimoh (African Studies Association Presidential Fellow, 2019)</b>
2018 – 2019	<b>Organizer, Student Trip to NYC for 1-54: Contemporary African Art Fair</b>
2018 – 2019	<b>Member, Search Committee, School of Art Director</b>
2018 – 2019	<b>Member, Search Committee, American Art Historian, Endowed Chair</b>
2018 – 2019	<b>Organizer, Artist Visit: Jelili Atiku</b>
2018 – 2019	<b>Chair, Curriculum Committee</b>
2018 – 2019	<b>Member, BFA Curriculum Committee</b>
2017 – 2018	<b>Member, Curriculum Committee</b>
2017 – 2018	<b>Member, Strategic Planning Committee</b>
2017 – 2018	<b>Organizer, Artist Visit: Peju Layiwola</b>
2015 – 2016	<b>Member, Search Committee, American Art Historian</b>

2015 – 2016 **Organizer**, *Artist Visit: Uchay Joel Chima*  
2015 – 2016 **Organizer**, *Artist Visit: Phoenix Savage*  
2015 – 2016 **Organizer**, *Artist Visit: Victor Ekpuk*  
2006 – 2007 **Co-Organizer**, *95th Annual CAA Conference Trip*  
2006 – 2007 **Co-Organizer**, *Fourth Annual Art History Student Symposium*  
2005 – 2007 **Faculty Sponsor**, *Art History Student Association*  
2005 – 2007 **Member**, *Auraria Visual Resources Center Steering Committee*  
2006 – 2007 **Member**, *Auraria Visual Resources Center Curator Search Committee*  
2006 – 2007 **Co-Organizer**, *Artist Visit, Lecture and Exhibition: Sue Coe*  
2006 – 2007 **Organizer**, *Interactive Chat: John Feodorov*  
2005 – 2006 **Co-Organizer**, *Artist Visit and Lecture: Judy Baca*  
2005 – 2006 **Co-Organizer**, *Third Annual Art History Student Symposium*  
2005 – 2006 **Co-Organizer**, *94th Annual CAA Conference Trip*  
2005 – 2006 **Co-Organizer**, *Second Annual Art History Student Symposium*

### **Professional Affiliations**

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2015 – Present Member, Editorial Advisory Board, *TOJA: The OYASAF Journal of Art*  
2005 – Present Member, *The College Art Association*  
2006 – Present Member, *The African Studies Association*  
2006 – Present Member, *Arts Council of the African Studies Association*

# KIM SUSAN SEXTON

University of Arkansas  
Vol Walker Hall 410  
Fayetteville, AR 72701  
479-575-2920  
ksexton@uark.edu

## PROFESSIONAL EXPERIENCE

**University of Arkansas, Fayetteville, AR** **1999-present**

**Associate Professor of Architectural History, Dept. of Architecture**

Courses: History of World Architecture 1 (ancient to medieval)  
History of World Architecture 2 (1400-1850)  
Medieval Bodies / Medieval Spaces (grad/undergrad)  
Space and Cultures of Commerce (grad/undergrad)  
St. Peter's and the Vatican, AD 319-1950 (undergraduate/graduate seminar)  
Honors Humanities Project 2 – Equilibrium of Cultures, 500-1600 CE (NEH-funded humanities survey)  
Medieval Architecture (undergraduate survey)  
Renaissance and Baroque Architecture (undergraduate survey)  
Honors Humanities Project 3 - The Birth of Modern Culture (NEH-funded world humanities survey)  
Architecture and Cultural Identity in Mexico from the Aztecs to Independence (undergraduate seminar)  
Italian Architecture: Renaissance to Contemporary (undergraduate survey)  
Italian Art and Culture (undergraduate survey)

**Director of the Honors Program, School of Architecture** **2002-2013**

**University of Virginia, Charlottesville, VA** **1998-1999**

Visiting Assistant Professor, Department of Architectural History

**University of St. Thomas. St. Paul, MN** **Spring and Fall, 1995**

Instructor, Art History Department.

## EDUCATION

**Yale University** **New Haven, CT**

**Ph.D. History of Art, 1998**

**M. Phil., 1995**

**M.A., 1988**

Recipient: *Gladys Kriebel Delmas Foundation Grant*, 1992-93.

Recipient: *Fulbright-Hayes Full Grant*, 1991-1992.

**Binghamton University** **Binghamton, NY**

**State University of New York**

**B.A., French and German, with honors, 1984**

## GRANTS and AWARDS

Co. P.I., *University of Arkansas Chancellor's Innovation and Collaboration Grant*, **2018**  
\$80,000. Project title: Arkansas Stories of Place and Belonging

<b><i>Ralph O. Mott Outstanding Faculty Teaching Award</i></b>	<b>2018</b>
<b><i>Creative Research and Practice Grant</i></b> , Fay Jones School of Architecture, \$4000.00 Project title: “Organs of Science: Architecture and Private Academies”	<b>2016</b>
<b><i>Honors College Distinguished Faculty Award</i></b> Honors College, University of Arkansas In recognition of faculty who have set the bar for teaching and leadership especially high in the Honors College	<b>2013</b>
<b><i>Tau Sigma Delta Silver Medal</i></b> University of Arkansas Chapter of Tau Sigma Delta Honor Society in Architecture and Allied Arts, for a record of distinction in the field of architecture	<b>2013</b>
<b><i>Outstanding Mentor</i></b> Office of Nationally Competitive Awards, University of Arkansas	<b>2013</b>
<b><i>Faculty Gold Medal</i></b> Office of Nationally Competitive Awards, University of Arkansas	<b>2011</b>
<b><i>Outstanding Mentor</i></b> Office of Nationally Competitive Awards, University of Arkansas	<b>2011</b>
<b><i>Southeast Society of Architectural Historians Award of Excellence</i></b> The award for best publication in the category of journal article for “Justice Seen: Loggias and Ethnicity in Early Medieval Italy,” <i>Journal of the Society of Architectural Historians</i> 68 (2009): 308–337.	<b>2010</b>
<b><i>Ralph O. Mott Outstanding Faculty Teaching Award, 2009</i></b>	<b>2010</b>
<b><i>Outstanding Faculty Advisor Award</i></b> Academic Advising Council, University of Arkansas	<b>2007</b>
<b><i>Gladys Kriebel Delmas Foundation Grant</i></b> “Loggia Culture: Practices of Space in Pre- and Early Modern Italy” Grant to support post-doctoral research at the State Archives and Biblioteca Nazionale Marciana in Venice, Italy, toward completion of the book manuscript.	<b>January - May, 2004</b>

## PUBLICATIONS

“Uterus House: Incubating Obstetrics in Early Modern Bologna,” in *A Matter of Life and Death: Designing Spaces for Healing and Caring in the Premodern Era*, edited by Mohammad Gharipour, 260–278. London: Bloomsbury Press, 2021.

co-author with Lynda L. Coon, “Racetrack to Salvation: The Circus, the Basilica, and the Martyr,” *Gesta* 59, no. 1 (Spring, 2020): 1–42.

*Architecture and the Body, Science and Culture*, ed. Kim Sexton. London and New York: Routledge, 2018.

“Academic Bodies and Anatomical Architecture in Early Modern Bologna.” In *Architecture and the Body, Science and Culture*, edited by Kim Sexton, 139–156. London and New York: Routledge, 2018.

“Political Portico: Exhibiting Self-Rule in Early Communal Italy,” *The Art Bulletin* 97, no. 3 (Sept. 2015): 258–78.

Book review, Brendan Cassidy, *Politics, Civic Ideals, and Sculpture in Italy, c. 1240–1400*. in *Speculum* 86, no. 1 (Jan. 2011): 174–175.

“Justice Seen: Loggias and Ethnicity in Early Medieval Italy,” *Journal of the Society of Architectural Historians* 68 (Sept., 2009): 308–337.

Book review, Helen Hills, ed., *Architecture and the Politics of Gender in Early Modern Europe*. in *Sixteenth Century Journal* 37 (2006): 119–121.

Book review, Maureen Miller’s *The Bishop’s Palace: Architecture and Authority in Medieval Italy* in *Religious Studies Review* 29 (2003): 99.

Book review, Vaughn Hart and Peter Hicks, *Sebastiano Serlio on Architecture: Books VI-VII of “Tutte l’opere d’architettura et prospetiva,” Volume II*, in *Sixteenth Century Journal* 33 (2002): 1241-1242.

Book review, Herbert L. Kessler and Johanna Zacharias’s *Rome 1300: On the Path of the Pilgrim*, in *Religious Studies Review* 27 (2001): 300.

Book review, Charles M. Rosenberg’s *The Este Monuments and Urban Development in Renaissance Ferrara*, in *Journal of the Society of Architectural Historians* 59 (2000): 247–249.

## WORK IN PROGRESS AND UNDER REVIEW

“The Italian Loggia: Living on Stage in the Late Medieval City,” book manuscript under review at Penn State Press

“The *Studium*: Architecture and Education in Pre-Modern Bologna,” book proposal in process.

## REFEREED CONFERENCE SESSIONS AND PAPERS

Chair, themed session, “**Epidemics of Fear and Objects of Pre-Modern Coping.**”  
Proposed session accepted for College Art Association, in New York. February 10, 2021

“**Loggia Legacies: The Modern Afterlife of Renaissance Porticoes.**” SE Society of Architectural Historians, remote conference. October 2, 2020

Chair, themed session, “**Architecture and Medieval Cultures of Containment.**”  
Society of Architectural Historians, in Providence, RI. April 25, 2019

**“Framing Effects: Architecture and the Pictorial Arts in Late Medieval and Early Modern Italian Cities.”** SE Society of Architectural Historians, Manhattan, KS, October. 3, 2018

**“Uterus House: Incubating Obstetrics in Early Modern Bologna.”**  
Society of Architectural Historians, Minneapolis, MN, April 20, 2018

**“An Urbanized Port: The Ripa Maris in Genoa’s Social Imaginary.”**  
Renaissance Society of America, in Boston, April 1, 2016

**“Architecture of the Early Modern University: The Dispersed ‘Campus’ of Bologna’s Private Academies”** Southeast Society of Architectural Historians, in Austin, TX, October 16, 2015

**“Piazza del Mercato Nuovo: The Ideal City Square in the Age of Aristocratic Anxiety”**  
Renaissance Society of America, in Berlin, Germany, March 26, 2015

**“Unsituated: Intellectual Networks in Early Modern Bologna.”**  
College Art Association, in New York, NY. February 12, 2015

**“Spatializing an Early Modern Public: Renaissance Parade Streets.”**  
Society of Architectural Historians, in Austin, TX, April 10, 2014

Chair, themed session, **“Architecture and the Body: Science and Culture.”**  
Society of Architectural Historians, in Buffalo, NY. April 13, 2013

**“Haec spectacula Christianorum: The Roman Circus in Early Christian Basilicas.”**  
Sewanee Medieval Colloquium, University of the South, Sewanee, TN. March 31, 2012.

**“Outside In: The Italian Palazzo Facade and Myths of Renaissance Individualism.”**  
Southeast Society of Architectural Historians, in Charleston, SC, October 28, 2011.

**“Embodied Space and the Early Christian Circus Basilica.”**  
College Art Association Conference, in New York, NY. February 9, 2011.

**“The Early Christian Afterlife of Roman Athleticism.”**  
Society of Architectural Historians, in Chicago, IL. April 23, 2010.

**“The So-Called Primitive Hut: The Politics of Boughs in Pre-Modern European Architecture.”**  
Southeast Society of Architectural Historians, in Chattanooga, TN. October 15, 2010.

**“Framing Heterotopic Space: Late Medieval Loggia and Image.”**  
College Art Association Conference, in Los Angeles, CA. February 26, 2009.

**“Theorizing the Circus Basilica.”**  
Theorizing the Early Middle Ages Conference, in Portland, OR. March 24, 2008.

**“Orsanmichele: Architectural Paradigm of the Commercial Revolution.”**  
Society of Architectural Historians, in Pittsburgh, PA. April 12, 2007.

**“The Spectacle of Sociability: The Loggia as Theater of *Urbanitas*.”**

College Art Association in New York, NY. February 16, 2007.

**“Legitimation and the Loggia: Origins of a Social Practice.”**

Sewanee Medieval Colloquium at the University of the South, in Sewanee, TN.  
April 6, 2006.

**“Untainted Transactions: Loggias and the Social Space of Money.”**

Society of Architectural Historians, in Vancouver, BC. April 7, 2005.

**“Ethni-City: Isfahan, ‘Half the World.’”**

Society of Architectural Historians Annual Meeting, in Denver, CO. April 24, 2003.

**INVITED LECTURES AND FORUMS**

**“Racetrack to Salvation: The Circus, the Basilica, and the Martyr,” with Lynda Coon**

Massachusetts Institute of Technology, Cambridge, MA, 21 September 2020.

**“Street Life: The Portico in Renaissance Italy.”**

Binghamton University, Binghamton, NY, 15 October 15 2014.

**“Cracks in the Façade: Renaissance Palazzo, Renaissance Self.”**

Savannah College of Art and Design, Savannah, GA, 26 January 2012.

**“Revisiting the Renaissance City: Urban Experience and Transformation.”**

Panel Discussion with Sandra Weddle, Niall Atkinson, and Panoyiotis Leventis.  
Renaissance Society of America, San Francisco, CA, 25 March 2006.

**SERVICE IN PROFESSIONAL ORGANIZATIONS**

**Selection Committee, 2014 Founders' *JSAH* Award, Society of Architectural Historians 2013**  
Committee member

**Membership and Diversity Committee, Society of Architectural Historians 2010-2011**  
Committee member

**Board of Directors, Southeast Society of Architectural Historians 2002-2009, 2012-2020**  
Arkansas State Representative

# Rhodora G. Vennarucci

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University of Arkansas  
Fayetteville, AR 72701

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Tel. 616-717-3140

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## TEACHING AND RESEARCH INTERESTS

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Socio-Economic History of Roman Italy (esp. Marketing History and Consumer Culture Theory); Ancient Streets and Urban Culture; Multi-Craft Production; Sensory Archaeology; Digital Archaeology (esp. Virtual Reality); Latin Epigraphy; Latin Pedagogy

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## EDUCATION

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University at Buffalo, Buffalo, NY

**Ph.D.** in Roman Archaeology, Department of Classics, September 2015

**M.A.** in Roman Archaeology, Department of Classics, February 2009

University of Michigan, Ann Arbor, MI

**B.A.** with distinction in Classical Archaeology, Department of Classics, May 2004

Intercollegiate Center for Classical Studies in Rome, Italy, Study Abroad, Fall 2003

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## ACADEMIC EMPLOYMENT

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University of Arkansas, Fayetteville, AR

**Assistant Professor of Classics and Art History**, 2017-Present

Affiliations:

- Comparative Literatures and Cultural Studies, 2019-Present
- Honors College Faculty, 2016-Present
- Anthropology, 2016-Present

Visiting Assistant Professor of Classics, 2016-2017

Lecturer of Classics, 2013-2016

University of Rochester, Rochester, NY

**Instructor of Classics**, 2012-2013

The Intercollegiate Center for Classical Studies, Rome, Italy

**Assistant Professor**, 2021-2022

**Resident Instructor**, 2010-2011

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## PUBLICATIONS

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*Referred, Invited, Proceedings:*

Vennarucci, R. G. and Joy Reeber. *Under Review*. "Voices from Below in Petronius' *Satyricon*: Epigraphy as a Tool for Integrating Multiculturalism in Latin Teaching." *Teaching Classical Languages*. 40 manuscript pages.

Vennarucci, R. G., A. Van Oyen, A. L. Fischetti, G. W. Tol. *Accepted*. "Un'officina di lavorazione del ferro a Podere Marzuolo: Evoluzione di una metodologia di scavo (2017-19)," *Bollettino di Archeologica Online*. 11 manuscript pages.

Fredrick, D., R. G. Vennarucci, W. Loder. *Accepted*. "What Remains of Paquius Proculus? Video Game Bodies in Virtual Pompeii." In H. Barnard (ed), *Archaeology Out-of-The-Box*. Los Angeles: Cotsen Institute of Archaeology Press (UCLA). 26 pages.

*\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.*

- Van Oyen, A., G. Tol, **R. G. Vennarucci**, A. Agostini, V. Serneels, A-M. Mercuri, E. Rattighieri, A. Benatti. *Forthcoming Jan 2022*. "A Rural Roman Blacksmithing and Woodworking Workshop and Its Toolset at Marzuolo (Tuscany, Italy)." *American Journal of Archaeology*. 56 manuscript pages.
- Fredrick, D., **R. G. Vennarucci**. 2021. "Putting Space Syntax to the Test: Digital Embodiment and Phenomenology in the Roman House," *Studies in Digital Heritage* 4(2): 185-224.
- Roullet, C., D. Fredrick, J. Gauch, **R. G. Vennarucci**, W. Loder. 2021. "Transfer Learning methods for extracting, classifying and searching large collections of historical images and their captions," in *25<sup>th</sup> International Conference on Pattern Recognition, Virtual-Milan, Italy, January 10-15, 2020, Proceedings*. LNCS, Springer: 15 pages.
- Van Oyen, A., G. W. Tol, and **R. G. Vennarucci**. 2021. "The Missing Link: A Nucleated Rural Centre at Podere Marzuolo (Cinigiano – Grosseto)," in A. Sebastiani and C. Megale (eds), *Archaeological Landscapes of Roman Etruria: Research and Field Papers*, Turnhout, Belgium: Brepols. 237-250.
- Van Oyen, A., **R. G. Vennarucci**, A. L. Fischetti and G. W. Tol. 2020. "Un centro artigianale di epoca romana: terzo anno di scavo a Podere Marzuolo (Cinigiano, GR)," *Bollettino di Archeologica Online*, X.3-4: pp. 71-84.
- Roullet, C., D. Fredrick, J. Gauch, and **R. G. Vennarucci**. 2019. "An Automated Technique to Recognize and Extract Images from Scanned Archaeological Documents," in *2019 International Conference on Document Analysis and Recognition Workshops (ICDARW)*, Sydney, Australia, 2019. Los Alamitos, CA: [IEEE Computer Society](#): 20-25.
- Vennarucci, R. G.**, A. Van Oyen, and G. W. Tol. 2018. "Una Comunità Artigianale nella Toscana Rurale: il sito di Marzuolo," in A. Pizzo and V. Nizzo (eds), *Antico e Non Antico: Scritti Multidisciplinari Offerti a Giuseppe Pucci*. Milan: Mimesis Edizioni: 589-598.
- Vennarucci, R. G.** 2015. "Marketing an Urban Identity: the shops and shopkeepers of ancient Rome." In R. A. Hawkins (ed), *Crossing Boundaries, Spanning Borders: Voyages Around Marketing's Past, Proceedings of the 17<sup>th</sup> Biennial Conference on Historical Analysis and Research in Marketing (CHARM)*. Long Beach (CA): CHARM Association: 135-158. Refereed.

*Unreferred, Encyclopedias, Reviews, Blogs:*

- Vennarucci, R.G.** 2020. "From Buyers to Shoppers? The Evolution of Shopping Streets in Roman Ostia," in M. Flohr and N. Monteix (eds), *Shops, Workshops and Urban Economic History in the Roman World: Panel 8.3, Archaeology and Economy in the Ancient World – Proceeding of the 19<sup>th</sup> International Congress of Classical Archaeology, Cologne/Bonn 2018*, vol. 42. Heidelberg: Propylaeum: 13-15.
- Van Oyen, A., G. Tol, and **R. G. Vennarucci**. 2020. "Planning and investment in a Peasant Landscape; the Site of Podere Marzuolo (Tuscany, Italy)," in A. Marzano (ed), *Villas, Peasant Agriculture, and the Roman Rural Economy: Panel 3.15, Archaeology and Economy in the Ancient World – Proceedings of the 19th International Congress of Classical Archaeology, Cologne/Bonn 2018, Vol. 17*. Heidelberg: Propylaeum: 15-16.
- Vennarucci, R. G.**, A. Van Oyen, and G. Tol. "Marzuolo, 2019," [http://www.fastionline.org/excavation/micro\\_view.php?fst\\_cd=AIAC\\_2960&curcol=sea\\_cd-AIAC\\_10326](http://www.fastionline.org/excavation/micro_view.php?fst_cd=AIAC_2960&curcol=sea_cd-AIAC_10326) (accessed Jan. 15, 2020).
- Tol, G., **R. G. Vennarucci**, A. Van Oyen. "Marzuolo 2017," [http://www.fastionline.org/excavation/micro\\_view.php?fst\\_cd=AIAC\\_2960&curcol=sea\\_cd-AIAC\\_9235](http://www.fastionline.org/excavation/micro_view.php?fst_cd=AIAC_2960&curcol=sea_cd-AIAC_9235) (accessed Jan. 15, 2020).
- Vennarucci, R. G.** 2017. "Blog: Virtual Reality Pompeii," <https://classicalstudies.org/scs-blog/rgvennarucci/blog-virtual-reality-pompeii> (accessed Jan. 15, 2020).
- Vennarucci, R. G.** 2016. "Shops, Greek and Roman." *The Encyclopedia of Ancient History (Online Additions)*, R. S. Bagnall *et al.* (eds). Hoboken, NJ: Wiley-Blackwell. <https://doi.org/10.1002/9781444338386.wbeah30002>.

