

DR. DENISE AMY BAXTER

*Associate Dean of Academic and Student Affairs
Professor, Art History*

UNIVERSITY OF NORTH TEXAS
College of Visual Arts & Design, Dept of Art Education & Art History

EDUCATION

PH.D. 2003
History of Art and Architecture
UNIVERSITY OF CALIFORNIA AT SANTA BARBARA
MAJOR FIELD: Eighteenth- and Nineteenth-Century European Art
MINOR FIELD: Feminist Theory
Women's Studies Doctoral Emphasis
DISSERTATION: Fashions of Sociability in Jean-François de Troy's
tableaux de mode, 1725–1738
COMMITTEE: Ann Bermingham, Chair, E. Bruce Robertson, Abigail
Solomon-Godeau

M.A., WITH HONORS 1998
History of Art and Architecture
UNIVERSITY OF CALIFORNIA AT SANTA BARBARA
THESIS: *La vertu mâle et républicaine: Brutus in the Cultural Imaginary
of the French Revolution*
COMMITTEE: Abigail Solomon-Godeau, Chair, Ann Bermingham,
Didier Maleuvre

A.B. 1994
Art History and French Literature
VASSAR COLLEGE

ACADEMIC AND ADMINISTRATIVE APPOINTMENTS

*With an enrollment of over 40,000
students and categorized as both a
Hispanic-Serving Institution and a
Carnegie Tier-One Research University,
UNT is a major public research university
deeply committed to advancing
educational excellence and preparing
students to become thoughtful, engaged
citizens of the world.*

2015–PRESENT
ASSOCIATE DEAN OF ACADEMIC AND STUDENT AFFAIRS
COLLEGE OF VISUAL ARTS AND DESIGN
In addition to assisting the Dean in the promotion of the mission and
goals of and long-ranging planning for the College, my duties include:

- Acting as intermediary to the Dean in matters dealing with curricula, academic issues, and student affairs.
- Working in concert with the Dean and the Office of Equity and Diversity to promote diversity in the college.
- Working with the Dean to provide oversight of institutional effectiveness efforts in the College of Visual Arts and Design, including linking evaluation results to planning.
- Supporting the Dean and working in association with Advancement in matters of fundraising and development.
- Handling all administrative matters and correspondence regarding

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The College of Visual Arts and Design (CVAD) at the University of North Texas (UNT) is a nationally-ranked community encompassing 65 full-time faculty who, along with adjunct faculty, teaching fellows, and teaching assistants, teach approximately 2,300 student majors across the departments of Art Education, Art History, Design, Studio Art, and the Interdisciplinary Art and Design Studies Program and Foundations Program. The College assumes a critical role in building our region into a world-renowned center for culture and education. CVAD fosters creative futures for its diverse student population and the area through rigorous arts-based education, arts- and client-based studio practice, scholarship and research.

undergraduate students and prospective students, as well as supervision of the Student Services (Advising) Office and its staff.

- Working with the Department Chairs to establish and implement procedures for counseling, registration and related matters for undergraduate students in each department.
- Serving as Dean's designee to the Graduate Council.
- Serving as Dean's designee to the University Undergraduate Curriculum Committee.
- Serving on the university's Academic Associate Deans' Council, including subcommittees on Community College Connections and as the college's Associate Dean for Research.
- Serving on the university's Scheduling Committee, overseeing transition to new scheduling software.
- Serving as liaison from the College to UNT Libraries.
- Supervising the scheduling of classes for the College.
- Supervising the selection, administration and hiring of teaching fellows, teaching assistants, and graduate student assistants for the College, including related tuition and fee waivers, as well as the hiring of adjunct and adjunct assistant faculty for the college.
- Serving as a member of the College's Executive Committee.
- Chairing the College's Academic Committee.
- Serving as a member of the university's Digital Strategy Advisory Committee.
- Supervising the administration and selection of student honors, scholarships, and awards administered through the College.

The position also provides direct supervision of the staffing for:

- CVAD Student Services (advising)
- Texas Fashion Collection
- CVAD Galleries
- Onstead Institute for Education in the Visual Arts and Design
- CVAD Recruitment
- Administrative staff in the office of the Dean

Additional significant duties during this period include facilitating, as a member of the leadership committee, the programming and more general planning of the 70 million dollar CVAD expansion project (Grand Opening October 2019), and facilitating the college's role in the university's successful SACS reaccreditation.

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COVID has impacted higher education practice, administration, and leadership in numerous ways that are dependent upon contexts such as funding models, infrastructure, and disciplinary requirements. The context of the College of Visual Arts and Design at UNT offered many challenges that were ably met by its faculty, staff, and resilient students. Enrollment in the college increased year over year from 2019-2020 to 2020-2021, as it had in the previous five years.

During the 2019-2020 academic year, I've returned to the position on an interim basis in addition to my Associate Dean duties.

Achieved promotion to Professor using departmental criteria and externally-vetted process having held administrative positions throughout the entirety of tenure as Associate Professor.

2020–2021

INTERIM CHAIR, DEPARTMENT OF ART EDUCATION, INTERIM CHAIR, DEPARTMENT OF ART HISTORY, INTERIM CO-CHAIR, DEPARTMENT OF STUDIO ART

Following COVID-related budget cuts that curtailed searches for the inaugural chairs for the Department of Art Education and the Department of Art History and the departure of the Chair of the Department of Studio Art, assumed interim leadership of three departments in addition to Associate Dean position during period of COVID and weather (infrastructure)-related challenges. Relaunched and chaired searches for inaugural department chairs.

2019–2020

INTERIM CHAIR, DEPARTMENT OF ART EDUCATION AND ART HISTORY
Provided interim leadership to the department in order to shepherd a consensus-based process through which decisions were made regarding the department's structural and related hiring initiatives. Following engagements with departmental faculty and staff, college-wide faculty, university leadership, and external constituents, led out reorganization of department into the newly-formed Department of Art Education, Department of Art History, and newly-free-standing Interdisciplinary Art and Design Studies Program, including financial and catalogue implications. Launched searches for new tenure-track faculty and launched and chaired searches for inaugural department chairs.