*\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.*

Vennarucci, R. G. 2012. "Review of *Collegia Centonariorum: The Guilds of Textile Dealers in the Roman West*, by J. Liu." [CR 62.2](#): 602-604.

*Digital Products:*

Vennarucci, R. G., W. Loder. 2021. "[Virtual Roman Retail Website](#) - Relaunch."

Roullet, C., D. Fredrick, J. Gauch, R. G. Vennarucci. 2021. "PPMx (*Pompei: pitture e mosaici Explorer*)."

Reynolds, N., R. G. Vennarucci, D. Fredrick, D. Tanasi. 2020. "[VILLAE: Piazza Armerina](#)."

Fredrick, D., R. G. Vennarucci, W. Loder, and A. Schoelz. 2019. "Virtual Roman Retail Website – Alpha Version."

Loder, W., K. Cole, C. Hiley, D. Fredrick, R. G. Vennarucci, A. Schoelz, N. Reynolds. 2019. "Via dell'Abbondanza VR App." (Featured in Sandstone Global's, "[Top 10 Treasures of Pompeii](#)" on UK's Channel 5 airing in 2020.)

Loder, W., R. G. Vennarucci, D. Fredrick. 2019. "Virtual Roman Retail VR App."

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## RESEARCH PROJECTS

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### VILLAE (Virtual Interaction and Live Learning Augmented Experience), 2020-Present

**Goal:** This project transforms digital data sets captured from Roman villa sites in Sicily into interactive 3D models in order to enhance the visibility and accessibility of these important cultural heritage sites. The project is currently designing a WebGL application for the Villa Romana del Casale at Piazza Armerina.

**Co-PI** with D. Tanasi (Univ. of South Florida) and D. Fredrik (Univ. of Arkansas)

### Virtual Roman Retail, 2018-Present

**Goal:** This project puts sensory archaeology into practice, leveraging VR technology to investigate how Roman shop environments shaped ancient consumer experience.

**Scientific Director and Co-PI** with W. Loder (Univ. of Arkansas) and D. Fredrick (Univ. of Arkansas)

### Virtual Pompeii Project, 2017-Present

**Goal:** This project integrates predictive data (SSA, VGA, CNN) with experiential data (movement patterns, gaze paths, phenomenology) captured in 3D models of Roman houses to explore the correlation between spatial configuration, decoration, movement patterns, and social phenomena.

**Co-PI** with D. Fredrick (Scientific Director, Univ. of Arkansas)

### Marzuolo Archaeological Project, Cinigiano (GR), Italy, 2016-Present

**Goal:** This international project investigates the Roman rural multi-craft production center at Podere Marzuolo in Southern Tuscany.

**Field Director and Co-PI** with A. Van Oyen (Scientific Director, Cornell) and G. Tol (Lab Director, Univ. of Melbourne)

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## TEACHING

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### Courses Taught:

2013-Present University of Arkansas, Fayetteville, AR

ARHS 4413(H)/ARHS 6413/CLST 4413: **Greek Art and Archaeology**

ARHS 4423(H)/ARHS 6423/CLST 4423: **Roman Art and Archaeology**

ARHS 4833(H): **Ancient Art: Greek and Roman Art and Archaeology**

CLST 3003(H)/HIST 3013: **Ancient Historians: Greek and Roman Historiography**

CLST 399vH: **Cataloging Museum Collections** (Independent Study)

CLST 4003H: **Virtual Pompeii**

\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.

CLST 4003H: **Urban Space and Cultural Meaning in Ancient Rome**  
 HUMN 1114H: **Roots of Culture to 500 CE** (Honors College)  
 LATN 475V/575V: **Latin Epigraphy Workshop**  
 LATN 2003: **Petronius, *Satyricon***  
 LATN 1003: **Elementary Latin II**  
 LATN 1013: **Elementary Latin I**  
 UNIV 1001: **University Perspectives**  
 WLLC 575v: **Urban Landscapes in Ancient Rome**

2012-13 University of Rochester, Rochester, NY  
 CLA 222: **Pompeii and The Bay of Naples**  
 CLA 102: **A Cultural History of Ancient Greece**  
 LAT 103: ***Res Gestae Divi Augusti* and the *Aeneid***

2005-10 University at Buffalo, Buffalo, NY  
 CL 200: **Introduction to Classical Archaeology** (Instructor)  
 CL 151: **Medical Terminology** (Instructor)  
 LAT 101 & 102: **Elementary Latin I & II** (Instructor)  
 UGC 111 & 112: **World Civilizations I & II** (Graduate TA)

**Study Abroad:**

***Classics in Italy: Imaging the Ancient Roman City***, University of Arkansas Rome Center, May 17-June 17, 2020. Co-leader D. Fredrick (co-leader) and W. Loder (graduate instructor). (10 students)\*

**Honors Passport to Sicily: A Mediterranean Mosaic**, Honors College, University of Arkansas, 1-13 January, 2019. Faculty leader with D. Levine (co-leader) and J. Phillips (co-leader). (16 honors students)

**Classics in Italy Study Abroad Program**, University of Arkansas Rome Center, May 16-June 19, 2018. Faculty leader with J. Reeber (co-leader). (15 students)

**Virtual Pompeii Study Abroad Program**, University of Arkansas Rome Center, May 13-28, 2017. Co-leader with D. Fredrick. (14 students)

**Classics in Italy Study Abroad Program**, University of Arkansas Rome Center, May 30-July 2, 2016. Faculty Leader. (7 students)

**The Intercollegiate Center for Classical Studies in Rome**, Duke University.

- Assistant Professor (2021-2022) with K. Coleman (PIC, Harvard), M. Panciera (Assoc. Professor, Gustavus Adolphus College), A. Lund (Resident Instructor, Univ. of Cincinnati).
- Resident Instructor (2010-2011) with R. S. Smith (PIC, University of New Hampshire), A. Serfass (Assoc. Professor, Kenyon College), and C. Gregg (Asst. Professor, George Mason Univ.). (34/36 students)

*Teaching Awards & Commendations:*

**J. Williams Fulbright College of Arts and Sciences Master Teacher Award**, Univ. of Arkansas, 2021.

**New Faculty Commendation for Teaching Commitment**, Univ. of Arkansas, 2017, 2018, 2019.

**Excellence in Teaching Award for Graduate Student Teaching Assistants**, Univ. at Buffalo, 2010.

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**ADVISING**

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*MA Theses Directed:*

2021-Pres. Eray Can, Anthropology, Univ. of Arkansas.

2018-Pres. Will Loder, “Designing Digital Antiquity: Approaches toward Immersive Applications in Archaeology.” Comparative Literature and Cultural Studies, Univ. of Arkansas.

*\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.*

*PhD Committee Member:*

- 2020-Pres. Tom Keep, "Artificial Dissemination: The utility of virtual reality reconstructions in engaging and informative public outreach of archaeological research," Classics and Archaeology, University of Melbourne.
- 2018-2021 Kaitlyn Fitzgerald, "The Utilization and Deterioration of Travertine in Classical, Baroque, and Fascist Architecture: a case study from Rome, Italy," Environmental Dynamics, Univ. of Arkansas.

*MA Committee Member:*

- 2021 Wade A. Pierson, "Spatial Assessment of Urban Growth in Cities of the Decapolis; and the implications for modern cities," Geography, Univ. of Arkansas.

*Honors Theses Directed:*

- 2019-Pres. Claire Campbell (CLST), "Rethinking Roman Urban Horticulture in Pompeii," *magna cum laude*.
- 2018-2020 Kelsey Myers (CLST), "Commercializing Egypt: A Study of *Aegyptiaca* in Non-domestic Spaces in Pompeii," *summa cum laude*.
- 2018-2020 Nina Andersen (CLST), "A Divine Identity Crisis: An Epigraphic Analysis of the Liber Cult in Roman Polytheism," *magna cum laude*.

*Honors Theses Committee Member:*

- 2020-2021 Julia Baranyk (BIO), External Reader
- 2020-2021 Dresden Dilts (BIO), External Reader
- 2020-2021 Conor Logan (PSYCH), External Reader
- 2020-2021 Allison Shildt (BIO), External Reader
- 2020-2021 Hali McMillan (PSYCH), External Reader
- 2019-2020 Kathryn Judy (BIO), External Reader
- 2019-2020 Rachel Hutchings (HIST), External Reader
- 2019-2020 Elizabeth Cooper (HIST), External Reader
- 2018-2019 Elanor Jones (ARHS), External Reader
- 2017-2018 Alex Allred (CRIM), External Reader
- 2016-2017 Natalie Lankford (PSYCH), External Reader
- 2016-2017 Claire Hartgrove (ANTH), 2<sup>nd</sup> Reader
- 2015-2016 Jacob Haffner (ANTH), External Reader

*Mentor Awards:*

**Honors College Mentor Research Grant** (\$1,000), Univ. of Arkansas, 2020.

**Mentor Recognition** at Annual Reception for Students Receiving Nationally Competitive Awards, 2018, 2019, 2020, 2021.

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**ACADEMIC CONFERENCES**

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Vennarucci, R. G., G. W. Tol, and A. Van Oyen. "Investigating cross-craft interaction at Podere Marzuolo (Tuscany, Italy)." 30<sup>th</sup> Theoretical Roman Archaeology Conference, Split, Croatia, April 2022. \*

Vennarucci, R. G. "You Touch It, You Buy It: Toward Multisensory Experience in a Pompeian Shop." If Data Could Walk: At the Intersection of Spatial Data and Phenomenology in Pompeii, virtual, July 23-24, 2021.

\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.

- Roullet, C., D. Fredrick, J. Gauch, **R. G. Vennarucci**, W. Loder. “Transfer Learning methods for extracting, classifying and searching large collections of historical images and their captions.” 2<sup>nd</sup> International Workshop of Pattern Recognition for Cultural Heritage in conjunction with the 25<sup>th</sup> International Conference on Pattern Recognition, virtual-Milan, Italy, January 10-15, 2020.
- Vennarucci, R.G.**, A. Van Oyen, G. W. Tol. “A 'Living' Blacksmith's Workshop at Marzuolo: Results of the 2017-2019 Excavation Seasons.” 122<sup>nd</sup> annual meeting of the Archaeological Institute of America (AIA), virtual, 5-10 January, 2021.
- Fredrick, D., **R. G. Vennarucci**, and Will Loder. “Toward Diverse Proxy Phenomenology in Pompeii.” 122<sup>nd</sup> annual meeting of the (AIA), virtual, 5-10 January, 2021.
- Vennarucci, R. G.** “Voices from Below – An Epigraphic Approach to Teaching Petronius’ *Satyricon*.” 116<sup>th</sup> annual meeting of the Classical Association of the Midwest and South (CAMWS), virtual, 26-30 May, 2020.
- Vennarucci, R. G.**, D. Fredrick, and W. Loder. “*Socci* and Sociability: Shopping for Status in a Roman Shop.” 121<sup>st</sup> annual meeting of the AIA, Washington D.C., 2-5 January, 2020.
- Loder, W., **R. G. Vennarucci**, D. Fredrick. “Designing Digital Antiquity: Approaches toward Immersive Applications in Archaeology.” 121<sup>st</sup> annual meeting of the AIA, Washington D.C., 2-5 January, 2020.
- Roullet, C., D. Fredrick, J. Gauch, and **R. G. Vennarucci**. “An Automated Technique to Recognize and Extract Images from Scanned Archaeological Documents.” 15<sup>th</sup> International Conference on Document Analysis and Recognition, Sydney, Australia, 20-25 September, 2019.
- Vennarucci, R. G.**, D. Fredrick, and W. Loder. “Days of Future Retail Past: VR Tracking of Consumer Behavior in an Ancient Roman Shop.” 14<sup>th</sup> annual meeting of the Consumer Culture Theory (CCT) Conference, Montreal, CA., 18-20 July, 2019.
- Fredrick, D., **R. G. Vennarucci**. “This is Your Brain on Space: Holistic Environmental Modeling in Ancient Pompeii.” Parthenon<sup>2</sup>: Digital Approaches to Architectural Heritage, Nashville, TN., 28-30 March, 2019.
- Fredrick, D., **R. G. Vennarucci**, Y.-C. Wang, X. Liang, and D. Zigelsky. “This Is Your Brain on Space: Leveraging Neurocartography to Understand Spatial Cognition in Pompeian Houses.” 120<sup>th</sup> annual meeting of the AIA, San Diego, CA, 3-6 January, 2019.
- Van Oyen, A., **R. G. Vennarucci**, and G. Tol. “Un centro artigianale di epoca romana a Podere Marzuolo (Cinigiano): nuovi dati.” Notizie dei Cavi degli Scavi Archeologia SABAP-SI 2018, Siena, Italy 14-15 July, 2018.
- Van Oyen, A., **R. G. Vennarucci**, and G. Tol. “Podere Marzuolo (Cinigiano, GR): Nuovi Dati (2016–7).” Mediterraneo Toscana: Paesaggi dell’Etruria Romana, Paganico, Italy, 29-30 June, 2018.
- Vennarucci, R. G.** “Buyer to Shopper? The Evolution of Shopping Streets and Consumer Behavior in Ostia.” 19<sup>th</sup> International Congress of Classical Archaeology (AIAC), Cologne/Bonn, Germany, 22-26 May, 2018.
- Van Oyen, A., G. Tol, and **R. G. Vennarucci**. “Planning and Investment in a Peasant Landscape: the site of Podere Marzuolo (Tuscany, Italy).” 19<sup>th</sup> International Congress of Classical Archaeology (AIAC), Cologne/Bonn, Germany, 22-26 May, 2018.
- Fredrick, D. and **R. G. Vennarucci**. “Cognitive Mapping in Ancient Pompeii.” 46<sup>th</sup> annual meeting of the CAA, Tübingen, Germany, 19-23 March, 2018.
- Vennarucci, R. G.**, A. Van Oyen, G. W. Tol. “Multi-crafting Community in the Roman Countryside: Results of the Marzuolo Archaeological Project, 2017.” 119<sup>th</sup> annual meeting of the AIA, January 2018, Boston, MA., 4-7 January, 2018.
- Van Oyen, A., **R. G. Vennarucci**, and G. Tol. “Investing to Innovate: Results of the Marzuolo Archaeological Project, 2016.” 118<sup>th</sup> annual meeting of the AIA, Toronto, CA., 5-8 January, 2017.
- Vennarucci, R. G.** “The Emergence of Shopping Streets in Early Imperial Rome.” 112<sup>th</sup> annual meeting of the CAMWS, Williamsburg, VA, 16-19 March, 2016.

\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.

- Vennarucci, R. G.** “Marketing an Urban Identity: the shops and shopkeepers of Ancient Rome.” 17<sup>th</sup> annual meeting of the Conference on Historical Analysis and Research in Marketing (CHARM), Long Beach, CA, 28-31 May, 2015.
- Vennarucci, R. G.** “The Development of Fixed-point Retailing in Ancient Rome.” 2<sup>nd</sup> Doctoral Workshop on Historical Methods in Marketing, Long Beach, CA, 28-31 May, 2015.
- Vennarucci, R. G.** “Shop Advertising and Shopkeeper Self-fashioning in the Commercial Landscape of Ostia.” 116<sup>th</sup> annual meeting of the AIA, New Orleans, LA, 8-11 January, 2015.
- Vennarucci, R. G.** “The Impact of Shop Environment on Buyer-Seller Relationships in Ancient Rome.” 110<sup>th</sup> annual meeting of the CAMWS, Waco, TX, 2-4 April, 2014.
- Vennarucci, R. G.** “The Role of *Tabernarii* in The Grassroots Politics of Late Republican Rome.” 109<sup>th</sup> annual meeting of the CAMWS, Iowa City, IA, 17-20 April, 2013.
- Vennarucci, R. G.** “The *Sagarii* of Imperial Rome: exploring the uncharted frontier of urban retail in a Pre-industrial society.” New Frontiers in Graduate History Conference, Toronto, Canada, 21-23 February, 2013.
- Vennarucci, R. G.** “Some Observations on Urban Retail: the *sagarii* of Imperial Rome,” 108<sup>th</sup> annual meeting of the CAMWS, Baton Rouge, LA, 28-31 March, 2012.
- Williams, J. and **R. G. Vennarucci.** “Preliminary Results of the 2010 Excavation of the Fortified Structure at Caladinho, Portugal,” 112<sup>th</sup> annual meeting of the AIA, San Antonio, TX, 6-9 January, 2011.

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## INVITED LECTURES

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- “The Virtual Roman Retail Project.” Invited by the Medieval/Early Modern Colloquium at the Univ. of Arkansas to talk in March 2021.
- “*Virtual Roman Retail.*” Invited to present at the joint *British School in Rome and American Academy at Rome Digital Archaeology workshop in Rome, Italy in July 2020.* \*\*
- “*Virtual Reality Applications in Roman Archaeology.*” Invited by the *Classics and Medieval Studies Program at Hiram College to talk in March 2020.* \*\*
- “Designing Sociable Shops for Consumer Experience – the past, present, and future of retailing.” Invited by Dr. D. Fredrick (HUMN 3923H: Immersive Retail I), September 2019.
- “Holistic Approach to Roman Craft Production at Marzuolo.” For GIS Day hosted by the Univ. of Arkansas Libraries, 15 November, 2017.
- “Marketing an Urban Identity: the shops and shopkeepers of ancient Rome.” Invited by Dr. A. Callander (Graduate Art Seminar in *Social Justice and the Arts*) and Univ. of Arkansas Brewer Family Entrepreneurship Hub, 12 October, 2017.
- “Marketing an Urban Identity: the shops and shopkeepers of ancient Rome.” Invited by the Classics Program at Kalamazoo College, 25 September, 2017.
- “Crafting Innovation and Community at Marzuolo.” Invited by the Anthropology Department at the Univ. of Arkansas, 10 November, 2016.
- “Shop Advertising and Shopkeeper Self-fashioning in the Commercial Landscape of Ostia.” Invited by the Humanities Program, Univ. of Arkansas, 12 February, 2015.
- “From Sheep to Shop: The retail trade of the *sagarii* (cloak-sellers) in Imperial Rome.” Invited by the Classics Department at Hendrix College, 1 November, 2013.

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## FIELD and LAB EXPERIENCE

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- The Marzuolo Archaeological Project**, Cinigiano (GR), Italy, 2016-present  
Positions: Co-PI, Field Director, Student Coordinator, Social Media Manager
- The Roman Peasant Project**, Cinigiano (GR), Italy  
Positions: Field Supervisor and Project Manager (2014); Area Supervisor (2012-13); Trench Assistant (2009)

\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.

**Digital Pompeii Project**, Tesseract Center for Immersive Environments and Game Design, Univ. of Arkansas, 2013, 2015

Position: Database

**Caladinho Archaeological Project**, Redondo, Portugal, 2010, 2011

Positions: Field School Director and Area Supervisor

**Palatine East Pottery Project**, Rome, Italy, 2007

Position: Ceramics Assistant

**Cecina Valley Survey Project**, Donoratico, Livorno, Italy, 2004

Position: Field School Student

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## RESEARCH GRANTS & AWARDS

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*International, National:*

**Loeb Classical Library Fellowship** for the Marzuolo Archaeological Project (collaborator with PI A. Van Oyen and collaborator G. Tol), \$34,899, 2020-2022.\*

**Loeb Classical Library Fellowship** for the Marzuolo Archaeological Project (collaborator with PI A. Van Oyen and collaborator G. Tol), \$34,273, 2018

**Cotsen Excavation Grant for First Time Directors** for the Marzuolo Archaeological Project (Co-PI with PI A. Van Oyen and Co-PI G. Tol), \$24,982, 2016.

**SPARC (SpFatial Archaeometric Research Collaboration) Supported Research Field Award** for the Marzuolo Archaeological Project (PI with co-PIs A. Van Oyen and G. Tol), 2016.

**David D. Monieson Best Paper Award**, CHARM 17<sup>th</sup> bi-annual meeting, Long Beach, CA, 2015.

**Donald F. Dixon Scholarship** to attend 2<sup>nd</sup> Doctoral Workshop on Historical Methods in Marketing, Long Beach, CA, 2015.

*University, Internal:*

**Robert C. and Sandra Connor Endowed Faculty Fellowship**, Univ. of Arkansas, \$5,000, 2020-2021.

**Provost Collaborative Research Grant** for Interactive Retailing in Ancient Rome (PI with co-PIs W. Loder and D. Fredrick), Univ. of Arkansas, \$2,880, 2018-2019.

**Fulbright Summer Research Stipend** for the Marzuolo Archaeological Project, Univ. of Arkansas, \$5,000, 2017.

**Cambridge Humanities Research Award** for the Marzuolo Archaeological Project, (collaborator with PI A. Van Oyen), Univ. of Cambridge, \$24,793, 2015.

**The Mark Diamond Dissertation Research Fund Grant**, Univ. at Buffalo, \$1,000, 2012.

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## SERVICE, VOLUNTEER, & OUTREACH

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*Service, Offices, Committees:*

**International, National:**

If Data Could Walk: At the Intersection of Spatial Data and Phenomenology in Pompeii, July 23-24, 2021  
Virtual Conference Co-Organizer

CAMWS' Excavation and Field School Award Committee, Member, 2020-Pres.

Reviewer for *Open Archaeology*

**University:**

University of Arkansas Rome Center Academic Advisory Committee:

Fulbright Representative, 2020-present.

Substitute Fulbright Representative, 2017-2018.

“Generation Equality: Realizing Women’s Rights,” International Women’s Day Event sponsored by International Students & Scholars and Center for Multicultural & Diversity Education, Faculty Speaker, March 6, 2020.

Director of Study Abroad and International Exchange Search Committee, Member, spring 2019.

*\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.*

Developing a Faculty-Led Study Abroad Program Seminar, Office of Study Abroad and Teaching and Faculty Support Center, Speaker, November 29, 2018.

Participated in Residence Halls' Adopt-A-Prof Program, Univ. of Arkansas, spring 2015.

**College:**

Classics Program Steering Committee, Member, 2020-Pres.

Honors College's Professor and Pizza on the Patio: Learning to Fail, Panelist, 12 February, 2019.

Honors College Fellowship Interview Panel, Member, 2018-Pres.

Honors College Orientation, Speaker, summer 2017.

Fulbright College's University of Arkansas Rome Center Committee, Member, 2017-Pres.

**Department, Program:**

WLLC: Annual Review Committee, Member, spring 2021.

Executive Committee, Member, fall 2020.

Diversity, Equity, and Inclusion Committee, Member, 2019-2020.

Swahili Instructor Search Committee, Member, 2016.

ARHS: Endowed Professor of Contemporary Art Search Committee, Member, 2019-2020.

CLST: Visiting Assistant Professor of Classics Search Committee, Co-Chair, spring 2021

Acting Section Head, spring 2018, fall 2020.

Latin Graduate Instructor Advisor, 2019-Pres.

Community Outreach Coordinator, 2016-Pres.

Co-faculty Advisor for the Beta Pi Chapter of Eta Sigma Phi Beta, 2013-Pres.

*Community Outreach/Engagement:*

"Virtual Pompeii Workshop" with Thaden School, Organizer, 30 September and 8 October, 2020.

Annual Anthropology Open House, Presenter, 19 February, 2020.

"No Experience Necessary: A Drawing Event," University Museum Collections, Art School, and Center for World Languages, Co-organizer, 22 January, 2020.

Annual Gifted Girls Conference, Rogers School District Gifted and Talented Program, Session Organizer, May 2017, 2018, 2019.

Archaeology Seminar, Fayetteville Public Schools Gifted and Talented Program, University Museum Collections, and Arkansas Archaeological Survey, Invited Speaker, 17 December, 2018.

Evening in Pompeii, Tesseract Center for Immersive Environments and Game Design, University Museum Collections, and Library Special Collections, Co-organizer, 19 April, 2018.

Girl Fest Event, Girl Scouts – Diamonds of Arkansas, Oklahoma and Texas, Workshop Organizer, 2 December, 2017.

Afterschool Workshop: Greek Pottery and Myth, Eta Sigma Phi and Fayetteville Public Library, AR, Faculty Coordinator, 3 March, 2016.

Afterschool Workshop: Dig into Ancient Rome, Eta Sigma Phi and Fayetteville Public Library, AR, Faculty Coordinator, 13 March, 2014.

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**MEMBERSHIP**

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2020-Present	Digital Archaeology Interest Group
2020-Present	Virtual Reality in The Classical Classroom Working Group
2011-Present	CAMWS Member
2008-Present	AIA Member
2007-Present	IEMA Member
2019-2020	CCT Member
2015-2016	CHARM Member

*\*Postponed/rescheduled/extended due to Covid-19 Pandemic. \*\*Cancelled due to Covid-19 Pandemic.*

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**LANGUAGES**

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*Modern:*       **Italian:** Advanced speaking, reading and comprehension  
                  **French:** Beginning speaking, intermediate reading and comprehension  
                  **German:** Intermediate reading

*Ancient:*       **Latin:** Advanced reading  
                  **Ancient Greek:** Intermediate reading

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**REFERENCES**

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*Available upon request.*

**Appendix C**  
Curriculum Vitae

Staff at Crystal Bridges Museum of American Art/The Momentary, and Art Bridges Foundation

**Ms. AUSTEN BARRON BAILLY, Ph.D.**

austen.bailly@crystalbridges.org

### **CAREER SNAPSHOT**

- 20+ years experience in world-class art museums in New York, Los Angeles, New England, the South
  - Nationally recognized, award-winning American art curator, scholar, and museum leader
  - Leadership positions held in civic commissions and professional associations
  - Digital content and publishing advocate since 2003
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### **EDUCATION**

**UNIVERSITY OF CALIFORNIA, SANTA BARBARA, Ph.D.** in Art History

**WILLIAMS COLLEGE GRADUATE PROGRAM IN THE HISTORY OF ART, M.A.**, Williamstown, MA

**VASSAR COLLEGE, B.A.** in Art History, Poughkeepsie, NY / JYA in Paris (all courses in French)

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### **CURATORIAL CAREER**

**CRYSTAL BRIDGES MUSEUM OF AMERICAN ART**, Bentonville, AR

*Chief Curator* (July 2019 – present)

**PEABODY ESSEX MUSEUM (PEM)**, Salem, MA

*The George Putnam Curator of American Art* (2013-2019) (department head/curator)

**LOS ANGELES COUNTY MUSEUM OF ART (LACMA)**, Los Angeles, CA, **AMERICAN ART DEPARTMENT**

*Department Head* (2012); *Associate Curator* (2010-11); *Assistant Curator* (2001-09)

**THE METROPOLITAN MUSEUM OF ART**, New York, **AMERICAN PAINTINGS AND SCULPTURE DEPT.**

*Research Assistant* (1999-2001); *Graduate Intern* (summer 1998)

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### **CRYSTAL BRIDGES MUSEUM OF AMERICAN ART**

#### Executive Leadership

- Lead Curatorial Division including departments of Curatorial (team of 9, expanding to 13 in 2021) and Collections Management (team of 13, expanding to 15 in 2021)
- Lead and contribute to curatorial direction for collection development, research and scholarship, including acquisitions, exhibitions, installations, publications, programs and collections stewardship
- Serve as a key member of cross-departmental executive strategy team

#### Exhibitions

- Co-curator for *In American Waters* (co-organized by PEM and Crystal Bridges - opens May 2021)

**Ms. AUSTEN BARRON BAILLY, Ph.D.**

austen.bailly@crystalbridges.org

- First exhibition to reevaluate the role and importance of the sea in more than 250 years of American painting; 90+ works address overlooked marine symbols and narratives of individual and national experience
- Awarded National Endowment for the Arts support
- Co-editor and contributing author to accompanying scholarly publication published by University of Arkansas Press (2021)

Programs

[State of the Art 2020 Summit](#): co-organizer for Crystal Bridges and the Momentary of this free, virtual public program featuring cultural and civic leaders, including artists, curators, art educators, and students exploring trends and themes at the intersection of American art and American life through three sessions focusing on relevant topics: “Sense of Place: Nurturing Vibrant Communities,” “Confronting History: Changing the Narrative,” and “Shifting Grounds: Art Education for a New Age.” (September 23, 2020)

**PEABODY ESSEX MUSEUM CAREER**

Exhibitions

***Jacob Lawrence: The American Struggle*** – (2020-2021)

- Co-curated with Elizabeth Hutton Turner, University Professor of Modern and American Art, University of Virginia (Charlottesville); interdisciplinary scholarly convening held March 6, 2018
- Reunites Lawrence’s thirty-panel series *Struggle...from the History of the American People* (1954-56) for the first time since 1958 while highlighting the fact that five panels remained missing
- Five-venue national tour: PEM; The Metropolitan Museum of Art; Birmingham Museum of Art, Seattle Art Museum; The Phillips Collection
- Includes works by contemporary artists Derrick Adams, Bethany Collins and Hank Willis Thomas
- Awarded National Endowment for the Arts support
- Contributing author to and co-editor of accompanying illustrated, multi-author publication *Jacob Lawrence: The American Struggle* (PEM with University of Washington Press, 2019)
- Widespread critical and sustained acclaim in national press: New York Times; New Yorker; Boston Globe; PBS Newshour; Washington Post, whose Pulitzer-prize winning art critic Sebastian Smee named it the number one exhibition of 2020
- Two of five missing panels discovered; reported in New York Times and PBS newshour
- Television appearance on WGBH’s [Open Studio](#) with Jared Bowen; aired on PBS Newshour
- Norton Museum of Art [ArtSpeaks](#) Lecture Series featured speaker (March 11, 2021)

Awards:

*Association of Art Museum Curators Award for Excellence* in 2020 for outstanding exhibition catalogue

***A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection*** (2019-2020)

- Contributor to exhibition and catalogue

***Nature’s Nation: American Art and Environment***, PEM (February 2-May 5, 2019)

**Ms. AUSTEN BARRON BAILLY, Ph.D.**

austen.bailly@crystalbridges.org

- Coordinating curator with PEM's curator of Native American Art; organized by Princeton University Art Museum; traveled to Crystal Bridges Museum of American Art

**Georgia O'Keeffe: Art, Image, Style** - organized by Brooklyn Museum (at PEM, Dec 16, 2017-Apr 8, 2018)

- Sourced and coordinated exhibition for PEM in collaboration with guest curator Wanda M. Corn
- Television appearance on WGBH's [Open Studio](#) with Jared Bowen
- 130,000 visitors to PEM (record attendance)

**American Impressionist: Childe Hassam and the Isles of Shoals** (at PEM, Jul 16-Nov 7, 2016)

- Co-curated and co-organized with North Carolina Museum of Art in collaboration with marine scientists at the [Shoals Marine Laboratory](#), Appledore Island, ME—where Hassam painted over the course of three decades
- Co-editor and contributor to 144-page, illustrated, multi-author publication [American Impressionist: Childe Hassam and the Isles of Shoals](#) (PEM with Yale University Press, 2016)
- Library connections: trove of Isles of Shoals postcards found in PEM's Phillips Library displayed in the galleries; created [postcards for visitors to write](#) and send from PEM; more than 13,000 mailed.
- Commissioned photo essay by contemporary artist Alexandra de Steiguer "Appledore Today" for the publication and for the exhibition.
- [Wall Street Journal](#): "most flattering presentation of Hassam I've seen;" "a moving portrait of place"
- Co-hosted Scholars' Workshop at PEM / Appledore to introduce Americanists to curatorial fieldwork
- Commissioned by *Archives of American Art Journal* to write "[Siting Childe Hassam](#)" article about new methods and discoveries
- 90,000 visitors (blockbuster for PEM)

**American Epics: Thomas Hart Benton and Hollywood** (at PEM, Jun 6-Sept 7, 2015)

- Lead curator of first major Benton retrospective in 25 years
- Editor of and lead contributor to 240-page, illustrated, multi-author publication [American Epics: Thomas Hart Benton and Hollywood](#) (PEM with Delmonico-Prestel, 2015)
- Garnered stellar reviews in national press such as [Artforum](#), [New York Times](#), [New Yorker](#), [Wall Street Journal](#), and [Boston Globe](#), whose Pulitzer Prize-winning Sebastian Smee called it "a brilliant show;" Television appearance on WGBH's [Open Studio](#) with Jared Bowen
- Organized public discussion day "[Thomas Hart Benton and American Storytelling](#)" featuring Benton experts, film critics, emerging and established scholars, and bestselling author Paul Theroux

Awards:

- 2015 Association of Art Museum Curators Award for Excellence, Honorable Mention: "Outstanding Exhibition or Installation from an institution with operating budget over \$20 million"
- Supported by National Endowment for the Humanities (NEH) and National Endowment for the Arts (NEA): NEH Planning Grant (LACMA, \$40K), NEA Grant (PEM, \$50K), NEH Implementation Grant (PEM, \$300K)

Major Acquisitions

**Gifts from the Carolyn and Peter Lynch Collection (2018)**

**Ms. AUSTEN BARRON BAILLY, Ph.D.**

austen.bailly@crystalbridges.org

- J.O.J. Frost, *The March into Boston from Marblehead, April 16, 1861: There Shall Be No More War*, 31 ½ x 72 inches, about 1925
- Childe Hassam, *East Headland, Appledore--Isles of Shoals*, oil on canvas, 30 x 36 inches, 1911
- Georgia O'Keeffe, *Cedar and Red Maple, Lake George*, oil on canvas, 18 ½ x 15 inches, 1921

**Terry and Eva Herndon Collection (2018)**

- Landmark Promised Gift of 75 works to PEM + \$500K endowment
- Collection is devoted to the transformational role of the car in American culture and the importance of the car as a source of inspiration to American artists
- Works by Ansel Adams, Benny Andrews, Thomas Hart Benton, Aaron Bohrod, Charles Burchfield, Stuart Davis, Arthur Dove, Richard Estes, Janet Fish, Red Grooms, John Koch, Jacob Lawrence, Doris Lee, Jack Levine, Molly Luce, Norman Rockwell, Frank Romero, Paul Sample, John Sloan, Saul Steinberg, Wayne Thiebaud, and James VanDerZee, among many others; only one artist included in the gift was already represented in PEM's collection

**Edmund Tarbell, *Edmund and His Pony Peanut, 1930*, oil on canvas, 62 x 50 inches (2017)**

- Donated by grandson of the artist, a first-time PEM donor
- Family heirloom is first Tarbell to enter PEM's collection

**Samuel W. and Sheila M. Robbins Collection (2015)**

- Landmark Gift of 72 painting by historical to modern 19th and 20th century American artists active in New England, including numerous women artists
- Front-page coverage by the [Boston Globe](#); featured in mini-documentaries by the *Globe* and by [PEM](#)

Project Development

***New installations of PEM's Native American and American Art Collections***

- Collaboration in 2018 and 2019 with Curator of Native American art and cross-departmental team to develop innovative cross-cultural displays (now slated to open in 2021/2022)
- Co-organized interdisciplinary convening of scholars and artists to investigate approaches that advance progress towards an expanded, more inclusive collection presentation and definition of American art in the museum (November 2018)

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**Professional Activities and Service**

- Co-moderator for [American Art Journals 2020: A Roundtable Conversation](#): with Jacqueline Francis, Jennifer Marshall, and Tanya Sheehan about the history, current goals, and future trajectories of journals serving the field of US art history. Organized by University of Arkansas School of Art and moderated with Jennifer Greenhill
- Co-Executive Editor, [Panorama](#), the online, peer-reviewed journal of Association of Historians of American Art the [Association of Historians of American Art](#) (AHAA) (2019-2020)

**Ms. AUSTEN BARRON BAILLY, Ph.D.**

austen.bailly@crystalbridges.org

- Contributor to Naomi Slipp, ed., "[Editors' Reflections on the First Five Years of Panorama](#)," *Panorama: Journal of the Association of Historians of American Art* 6, no. 2 (Fall 2020), <https://doi.org/10.24926/24716839.10511>.
- Elected and served as Co-chair/Chair/Chair Emerita of AHAA (2016-2018)
- [Managing Yourself and Leading Others](#) participant: Professional Development Programs, Harvard Extension School (March 18–19, 2019)
- [The Networked Curator](#), a digital literacy workshop at The Getty; one of twelve selected curators (2018)
- Appointed member of PEM's Phillips Library/Salem Preservation Partners Working Group led by City of Salem Mayor and PEM Director and CEO (2018)
- Co-organizer of [The Resonant Object Symposium](#), Clark Art Institute (2018)
- National Endowment for the Humanities Implementation Grant Panelist (2017)
- [Salem Public Art Commission](#), Commissioner (2016-2018, appointed by the Mayor of Salem, MA)
- [Historic Salem Inc.](#), Board of Directors / PEM Liaison (2013-17)
- [Getty Leadership Institute: NextGen](#) Fellow (2005)

**Speaking Highlights**

**Peabody Essex Museum:** [Copley | Cannon | Canon](#), [American Truths: T.C. Cannon's Reckoning, Representation, and Renewal](#) (2018)

**Colby College Museum of Art:** "Thomas Hart Benton, Metacomet and Martha's Vineyard: New England Origins for an American Modernism," [Somehow a Past': New England Regionalism, 1900 to 1960](#) (2017)

**Boston Athenaeum:** "[Thomas Hart Benton and the Modern American Woman](#)," [Polly Thayer Starr Charitable Trust Lecture](#) (2015)

**The Metropolitan Museum of Art:** "'Anarchic Carelessness' and 'Expansive Grandeur': Regional Change in [Thomas Hart Benton's America Today](#)," [00:39] "[The Full Force of His Spiritual Bellows](#)": [Thomas Hart Benton's America Today Mural Symposium](#) (2015)

**Art Institute of Chicago:** "[Cotton Picking, American Art, and Thomas Hart Benton](#)," [Lectures on American Art: Innovation and Scholarship](#) (2014)

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**LACMA CAREER**

- Founder, LACMA American Art Acquisitions Group (2011)
- Curator-in-charge, LACMA American Art Council patron group (2006-2012)
- Developer and editor for [Two Centuries of Black American Art online exhibition archive](#) (2011)
- Invited author of inaugural post on LACMA's blog *Unframed* and of over 30 posts (2008-2012)
- Managing curator of full reinstallation of LACMA's American art galleries including departments of American Art, Costume and Textiles, Decorative Arts, Photography, Prints and Drawings (2007)
- Led \$100K Luce Foundation-funded project to integrate LACMA's 1991 American art collection catalogue into LACMA's collections online; established LACMA's foundational digital content models (2003-2005)

**Ms. AUSTEN BARRON BAILLY, Ph.D.**

austen.bailly@crystalbridges.org

Exhibitions (selected)

***Art Across America***, National Museum of Korea, Seoul (2013)

- Lead curator for exhibition organized by LACMA in collaboration Terra Foundation for American Art, Philadelphia Museum of Art, Museum of Fine Arts, Houston and National Museum of Korea
- First historical American art survey in Korea; based on masterpieces from the four participating museums
- Author of 25 catalogue entries for bilingual catalogue—the first American art history published in Korean