2018

PROFESSOR OF ART HISTORY

2014–2015

INTERIM ASSOCIATE DEAN OF COLLEGE OF VISUAL ARTS AND DESIGN
ACADEMIC AND ADMINISTRATIVE AFFAIRS

During the year the college was led by Interim Dean Eric Ligon, I served as sole Associate Dean in the College. My duties encompassed all those listed above and, additionally:

- Working with the Facilities Director, as an intermediary to the Dean in matters dealing with space and facilities.
- Working directly with faculty to facilitate research and funding efforts.
- Development within the College as it relates to research and donor agreements.
- Supervising the administration of the College's technical staff.

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The College of Visual Arts and Design's administrative structure historically included program coordinators for each of the three departments. At various points during my tenure as Chair of the Department of Art Education | Art History, these positions were not staffed, and I assumed these responsibilities in addition to those of Chair.

I was appointed Chair of the Department of Art Education & Art History immediately upon receiving tenure and promotion to Associate Professor. At that point I relinquished my competitively awarded development leave. Subsequent to this, my scholarly workload allocation has been 5% during the 9-month period and 0% for the summer months. This has therefore changed the scope and nature of my scholarly engagements and productivity in keeping with my assigned workload requirements. The department's 14 full-time faculty advise the BFA, MA, and PhD in Art Education, the BA in Interdisciplinary Art and Design Studies, and the BA and MA in Art History. During this period of time and with my guidance, 6 faculty were hired, 2 were tenured and promoted to Associate Professor, and 3 received promotion to Professor.

2014

ACTING ART EDUCATION GRADUATE PROGRAM COORDINATOR

In addition to serving in an advisory capacity to the Chair (in this case myself) and general leadership of the program, the responsibilities of the program coordinator include:

- Assigning teaching fellows and teaching assistants within the area, and supervising and evaluating them.
- Insuring that students in the area are properly counseled and that they participate in appropriate reviews and examinations, and reporting results to the Student Services (advising) Office.
- Developing, maintaining and reporting the institutional effectiveness objectives and results for the university's TRACDAT system.

2011–2012

ACTING ART EDUCATION PROGRAM COORDINATOR

2011

ACTING INTERDISCIPLINARY ART AND DESIGN STUDIES PROGRAM

2009–2010

ART HISTORY PROGRAM COORDINATOR

2010–2014; 2019–2020; AS SEPARATE DEPARTMENTS 2020–2021

CHAIR, DEPARTMENT OF ART EDUCATION | ART HISTORY

The Chair position at UNT is a 12-month, full-time appointment. Responsibilities of Chairs in the College of Visual Arts and Design include:

- Leadership, oversight, and strategic planning in academic institutional effectiveness.
- Acting as a representative and advocate for their departments as permanent members of the Academic and Executive Committees.
- Calling and running department meetings.
- Recommending and advocating for budgeting and space needs.
- Formulating a schedule of classes with the overall coordination of the Associate Dean of Academic and Student Affairs.
- Charging the governance and ad hoc committees that operate solely within the department, such as the Departmental RPT committees and faculty search committees.
- Evaluating each faculty member considered for reappointment, promotion, or tenure, and overseeing the Departmental RPT Committee in its evaluations.
- Conducting annual merit evaluations of each departmental faculty member.
- Managing the department's accounts, including, but not limited to, M&O, gift, and fee accounts.
- Determining annual faculty workloads to maximize recognition of

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faculty effort while meeting the teaching and service needs of the department.

- Annually evaluating all reporting staff.

2010–2011

UNT LEADERSHIP FELLOW

This competitive career-development fellowship creates opportunities to participate in informal meetings with senior UNT administration, provides for on-campus training and informational opportunities, and funded my attendance of Kansas State University's Academic Chairperson's conference.

2010–2018

ASSOCIATE PROFESSOR OF ART HISTORY

2009–2010

ART HISTORY PROGRAM COORDINATOR

2004–PRESENT

WOMEN'S AND GENDER STUDIES AFFILIATE FACULTY

2004–2010

ASSISTANT PROFESSOR OF ART HISTORY

2003–2004

LECTURER, DEPARTMENT OF THE HISTORY OF ART AND ARCHITECTURE,
UNIVERSITY OF CALIFORNIA, SANTA BARBARA

ADMINISTRATIVE & PROFESSIONAL SERVICE ACTIVITIES

EXTERNAL

2019–2022

CHAIR, PROFESSIONAL PRACTICES COMMITTEE OF THE COLLEGE ART ASSOCIATION

The Professional Practices Committee responds to specific concerns of the membership in relation to areas such as job placement and recruitment; tenure and promotion procedures; scholarly standards and ethics; studio health and safety; and artists' practices. The Professional Practices Committee also oversees the organization's Standards and Guidelines.

2020–PRESENT

EXTERNAL EVALUATOR, NASAD (NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN)

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2018-PRESENT

EDITORIAL BOARD MEMBER, *DRESS: THE JOURNAL OF THE COSTUME SOCIETY OF AMERICA*

As an editorial board member, I secure reviewers, review potential articles, and foster journal submissions.

2014-2017

ACADEMIC COMMITTEE OF THE COLLEGE ART ASSOCIATION

I served as an elected member of the Education Committee of the College Art Association, which provides guidance to the CAA community on matters concerning pedagogy and the scholarship of teaching and learning. This included advocacy work, such as in conjunction with the situation of the arts within the Texas Higher Education Coordinating Board rulings on the Texas core curriculum standards.