***Compass for Surveyors: 19<sup>th</sup> Century American Landscapes***, LACMA (2013)

- Co-curator; named in *Artforum* by Lynne Cooke as a top ten 2013 exhibition

***The Modern West: American Landscapes 1890-1950***, LACMA (2007)

- Coordinating curator; organized by Museum of Fine Arts, Houston

***LACMA Obras Maestras 1750-1950: Pintura Estadounidense Del Museo De Arte Del Condado De Los Angeles***, Museo Nacional de Arte, Mexico City, Mexico (2006)

- Co-curator and organizer of international loan exhibition of 72 masterpieces from LACMA's core American art collection at Mexico's Museo Nacional de Arte; oversaw installation in Mexico City; co-edited exhibition catalogue

Acquisitions (selected)

- Edward Biberman, [\*I Had a Dream\*](#), 1968, Purchased by the American Art Council (2011)
- Elizabeth Catlett, [\*Sharecropper\*](#), 1952 and Chauncey Bradley Ives, [\*The Piper\*](#), c. 1852-59, Gifts of the 2011 American Art Acquisitions Group
- Henry Inman, [\*No-Tin \(Wind\), A Chippewa Chief\*](#), 1832-33, Gift of 2008 [LACMA Collectors Committee](#)
- John Biggers, [\*Cotton Pickers\*](#), 1947, Purchased by Mr. and Mrs. Thomas H. Crawford, Jr. and the Black Art Acquisition Fund (2007)
- Thomas Eakins, [\*Wrestlers\*](#), 1899, Gift of Cecile C. Bartman and The Bartman Foundation (2007)

Public Programming

Over three years, organized a series of public programs and panel discussions involving artists, collectors, curators, and scholars to redress and highlight efforts at LACMA to [collect and exhibit work by African American artists](#) and ongoing efforts to expand the American art collection:

- Secured sponsorship funding for an annual American art programs from American Art Council
- Organized African American art programs in collaboration with LACMA's then-Deputy Director Brooke Anderson (now Director of the Pennsylvania Academy of the Fine Arts) and then-Curator of Contemporary Art Franklin Sirmans (now Director of the Perez Art Museum Miami):
  - [Building Collections of African American Art: Los Angeles Perspectives](#) (2012)
  - [The Art of John Biggers](#) (2011)
  - [Two Centuries of Black American Art Exhibition](#): A 35<sup>th</sup> Anniversary Roundtable (2011): Secured David Driskell, curator of landmark 1976 exhibition, as keynote speaker; near-capacity event in 600-seat Bing Theater followed by community reception hosted by LACMA

**Ms. AUSTEN BARRON BAILLY, Ph.D.**

austen.bailly@crystalbridges.org

- *Telling American Stories Today* (2010): Chon Noriega, moderator with artists Eileen Cowin and John Valadez
- [The American Indian and American Art: A Roundtable](#) (2009): included artist Mateo Romero (Cochiti Pueblo)

Speaking Highlights

**Indiana University:** "Art for America: Race in Thomas Hart Benton's Murals, 1919-1936," *Thomas Hart Benton's Indiana Murals at 75: Public Art and the Public University* (2008)

**The Huntington:** "Thomas Hart Benton's 'Genuine Contribution to Americana'," *Pressed in Time: American Prints 1905-1950: A Conference at The Huntington* (2007)

**National Gallery of Art:** "The *Galerie Contemporaine*, 1876-1884," *Art and the Early Photographic Album: A Symposium*, Center for Advanced Studies in the Visual Arts (2007)

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**METROPOLITAN MUSEUM OF ART CAREER**

- Researched foreign works of art exhibited in New York City between 1825 and 1861 for exhibition *Art and the Empire City: New York, 1825-1861* (2000)
- Contributed to exhibition and catalogue

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Other Publications (selected)

- Contributor to *Sculptures for the Blind* by artist Lenka Clayton (J&L Books and Lenka Clayton, 2018)
- [Siting Childe Hassam](#)," *Archives of American Art Journal* vol. 56, no. 1 (Spring 2017): 74-83
- "Vetting the Canon: The *Galerie Contemporaine*, 1876-1884." In *Art and the Early Photographic Album*, edited by Stephen Bann (Washington, D.C.: National Gallery of Art, 2011)
- "Art for America: Race in Thomas Hart Benton's Murals, 1919-1936," *Indiana Magazine of History*, vol. 105, no. 2. (June 2009)
- "[Artist-Curators and Art Historian-Curators at the Edge: How the 'Modern West' Revealed Boundaries in Curatorial Practice](#)," *Invisible Culture (An Electronic Journal for Visual Culture)*, Issue 11: Curator and Context (Fall 2007)
- "Collapsing Boundaries," *American Art* (Summer 2007), vol. 21, no. 2:17-18

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Awards and Fellowships (selected)

- Terra Foundation for American Art, Terra Summer Residency Fellow, Giverny, France (2008)
- Judith M. Lenett Memorial Fellowship, Williams College Graduate Program in the History of Art (awarded to a second year student with a demonstrated interest in American art and conservation) (1998)
- Outstanding Female Athlete of the Year, Vassar College (for collegiate career in tennis / squash) (1994)

## Alejo Benedetti

600 Museum Way, Bentonville, AR 72712 · 479.657.2321 ·  
Alejo.benedetti@crystalbridges.org

### **PROFESSIONAL EXPERIENCE**

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#### **Crystal Bridges Museum of American Art, 2020 - present**

Associate Curator, Contemporary Art

- Organize mainstage traveling exhibitions and smaller focus shows
- Oversee the contemporary gallery
- Help oversee the contemporary portion of the collection
- Work with team to continue building the collection

#### **Crystal Bridges Museum of American Art, 2017 - 2020**

Assistant Curator

- Organize mainstage traveling exhibitions and smaller focus shows
- Help oversee the *1940s to Now* portion of the collection
- Work with team to continue building the collection

#### **Crystal Bridges Museum of American Art, 2015-2017**

Curatorial Assistant

- Assist Chad Alligood, Curator of art since 1940 with traveling exhibitions, issues concerning the display and development of the permanent collection
- Organize occasional small-scale exhibitions
- Perform administrative tasks for Chad Alligood

#### **Modern Art Museum of Fort Worth, 2014 -2015**

Curatorial Intern

- Assisted Andrea Karnes, Curator and Alison Hearst, Assistant Curator
- Wrote entries on objects in collection for use on museum's website
- Compiled database information for the permanent collection

#### **Glasstire: Online Magazine of Visual Arts in Texas, 2014-2015**

Freelance Writer/Critic

- Frequent contributor and critic for Dallas/Fort Worth content

#### **Modern Art Museum of Fort Worth, Fall 2014**

Curatorial Intern

- Assisted Andrea Karnes, Curator and Alison Hearst, Assistant Curator
- Compiled research and briefings on potential acquisitions
- Wrote entries on objects in collection for use on museum's website

#### **Texas Christian University, 2013-2014**

Teaching Assistant

- Intro to Art History, History of Visual Communication, Intro to Visual Culture
- Graded exams and led review sessions before exams

## **EXHIBITIONS**

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### ***Ansel Adams In Our Time* – 2020**

Crystal Bridges Museum of American Art (Mainstage show organized by Museum of Fine Arts Boston)  
Venue Curator

### ***State of the Art: 2020* – 2020**

Crystal Bridges Museum of American Art & The Momentary (Mainstage Show – Traveling)  
Co-curator with Lauren Haynes and Allison Glenn  
Traveling venues not yet announced

### ***Men of Steel, Women of Wonder* – 2019**

Crystal Bridges Museum of American Art (Mainstage Show – Traveling)  
Organizing Curator  
Traveling to San Antonio Museum of Art and The Addison Gallery of American Art

### ***How Do You Figure?* – 2018**

Crystal Bridges Museum of American Art (Focus Show)  
Organizing Curator

### ***Animal Meet Human* – 2017**

Crystal Bridges Museum of American Art (Focus Show)  
Organizing Curator

### ***The Art of American Dance* – 2016**

Crystal Bridges Museum of American Art (Mainstage show organized by Detroit Institute of Art)  
Venue Curator

### ***Black Unity* – 2016**

Crystal Bridges Museum of American Art (Focus Show)  
Organizing Curator

## **PUBLICATIONS**

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“The Finer Points of World Building: Places, Personas, and the Artists Who Create Them”  
*State of the Art 2020*  
2020

“Of Waistbands and Journeys: An Introduction”

“When They Bleed: Our Vulnerable American Gods”

*Men of Steel, Women of Wonder: Modern American Superheroes in Contemporary Times*  
2019

“Artist Blurbs”

*The Beyond: Georgia O’Keeffe and Contemporary Art*  
2018

## **LANGUAGES**

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Proficient in Spanish

## **EDUCATION**

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### **Texas Christian University, September 2013 - May 2015**

- Master of Arts, Art History · GPA: 4.0
- Thesis: *Shared Universe: The Fine Art/Comic Book Crossovers of Jim Shaw and Mike Kelley*

### **University of Missouri, Columbia, August 2008 - December 2012**

- Bachelor of Arts, Art History and Bachelor of Fine Arts, Studio Art
- GPA 3.9 · Summa cum laude

### **University of Alicante, Alicante, Spain, Study Abroad Semester Spring 2011**

## Mindy N. Besaw, PhD

Crystal Bridges Museum of American Art  
600 Museum Way, Bentonville, AR 72712  
479.418.5764 (work), 307.250.0872 (mobile)  
[Mindy.Besaw@crystalbridges.org](mailto:Mindy.Besaw@crystalbridges.org)

### EDUCATION

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**Ph.D. American Art History, University of Kansas, 2015**

*Dissertation:* "Re-Framing the American West: Contemporary Artists Engage the Past"  
Charles Eldredge and David Cateforis advisors; major field: American art, colonial to 1945; minor fields: art since 1945 and cultures of the American West from 1890 to the present.

**M.A. Art History and Museum Studies, University of Denver, 2001**

Thesis: *The Journey from Childhood to Womanhood: Kiki Smith and Rites of Passage*  
M.E. Warlick, advisor

**B.F.A. Art History, University of Illinois, Champaign-Urbana, 1997**

### PROFESSIONAL EXPERIENCE

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- 2014 – present      **Curator, American Art and Director of Fellowships and Research, Crystal Bridges Museum of American Art, Bentonville, Arkansas.**
- 2007 – 2014      **Curator, Whitney Western Art Museum, Buffalo Bill Center of the West,**
- 1998 – 2006      **Curatorial Associate, Institute of Western American Art, Denver Art Museum, Denver, Colorado (2004-2006).** Promoted to Curatorial Associate after three years as *Curatorial Assistant*, Institute of Western American Art (2001-2004). Previously worked in other positions, including *Department Assistant*, Architecture, Design & Graphics Department (2000-2001); *Art Stop Interpreter*, Education Department (1998-2000); *Graduate Assistant*, College Advisory Committee (1998-2000)
- 1998 – 2000      **Gallery Assistant, Shwayder Art Gallery, University of Denver, Denver, Colorado.** Installed and deinstalled 4-5 exhibitions per year. Worked with faculty, students, and artists.
- Teaching Experience:
- 2009 – 2011      Graduate Teaching Assistant, History of Art, University of Kansas  
Instructor of Record: American Art History, Introduction to Western Art History, Introduction to Modern Art; Lecture Assistant: European Art 1900-1945
- 2003 – 2006      Adjunct Instructor, Art History, University of Colorado, Denver and Metropolitan State College of Denver  
Survey I: Pre-History to Gothic Art, Survey II: Renaissance to Contemporary, and Art Appreciation

## EXHIBITION PROJECTS

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***Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment***, co-curator with Julia Rosenbaum, Will Coleman, and Kate Menconeri. Exhibition organized by Crystal Bridges in association with Thomas Cole Historic Site and The Olana Partnership, supported by Art Bridges. Opening fall 2020 at Cummer Museum of Art & Gardens (postponed from original date due to COVID) before traveling to three additional venues.

***Companion Species: Native American Storytelling***, co-curator with Ashley Holland, Art Bridges. Organized by Crystal Bridges Museum of American Art in collaboration with the Museum of Native American History. Opening November 20, 2020 simultaneously at both locations, followed by 2 venue tour, organized by Art Bridges Foundation.

***Nature's Nation: American Art and Environment***, venue curator. Crystal Bridges Museum of American Art, May 25 – September 9, 2019. Exhibition organized by Princeton University Art Museum.

***Art for a New Understanding: Native Voices, 1950s-Now***, co-curator with Candice Hopkins and Manuela Well-Off-Man. Crystal Bridges Museum of American Art, October 6, 2018 – January 9, 2019. Exhibition organized by Crystal Bridges, Presented at IAIA's Museum of Contemporary Native Art (January 25 – July 19, 2019), Nasher Museum at Duke University (August 29, 2019 – January 12, 2020), and Memphis-Brooks Museum of Art (February 22 – May 17, 2020).

***In Conversation: Will Wilson and Edward Curtis***, curator. Crystal Bridges Museum of American Art, September 1, 2018 – February 2019. Small focus exhibition combining Crystal Bridges collection with additional works by Will Wilson.

***American Made: Treasures from the American Folk Art Museum***, venue curator. Crystal Bridges Museum of American Art, July 2 – September 19, 2016. Exhibition organized by the American Folk Art Museum.

***Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic***, venue curator. Crystal Bridges Museum of American Art, November 7, 2015 – January 18, 2016. Exhibition organized by Terra Foundation for American Art, Art Gallery of Ontario, and the Pinacoteca do Estado de São Paulo.

***Art in a Day's Work***, curator. Crystal Bridges Museum of American Art, February 6 – April 5, 2015. Small focus exhibition from Crystal Bridges print collection.

***Georgia O'Keeffe: See What I See***, curator. Crystal Bridges Museum of American Art, March 28 – May 10, 2015. Small focus exhibition to highlight a recent acquisition.

***Painted Journeys: The Art of John Mix Stanley***, co-curator with Peter H. Hassrick. Buffalo Bill Center of the West, June 6 – August 29, 2015. Exhibition organized by Buffalo Bill Center of the West, and traveled to the Gilcrease Museum and Tacoma Art Museum.

***Go West! Art of the American Frontier from the Buffalo Bill Center of the West***, co-curator with Stephanie Heydt. High Museum of Art, Atlanta, Georgia, November 3, 2013 – April 13, 2014. (Variations of this exhibition have since traveled to the Joslyn Museum, Omaha; Palm Springs Art Museum; and Utah Museum of Fine Arts.)

## PUBLICATIONS

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[forthcoming] Mindy N. Besaw, “‘Out of Sight of Land’: Sea Metaphors and Changing Perception of the Great Plains,” in Austen Barron Bailly and Dan Finamore, eds., *In American Waters*. Salem: Peabody Essex Museum, 2021.

Mindy N. Besaw, “Martin Johnson Heade’s *The Gems of Brazil* and the Demands of Art and Science,” in *Cross Pollination: Heade, Cole, Church and Our Contemporary Moment*. Catskill, NY: Thomas Cole National Historic Site, 2020.

Mindy N. Besaw, Candice Hopkins, Manuela Well-Off-Man. *Art for a New Understanding: Native Voices, 1950s to Now*. Fayetteville: University of Arkansas Press, 2018.

Peter H. Hassrick and Mindy N. Besaw. *Painted Journeys: The Art of John Mix Stanley*. Norman: University of Oklahoma Press, 2015. [peer reviewed]

“The Art of John Mix Stanley.” *American Art Review* 27, no. 3 (May 2015): 60-67, 111.

Stephanie Heydt, Mindy N. Besaw, et al. *Art of the American Frontier*. Atlanta: High Museum of Art, distributed by Yale University Press, 2013.

Mindy N. Besaw and Stephanie Heydt. “Go West! Art of the American Frontier.” *American Art Review* 25, no. 5 (December 2013): 116-125, 127.

“Joel Ostlind and Arin Waddell,” exhibition brochure. Clearmont, WY: UCross Foundation Art Gallery, 2012.

“Sense of Place in Robert Swain Gifford’s *A Kansas Ranch*.” *The Register*, a publication of the Spencer Museum of Art, University of Kansas (Summer 2011): 32-44. [peer reviewed]

“Urban/Environment: A Collage of Inspiration in Janet Satz’s Artwork: A Profile of artist Janet Satz.” *Review: Mid America’s Visual Arts Publication* (online journal), May 10, 2011  
<http://ereview.org/2011/05/10/urbanenvironment-a-collage-of-inspiration-in-janet-satz's-work/>

“You’ll Laugh Until You Frown: A Review of *Dan Perjovschi Central Court*.” *Review: Mid-America’s Visual Arts Publication* (online journal), December 3, 2010 <http://ereview.org/2010/12/03/youll-laugh-until-you-frown/>

“Karen Kitchel: The Real West,” in *Relative Condition: The Landscape Paintings of Karen Kitchel, A Retrospective Exhibition*, 26-32. Casper, WY: Nicolaysen Art Museum & Discovery Center, 2010.

“Charlie Russell in Wax,” in *Charles M. Russell: The Masterworks in Oil and Bronze*, Joan Troccoli et al., 153-161. University of Oklahoma Press in collaboration with the Denver Art Museum and Gilcrease Museum, 2009. [peer reviewed]

“The American West Today—Beautiful, Vital, and Relevant: The Paintings of Karen Kitchel and Don Stinson.” In *The Full Terrain: Karen Kitchel, Don Stinson* exhibition brochure. Clearmont, WY: UCross Foundation Art Gallery, 2009.

Introduction, contributing author, editor: *Timeless Treasures: 50 Favorites from the Whitney Gallery of Western Art*. Cody, WY: Buffalo Bill Historical Center, 2008.

“Albert Bierstadt e Thomas Moran. Il paesaggio dello’Ovest quale icona nazionale (Albert Bierstadt and Thomas Moran: Western Landscape as National Icon).” In *Pittura Americana del XIX secolo: Atti del convegno*, a cura di Marco Goldin and H. Barbara Weinberg, 169-182. Treviso, Italy: Linea d’ombra Libri, 2008.

“Artist-Explorers and Today’s Western Landscape.” In *Western Passages: Heart of the West: New Painting and Sculpture of the American West*, Peter Hassrick et al., 52-64. Denver: Denver Art Museum in association with University of Washington Press, 2007.

“N.C. Wyeth,” “Harvey T. Dunn,” and “Theodore Van Soelen.” In *Western Passages: Sweet on the West, How Candy Built a Colorado Treasure*, Ann Daley et al., 52-55. Denver: Denver Art Museum in association with University of Washington Press, 2003.

#### Book Reviews:

“Book Review of *Charles M. Russell: Photographing the Legend*, by Larry Len Peterson.” *Great Plains Quarterly* 35, no. 4 (Fall 2015): 393-394.

“Book Review of *A Place of Refuge: Maynard Dixon’s Arizona*, by Thomas Brent Smith.” *New Mexico Historical Review* 85:2 (Spring 2010): 199-200.

“Book Review of *After Lewis and Clark: The Forces of Change, 1806-1871*, by Joseph B. Schenk.” *New Mexico Historical Review* 83:4 (Fall 2008): 548-549.

## **LECTURES and PRESENTATIONS**

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#### Academic Papers and Presentations:

“Tangled Histories, Cross-Cultural Exchange: New Perspectives in Western American Art,” Western History Association, October 2020.

“History is Painted by the Victors: Paradigm Shifts in American Art,” for symposium: “Homecoming: Five Decades of American Art Studies at the University of Kansas,” November, 2018.

Presentation and panel discussion, “Curating Now – Practice, Assumptions, and Responsibilities,” Native American Art Studies Association, Tulsa, October 2017.

“Re-Framing the American West: Bill Schenck and the West as it Never Was,” at symposium at Brigham Young University in conjunction with an exhibition, *Branding the American West*. March, 2016.

“Albert Bierstadt and Thomas Moran: Western Landscape as National Icon,” Symposium to accompany exhibition *America! Storie di pittura dal Nuovo Mondo*, Brescia, Italy, April, 2008 (symposium proceedings published, November 2008).

“Tony Foster: Grand Canyon Revisited,” Southwest Art History Conference, Taos, NM, October, 2005.

Invited Lectures/Conferences:

“Reinstallation Study Day,” Amon Carter Museum, August 2018.

“Bloom Where You’re Planted: Women Influencers and American Art,” Georgia Museum of Art, June 2018.