2011-2012

UNIVERSITY OF TEXAS ARTS AND DIGITAL LITERACY ADVISORY COMMITTEE

This advisory committee was convened at the University of Texas at Austin in regards to a TEA (Texas Education Agency)-approved fine arts/art innovative course, "Art and Media Communications." This course is approved as an elective credit towards high school graduation and may well become central in the arts TEKS (Texas Essential Knowledge and Skills) in the future. My role here was to assist in delineating the ways that visual arts studies as currently taught in Texas currently do teach these skills to future teachers and what curriculum might be necessary in the future to accommodate new Texas arts requirements.

2005-2011

EXECUTIVE COMMITTEE, HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

Treasurer

2000-2006

Alumna interviewer for applicants to Vassar College

UNIVERSITY

2019-PRESENT

DIGITAL STRATEGY INNOVATION COMMITTEE

This standing committee reports to the Vice President of Digital Strategy and Innovation and is charged with advising on policy, infrastructure needs, and strategic partnerships.

2018- PRESENT

SCHEDULING COMMITTEE

The committee's charge is to determine the requirements for an

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automatic scheduling process, review vendors, and make selections to implement an automated scheduling process, with a current anticipated launch date of spring 2022 scheduling implementation.

2016–2017

PREDICTIVE RETENTION ANALYTICS TASK FORCE

UNT is proceeding with applying predictive technology to student success. As this is not an initiative owned by a single unit, stakeholders were brought together to evaluate vendor solutions and alignments with both current technology and current strategic priorities and goals.

2016–2017

UNIVERSITY OF NORTH TEXAS CAPSTONE TASK FORCE

This committee has been charged by the Provost to review capstone/ culminating experiences across the university. The goal is to review best practices nationally in conjunction with current UNT efforts and in coordination with the QEP.

2016

VICE PROVOST FOR THE TOULOUSE GRADUATE SCHOOL SEARCH COMMITTEE

2015–2016

CHAIR, WOMEN'S AND GENDER STUDIES DIRECTOR SEARCH COMMITTEE

2014–2015

ACADEMIC WORKLOAD AND MERIT EVALUATION OF FACULTY POLICY REVIEW COMMITTEE

This committee was charged with the review and revision of the university's academic workload and merit evaluation policy and procedures. The version authored by the committee – based upon review of those used by other Texas public and private universities – was reviewed by the Provost, Faculty Senate, and UNT Legal and is now policy.

2014–2015

STUDENT COMPUTER LABORATORY REDESIGN COMMITTEE

During the 2014–2015 academic year, student computer lab budgets were slashed with the understanding that funds would be better deployed elsewhere. The purpose of the committee was to examine the SCL funding structure and to make recommendations for the future.

2014

TOULOUSE DISSERTATION AWARD REVIEW COMMITTEE

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2013–PRESENT

INSTITUTIONAL EFFECTIVENESS ACADEMIC COMMITTEE

The Institutional Effectiveness Academic Committee serves UNT as faculty representatives who review IE evidence for academic programs, report findings, and serve as liaisons to assist programs in achieving compliance with IE standards. This entails annually reviewing and scoring assigned program-level documentation in order to assess SACS compliance and assist programs towards compliance in advance of SACS reaccreditation.

2013

DIRECTOR OF SUMMER SCHOOL SEARCH COMMITTEE

2013

ROBERT B. TOULOUSE FELLOWSHIP REVIEW COMMITTEE

2013

THESIS AND DISSERTATION FELLOWSHIP REVIEW COMMITTEE

2012–2013; 2020–2021

CLINICAL PRACTICE ADVISORY COUNCIL

Per its mission statement, the Clinical Practice Program at the University of North Texas College of Education provides student teaching interns with extensive opportunities to move beyond being students of organized knowledge to become classroom teachers who put their acquired knowledge into practice in the classroom.

2011–2013; 2020–2021

TEACHER EDUCATION COUNCIL

Chaired by the Associate Dean for Educator Preparation Programs in the College of Education, the Council's work is to ensure continuous accreditation by the Council for the Accreditation of Educator Preparation (CAEP) and the Texas Education Agency (TEA), fine tuning assessment and enhancement of student learning.

2011–2017

CENTER FOR LEARNING ENHANCEMENT ASSESSMENT AND REDESIGN
STEERING COMMITTEE

This committee has different responsibilities, depending upon year and semester. In Spring 2013 we reviewed 22 proposals for the 2013–2014 Learning Enhancement Grant Program, and in Fall 2014 we reviewed new online programs from the College of Education and College of Public Affairs and Community Service.

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2011–2013

LEARNING ENHANCEMENT PLANNING GROUP

This committee considers policy regarding distance learning and considers the approval of new online courses and degrees.

2011

THESIS AND DISSERTATION FELLOWSHIP SELECTION COMMITTEE

2009–2012

UNIVERSITY CORE OVERSIGHT COMMITTEE

This committee was charged with formulating the procedures by which courses may be submitted for entry into the university's core and evaluating these applications. The committee was also charged with developing an assessment mechanism to evaluate the university's core as a whole.

As part of my service on the Core Oversight and University Curriculum Committee, I traveled as part of the UNT team to the Institute on General Education and Assessment organized by the Association of American Colleges and Universities (AAC & U) at the University of Vermont in Burlington, VT, 4–9 June 2010. Following this conference, the members of this team presented a Core Assessment plan to the Provost, and this team continued to work with the University Curriculum Committee, the Core Oversight Committee, the Dean of Undergraduate Studies, and the Faculty Senate on this project to shepherd the implementation of the new university core in 2011–2012.

2009–2010

COMMITTEE ON LGBT FACULTY

2009–2010

FACULTY SENATOR

Faculty Senate meets monthly in order to create and disseminate the university's academic policy. Due to my changed role as department chair, I was required to resign my elected Faculty Senate position.

2008–2011

UNIVERSITY OF NORTH TEXAS WRITING COMMITTEE MEMBER

2007–2010

CORE CURRICULUM TASK FORCE

2007–2008

DEPARTMENT OF FOREIGN LANGUAGES, FRENCH LITERATURE SEARCH COMMITTEE MEMBER

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2006–2010 UNIVERSITY CURRICULUM COMMITTEE

The University Curriculum Committee meets monthly. The charges of the committee were relatively heavy since during this period we dealt with revisions to the Core Curriculum in order to keep degrees within the new state-mandated 120-hour limit and the ongoing repopulation of the Core.

COLLEGE

2019–2020; 2020-2021

CHAIR, DEPARTMENT OF ART EDUCATION CHAIR SEARCH COMMITTEE

2019–2020; 2020-2021

CHAIR, DEPARTMENT OF ART HISTORY CHAIR SEARCH COMMITTEE

2018–2020

CO-CHAIR, COLLEGE HANDBOOK COMMITTEE

Co-lead representative faculty committee in the authorship of procedures to accompany the ByLaws, the "how to" guide.

2018–2020

COLLEGE OF VISUAL ARTS AND DESIGN RETENTION, PROMOTION, AND TENURE COMMITTEE

2017–2018

CO-CHAIR, COLLEGE BYLAWS COMMITTEE

Co-led representative faculty committee to revise ByLaws to put them in compliance with updated university policies.

2016–2017

CHAIR, DEPARTMENT OF STUDIO ART CHAIR SEARCH COMMITTEE

2016–2017

CHAIR, GAME DESIGN|GAME ART FACULTY SEARCH COMMITTEE

2016

ARTWEAR JUROR

ArtWear is the annual juried exhibition of the graduating senior student work in the Fashion Design program at UNT.

2014–2015

DEAN OF THE COLLEGE OF VISUAL ARTS AND DESIGN SEARCH COMMITTEE

2013–2014

COLLEGE OF VISUAL ARTS AND DESIGN REPRESENTATIVE, UNT CHAIR'S COUNCIL

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2010–2012

COLLEGE BY-LAWS COMMITTEE

This committee met bi-weekly to weekly throughout this window as charged by the CVAD Executive Committee to revise the College's By-Laws to reflect both best-practices and changes in university policy.

2010–2011

DEAN OF COLLEGE OF VISUAL ARTS AND DESIGN EVALUATION COMMITTEE

Responsibilities included the creation, distribution, and analysis of a survey instrument; meeting with focus groups of stakeholders within the college, university, and community; and writing assessment of the performance of the Dean for the Provost to use in his reappointment process.

2010–2011

PORTFOLIO REVIEW COMMITTEE

This committee was charged by the CVAD Executive Committee to investigate potential methods of enrollment management with the intention of increasing the quality of students entering CVAD degrees and the impact of any changes on student success, such as questions of time to degree. Following its recommendation, new admission criteria for the college were instated.

2008–2010

GALLERY, VISITING ARTIST/SCHOLAR COMMITTEE

2007–2009

ACADEMIC COMMITTEE

2006–2008

FASHION DESIGN SEARCH COMMITTEE

2005–2007

DESIGN DIVISION PERSONNEL COMMITTEE

2005

JEWELRY AND METALWORK SEARCH COMMITTEE

DEPARTMENT

2016

DEPARTMENTAL RETENTION, PROMOTION, AND TENURE COMMITTEE

2005–2012

FACULTY SPONSOR OF THE ART HISTORY SOCIETY

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2006–2007

DEPARTMENT OF ART EDUCATION | ART HISTORY CHAIR SEARCH
COMMITTEE

2005–2006

M.A. IN ART MUSEUM STUDIES DESIGN COMMITTEE

2005–2006

ART HISTORY SEARCH COMMITTEE

SCHOLARLY ACTIVITIES

PUBLICATIONS

BOOKS

2017

A Cultural History of Dress and Fashion in the Age of Empire, a volume in Susan J. Vincent, series editor, *A Cultural History of Fashion and Dress* (London: Bloomsbury Academic, 2017).

I served as volume editor, commissioning and editing the contributions, in addition to writing the volume's introduction and one of the chapters. This is both a printed volume in a six volume series and will be part of the online content for the Bloomsbury History of Fashion portal.

The series as a whole was reviewed by Laura Freeman, "A knight with his trousers down is a fool: On the meaning of clothes, and their absence, over the ages," in *Times Literary Supplement*, June 9, 2017, 32–33.

2010

Co-editor with Meredith S. Martin, *Architectural Space in Eighteenth-Century Europe: Constructing Identities and Interiors* (Aldershot: Ashgate, 2010).

The majority of the contributors to the volume came from the ASECS session that we also co-organized.

Reviewed by Mimi Hellman, "Interrogating Interiors," in *Journal of Art Historiography* 7 (2012).

Reviewed by Heather Hyde Minor in *caa.reviews*, 13 December 2011. CrossRefDOI: 10.3202/caa.reviews.2011.142

Reviewed by Michael Yonan in *Journal of the Society of Architectural Historians* 70, no. 4 (December 2011): 538–539.

BOOK CHAPTERS AND ARTICLES IN PEER-REVIEWED JOURNALS

2012

Co-author with Sara Wilson McKay, "Maternal Representations, Intersubjectivity, and the Making of the Self" in Paul E. Bolin and Doug Blandy, eds., *Matter Matters: Art Education and Material Culture Studies* (Reston, VA: National Art Education Association, 2011): 36–46.

This essay was selected for inclusion in the book's first section, titled "Theoretical Perspectives on Material Culture and Art Education," and is intended to provide both a case study and theoretical framework for the pedagogical significances of the intersections and conflicts between visual and material culture studies. The National Art Education Association's press ensured a broad-ranging distribution of the volume.

2010

"Whose Shoes?: Fashion History and Art History Methodologies" translated as "Nei panni di chi? Storia della moda e storia dell'arte," in Maria Giuseppina Muzzarelli, Giorgio Riello, Elisa Tosi Brandi, eds., *Moda. Storia e Storie*, translated into Italian by Giorgio Riello (Milan: Bruno Mondadori in conjunction with Pearson Italy, 2010): 82–91.