Presentation and panel discussion, “Taos Society of Artists: Western Art? American Art?” Hosted by Couse-Sharp Historical Site, Harwood Museum of Art, September 2016.

“Reflections: The West from Arkansas,” *Wyoming Arts Council* annual conference, lecture and juror, April, 2016.

“West as America? Broadening our Perspective on Western American Art,” Palm Springs Art Museum, April, 2016.

“From My Point of View: The Art of John Mix Stanley,” Gilcrease Museum, Tulsa, OK, October 2015.

“The “Doomed Indian” – John Mix Stanley and American Perception,” *Painted Journeys: The Art of John Mix Stanley* exhibition symposium, Buffalo Bill Center of the West, Cody, WY, June 2015.

“The West as America? A Broader Lens on Western American Art,” Western Symposium, Tacoma Art Museum, April 2015.

“West Meets South in *Go West! Art of the American Frontier*,” High Museum of Art, February 2014.

“The End of the Frontier and the Birth of Nostalgia: A Century of Art from the Whitney Western Art Museum,” Bonhams, New York, December 2013.

“Today’s West: Contemporary Art from the Buffalo Bill Center of the West,” 11<sup>th</sup> Annual Southeastern Cowboy Festival and Symposium, Booth Western Art Museum, October 25, 2013.

“Conversations with the Past,” Cheyenne Frontier Days Museum, Western Spirit Art Show Symposium, March 2013.

“Why is Contemporary Western Art Important?” Panel Discussion, Coors Western Art Show, Denver, January 2013.

“Artist Talk with Joel Ostlind and Arin Waddell,” UCross Foundation Art Gallery, August 2012.

“Innovative Installations: New Permanent Collection Galleries in Western Art Museums,” 7<sup>th</sup> Annual Southeastern Cowboy Festival and Symposium, Booth Western Art Museum, October 23, 2009.

Moderator, “Karen Kitchel and Don Stinson, a Conversation,” in association with the UCross Foundation Art Gallery, Sheridan, WY, June 2009.

“Whitney Gallery of Western Art: An Introduction,” Farmington Museum, Farmington, NM, May 2008.

“Wyoming’s Wildlife in Art,” Yellowstone National Park, “Programs in the Park” Series, July and August, 2007, 2008, and 2009.

## **FELLOWSHIPS AND AWARDS**

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Association of Art Museum Curators 2019 Awards for Excellence, “Re-Installation, Early American Art Galleries”

Western Heritage Award for *Painted Journeys: The Art of John Mix Stanley* catalogue, National Western Heritage Center, Oklahoma City, 2016

Staff Research Fund Award, Buffalo Bill Center of the West, 2013 and 2014

Academic Excellence Scholarship, Kress Foundation History of Art Department, University of Kansas, spring 2011

Mary Ann Scott Award for Outstanding Graduate Student, University of Denver, 2000

Graduate Student Grant, State of Colorado, 1999

## **SERVICES & MISCELLANEOUS**

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Professional Development Committee, Association of Art Museum Curators, 2017–2019.

Interviewed and filmed for *CM Russell and the American West*, documentary on Charles M. Russell. Produced by Gus Chambers and Paul Zalis for Montana PBS, 2018.

Member of Buffalo Bill Art Show and Sale Committee, Cody Country Chamber of Commerce, member of the Judges Sub-Committee, member of the Artist Selection Sub-Committee Buffalo Bill Art Show and Sale, 2012-2015.

Member, Adult Formation Committee, Christ Episcopal Church, Cody, WY, 2008-2009; 2012-2014.

Vice President, History of Art Graduate Students Organization, University of Kansas, Fall 2010-Spring 2011.

“R. Swain Gifford’s *A Kansas Ranch*” text for *Spencer Museum Art Minute*, aired on Kansas Public Radio, August 2010.

“Donald Judd’s *Untitled*” text for *Spencer Museum Art Minute*, aired on Kansas Public Radio, August 2010.

Interviewed and filmed for *Drawn to Yellowstone*. Produced and directed by Raechel Donahue. 56 min. Wild West Productions, in association with Wyoming PBS, 2009.

## **PROFESSIONAL AFFILIATIONS**

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Association of Art Museum Curators; College Art Association; Association of Historians of American Art; American Alliance of Museums; Western History Association

## **FOREIGN LANGUAGE READING PROFICIENCY**

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French and Spanish

# Ashley Holland

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1100 N. 9<sup>th</sup> Street, Rogers AR, 72756 | (618) 580-6183 | ashleyrholland@gmail.com

## Curatorial Philosophy

I believe in the power of art, both as a tool for cultural continuation and as a means to create empathy. I am committed to addressing the long history of invisibility and misrepresentation of art by Indigenous peoples of what is now known as North America. I have built a professional and scholarly career around the conviction that art by marginalized communities of the past, present, and future have a place in the larger canon of American art. American art has long ignored the contribution of Black, Indigenous, and people of color and art history will only benefit from expanding the conversation beyond a Euro-American centering.

## Education

### PHD | SPRING 2021 | UNIVERSITY OF OKLAHOMA

- Native American Art History
- Dissertation: *h̄ CWY (Tsi Tsalagi): Understanding Contemporary Art of the Cherokee Diaspora*

### MA | SPRING 2007 | INDIANA UNIVERSITY, INDIANAPOLIS

- Museum Studies
- Emphasis: Indigenous Art and Curatorial Practices

### BA | SPRING 2005 | DEPAUW UNIVERSITY

- Major: Art History and Religious Studies
- Minor: French

## Professional Experience

### ASSOCIATE CURATOR | ART BRIDGES FOUNDATION | 2021-PRESENT

### ASSISTANT CURATOR | ART BRIDGES FOUNDATION | 2018-2020

- Art Bridges' mission is to share outstanding works of American Art with those that have limited access to our country's most meaningful works. The mission is achieved by partnering with institutions of all sizes on projects that deeply engage communities.
  - Oversee a growing American art collection spanning from mid-19<sup>th</sup> to contemporary
  - Assist with collection development, presentation, and publications
  - Conduct research on the collection and disseminate it in a way that provides the widest possible access for Art Bridges partners
  - Propose and develop collection-based exhibitions of various scale and content
  - Work in close partnership with Art Bridges partners to contribute to programs related to the collections, with an emphasis on innovation, inclusion, and building new audiences
  - Manage a Curatorial Assistant, Administrative Assistant, as well as various Interns and Research Fellows

### **ARTIST ASSISTANT | HOLLY WILSON STUDIO, LLC | 2017-2018**

- Holly Wilson is a Delaware Nation/Cherokee multi-media artist based in Mustang OK. She is best known for her figurative sculptures, large installations, and photography.
  - Grant writing
  - Research
  - Arts application managements
  - File and image management
  - Travel assistance

### **ASSISTANT CURATOR OF NATIVE AMERICAN ART | EITELJORG MUSEUM | 2015-2016**

### **ASSISTANT CURATOR OF CONTEMPORARY ART | EITELJORG MUSEUM | 2007-2015**

- The Eiteljorg Museum of American Indians and Western Art is located in Indianapolis IN. Founded in 1989, the museum's mission is focused on inspiring an appreciation and understanding of the art, history, and cultures of the American West and Native America. Important features of the Native American collection include the Klaper Collection of Arctic Art, the Rader Collection of Katsina Carvings, the Korb Collection of Navajo Saddle Blankets, the Kersting Collection of Southwestern Art, and the extensive contemporary Native art collection.
  - Interpretation, research, and exhibition development related to the historical and contemporary Native American collections
  - Curation of the Eiteljorg Contemporary Art Fellowship exhibition
  - Project management and curation of traveling exhibitions
  - Curation of internal exhibition related to the historical and contemporary Native American collections
  - Supervised Eiteljorg Indian Market & Festival
  - Grant writing, budgeting, and object/artist file management
  - Extensive experience in consultation and partnership with Native American artists, communities, and advisory groups
  - NAGPRA administration and compliance
  - Editing, writing, and project management for exhibition and collection publications

## **Internships**

### **CURATORIAL INTERN | CRYSTAL BRIDGES MUSEUM OF AMERICAN ART | SUMMER 2018**

- A dual appointment in the Crystal Bridges and Art Bridges curatorial departments under the direct supervision of the Director of Curatorial Affairs and Strategic Art Initiatives.
  - Traveling exhibition research and development from the Crystal Bridges collection
  - Collection research related to the Art Bridges collection of American art

### **CURATORIAL INTERN | FRED JONES JR. MUSEUM OF ART | SUMMER 2017**

- An Andrew W. Mellon Foundation Curatorial Internship under the supervision of the Associate Curator of Native American & Non-Western Art.
  - Exhibition development and design
  - Collection research of both historical and contemporary Native American art

## FESTIVAL INTERN | EITELJORG MUSEUM | SPRING 2007

- The Eiteljorg Indian Market & Festival hosts around 150 Native American artists annually.
  - Oversaw logistical preparation for the 15<sup>th</sup> Annual Indian Market
  - Acted as main point of contact for all artists
  - Worked directly with performers and judges

## Professional Activities

### EXHIBITIONS

- Extensive history in exhibitions. Experience of working within a permanent collection as well as with artists, lenders, donors, and galleries. Highly skilled in creating exhibition narratives, label writing, programming, gallery presentations, and publications.
  - Art Bridges | Crystal Bridges Museum of American Art
    - *Andy Warhol: Endangered Species* (upcoming 2022)
    - *In Conversation: Will Wilson*
    - *Companion Species*
    - *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment*
  - Fred Jones Jr. Museum of Art
    - *Seeds of Being*
    - *Distinguished Visiting Artist: Robert Taylor*
    - *Native Basketry*
  - Eiteljorg Museum
    - *The Grand Canyon*
    - *Conversations: 2015 Eiteljorg Contemporary Art Fellowship*
    - *RED: 2013 Eiteljorg Contemporary Art Fellowship*
    - *We Are Here: 2011 Eiteljorg Contemporary Art Fellowship*
    - *Influences*
    - *Art en la Charrería*
    - *Art Quantum: 2009 Eiteljorg Fellowship for Native American Fine Art*
    - *Barbed and Branded*
    - *Gestures of Kinship: Photographs of Bruce Hucko*
    - *Bernard Williams: Black Cowboy*
    - *Our People, Our Land, Our Images: International Indigenous Photographers*
    - *Our Land: Contemporary Art from the Arctic*
    - *Dialogue and Diversity: 2007 Eiteljorg Fellowship for Native American Fine Art*
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### PUBLICATIONS

- Essays
  - “At the Center of the Controversy: Confronting Ethnic Fraud in the Arts,” in the American Indian Culture and Research Journal, Special Issue, Summer 2020.
  - “Indian Humor: The Irreverent Gerald Clarke,” in *Gerald Clarke: Falling Rock*. Christine Giles and David Evans Frantz, eds. Palm Springs Art Museum, 2019.
  - *Connecting Lines: Luzene Hill and Brenda Mallory* (May 11-October 29, 2017) Center for Native Art, Portland Art Museum.

- “Issues and Commentary: The Artist Formally Known as Cherokee.” *Art in America* (September 2017): 19-20.
- “The Making of the ‘Best Collection of Native Contemporary Art,” with Jennifer Complo McNutt in *Conversations: Eiteljorg Contemporary Art Fellowship*. Indianapolis: Eiteljorg Museum of American Indians and Western Art, 2015
- “Immeasurable: The Art of Being,” in *RED: The Eiteljorg Contemporary Art Fellowship*. Indianapolis: Eiteljorg Museum Of American Indians and Western Art, 2013.
- “Anna Tsouhlarakis: Illusions of Time,” in *We Are Here: The Eiteljorg Contemporary Art Fellowship*. Seattle: University of Washington Press, 2011.
- “Art Quantum: The Eiteljorg Fellowship for Native American Fine Art,” with Jennifer Complo McNutt in *Art Quantum: The Eiteljorg Fellowship for Native American Fine Art*. Seattle: University of Washington Press, 2009.
- Contributing Writer
  - *Art for a New Understanding: Native Voices, 1950s to Now*. Fayetteville: University Press of Arkansas, 2018.
  - *Seeds of Being*. Norman: University of Oklahoma Press, 2018.
  - *Titan of the West: The Adams Collection of Western and Native American Art*. Indianapolis: Eiteljorg Museum of American Indians and Western Art, 2016.
- Editorial Assistant
  - Passalacqua, Veronica and Kate Morris, eds. *Native Art Now!: Developments in Contemporary Native American Art since 1992*. Indianapolis: Eiteljorg Museum of American Indians and Western Art, 2017.
  - Nottage, James, ed. *Diversity and Dialogue: The Eiteljorg Fellowship for Native American Fine Art*. Seattle: University of Washington Press, 2007.

## CONFERENCES AND PUBLIC TALKS

- Panel Participant
  - “Shifting Voices in Permanent Collection Gallery,” Southeastern Museums Conference, Chattanooga TN (virtual), 2021
  - “Beyond the Land Acknowledgement,” Association of Historians of American Art (virtual), 2021
  - “Gerald Clarke: Falling Rock – Conversation and Book Launch,” Palm Springs Art Museum (virtual), 2021
  - “Beyond the Guest Appearance: Continuity, Self-Determination, and Commitment to Contemporary Native Arts,” Walker Art Center, Minneapolis MN, 2018
  - “Beyond Jimmie Durham,” Whitney Museum of American Art, New York City NY, 2017
  - *Exchange: Generations*, Fred Jones Jr. Museum of Art, Norman OK, 2018
  - *Silent No More*, Association of Midwest Museums, Indianapolis IN 2015
  - Native American Art Studies Association annual conference, Denver CO 2013
- Presenter
  - “Indian Wisdom: The Irreverent Gerald Clarke,” for “Sovereign Territory” session, Southwest Art History Conference XXXII (canceled), 2020 and 2021
  - “Fraud and American Indian Representation in Museums,” Native American and Indigenous Studies Association, Los Angeles CA, 2018
  - American Indian Scholars Association, Albuquerque NM 2017

- World Archeological Congress: Inter-Congress on Indigenous People and Museums, Indianapolis IN, 2011
- Convening
  - Ford Foundation IllumiNation II Cohort Convening
  - *Eiteljorg Contemporary Art Fellowship* Convening, Indianapolis IN 2017
- Guest Lectures
  - “Contemporary Native American Art,” IUPUI Museum Studies Fall Graduate Course, Indianapolis IN, 2007-2016
  - “George Morrison,” Putnam County Library, Greencastle IN, 2014
  - “Art and the Arctic,” OASIS Series, Indianapolis IN, 2009
  - “Contemporary Inuit Art,” Mid-North Shepherd’s Center Signature Lecture Series, Indianapolis IN, 2009
- Symposium Organizer
  - Eiteljorg Contemporary Art Symposium, Indianapolis IN, 2011
  - Eiteljorg Fellowship Symposium, Indianapolis IN, 2009
  - Eiteljorg Fellowship Symposium, Indianapolis IN, 2007

## **TEACHING EXPERIENCE**

- “Contemporary Native American Art,” instructor of record. Institute of American Indian Art, ARTH 500.D1, Fall 2021.
- “Mining the Museum: Object-focused Learning at Crystal Bridges Museum of American Art,” co-presented with Crystal Bridges curatorial team. University of Arkansas-Fayetteville, ARHS 4993/5993, Spring 2019.
- “Contemporary Native American Art and the 21<sup>st</sup> Century Museum,” instructor of record. University of Arkansas-Fayetteville, ARHS 4993/5993, Intersession January 2019.

## **Professional Affiliations**

### **MEMBERSHIP**

- American Alliance of Museums
- Association of Art Museum Curators
- Association of Historians of American Art
- Association of Midwest Museums
- Mid-Atlantic Association of Museums
- Mountain-Plains Museums Association
- Native American Art Studies Association
- New England Museum Association

### **APPOINTMENTS**

- Native American Advisory Committee-Eiteljorg Museum Fellowship Program (2018-current)
- Community Associate for Indiana University-Purdue University, Indianapolis (2012-2016)

### **SERVICE**

- Judge, 2020 Cherokee Homecoming Art Show
- Judge, 2018 Cherokee Art Market

- Judge, 2018 Eiteljorg Indian Market & Festival
- Advisor, Crystal Bridges American Art permanent collection reinstallation, Native American Art
- Judge, 2017 Eiteljorg Indian Market & Festival
- Search committee, Indiana University-Purdue University, Indianapolis scholar of Curatorial Practices
- Reviewer, Indiana University-Purdue University, Indianapolis Museum Studies program
- Juror, 2009 2-channel film festival, Herron School of Art, Indianapolis

## **Community Involvement**

- ARPH-Aussie Rescue Placement Helpline Volunteer and Foster Home (2010-present)
- Big Brothers/Big Sisters of Central Indiana-Big Sister (2012-2017)
- 4-H Dog Club of Shelby County IN, Leader (2013-2015)
- Alpha Chi Omega-Alpha Chapter Board of Directors, Adviser (2011-2014)

# Jen Padgett

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3 Little Borough Lane, Bella Vista, Arkansas 72715

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## EDUCATION

- PhD, Washington University in St. Louis** 2018  
Department of Art History & Archaeology with a Certificate in American Culture Studies
- Dissertation: "Modern Art Made Practical: Intersections of Fine Art and Design in America, 1920-1945"  
Advisor – Dr. Angela Miller
  - Minor Field: European Art, 1850-1914
- MA, Washington University in St. Louis** 2012  
Department of Art History & Archaeology
- Thesis: "Charles Sheeler's 'Practical Manifestations': Painting and Design in the 1930s"
- BA, University of Notre Dame** 2009  
Double Major in Art History and English

## MUSEUM EXPERIENCE

**Crystal Bridges Museum of American Art — Associate Curator, February 2020-present**  
*Previously: Assistant Curator, February 2018-February 2020; Research Assistant, September 2017-February 2018*

- Responsible for care, research, and growth of the Modern art collection, 1900-1960. Plan and oversee installations in the permanent collection galleries, including biannual rotations of the Alfred Stieglitz Collection co-owned with Fisk University. Research and propose acquisitions, including purchases and gifts.
- Exhibitions curated include: *Crafting America*, February - May 2021 (co-curated with Glenn Adamson); *After the Last Supper*, June 2020 - March 2021; and *Tempera*, April – October 2019

**Philadelphia Museum of Art — Graduate Summer Fellow, Center for American Art, Summer 2016**

- Researched and wrote biographies of 19th- and 20th-century silver makers and manufacturers for multi-volume catalogue of the museum's collection of American silver
- Developed guide identifying key print sources, databases, archival material, and institutional resources for future biography writers

**Mildred Lane Kemper Art Museum at Washington University in St. Louis — Research Assistant, Arthur Osver Publication Project, 2013-2016**

- Processed over 60 years of archival material and created finding aid for publication essay writers
- Conducted provenance research and secured images and reproduction permissions

**Mildred Lane Kemper Art Museum at Washington University in St. Louis — Contributing Writer, 2013**

- Authored wall label texts for paintings in the Fall 2013 exhibition *American Places: Painting the Landscape in the Nineteenth Century*

**Metropolitan Museum of Art, New York — Graduate Summer Intern, The American Wing, Summer 2012**

- Conducted primary research on The Robert A. Ellison Jr. Collection of American Art Pottery for forthcoming catalogue, compiling comprehensive record of Newcomb Pottery production for reference purposes

**Amon Carter Museum of American Art, Fort Worth, TX — Curatorial Research Intern, Summer 2011**

- Worked with the Associate Curator of Photographs on the early stages of an exhibition on Native American photography, developing an annotated bibliography for exhibition planning and accompanying catalogue

**Mildred Lane Kemper Art Museum at Washington University in St. Louis — Guest Curator, 2011**

- Curated exhibition *Mythologized, Idealized, Modernized: The Human Figure in Western Art* (May – July 2011) for the Kemper Teaching Gallery based on the museum's permanent collection and authored gallery handout

**Amon Carter Museum of American Art, Fort Worth, TX — Visitor Services Representative, 2009-2010**

- Assisted visitors and responded to questions regarding the museum, the Fort Worth Cultural District, and relevant art historical subjects

**Snite Museum at the University of Notre Dame — Assistant to the Registrar, January 2009-May 2009**

- Assisted with the operations of the registrar office, such as processing and typing incoming receipts, gift agreements, object loan forms, and invoices