The volume is an exploration of contemporary methodologies for the approach of costume and dress. I was honored to be invited to write the selection discussing the relationship between fashion theory and art historical methods.

2010

Co-author with Kelly Donahue-Wallace, "Case Study: Redesigning Art History Survey II" in Philip M. Turner and Ronald S. Carriveau, eds., *Next Generation Course Redesign* (New York: Peter Lang, 2010): 89–101.

This essay explicates the design and implementation of a problem-based learning-inspired approach to the Art History survey course.

2009

"Grisettes, Cocottes, and Bobèmes: Fashion and Fiction in the 1820s," in Peter McNeil, Vicki Karaminas, and Catherine Cole, eds., *Fashion in Fiction: Text and Clothing in Literature, Film, and Television* (Oxford: Berg, 2009): 23–33.

2008

"Parvenu or Honnête homme: The Collecting Practices of Germain-Louis de Chauvelin," *Journal of the History of Collections* 20, no. 2 (November 2008): 273–289.

2007

Co-author with Sara Wilson McKay, "'Your Kids Say Mom. Your Clothes Say Otherwise': Pregnant Fashion Dolls and Visual Culture" *Visual Culture and Gender* 2 (September 2007). <http://explorations.sva.psu.edu/VCG/2vol/baxter-mckay.pdf>

Visual Culture and Gender is a peer-reviewed journal that takes as its mission the encouragement and promotion of "how visual culture constructs gender in context with representations of race, age, sexuali-

ty, social units, and social class.” *The journal’s focus, and web format, ensure a broad audience.*

2007

“Fashions of Sociability in Jean-François de Troy’s *tableaux de mode*, 1725–1738,” in Alden Cavanaugh, editor, *Performing the “Everyday”: The Culture of Genre in the Eighteenth Century* (Newark, DE: University of Delaware Press, 2007): 27–46

Reviewed by Mark Ledbury in *Eighteenth-Century Life* 34, no. 3 (Fall 2010): 63–75

2006

“Two Brutuses: Violence, Virtue, and Politics in the Visual Culture of the French Revolution,” *Studies in Eighteenth-Century Life* 30, no. 3 (Fall 2006): 55–81.

CRITICAL REVIEWS

Forthcoming

Review of Reva Wolf and Alisa Luxenburg, eds., *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives for Eighteenth-Century Studies*.

2015

Review of Christine Casey and Conor Lucey, eds., *Decorative Plasterwork in Ireland and Europe: Ornament and the Early Modern Interior* (London: Four Courts Press, 2012), *Journal of the Society of Architectural Historians* 74, no. 1 (March 2015): 121–123.

2009

Review of Alain Lescart, *Splendeurs et misères de la grisette: Évolution d’une figure emblématique*. (Paris: Honoré Champion, 2008), *Women in French Studies* 17 (2009): 197–199.

2007

Review of Julia Douthwaite and Mary Vidal, eds., *The Interdisciplinary Century: Tensions and Convergences in Eighteenth-Century Art, History, and Literature* (Oxford: The Voltaire Foundation, 2005), *Journal of Early Modern Cultural Studies* 7, no. 2 (Fall 2007): 113–115.

2007

Review of Eleanor P. DeLorme, ed., *Josephine and the Arts of Empire* (Los Angeles: J. Paul Getty Museum, 2005), *caa.reviews*, November 2007.

2007

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Review of Melissa Hyde, *Making Up the Rococo: François Boucher and His Critics* (Los Angeles: Getty Research Institute, 2006), *caa.reviews*, October 2007.

2003

Review of Emilie E.S. Gordenker, *Van Dyck (1599–1641) and the Representation of Dress in Seventeenth-Century Portraiture* (Ternhout: Brepols, 2001), *Dress* 30 (2003): 98.

OTHER PUBLICATIONS

2016

Co-author Kelly Donahue-Wallace, “Getting Beyond the Anecdote: Research and Art History Pedagogy,” *Art History Teaching Resources*, 11 May 2016, <http://arthistoryteachingresources.org/2016/05/getting-beyond-the-anecdote-research-and-art-history-pedagogy/>

2004

Claude-Michel Clodion” and “Augustin Pajou” entries for *Encyclopedia of Sculpture* (New York: Routledge, 2004), I: 331-334, III: 1240-1244.

**CONFERENCE PAPERS, PUBLIC
LECTURES, CHAIRED PANELS**

2020

College Art Association, Chicago
Chair and Respondent: Perspectives on Constructive Critiques

2019

Costume Society of America, Seattle, Washington
Co-Chair and Presenter: Dress Code Violations: Breaking Barriers to Collaboration

2019

College Art Association, New York
Panelist: Fashion and Collaboration: Art Historians and the Archive

2018

National Association of Schools of Art and Design, Portland, Oregon
Panelist for Plenary Session: Developing the Leaders of Tomorrow: Activities Beyond the Classroom

2018

Dallas Museum of Art, Art League Invited Lecture: A Primer on Women in the Visual Arts

2017

College Art Association, New York
Co-Chair and Presenter: Prove It! Publish It! Art History and the Scholarship of Teaching and Learning

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2014

Department of the History of Art and Architecture, University of California at Santa Barbara Distinguished Alumna graduation address

2014

American Society for Eighteenth-Century Studies, Williamsburg, Virginia

Chair of Panel: Historians of Eighteenth-Century Art and Architecture: New Scholars Session

2014

The Feminist Art Project at College Art Association, Chicago

Chair of Panel: Historical Perspectives on Representing the Maternal

2012

American Society for Eighteenth-Century Studies, San Antonio, Texas
Roundtable Participant: Disciplinary Approaches to Eighteenth-Century Material Culture

Chair of Panel: Life and Luxury: Material Culture and Decorative Arts

2011

International Society for Eighteenth-Century Studies, Graz, Austria

Chair of Panel: Just a Matter of Fashion...

2009

Division of Art History, School of Art, University of Arizona

Paper: "Constructing Social Status in Early Eighteenth-Century Paris: Jean-François de Troy's Paintings of Modern, Modish Life"

2009

Visuality/ Materiality: Reviewing Theory, Method, and Practice

International conference held at Royal Institute for British Architects, London

Organized by Gillian Rose and Divya R. Tolia-Kelly

Co-Presenter with Sara Wilson McKay: "Maternal Representations, Material Culture, and the Making of the Self"

2009

National Art Education Association, Minneapolis, Minnesota

Co-Chair and Co-Presenter with Sara Wilson McKay: "What would happen if art education addressed the maternal subject position as a big idea?"

2009

College Art Association, Los Angeles, California

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Co-Presenter with Sara Wilson McKay: “Visualizing the Maternal Form: Using Wikis for Collaboration in a Graduate Seminar”

2008

Women in French, Fort Worth, Texas

Paper: “Between Nostalgia and Commodity: Fashionability, Purity, and Venal Sexuality in the Physiology of the *Grisette*”

2008

American Society for Eighteenth-Century Studies, Portland, Oregon

Paper: “Fashion, Self-Fashioning, and the Fashion Plate”

2008

College Art Association, Dallas, Texas

Co-Chair with Heather MacDonald of Panel: Critical Influences: The Eighteenth Century, the 1980s, and a Generation of Scholarship

2007

Fashion in Fiction International Conference, University of Technology, Sydney, Australia

Paper: “*Grisettes, cocottes, and bohèmes*: Fashion and Fiction in Octave Tassaert’s *Boudoirs et mansards* (1828) and *Les amants et les époux* (1829)”

2007

The Power Institute Foundation for Art and Visual Culture, University of Sydney, Australia

Paper: “Fashion and the Roots of Modernism in Jean-François de Troy’s *tableaux de mode*”

2007

Kimbell Art Museum, Fort Worth, Texas

Paper: “Interiors and Interiority in Louis-Léopold Boilly’s *The Geography Lesson*, 1812”

2006

Dallas Museum of Art, Dallas, Texas

Paper: “Genre and Genres in Eighteenth-Century French Art”

2006

Kentucky Foreign Language Conference, Lexington, Kentucky

Paper: “Fashion and the Roots of Modernism in Jean-François de Troy’s *tableaux de mode*”

Paper accepted, but not presented — panel cancelled due to illness

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2006

American Society for Eighteenth-Century Studies, Montréal, Canada
Co-Chair with Meredith S. Martin of Panel: Constructing Space and Identity in the Eighteenth-Century Interior

2006

Texas Art Education Association Conference, Ft. Worth, Texas
Co-presenter with Sara Wilson McKay, "Pregnant Dolls: A Visual Culture Lens on Gender, Maternity, Representation and Pedagogical Practices"

2005

Nineteenth-Century French Studies Colloquium, Austin, Texas
Chair of Panel: Painting Women

2005

Northeast American Society for Eighteenth Century Studies, Fredericton, New Brunswick, Canada
Chair of Panel: Performing the Everyday
Paper: "Fashion and Self-Fashioning in Jean-François de Troy's *tableaux de mode*"

2005

American Society for Eighteenth Century Studies, Las Vegas, Nevada
Paper: "*Parvenu or Honnête homme*: The Collecting Practices of Germain-Louis de Chauvelin"

2003

International Society for Eighteenth-Century Studies/American Society for Eighteenth-Century Studies, Los Angeles, California
Co-chair with Melinda McCurdy of Panel: Modes: Fashion, Representation, and Sociability in the Long Eighteenth Century

2003

College Art Association, New York, New York
Paper: "Jean-François de Troy's *tableaux de mode*: Defining a Fashionable Genre in Early Eighteenth-Century France"
Awarded Dora Wiebenson Prize from the Historians of Eighteenth-Century Art and Architecture, 2004

2000

25th Annual UCSB Art History Graduate Student Symposium, Santa Barbara, California
Paper: "Transformations of Stoic Masculinity: Brutus in the French Revolution"

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1999

Tenth International Congress on the Enlightenment, International Society for Eighteenth-Century Studies, University College, Dublin, Ireland

Paper: “*La vertu mâle et républicaine*: Brutus in the Political Imagination of the French Revolution”

CONFERENCES ORGANIZED

2016–2018

Member of organizing committee for HECAA at 25, a four day conference in recognition of the 25th anniversary of the Historians of Eighteenth-Century Art and Architecture. Held on the campus of SMU, 1-4 November 2018, the conference attracted approximately 70 participants and 150 registrants, with two keynote addresses.

2006–2009

Primary organizer of Representing the Maternal, a speaker series at the University of North Texas exploring contemporary visualizations of the maternal role. Participants included: Imogen Tyler, Jennie Klein, Andrea O'Reilly, and the Guerrilla Girls. Funding was secured through a competitive intramural grant from the UNT College of Visual Arts and Design in addition to support from a UNT Center for Spanish Language Media Research Grant, the UNT Division of Institutional Equity and Diversity, the North Texas Institute for Educators on the Visual Arts, the Department of Art Education and Art History, the UNT Women's Studies Program, private donations, and the Department of Art History at Southern Methodist University. The series took place in February 2009. Work to bring it to fruition lasted 2006–2009.

2001

Co-organizer with Abigail Solomon-Godeau of Feminism, Femininity, and the Art of Rococo France, a conference in conjunction with the Santa Barbara Museum of Art's exhibition, *From the Sun King to the Royal Twilight: Painting in Eighteenth-Century France* from the Musée de Picardie, Amiens. Participants included: Professors Lynn Hunt, Melissa Hyde, Patricia Mainardi, Paula Radisich, Mary Sheriff, and Mary Vidal. Funding was secured from the Florence Gould Foundation, the Santa Barbara Museum of Art, the Office of the Dean of the Division of Humanities and Fine Arts and the Department of the History of Art and Architecture, University of California at Santa Barbara.