**Snite Museum at the University of Notre Dame — Research Assistant on Nazi-Era Provenance, 2008-2009**

- Researched objects in the museum's collection to determine whether they should be entered into the Nazi-Era Provenance Internet Portal, updating and editing object files with relevant data

**Amon Carter Museum of American Art, Fort Worth, TX — Education Department Intern, Summer 2008**

- Organized materials in the Education Department's Teaching Resource Center and updated database information using Microsoft Access

**Dulwich Picture Gallery, London, UK — Education Department Intern, Fall 2007**

- Assisted with the various functions of the department such as filing, organizing, corresponding with persons enrolled in art classes, and creating promotional flyers

**TEACHING EXPERIENCE****University of Arkansas — Guest Instructor, School of Art, Spring 2019**

*Mining the Museum: Object-Focused Learning at Crystal Bridges Museum of American Art*

- Co-developed and co-taught course with members of Crystal Bridges curatorial team and University of Arkansas faculty Abra Levenson

**Washington University in St. Louis — Instructor of Record, American Culture Studies, Spring 2016**

*Visions of the Machine in 20<sup>th</sup>-Century Art, Film, and Literature*

- Developed and taught new course of own design, including the creation of lesson plans, assignments, and all course materials

**Washington University in St. Louis — Graduate Teaching Assistant, American Culture Studies, Fall 2015**

*Methods and Visions: Reading the Sexual Revolution*

- Graded student essays, offered feedback on individual research projects, and met with students to respond to course- and assignment-related questions

**Washington University in St. Louis — Graduate Teaching Assistant, Department of Art History & Archaeology, 2011-2015**

*Introduction to Western Art, Architecture, and Design* — Fall semesters 2011-2014

*Introduction to Modern Art, Architecture and Design* — Spring semesters 2012-2015

- Led bi-weekly discussions for two sections of approximately 15 students each, developed lesson plan materials for new and revised sections, and graded work by students enrolled in my sections

## PUBLICATIONS

- 2021 *Crafting America: Objects and Artists, 1940 to Today*, co-edited exhibition catalog with Glenn Adamson, authored introductory essay "Welcome to Craft" (Fayetteville: University of Arkansas Press, 2021).
- 2020 "New Rugs by American Artists: Modernism, Abstraction, and Rug Design at MoMA." In *Modern in The Making: MoMA and the Modern Experiment, 1929-1949*, edited by Austin Porter and Sandra Zalman (London: Bloomsbury Press, 2020), 35-47.
- 2019 Illustrated artist biography in *Arthur Osver: Urban Landscape, Abstraction, and the Mystique of Place*, edited by Angela Miller (St. Louis, MO: Mildred Lane Kemper Art Museum, 2019).
- 2018 Artist Entries on Daphne Odjig, Steven Yazzie, and Lawrence Paul Yuxweluptun for *Art for a New Understanding: Native Voices, 1950s to Now*. Exhibition catalog, edited by Candice Hopkins, Mindy N. Besaw, and Manuela Well-Off-Man. (Fayetteville: University of Arkansas Press, 2018).
- 2016 "Sanford Robinson Gifford: *Early October in the White Mountains, 1860; Rheinstein, 1872-74; and Venetian Sails: A Study, 1873.*" In *Spotlights: Collected by the Mildred Lane Kemper Art Museum*, edited by Sabine Eckmann (St. Louis, MO: Mildred Lane Kemper Art Museum, 2016), 66-72.
- 2013 "On Carla Fisher Schwartz." *MFA 2013*, Sam Fox School of Design & Visual Arts MFA Thesis Catalogue, Washington University in St. Louis.
- 2012 Digital catalogue entries on Carl Andre, Eva Hesse, Nancy Holt, Jasper Johns, Richard Serra, and Robert Smithson for *Notations: Contemporary Drawing as Idea and Process*. Mildred Lane Kemper Art Museum, Washington University in St. Louis.  
<http://notations.aboutdrawing.org/jennifer-padgett/>

## SELECTED AWARDS AND FELLOWSHIPS

- April 2017 Research Fellowship, The Wolfsonian-Florida International University
- Spring 2017 Dissertation Fellowship, Washington University in St. Louis
- Fall 2016 Tyson Scholar of American Art, Crystal Bridges Museum of American Art
- 2016 Pollard-Stein Award for Excellence in Teaching, Department of Art History and Archaeology, Washington University in St. Louis
- 2015-2016 The Lynne Cooper Harvey Fellowship in American Culture Studies, Washington University in St. Louis
- 2015-2016 Graduate Research Summer Travel Funding, Washington University in St. Louis
- 2014 Dean's Award for Teaching Excellence, Graduate School of Arts & Sciences, Washington University in St. Louis
- 2011-2015 Teaching Assistantship, Washington University in St. Louis
- 2010-2011 University Fellowship, Washington University in St. Louis

## SELECTED TALKS, PANELS, AND PRESENTATIONS

- January 2020 Panelist, "Community in the Making: Expanding the Craft Field," University of Arkansas Little Rock
- October 2018 Gallery talk for the exhibition *American Perspectives on Modernism*, University of Arkansas-Pulaski Technical College, North Little Rock
- April 2017 "Modernist Abstraction and Rug Design at MoMA: Stuart Davis's *Flying Carpet* (1942)." The Art Institute of Chicago Graduate Student Seminar
- December 2016 "Spotlight Series Talk: Stuart Davis's *Flying Carpet*." Mildred Lane Kemper Art Museum at Washington University in St. Louis

- February 2016** Discussant, "Histories of Art and Design." Panel Discussion at Washington University in St. Louis
- November 2015** Panelist, "Thinking the Museum: Why is Curating So Hip Today?" Mildred Lane Kemper Art Museum at Washington University in St. Louis
- October 2015** "Modern Art in America, 1920-1950." Gallery talk, St. Louis Art Museum
- February 2014** "Hawaiian Culture and Civilization." Wednesday Club of St. Louis
- December 2013** "Spotlight Series Talk: Sanford Robinson Gifford." Mildred Lane Kemper Art Museum at Washington University in St. Louis
- October 2012** Gallery talk for the exhibition *Notations: Contemporary Drawing as Idea and Process*, Mildred Lane Kemper Art Museum at Washington University in St. Louis
- August 2012** "Constructing Home: American Art and Domestic Spaces." Gallery talk, Metropolitan Museum of Art
- June 2011** Gallery talk for exhibition *Mythologized, Idealized, Modernized: The Human Figure in Western Art*, Mildred Lane Kemper Art Museum at Washington University in St. Louis
- March 2012** "Thinking Small in the Forbidden City: The Curio Boxes of the Qianlong Emperor." University of Missouri-Columbia Art History and Archaeology Graduate Student Symposium

## SERVICE

- 2015-2016** Graduate Student Representative, Director's Advisory Board, Mildred Lane Kemper Art Museum
- 2014-2016** Co-Chair, Graduate Student Art History Symposium Organizing Committee for the event "Endurance, Ephemerality: Art and the Passage of Time," April 1-2, 2016, with keynote speaker Dr. André Dombrowski. Department of Art History & Archaeology, Washington University in St. Louis
- 2016** Organizer for event "Histories of Art and Design" featuring lecture and panel with Dr. Kristina Wilson, American Culture Studies Program, Washington University in St. Louis
- 2015-2016** Graduate Student Representative, Graduate Student Council, Department of Art History & Archaeology, Washington University in St. Louis
- 2013-2014** Committee Member, Graduate Student Speaker Series Committee  
Organized academic events bringing speakers Dr. Michael Ann Holly and Dr. James Elkins to campus
- 2013-2014** Graduate Student Representative, Graduate Student Council, American Culture Studies Program, Washington University in St. Louis

## LANGUAGES

French (intermediate translation skills); Spanish (basic skills in reading and writing); German (basic translation skills)

## PROFESSIONAL ASSOCIATIONS

Association of Art Museum Curators; College Art Association; Association of Historians of American Art; American Alliance of Museums

## Paul R. Provost, Ph. D.

306 N.E. Black Apple Lane • Bentonville, Arkansas 72712 • Tel: 917 861 3746  
[paul.r.provost@gmail.com](mailto:paul.r.provost@gmail.com) • <https://www.linkedin.com/in/paulrprovost>

Seasoned and dynamic arts foundation chief executive, business leader, educator, and curator with 25 years' experience in leadership and management, patron development and fundraising, and high-level art world finance and operations. Experienced in developing and executing short- and long-range strategic plans, and marshaling resources to build streamlined organizational structures and goal-driven institutional culture. Skilled at negotiating and closing high-value art-related transactions, and cultivating relationships with museums, foundations, private collectors, and family offices. Thrives in collaborative international environment developing and improving marketing & sales and operations with a trained eye on the bottom line. Caring mentor responsible for training early- and mid-career colleagues in essential skills needed for success, and over a decade of board service and leadership in historic and cultural preservation.

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### PROFESSIONAL EXPERIENCE

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#### **ART BRIDGES, Bentonville, AR** **Chief Executive Officer**

**2019-present**

As Art Bridges' first CEO, responsible for providing strategic, financial, and operational leadership for leading start-up arts foundation with national platform and over \$1.5 billion in assets. Closely coordinates with the Board Chair and Board of Directors to imagine, plan, develop, and implement the organization's operational and fiscal functions and mission-driven programming, performance, and evaluation. Envisions, designs, and executes long-range growth initiatives for the foundation's programs along with concurrent administrative and support functions.

#### **PROVOST & ASSOCIATES, LLC, New York, NY**

**2016-2019**

Consulting services for ultra-high net worth U.S.-based and international families, individuals, foundations, and museums on matters related to art collecting and the art market, with emphasis on developing strategies for philanthropy, legacy planning, and collections management; expertise in developing and managing a collections portfolio, art as an asset class, cultural property, art-related financial services, and transactions.

#### **CHRISTIE'S, New York, NY**

**1995-2016**

#### **Deputy Chairman**

**(2011 - 2016)**

As ambassador for Christie's, led cross-category teams in business and client development, representing the company with collectors, museums, foundations, press and media, and through public speaking. Extensive experience with client matters in the United States, Mexico, South America, Europe, Hong Kong and China, including WWII Holocaust and Restitution and other cultural property claims. Lead negotiator for high-value consignments and collections, and responsible for attendant financial services such as lines of credit, loans, guaranteed sales, and third-party financing. As communication-trained executive, provided storylines to art market and financial press.

#### ***Leadership:***

- Chaired quarterly Specialist/Curatorial Committee meetings. Led discussions with senior specialists around topics including sale catalogues and cataloguing, exhibitions, collector and client development, implementation of digital technology, and staff training.
- Co-chair of New Business Committee. Developed and led long-term strategies around collector and client development and short-term tactical approaches to immediate business opportunities.
- Additional committee assignments: Senior Management Committee, WWII Restitution Committee, Advisory Board of Christie's International Real Estate.

**Director of Trusts & Estates****(2002 - 2011)**

Day-to-day management and leadership of 50+ person business unit (6 direct reports) consisting of Trusts & Estates, Christie's Appraisals, and Museum Services with oversight of \$500 million in revenue and \$15 million operating budget. Collaboration with specialists/curators worldwide and with support departments such as Legal & Risk, Marketing, Press & Communications, Operations, Finance, Budgeting, Regional Offices, and London home office.

***Leadership:***

- Developed and implemented strategic plan for business development with professional advisers and fiduciaries leading to deeper relationships with key clients and increased revenues through appraisals and consignments.
- Provided leadership and management for business-critical department during international art market's greatest expansion and subsequent contraction of more than 50%, adjusting department's size and services to meet needs of the business.
- Entrepreneurship: spearheaded the development of Fair Rental Value appraisal. Partnered with Legal and Risk Management to design methodology for research, development, and implementation, resulting in increased engagement with top clients and their professional advisers and access to coveted private collections.

***Operations:***

- Oversaw development of enhanced IT systems; changed functionality of Christie's proprietary appraisals systems with links to Christie's client database and inventory control resulting in more efficient workflows for Trusts & Estates and primary business partners.
- Streamlined operations and administrative functions; clarified job descriptions and standardized business procedures across the division to realize cost savings and increase efficiencies.
- Managed Christie's appraisals used for IRS and other purposes; developed standards and best practices for appraisals, partnered with legal to lobby U.S. Treasury on tax-related appraisal matters.

**International Business Director, Arts of the Americas Division****(2001 - 2002)**

Responsible for budgets totaling \$150 million, day-to-day management and leadership; recruiting, hiring and managing specialist/curatorial and administrative staff for five international specialist departments: American Paintings & Sculpture (budget \$60m), American Furniture, Decorative Arts & Folk Art (budget \$25m), 20<sup>th</sup> Century Decorative Arts & Design (budget \$35m), Latin American Art (\$30m), Native American Art (\$5m).

***Leadership:***

- Together with other NY-based senior executives, led organization through 9/11 response, including crisis management and business continuity efforts as well as private counseling and mentoring of staff.
- Developed and implemented short-range tactical plan and long-term strategy for each department resulting in more efficient administrative workflows and increased consignments.

**Director and Senior Specialist, American Paintings & Sculpture****(1995 - 2001)**

Responsible for \$60 million budget and day-to-day management and leadership of American Paintings & Sculpture. Oversaw six annual sales.

- Developed strategy to improve coordination between sales and service, resulting in expanded client base and sales exceeding expectations for this collecting area.
- Raised profile of American Paintings & Sculpture within the client base and within Christie's, resulting in market share increase up to 50% and profitability by 20%.
- Developed high-performance team of specialists, with an eye towards succession planning and career development.
- Partnered with other specialists and key senior staff to leverage resources and raise departmental profile within Christie's and within the marketplace.

**NEW-YORK HISTORICAL SOCIETY, New York**

1993 – 1995

**Curator of Paintings, Drawings & Sculpture**

Curatorial oversight of American and European paintings, drawings, and sculpture for one of America's oldest collecting institutions, including Old Master paintings, Colonial and 19<sup>th</sup> Century portraits, Hudson River School landscapes, 19<sup>th</sup> Century American genre paintings, as well as extensive collection of works on paper including the drawings for J. J. Audubon's *Birds of America*.

- Developed and implemented criteria and framework for major deaccessioning program as directed by board of trustees and pursuant to a revised mission statement.
- Negotiated and instituted long-term loan program of historic paintings to New York City Mayor's residence at Gracie Mansion and offices at City Hall.
- Participated in ongoing curatorial research and exhibitions, including traveling exhibition of J. J. Audubon's *Birds of America* and American Federation for the Arts traveling exhibition of N-YHS masterworks.

**TEACHING & LECTURING****CHRISTIE'S EDUCATION, New York, NY**

1995-2015

**Visiting Faculty, Lectures and Seminars in American Art and Market Studies****PRINCETON UNIVERSITY, Princeton, NJ****Graduate Instructor, Survey Courses in the History of Art and American Art & Architecture**

1990-1993

**WILLIAMS COLLEGE, Williamstown, MA****Visiting Seminar Lecture, Acquiring Art (ARTH 327)**

2018

**Graduate Conference Instructor, Survey Course in the History of Art**

1989

**MIDDLEBURY COLLEGE, Middlebury, VT**

2018

**Scholar in Residence, Middlebury College Center for the Arts and Middlebury College Museum of Art; Lecturer and Guest Seminar Instructor, Department of History of Art & Architecture****VOLUNTEER & BOARD SERVICE**

Williams College Museum of Art, Visiting Committee, member

2014 - present

Preservation League of New York State, trustee and former board chair

2009 - present

Historic House Trust of New York City, trustee

2005 - present

Middlebury College Museum of Art, Advisory Council, Executive Committee member

2000 - present

**EDUCATION****WHARTON SCHOOL, Philadelphia, PA, Executive Education**

Week-long certificate program on negotiation skills, 2006

**COLUMBIA BUSINESS SCHOOL, New York, NY, Executive Education**

Four-week long certificate program in the Essentials of Management and Finance, 2004

**PRINCETON UNIVERSITY, Princeton, NJ**

Ph. D. in the History of Art and Archaeology, 1994

Field of Study: American and European Art and Architecture, 1750-present

Field of Specialty: American Paintings &amp; Sculpture, 1700-present

M.A. in the History of Art and Archaeology, 1991

Passed General Examinations 'with distinction'

**WILLIAMS COLLEGE AND THE CLARK ART INSTITUTE**, Williamstown, MA

M. A. in the History of Art, 1989

Graduated first in class, named Robert Sterling Clark Fellow

**MIDDLEBURY COLLEGE**, Middlebury, VT

B. A., 1987, *cum laude*

**Paul R. Provost, Ph. D.**  
**306 N.E. Black Apple Lane**  
**Bentonville, AR 72712**  
**Paul.R.Provost@gmail.com**  
**+1 917 861 3746**

Curriculum Vitae:  
Selected Lectures, Seminars, and Panels;  
Publications and Exhibitions; Awards and Honors

## LECTURES, SEMINARS, AND PANELS

### Highlights, 1989-2019:

“Art, Money, Markets, Meaning: an Introduction to the Art Market,” approved Winter Term course proposal, January 2020, course date to be determined, Department of History of Art & Architecture, Middlebury College, Middlebury, Vermont.

Scholar in Residence: Center for the Arts and Middlebury College Museum of Art, Middlebury College, Middlebury, Vermont, September 26-28, 2018; lecture: “Markets, Museums, and Money: Understanding the Dynamics of the Current Art Market;” guest lecturer and seminar leader for Museum Studies seminar, “Gold/Sex/Death at the Museum.”

“Financial Structuring in Art Market Transactions, Art Galleries and Auction Houses, Institutional Sales of Art, and Institutions in Crisis,” guest lecturer for seminar ‘Acquiring Art,’ Prof. Stephen Sheppard and Kevin Murphy, Department of Economics and Williams College Museum of Art, Williams College, November 2017.

“Managing Inherited Art and Encouraging Clients to Plan Ahead,” remarks and panel discussion, Heckerling Institute on Estate Planning, University of Miami School of Law, January 2017.

“The Art of Managing Inherited Treasures,” remarks and panel discussion, The New-York Historical Society, New York, April 2016.

“The Clark Family Treasures: The Collections of Senator William Andrews Clark and Huguette Clark,” New York Bar Association Foundation, New York, Spring 2015.

“Catalogues Raisonnees, Experts, and Issues of Authenticity in the Art Market,” remarks and panel discussion, Christie’s, New York and U. S. Trust Company, New York, Spring 2014.

“A Methodology for Determining the Rental Value of a Work of Art,” American College of Trusts and Estates Counsel, Annual Meeting, Maui, Hawaii, March 2014.

“Art and Emerging Markets: The Global Art Market in Context,” Peabody Essex Museum, Salem, Massachusetts, October 2014.

“Collecting in the Current Art Market,” Corcoran Gallery of Art, Washington, D.C., Spring 2014.

“Current Topics in the International Art Market,” International Academy of Estate and Trust Law, Annual Meeting, Mexico City, Mexico, June 2013.

“What Every Attorney Needs to Know about His/Her Client’s Art Collection,” American College of Trusts and Estates Counsel, Regional Meeting, New York, Spring 2008.

“Introduction to International Fine Art Auctions,” seminar and discussion on auction theory, Prof. Ken Steiglitz, Department of Computer Science, Princeton University, Fall 2007.

“Entering the Art World as a Professional,” Christie’s Education, Masters and Certificate Program, Commencement address, Spring 2005.

“Western Wonders and Eastern Acclaim: The Landscapes of Albert Bierstadt and Thomas Moran,” Sotheby’s American Arts Course, New York, November 1994.

“A Vision of America: Winslow Homer and the Wood Engraving,” Cape Ann Historical Association, Gloucester, Massachusetts, July 1994.

“Winslow Homer’s *Sleigh Ride*: Nostalgic Desire in fin-de-siecle America,” College Art Association, New York, February 1994.

“A Purposeful Draughtsman: Winslow Homer and the Use of Drawings: Johnson lecturer, Middlebury College Museum of Art, April 1993.

“Winslow Homer and the Taste for ‘Work in Black and White,’” Emerging Scholars in American Art, Museum of Fine Arts, Boston, April 1992.

“Drawn Toward Europe: Winslow Homer’s ‘Work in Black and White,’” The Frick Collection and The Institute of Fine Art, Symposium on the History of Art, New York, April 1992.

“The Making of an Exhibition of American Drawings, The Art Museum, Princeton University, March 1992.

“A Study of the Cloth of Honor and the Italian Textile Industry in Some Fourteenth-Century Panel Paintings,” Isabella Stewart Gardner Museum Symposium on the History of Art, Boston, Spring 1989.

In addition, delivered numerous lectures, seminars, and panels 1995-2016 at Christie’s Education, New York, and at museums, colleges and universities, private clubs, wealth management firms, trust companies, estate planning councils, and accounting and law firms in New York, Boston, Washington, D.C., Palm Beach, Miami, Chicago, Dallas, Houston, San Francisco, Los Angeles, and Seattle.

Topics included: ‘Collecting American Art,’ ‘Navigating the Current Market for American Art,’ ‘Collecting, Philanthropy, and Financial Planning,’ ‘Dynamics of the International Art Market,’

‘Changing Taste and the Market for American Art,’ ‘Art as an Asset Class,’ ‘Art as Collateral: Lending Against Art,’ and ‘The Art Advisory Panel of the Internal Revenue Service.’

## PUBLICATIONS AND EXHIBITIONS

*Markets and Meaning: New Perspectives on the Art Market* (working title), research and writing of several lectures for revision in book format. Book proposal in process.

Princeton University doctoral dissertation, *Winslow Homer's Drawings in 'Black and White'* is currently under revision for publication.

*Andrew Wyeth in China*, Christie's International, traveling private sale exhibition: Yuan Art Space, Beijing; Christie's, Hong Kong; Christie's, New York; 2012.

"Tradition and Innovation in American Art: Albert Bierstadt, Winslow Homer and Georgia O'Keeffe," *Christie's International Magazine* (December 1997).

"An American Vision" and "Roads to Riches" *Christie's International Magazine* (June 1997).

"A Masterwork of American Impressionism: Mary Cassatt's *In the Box*," *Christie's Review of the Year*, London, England, 1996, 90-91.

*American Masterworks from the New-York Historical Society*, New-York Historical Society and American Federation of Arts at the Equitable Center, 1994.

"Winslow Homer's Independent Drawings and the Taste for 'Work in Black and White'", *Emerging Scholars in American Art: Proceedings from the First Annual Symposium* (Museum of Fine Arts, Boston, 1994) 109-136.

*John James Audubon, The Watercolors for the Birds of America*, New-York Historical Society, traveling exhibition: National Gallery of Art, Washington DC; Museum of Fine Arts, Boston; Art Institute of Chicago, Chicago; New-York Historical Society, New York; Detroit Institute of Arts, Detroit; Museum of Fine Arts, Houston, Houston; Seattle Art Museum, Seattle; Fine Arts Museum of San Francisco, San Francisco; 1993-1996

"Drawn toward Europe: Winslow Homer's 'Work in Black and White,'" *Master Drawings*, XXXI, (1993) 35-46.

*William M. Harnett*, Metropolitan Museum of Art, traveling exhibition: Amon Carter Museum, Fort Worth; Fine Arts Museum of San Francisco, San Francisco; National Gallery of Art, Washington DC; 1992-1993.

"Burin to Brush: Harnett as an Artisan," essay in Metropolitan Museum of Art and National Gallery of Art Exhibition catalogue, *William M. Harnett* (New York: Harry N. Abrams 1992) 130-135.

"Winslow Homer's *The Fog Warning: the Fisherman as Heroic Figure*," *American Art Journal* XII, (1990) 20-27.

## AWARDS AND HONORS

### Christie's

Christie's Leadership Development Program, 2001. Selected for intensive year-long, four-module program in Asia, Europe, North America for leadership development with 15 other senior colleagues. Developed business and strategic plan and then implemented new career track devoted to business development.

### Princeton University

Mrs. Giles Whiting Foundation Fellowship, Princeton University: tuition and stipend, 1993-1994.

Outstanding Graduate Instructor for designing and teaching History of Art and Architecture course 'American Domestic Architecture, 1600-present,' nominated by students and awarded by graduate faculty, 1992.

Mellon Foundation Dissertation Fellowship, 1991-1992.

Passed General Examinations '*with Distinction*,' 1991

Spears Fund Fellowship: dissertation research and travel grant, 1989-1994.

Princeton University Graduate Fellowship: tuition and graduate stipend, 1989-1994.

### Williams College and the Clark Art Institute

Graduated first in class, named Robert Sterling Clark Fellow, 1989.

Williams College Graduate Fellow, archaeological dig at l'Abbaye de Psalmodi, Aigues-Mortes, France, summer 1989.

Prendergast Teaching Fellow, Williams College Art Department: conference teaching assistant for Professor Whitney Stoddard, introductory lecture course Art History 101, 1988-1989.

Prendergast Fellowship, Williams College Museum of Art: research fellow for the Maurice and Charles Prendergast Catalogue Raisonne, 1987-1988.

Clark Art Institute Graduate Fellowship: tuition and graduate stipend, 1987-1989.

# XUXA RODRÍGUEZ

Curatorial Assistant to the Director of Curatorial Affairs  
& Strategic Art Initiatives,  
Crystal Bridges Museum of American Art  
600 Museum Way; Bentonville, AR 72712  
✉ xuxa.rodriguez@crystalbridges.org

## EDUCATION

**2020** PhD Art History, University of Illinois at Urbana-Champaign (UIUC)

- Dissertation: *Performing Exile: Cuban-American Women's Performance Art, 1972-2014*
- Minor in Museum Studies

**2011** M.A. English Studies, Illinois State University (ISU)

- Women & Gender Studies Graduate Certificate

**2009** B.A.s, magna cum laude, Art History and English Literature, Florida International University (FIU)

**2005** A.A., summa cum laude, Miami-Dade Community College (MDCC)

## RESEARCH INTERESTS

20<sup>th</sup> and 21<sup>st</sup> century Latinx Art and Latin American Art

Caribbean and Latin American African Diasporic Art and Theory

Feminist and Queer Art and Theory

Curatorial Activism and Exhibitions for Social Justice

Contemporary Art and New Media

Performance Art, Dance, and Documentation

Social Practice and Archives

Fashion and Popular Culture

## SELECT FELLOWSHIPS & AWARDS

### ACCEPTED

**2018—2019** Luce/ACLS Dissertation Fellow in American Art, Luce/American Council of Learned Societies; New York, NY

**2018** CCL/Mellon Foundation Seminar in Curatorial Practice, Center for Curatorial Leadership; New York, NY

**2017—2018** Smithsonian Pre-Doctoral Fellow, Smithsonian American Art Museum (SAAM); Washington, DC

**2016—2017** Foreign Language and Area Studies Fellow, UIUC and US Department of Education

**2014** Latino Museum Studies Program Fellow, Smithsonian Latino Center (SLC), Washington, DC

**2013—2016** Graduate College Distinguished Fellow, Graduate College, UIUC

**2013** Summer Pre-Doctoral Institute Fellow, Graduate College, UIUC

### DECLINED

**2017—2018** AAUW Dissertation Fellowship; American Association of University Women, Washington, DC

**2017—2018** Foreign Language and Area Studies Fellowship, UIUC and U.S. Department of Education

## SELECT WORK EXPERIENCE

### MUSEUMS, GALLERY, & CULTURAL WORK

**3/2020—Present** Crystal Bridges Museum of American Art, Curatorial Assistant to the Director of Curatorial Affairs and Strategic Art Initiatives; Bentonville, AR

**5/2014—7/2017** Spurlock Museum, Collections Assistant; Urbana, IL

**8/2015—12/2016** Sarah Patterson Pagels Risk Assessment Intern for Collections

**11/2013—5/2015 Figure One Exhibition Lab Space**; Champaign, IL  
Curatorial & Programming Assistant to Rehema C. Barber, Visiting Coordinator

**6/2014—8/2014 Smithsonian American Art Museum (SAAM)**; Washington, DC  
Latino Museum Studies Program Fellow Curatorial Assistant to Dr. E. Carmen Ramos, Curator of Latinx Art

**6/2013—8/2013 Krannert Art Museum**, Intern; Champaign, IL

**5/2012—5/2013 Word Bombing**, Director & Curator; Bloomington-Normal, IL

**10/2008—7/2009 Patricia & Phillip Frost Art Museum**, Intern & Docent; Miami, FL

### ***SELECT ORGANIZING & PUBLIC PROGRAM FUNDING EXPERIENCE***

**5/2016—5/2017 Student Cultural Programming Fee (SCPF) Board**, UIUC  
Latinx Funding Board Graduate Representative

**4/2016—4/2017 American Federation of Teachers (AFT)**; Washington, DC  
Co-Chair of the Alliance of Graduate Employee Locals (AGEL)

### ***TEACHING EXPERIENCE***

**5/2015—8/2017 Summer Research Opportunities Program**, Research Team Leader, UIUC

**1/2010—5/2013 Writing Program**, Instructor of Record, ISU English Department

1/2013—5/2013 ENG 130: Foundations In Literature For Children

8/2011—5/2012 ENG 145: Writing In The Academic Disciplines

1/2010—5/2010 ENG 101: Composition As Critical Inquiry

**2012 Summer Business Writing Bootcamp**, Workshop Facilitator, ISU

**8/2009—12/2009 English Department & Writing Program**, Co-Instructor of Record, ISU

**8/2009—12/2009 Julia N. Visor Center**, Writing Tutor, ISU

### ***EDITORIAL & PUBLISHING EXPERIENCE***

**8/2012—12/2012 Digital Defoe**, Editorial Assistant, ISU

**8/2011—8/2012 Grassroots Writing Research Journal**, Assistant Editor, ISU

**6/2007—4/2009 The Beacon Newspaper**, FIU

1/2009—4/2009 Life! Editor, University Park Campus (UPC)

4/2008—10/2008 Managing Editor, Biscayne Bay Campus (BBC)

1/2008—4/2009 Columnist, Life! Section, UPC

1/2008—4/2008 Life! Editor, BBC

8/2007—12/2007 Assistant News Director, UPC

## CURATORIAL PROJECTS

- Timeshare*. 29 May to 20 June 2015. Co-Curator with Figure One staff. Figure One Exhibition Lab Space. Champaign, IL.
- Spring Hap•pen•stance and Winter Hap•pen•stance*. 17 Apr. 2015 and 20 Feb, 2015. Curator. Figure One Exhibition Lab Space. Champaign, IL.
- (Re)Reticulation*. 18 Apr. to 17 May 2014. Curator. Figure One Exhibition Lab Space. Champaign, IL.
- Parsing Desire*. 2 to 21 Mar. 2014. Co-Curator with Laura Wennstrom. Ugly Step Sister Art Gallery. Chicago, IL.
- UIUC MFA @ University of Illinois Springfield*. 3 to 26 Mar. 2014. Co-Curator with Laura Wennstrom. Access Gallery. Springfield, IL.
- Upside Down, Left To Right: 116 N. Walnut*. 5 Dec. 2013 to 26 Jan. 2014. Co-Curator with Jihyung Ha, Melanie Leikam, Ana Sofia Navarro, & Natalie Rock. Figure One Exhibition Lab Space. Champaign, IL.
- Word Bombing Vols. 7, 6, 5, & 4*. 4 May 2013, 9 Feb. 2013, 3 Nov. 2012, and 11 Aug. 2012. Curator. ComeTogetherSpace. Bloomington, IL.
- Word Bombing Installation 1*. 3 May 2013. Curator. Downtown Bloomington, IL.

## SELECT PUBLICATIONS

### JOURNAL ARTICLES

- Forthcoming**. "Listening to Ana Mendieta." Ed. Tanya Sheehan. *Archives of American Art Journal*. Approximately 24 manuscript pages.
- "Researching, or How I Fell in Love with Post-Its." Ed. Brooklynn Lehner. *Grassroots Writing Research Journal*, 2.1 (2011): 95-103. Print.
- "Reading Visual Texts: A Bullet For Your Arsenal." Ed. Brooklynn Lehner. *Writing Research Annual*, 1 (2010): 63-68. Print.
- o Reprinted by teaching demand in *Grassroots Writing Research Journal*, 2.2 (2012): 95-101.

### BOOK CHAPTERS

- "Boy-Girls and Girl-Beasts: The Gender Paradox in C.S. Lewis' *Chronicles of Narnia*." Eds. Michelle Ann Abate and Lance Weldy. *C. S. Lewis: The Chronicles of Narnia Casebook* (2012): 186-198. Print. 16 manuscript pages.

### EXHIBITION ESSAYS & REVIEWS

- "*Bordering the Imaginary: Art from the Dominican Republic, Haiti, and their Diasporas* at BRIC." Ed. Abram Foley. *ASAP/Journal*. Web. 16 April 2018.
- "*Grafting Embodied Memories: Performances and Metaphors of Diaspora in Edra Soto's Graft*." Eds. Fulla Abdul-Jabbar and Caroline Picard. *Sector 2337*, 6 (2017): 16-19. Newsprint & PDF.

### BLOG POSTS

- "Conversations Across Collections: Artists and Antiracist Activism." *Museum Blog*. Crystal Bridges Museum of American Art. Web. 18 January 2021.
- "Art Bites: *Nocturnal (Horizon Line)*." Eds. Amelia Goerlitz and Howard Kaplan. *Eye Level Blog*. Smithsonian American Art Museum. Web. 23 Oct. 2018.

### VIDEO

- "F1 5x3: Daniella Pavliç." Video ed. Stephanie Birch. *Figure One*. 12 Nov. 2014. YouTube.
- "F1 5x3: Coriana Close." *Figure One*. 14 Oct. 2014. YouTube.
- "F1 5x3: Meredith Foster." Video ed. Stephanie Birch. *Figure One*. 1 Oct. 2014. YouTube.

## SELECT CONFERENCE PRESENTATIONS

- “Writing Towards Women’s Liberation in the Arts: Lucy Lippard’s Mailbox as Feminist Art Nexus.” *Letters to Lucy* panel. College Art Association. New York, NY. 14 Feb. 2019.
- “‘La Que No Tiene de Congo’: The Art and Politics of AfroCubanidad in Exile.” *Hemispheric Mobility: Black Art and Politics in Latin America* panel. Latin American Studies Association Congress: LASA at 50. New York, NY. 30 May 2016.
- “Performing Exile: Cubanidad, the Episodic Condition of Cuban Exile Subjectivity, and the Myth of Eternal Return in Carmelita Tropicana’s *Milk of Amnesia*.” *Artivisms and Transformations* panel. Latino Art Now!: Re-imagining Global Intersections. Chicago, IL. 7-9 Apr. 2016.
- “Ana Mendieta’s Primitive *Siluetas* and Transnational Identity.” *Translating Boundaries: Shifting Identities in the Work of Itinerant Caribbean Artists* panel. Caribbean Studies Association Conference: The Caribbean in an Age of Global Apartheid—Fences, Boundaries, and Borders, Literal and Imagined. New Orleans, LA. 28 May 2015.

## SELECT PERFORMANCES

- Participant. *To Name An Other*. Performance by Jeffrey Gibson for curator Dorothy Moss’s *IDENTIFY: Performance Art as Portraiture* series. 22 May 2019. NPG; Washington, DC
- Performance Assistant. *Sonic Blossom*. Performance by Lee Mingwei for curator Dorothy Moss’s *IDENTIFY: Performance Art as Portraiture* series. 4 to 29 Apr. 2018. NPG. Washington, DC
- Participant. *KNOW*. Performance by Sandy Huckleberry for curator Dorothy Moss’s *IDENTIFY* series. NPG; Washington, DC 28 Oct. 2017.
- Participant. *Autumn Knight: Here + Now*. Performance piece by Autumn Knight. Krannert Art Museum; Champaign, IL. 30 Mar. 2017.
- Assistant Ranger. *Bear: Spring Chapter* and *Bear: Fall Chapter*. Directed by Deke Weaver. Fall chapter: Meadowbrook Park, 21 Sept. to 2 Oct. 2016. Spring chapter: Station Theatre; 16-19 and 22-25 Feb. 2017. Urbana, IL.
- Clerk. *This Page Intentionally Left Blank*. Performance installation by Guen Montgomery for curator Rehema Barber’s *Pop-Up Shop*. Figure One Exhibition Lab Space; Champaign, IL. 30 May to 5 June 2014.

## SELECT LECTURES

### PUBLIC LECTURES

- “Ana Mendieta’s *Mirage*.” *Thursday’s at Noon: Curator’s Choice*. NPG; Washington, DC 25 Oct. 2018.
- “Xuxa Rodríguez on Teresita Fernandez.” *Art Bites Gallery Talks*. SAAM; Washington, DC 27 July 2018.
- “Ana Mendieta: Citizenship and Diaspora in Exile.” 2018 SAAM Renwick Fellows Lectures. Washington, DC 3 May 2018.

### CLASS LECTURES

- Forthcoming.** “Latinx Art Is American Art? Revisioning American Art’s History.” Invited lecturer for Dr. Yinshi Lerman-Tan’s Museum Studies class. Trinity University; San Antonio, TX. 12 April 2021.
- Forthcoming.** “Exhibiting Latin American and US Latinx Art, A Brief History.” Invited lecturer for Dr. Ximena Gómez’s Latin American and US Latinx Art, 1800-Present class. UMass Amherst; Amherst, MA. 8 April 2021.
- “Ana Mendieta: Feminist Art, Third World Feminisms, and BIPOC Women’s Performance Art.” Invited lecturer for Dr. Florencia San Martín Riutort’s class. California State University, San Bernardino; CA. 5 Nov. 2020.

- “American Art and its Discontents, or Is There an America Beyond the United States?” Invited lecturer for Dr. Yinshi Lerman-Tan’s Museum Studies class. Trinity University; San Antonio, TX. 26 Oct. 2020.
- “Class Conversations with Curators & Interpreters.” Invited speaker with Rachel Moore and Monica Scott for Dr. Elisabeth Stone’s Interpreting Women’s History: Service Learning at Gutiérrez-Hubbell House class. University of New Mexico; Albuquerque, NM. 21 Oct. 2019.
- “María Magdalena Campos-Pons y la Frontera Líquida.” Invited lecturer for Dr. Melanee Harvey’s Black Women & Visual Culture class. Howard University; Washington, DC 15 Apr. 2019.
- “Performing Exile: Cuban-American Women’s Performance Art, 1972-2014.” Invited lecturer for Dr. Edna Viruell-Fuentes’ LLS 100: Introduction to Latina/Latino Studies class. UIUC. 19 Apr. 2017.
- “Disappearing Acts: Searching for Ana Mendieta.” Invited lecturer for Dr. Sandra Ruiz’s LLS 458: Latina/o Performance class. UIUC. 3 Mar. 2016.
- “Performing Camp and Fierceness: Beyoncé, Nicki Minaj, The Supremes, and Tina Turner Resisting the U.S. Colonial Gaze.” Invited lecturer for Lailye Weidman’s DANC 100: Intro to Contemporary Dance class. UIUC. 16 Feb. 2016.
- “Ana Mendieta: Ritual and Process in Performance.” Invited lecturer for Deke Weaver’s ARTS 445: Special Topics in New Media: Performance Art class. UIUC. 9 Feb. 2016.
- “Body Art and Performance.” Invited lecturer for Dr. María del Mar González’s ARTH 446: Art Since 1940 class. UIUC. 7 Apr. 2015.