1998

Member of Organizing Committee for the University of California at Santa Barbara's Interdisciplinary Graduate Student Symposium: *Tip-toeing the Boundaries: Publicity, Privacy, and Representation*.

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EXTERNAL REVIEWER

2018
Manuscript Reviewer, Proceedings of the National Conference on Undergraduate Research

2018, 2020
Manuscript Reviewer, *Dress: The Journal of the Costume Society of America*

2017
External Tenure Reviewer, University of South Alabama

2017
External Tenure Reviewer, University of Evansville

2016
Manuscript Reviewer, *Art History Pedagogy and Practice*

2015
External Tenure Reviewer, Ithaca College

2010–2014
Manuscript Reviewer, Ashgate Press

2014
NEH Fellowship Panel Reviewer

2013
External Tenure Reviewer, University of Michigan-Flint

2012
Manuscript Reviewer, *Journal of the History of Collections*

2009
Manuscript Reviewer, *Nineteenth-Century Art Worldwide*

2009
Manuscript Reviewer, *The Feminist Review*

2009
Manuscript Reviewer, *Memoirs of the American Academy at Rome*

2009
Juror, Costume Society of America annual conference

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2008

Manuscript Reviewer, *Studies in Eighteenth-Century Culture*

2006

Manuscript Reviewer, *Dress, The Journal of the Costume Society of America*

GRANTS AND FELLOWSHIPS

2017–2018

University of North Texas, Mentoring Grant

The College of Visual Arts and Design is restructuring the management of its Foundations classes and has hired a new Director. As Academic Associate Dean, with the intention of supporting his efforts, I wrote this grant to provide a stream of funding so that the new Director might be able to bring in speakers, offer funding for professional development opportunities, or conceive of and fund other activities intended to bring faculty teaching in the program together.

2012–2013

University of North Texas, Mentoring Grant

With four of the five Art Education faculty at the rank of Assistant Professor, I wrote this grant to bring in notable faculty members from peer or aspirational peer institutions to provide mentorship guidance in a series of multi-day interactive events.

2009–2010

University of North Texas, Research Enabling Grant

Fashion and the Maternal Body in France, 1792–1814

2008–2009

Funding Streams for “Representing the Maternal” a speaker series at the University of North Texas exploring contemporary visualizations of the maternal role.

College of Visual Arts and Design, Visiting Artist and Scholar Block Grant, University of North Texas Center for Spanish Language Media Research Grant, University of North Texas, Junior Faculty Summer Research Grant

Additional funding from the UNT Division of Institutional Equity and Diversity, the North Texas Institute for Educators on the Visual Arts, the Department of Art Education and Art History, the UNT Women’s Studies Program, private donations, and the Department of Art History at Southern Methodist University.

2006–2008

University of North Texas Quality Enhancement Plan Teaching Grant
QEP Senior Faculty Fellowships

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Kelly Donahue-Wallace and I were funded to revise ART 2360: Art History Survey II to transform the course from a lecture-based delivery system to one that incorporates more active-learning strategies with small discussion groups and problem-based learning projects that will require students to interact with primary sources and the rich cultural resources of the Dallas/Ft. Worth/Denton metroplex.

2007

Costume Society of America Travel Research Grant

2006–2007

University of North Texas Faculty Research Grant

2005

University of North Texas Junior Faculty Summer Research Fellowship

2002–2003

University of California, Santa Barbara Dissertation Fellowship

2002–2003

Société des Professeurs Français et Francophone d'Amérique, Bourse Jeanne Marandon

2001–2002

Samuel H. Kress Travel Fellowship

2001–2002

Elinor Wardle Squier Townsend Fellowship

2001–2002

University of California Humanities/Social Sciences Research Grant

2001–2002

Mallory Fellowship

2000–2001

University of California, Santa Barbara Humanities Research Assistantship

2000–2001

Murray Roman Fellowship, Graduate Enrichment Fund Fellowship

1999–2000

University of California, Santa Barbara Graduate Division Fee Offset Fellowship

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1999
VIDDA Foundation Fellowship

TEACHING

TEACHING RECOGNITIONS

2015
Recognition by MA student Annette Becker
Recognition by BA student Jaclyn Butt
2014
Recognition by BA/BFA student Jonathan Molina Garcia
2009
Recognition by BFA student Lauren Hirsch
2008
Recognition by MA student George Roland

**COURSES TAUGHT AND
STUDENTS ADVISED**

SPRING 2021

Graduate Special Problems

- Annette Becker: *Worked with History PhD student on comprehensive examination and dissertation prospectus preparation in association with minor field.*
- Macy Shackelford: *Worked with Art History MA student on reading and writing assignments focused on Topics in the History and Theory of Fashion and Dress with the goal to establish MA research project topic and trajectory.*

Internship Supervision

- Ansley Bunger, Jefferson Humphrey, Yara Jones, Undergraduate Studio Art majors
These students worked as interns with Studio Art Faculty (Bunger and Humphrey with Assistant Professor Brooks Oliver and Jones with Associate Professor Alicia Eggert) in conjunction with the faculty's professional practice. Collaborated with internship faculty on outcomes and evaluated work logs and reflective writing assignments.

FALL 2020

Graduate Special Problems

- Natalie Howlett: *Worked with first semester Art History MA student on reading and writing assignments focused on Eighteenth-Century Fashion and Dress and established MA research project topic and trajectory.*

Internship Supervision

- Haley Cook, Estelle Lee, Julia Wolfe, Undergraduate Studio Art majors

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These students worked as interns with Studio Art Faculty (Lee and Wolfe with Assistant Professor Eliza Au and Cook with Associate Professor Alicia Eggert) in conjunction with the faculty's professional practice. Collaborated with internship faculty on outcomes and evaluated work logs and reflective writing assignments.