## LEADERSHIP & SERVICE

### *JOURNAL MANUSCRIPT REVIEW*

*Brésil(s): Sciences Humaines et Sociales*; Paris, France

### *PROFESSIONAL FIELD SERVICE*

**9/2017—4/2018 Association for Critical Race Art History (ACRAH) Reading Group Organizing**, ACRAH  
Washington DC Reading Group, Co-Organizer

### *SELECT ORGANIZATIONAL & UNIVERSITY COMMITTEES*

**9/2020—1/2021 Antiracist Action Task Force Member**, Crystal Bridges Museum of American Art; Bentonville, AR

**9/2017—6/2018 Smithsonian American Art Museum**, Diversity Task Force Member; Washington, DC

**1/2017—7/2017 Spurlock Museum**, Social Justice Discussion Group Member; Urbana, IL

**8/2016—5/2017 Racial Justice Allies + Advocates**, Training Group Member, UIUC

## EXHIBITIONS JURIED

**2018** Juried 02, Hole in the Sky Collective; Washington, DC

**2015, 2014** Feminist Film Festival, Art Theater; Champaign, IL

## PROFESSIONAL AFFILIATIONS

U.S. Latinx Art Forum

Association for Critical Race Art History

College Art Association

**LANGUAGES, COURSES, & TRAININGS**

<b>LANGUAGES</b>	<b>SPEAKING</b>	<b>READING</b>	<b>WRITING</b>
English & Spanish	Fluent	Native bilingual	Native bilingual
Italian	Limited Working Proficiency	Intermediate	Intermediate
French & Portuguese	Elementary	Intermediate	Intermediate

**COURSES & INDEPENDENT STUDIES**

**10/2019** The Black Hemisphere, Art + Research Center Fall Semester Seminars; ICA Miami

**DIVERSITY, EQUITY, ACCESSIBILITY, & INCLUSION TRAINING**

**9/2018** Unconscious Bias Training, Cornell Interactive Theatre Ensemble (CITE), SAAM

**3/2017, 2/2017** Trans Ally & Basic LGBT Ally Trainings, LGBT Resource Center, UIUC

**2/2017** Undocumented Student Ally Training, La Casa Cultural Latina, UIUC

**11/2016, 5/2016** Racial Justice Allies + Advocates Training Levels 1 & 2, Diversity & Social Justice Ed., UIUC

**3/2016, 2/2015** Feminist Activist Academy, The Women's Resources Center, UIUC

**LEADERSHIP TRAINING**

**2/2017** Fighting Sexual Violence At Work, Healing to Action; Chicago, IL

**1/2017** Strategic Communications Workshop, School of Labor & Employee Relations, UIUC

**7/2018** Midwest School For Women Workers, Illinois Labor History Society

**MUSEUM TRAINING**

**5/2014** Water Emergency Training, Spurlock Museum; Urbana, IL

**5/2014** Object Handling Training, Spurlock Museum; Urbana, IL

LAST UPDATED MARCH 23, 2021

**Appendix D**  
Letters of Support

1. Kelsey Howard, Program Director, Creative Arkansas Hub & Exchange (CACHE), Northwest Arkansas
2. James Glisson, Curator of Contemporary Art, Santa Barbara Museum of Art, Santa Barbara, CA
3. Leo Mazow, Louse B. and J. Harwood Cochrane Curator of American Art, Virginia Museum of Fine Arts, Richmond, VA
4. Graham C. Boettcher, The R. Hugh Daniel Director and CEO, The Birmingham Museum of Art, Birmingham, AL
5. Philip J. Deloria (Standing Rock Sioux), Leverett Saltonstall Professor of History, Harvard University, Cambridge, MA

**CREATIVE ARKANSAS HUB & EXCHANGE (CACHE)  
of the NORTHWEST ARKANSAS COUNCIL: LETTER OF SUPPORT**



July 30, 2021

On behalf of the Creative Arkansas Community Hub & Exchange (CACHE), I am writing to enthusiastically communicate our support of the proposed Master of Arts (MA) degree program in Art History in Arts of the Americas.

The scope, pedagogy, and ethos of this program will help develop a unique pipeline of talent needed across multiple sectors in Northwest Arkansas, not limited to the creative economy. As the only regional arts service organization in Northwest Arkansas, CACHE is uniquely aware of this need and the gaps in our local talent pool. In the last 18 months, our organization added 14 full time employees and eight subject matter experts and creative contractors with a background in the arts; we have plans to add at least six more full time employees in the next six months. We will continue hiring more contracted team members from outside the region to find the thought leadership, critical thinking, and experience in the arts and culture field that our growing scope of work requires. Because I will be searching for candidates with this kind of skill and experience, I find myself wishing there was already a local pool of applicants with the proposed Art History degree.

There are numerous job prospects for students with an MA in Art History, especially for those in this program who will gain malleable skills which will translate across many sectors. CACHE recognizes our creative ecosystem as many interconnected components that must each be healthy for the whole to thrive. CACHE therefore works across many sectors and disciplines, with individual creatives, nonprofits, small to midsize for-profits, corporations, arts councils, and government agencies. I am confident that the skills this program develops will be in high demand and play a role in the capacity building of the region's arts and culture. The interdisciplinary training, robust real-world work experiences, and immersive travel will equip students to thrive in the creative economy as well as in industries that value communication, research, visual analysis, creativity, and collaboration. In the coming years, CACHE is committed to support the development of arts and culture through a wide array of initiatives which highlight growing opportunities for these students. For example, CACHE is responding to a high demand for highly skilled curators, event producers, public art coordinators, cultural planners for municipalities, and community development leaders. There is great need and opportunity for scholars and highly skilled change makers as our region's creative economy expands and diversifies.

On a personal note, a Master of Arts degree in Art History opened doors to numerous career paths for me in grantmaking, community development, historic preservation, cultural planning, academia, museum education, nonprofit administration, and organizational development. My Art History degree could have taken me in a many different directions, and I am grateful to live in Northwest Arkansas where there are so many opportunities to advance my career and make a meaningful impact. I continue to benefit from the application of my Art History graduate studies in new ways that further my career and challenge me to grow. The same will be true for the students of this program.

Enthusiastically,

Kelsey Howard  
Program Director, CACHE



21 June 2021

Dr. Terry Martin  
Associate Vice Provost for Academic Affairs  
University of Arkansas

RE: Letter of Support for Master of Arts in Art History, Arts of the Americas at University of Arkansas, Fayetteville

Dear Dr. Martin:

I write in strong support of a Master of Arts in Art History with a focus in the Arts of the Americas.

Before discussing the program's curricular fit with the job market and its evident relevance to the pressing social issues faced in the United States today, I will share a synopsis of my qualification to evaluate the program. During nearly a decade as a curator of art, I have organized or co-organized over a dozen exhibitions projects. These award-winning projects were widely reviewed by national and international media outlets, including *Los Angeles Times*, *The Guardian*, *Wall Street Journal*, *El País* (Madrid), *The Economist*, and *The Atlantic's City Lab*. After eight years at the Huntington Library, where I served as Associate Curator and Interim Chief Curator of American Art, I am now the (full) Curator of Contemporary Art at the Santa Barbara Museum of Art. In all three positions, I hired and managed staff, interns, and contractors.

The curriculum prepares students to use art as a lens for exploring the environment, social activism, societal inequality, and redressing colonialist histories. These are the most pressing questions we face today as Americans. Moreover, the focus on the Americas wisely engages with the institutions and collections found in/near Northwest Arkansas (Crystal Bridges, Nelson-Atkins, and Museum of Native American History) but also unseats the Eurocentric bias that persists in art history. The M.A. program's six-part curriculum reflects what most visual arts organizations (both for- and non-profit) are already doing or trying to implement. This is true for large urban museums, commercial galleries, community arts non-profits, and other spaces. While the program descriptions shared by Dr. Greenhill emphasize museums and universities, I know the for-profit art world needs staff with fluency in the six core areas of the curriculum.

The practicum and required travel also prepare students for the job market. Besides having students work collaboratively—a skill not emphasized by most art history programs, the practicum gives them a chance to impress colleagues who can serve as job references or even future supervisors. Professional networks are keys to securing art world employment, and internships help students begin to establish them. Moreover, as they talk to established professionals, students will see that there is no single path to success.

Besides expanding students' cultural literacy, the decision to focus on Mexico and the Southeastern United States will help students to see a realistic cross section of institutions and communities. While museums in New York, Chicago, and Los Angeles dominate media coverage and notions of what a museum does, they are not representative of where students will likely find employment much less the communities those students will engage with. Most institutions are small- to medium-sized, operate on lean budgets, and dedicated staff take on multiple roles to realize the institutional mission.

The core faculty provide excellent coverage of the Americas and their various methodological approaches nicely complement the six-part curriculum. Moreover, tenured faculty have substantial publication records with respected university presses and journals. Dr. Greenhill is among the leading scholars of pre-1945 American art working today. Her first book on humor was very well-received, and the current book project on the overlap of psychology and advertising in the early 20<sup>th</sup> century promises to be a genuinely interdisciplinary publication with a wide audience beyond the confines of art history. Dr. Blakinger's book on György Kepes, looks at an artist who founded an art school in Chicago and merged graphic design, industrial design, painting, and typography. Dr. Blakinger's recent contributions to two prestigious edited volumes speaks to his already well-established reputation as a scholar of modern American art. Dr. Rull's book and digital research methods put her on the cutting edge of studies about rethinking indigenous art, indigenous ways of knowing, and the history of science as it relates to colonialism. Two untenured faculty Dr. Sytsma, who specializes in diasporic and African-American art, and Dr. Levenson, who focuses on the gay American modernist Charles Demuth, further contribute to the Department's impressive breadth.

There is much more to recommend this program than can be included here, including the rigorous qualifying paper, writing seminar, and stream of visiting faculty to widen perspectives.

This well-conceived program will prepare students for many possible career paths in the art world and bring accolades to the University of Arkansas.

Yours,



James Glisson, PhD  
Curator of Contemporary Art  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, CA 93101  
jglisson@sbma.net

August 26, 2021

Dr. Jennifer Greenhill, Endowed Professor of American Art  
School of Art, University of Arkansas  
Fine Arts Building, Room 116  
Fayetteville, AR 72701

Dear Professor Greenhill,

I am writing to give you my assessment of job prospects in the museum field for graduates of your proposed Master of Arts in Art History in Arts of the Americas.

It is a competitive market, but possibilities open every year—here and elsewhere—for art historians with a masters but not the Ph.D. In my 5+ years here at the Virginia Museum of Fine Arts (VMFA), and my 16 years as a curator at the Palmer Museum of Art at Penn State University and other institutions, I have seen the hiring and occasional turnover of such individuals working as curators, registrars, assistant curators, and curatorial assistants. In fact, VMFA's curators of decorative arts and east Asian have only a masters in art history; and our chief curator of modern and contemporary art has an MA degree in museum studies. This is not the exception, especially in the field of contemporary art.

Several employees with just the MA degree have also worked in the education department and the director's office here. Only one or two such individuals may be hired in any given year at VMFA, but, coupled with the many mid- and large art museums with similar organizational structures, that amounts to a job market that is closer to healthy than to prohibitive. In short, there are several positions in the curatorial, registration, library, and education departments of this and other museums that presently and will continue to hire individuals with the terminal MA degree in art history.

Having reviewed your MA program proposal, I believe there are other, more specific, reasons for confidence in the job prospects for *your* graduates. Suggesting uncommonly deep potential for the kind of mentorship that prepares students for the job market, your faculty roster possesses a deep and impressive set of professional experiences and impressive publications. And to this you are adding the components of immersive travel and, critically, the opportunity to work with a “visionary”—it is hard to conceive of a more thoughtful and strategic means of readying art history graduates for employment. Moreover, by foregrounding vital contemporary themes—Environment, Heritage, Power, Circulation, Structures and Systems, and Identity and Community—within the art history curriculum, you are surely giving your students a strong employment advantage with the premier museums, galleries, and publishers, and selected educational institutions (including the nation's robust community college systems) that are increasingly serving diverse constituencies in relevant and inclusive ways. I am hard-pressed to think of many graduate programs in art history so deeply invested in meaningful employment among its alumni. It perhaps goes without saying that your MA graduates will qualify for admission into the most competitive PhD programs.

Since its opening in late 2011, Crystal Bridges has rapidly asserted itself as a locus of significant exhibitions, scholarly activity, and ambitious educational programing. Graduates from the proposed MA program will emerge with the intelligence and wisdom that comes from studying at such a scholarly



VIRGINIA MUSEUM OF FINE ARTS

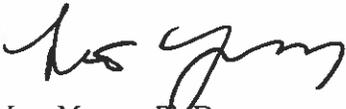
200 N Arthur Ashe Boulevard | Richmond, Virginia 23220-4007 | T 804.340.1400 | F 804.340.1548 | [www.vmfa.museum](http://www.vmfa.museum)

center; and they will benefit from the cachet that comes with being so closely affiliated with one of the foremost museums of American art. Yet additional educational, networking, intern, and, eventually, meaningful and well-paying employment opportunities are suggested by the potential partnerships with local and regional institutions such as the Arkansas Archaeological Survey, the First Americas Museum, the Gilcrease Museum, the Museum of Native American Art, the Nelson-Atkins Museum of Art, and the Philbrook Museum of Art. The Master of Arts in Art History in Arts of the Americas program, as described in the materials you sent to me, joins a sharply attuned understanding of multiple media, makers, time periods, themes, and hemispheres with a refreshingly proactive approach towards work in the expansive fields of visual arts and allied disciplines.

I am frankly excited for the future of your program and the contributions of its graduates!

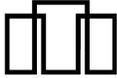
I hope this information is helpful and that you will call on me if I may offer further insights.

Sincerely,

A handwritten signature in black ink, appearing to read 'Leo Mazow', written in a cursive style.

Leo Mazow, Ph.D.

Louise B. and J. Harwood Cochrane Curator of American Art



**BIRMINGHAM MUSEUM OF ART**

2000 Rev. Abraham Woods, Jr. Blvd., Birmingham, Alabama 35203 | p: 205.254.2565 | f: 205.731.9425 | [artsbma.org](http://artsbma.org)

August 18, 2021

Dr. Terry Martin,  
Senior Vice Provost for Academic Affairs  
University of Arkansas  
422 Administration Bldg.  
Fayetteville, AR 72701

Dear Dr. Martin,

My name is Graham Boettcher and I serve as the Executive Director and CEO of the Birmingham Museum of Art (BMA), the largest municipal museum in the Southeast. I'm writing in support of the Art History program's proposal to institute a Master of Arts degree in the Arts of the Americas through the School of Art at the University of Arkansas. Here in Alabama, the sole art history graduate program in the state is offered jointly by the University of Alabama at Birmingham and the University of Alabama, Tuscaloosa. The Birmingham Museum of Art has a particularly close relationship with this program, not only because our curators and I serve as affiliate faculty, but also because of the longstanding fellowship program between the university and the museum in which MA students spend a year working in our curatorial department, acquiring in-depth, practical experience of the museum field in general, and curatorial practice in specific.

Over my 15 years with the BMA, I have tracked the paths of many of the program's graduates. For some, the MA program prepared them for further study in doctoral programs with an eye toward academia or curatorial work (this was my own experience; after receiving an MA in Art History from the University of Washington, I went on to complete a PhD in the History of Art from Yale). For others, the terminal MA program provided excellent training for professional careers in teaching, work in museums or galleries, and other arts-related fields here in Alabama and beyond. Indeed, our Associate Director of Learning and Engagement is a graduate of that program, as have been other colleagues during my time at the BMA. For anyone who claims there are no jobs to be found in arts-related fields, I say that one need only to look at the job posting sites of the American Alliance of Museum or the Association of Art Museum Curators to know that there are hundreds of jobs available from coast to coast at any given moment.

Failure to offer a graduate degree in art history perpetuates the issue of "brain drain" that we are all too familiar with in the South, when our best and brightest leave their home states in search of educational opportunities. While some return, many do not. Additionally, because of the unique cultural and artistic resources that are abundant in our region, an MA program has the potential to attract talent into our communities from throughout the United States and even abroad.

Because of the University of Arkansas's highly-regarded faculty and close relationship with the Crystal Bridges Museum of American Art, I believe you are uniquely positioned to provide one of the premier MA programs in art history in the South, if not the entire United States. I wholeheartedly endorse Professor Greenhill's proposal and would be delighted to discuss it further with you should that prove helpful.

Sincerely,

A handwritten signature in cursive script that reads "Graham C. Boettcher". The signature is written in black ink and is positioned below the word "Sincerely,".

Graham C. Boettcher, Ph.D.  
The R. Hugh Daniel Director and CEO

[gboettcher@artsbma.org](mailto:gboettcher@artsbma.org)  
Office: 205-297-8048 / Cell: 205-563-5126

HARVARD UNIVERSITY  
DEPARTMENT OF HISTORY

35 QUINCY STREET • CAMBRIDGE, MA 02138

TEL (617) 495-2556  
FAX (617) 496-3425

August 5, 2021

Jennifer A. Greenhill  
Endowed Professor of American art  
School of Art  
University of Arkansas  
Fayetteville, AR 72701

Dear Professor Greenhill:

First, I want to thank you for the invitation to serve as a McIlory Visiting Professor at the University of Arkansas this spring. Much as I wished that I might have joined you all in person, even the Zoom window gave me a clear view of the vibrant intellectual climate present at the university, and in its partnership with the Crystal Bridges Museum of American Art. I feel quite honored to have been able to present, and to join in the vigorous conversations both before and during our gathering. As you know, one of my students, Julia Silverman, will be making her way to Arkansas in the near future, and I can't begin to tell you how much excitement she carries with her. Finally it was my great pleasure to discuss and comment on the curriculum and co-curriculum for a proposed M.A. program, as well as a hiring plan that will make Arkansas the go-to place for professional training. Let me thus offer you my strongest and most enthusiastic endorsement for the proposal.

For a variety of reasons, an extraordinary conjuncture has made possible a vision for northwest Arkansas, and for the state as a whole, to develop as a major national center for the study, practice, and curation of American art. The proposal takes full and intelligent advantage of the available resources in order to create a higher education training program necessary to support this vision. It leverages partnerships, not simply with Crystal Bridges, but with a range of other institutions across the South and Southern Crossroads regions, and within the University of Arkansas itself. It recognizes not simply the need for diversification across the arts and museum professions, but the opportunity to serve as the location for recruiting and training diverse cohorts of students able to shape the future of the field. The proposal outlines a clean and effective curriculum that offers students standard pathways, while also structuring a number of opportunities for flexibility and customization. It combines sequence--historiography and method, followed by practicum and site visits; then, writing and research training, followed by the production of a research project--with distribution--a set of six key themes across which students will demonstrate competency, while also being able to structure their own interests. As important, it takes seriously a new pedagogy of collaboration. Students will have numerous opportunities to either step away from, or combine, work in the classroom: with an external visionary expert, with Crystal Bridges curatorial experts, in a hands-on experiential learning

situation, through intensive site visitations and study outside the classroom. The program is designed as a two-year effort and the curriculum is well-structured to allow students to move expeditiously through it.

As important, the program adopts a full-funding model at the MA level. This is rare, but it is completely in line with the program's goals: to create a new cohort of art historians and institutional leaders who are not the "usual suspects," who have too often been class-privileged from the outset (and thus able to thrive financially in a career in the arts), trained at a small number of elite schools, cycled through internships at world-class auction houses, and trained as assistants at major museums before moving into their positions. It is worth noting that these same people are often on the front lines of the effort to diversify and decolonize museum and arts institutions, and they are to be applauded for that, and for recognizing that the bodies on the ground need also to change. With almost no competition in this space, the proposed program will instantly vault into a position of national recognition in its efforts to fulfill what has emerged as a desperate need. I routinely get requests for candidate names, and notifications of position openings in the Native American and Indigenous space and can only helplessly point to a handful of Native people who have successfully run the gauntlet. This program promises to change that, and to do so across the range of American racial and ethnic diversity.

To frame the program around Arts of the Americas--one of several frameworks museums are using to restructure existing curatorial and collections organization--strikes me as exactly the right way to go. It refocuses older European-focused geographical orientations, and demands a shaking up of standard chronological categories. It invites the full range of North American diversity, and does so while leaving Europe in a dialogic, but secondary position. And it maps on to contemporary intellectual discussions and institutional organization.

Over the years, as the interminable discussion concerning the overproduction of Ph.D. recipients has continued to repeat itself over and over, a corresponding discussion has unfortunately failed to gain much traction. That conversation concerns the great success that a number of MA programs have found in preparing students for work in public history, museum administration, historical preservation, arts administration and other fields. I look back now at the cohort of MA students I trained while at the University of Colorado in the mid-1990s: almost all have found real success in public history. They run historical societies, serve as curators, and work for historical research firms. The strategy outlined in your proposal draws on exactly that insight: that an institution with a powerful MA program can literally transform a field of practice. I wish you and your colleagues all good fortune as you go about doing exactly that!

Sincerely,



Leverett Saltonstall Professor of History  
Chair, Committee on Degrees in History and Literature  
Harvard University