SUMMER 2020

Graduate Special Problems

- Shellye Tow: Worked with Studio Art MFA: Photography and Art History MA student to craft reading and writing assignments focused on Nineteenth-Century (primarily British) Photography and established MA research project topic and trajectory.

SPRING 2020

Graduate Special Problems

- Lara Asam: Crafted reading and writing assignments focused on Nineteenth-Century Fashion in support of her Studio Art MFA.

Internship Supervision

- Julia Garrett: Undergraduate Fashion Design major
Julia Garrett worked as an intern for the Texas Fashion Collection. Collaborated with TFC Director regarding internship content, evaluated work logs and reflective writing assignments.

SUMMER 2019

Graduate Special Problems

- Annette Becker: As part of her Art History minor in conjunction with the PhD in History, crafted directed study of Eighteenth-Century (primarily European) Culture, Textiles, and Dress.

SPRING 2018

Graduate Special Problems

- Karen Bravo, Tina Marks, and Krissi Riewe: Created student-directed reading and writing program of study focused on Fashion History and Theory for students pursuing the MFA in Studio Art, MFA in Fashion Design, and PhD in Women's and Gender Studies.
Riewe is now tenure-track Assistant Professor of Fashion Design at Kent Tate.

FALL 2017

AEAH 4848 (15 students): Senior Seminar: The Texas Fashion Collection
Taught in conjunction with the resources of the Texas Fashion Collection allowed undergraduate art history majors to conduct original

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research on significant pieces held by the collection. Through the course they disseminated this research through presentations as part of an Osher Lifelong Learning event and as part of the TFC's resources on the garments on their database. Additionally, 4 students presented their research at the university's Honors Day and 1 presented their research at a national conference on undergraduate research.

SPRING 2017

MA Research Project Supervised:

Megan Wanttie, *Scent and Identity: Evidence of Hygiene, Performativity, and Class in the Eighteenth Century as seen through Charles Gouyn's 1755 Dressing Set*

Current student in PhD program in Art Museum Education at Penn State.

FALL 2016

AEAH 4809 (36 students): Topics in 18th-century Art: The Material World of Jane Austen

While I had previously taught a graduate seminar on this topic, this course was designed explicitly with the development of undergraduate writing and research skills in mind. Using the recently available digitized Ackermann's Repository, students worked extensively with primary sources to develop research topics and create novel modes of dissemination for their results, using digital humanities methods and technologies.

As her advisor, I mentored Annette Becker through competitive conference presentations at the following:

- *Costume Society of America Symposium*
- *Popular Culture Association/American Culture Association National Symposium*
- *Loyola History Graduate Student Conference*
- *Popular Culture Association/American Culture Association in the South Conference*

MA Research Project Supervised:

Annette Becker: *From Washington DC to Washington State: Mollie Parnis and the Fashioning of Lady Bird Johnson*

Assistant Director, Texas Fashion Collection and History PhD student University of North Texas

PhD Committee Member:

Kristina Elizondo: *Dissertation: Art Education: The Museum is the Object: An Action Research Study in How Critical Theory Influences Students' Understanding of an Art Museum*

In an unusual situation, I joined the committee at the end of the dissertation process to serve as a reader of the dissertation and interlocutor for the dissertation defense.

Assistant Professor of Art, Tarrant County College

SUMMER 2016

Internship Supervision

- Annie Bergeron: Undergraduate Art History major

Annie Bergeron worked as a paid intern during the summer for The McLoughlin Gallery in San Francisco. As part of her academic work for the internship, she maintained a log of her activities, weekly reflections, and a final essay. We also maintained a regular email correspondence in which Ms. Bergeron decided that she no longer wanted to pursue a career in a commercial gallery, a valuable decision indeed.

SPRING 2016

Graduate Special Problems

- Megan Wanttie: *During her second semester as an Art History MA student, Ms. Wanttie was seeking direction on what aspect of eighteenth-century art she wished to pursue as an emphasis for her studies. Through directed readings, she developed a particular interest in porcelain that subsequently became the focus of her research project, which she completed in Spring 2017.*
- Alexandra Worsham: *During this term, Ms. Worsham developed her MA thesis proposal for the Women's Studies MA at TWU. Her project was to be a feminist, post-colonial investigation of Jean-Baptiste Pillement's chinoiserie prints published in Robert Sayer's 1760 The Ladies Amusement, Or, The Whole Art of Japanning Made Easy. After completing the prospectus and presenting on it, she subsequently decided to sit for comprehensive examinations rather than write the thesis in order to complete her MA degree.*

FALL 2015

AEAH 4809 (36 students): *Topics in Eighteenth-Century British Art Rather than offering a chronological survey, this course addressed selected topics within the history of eighteenth-century British (primarily English) art with the intent to foster investigations of the relationship between artistic engagement and senses of the self.*

With funding from the Art History program, Huntington curator Melinda McCurdy presented a public lecture and worked with students in my undergraduate course. She also subsequently offered guidance to students from the course with an interest in pursuing museum work.

Graduate Special Problems

- Alexandra Worsham: *Preparation for MA thesis proposal presentation. Ms. Worksam was a Women's Studies MA student at TWU working with me as her Minor Professor in a Special Problems course in which she focused on readings in eighteenth-century art in a global context. During the semester, she established a topic and theoretical and methodological approach, having intended to defend the proposal in Spring 2016 and complete the thesis in Fall 2016.*
- Whitney Sirois: *Preparation for colloquium: This was an unsuccessful*

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process, with neither success at colloquium nor completion of required components for the course.

SUMMER 2015

As Minor Professor to Chloe Northrop, I was responsible for 8 hours of her written and 1 hour of her oral exam content in addition to working with her through dissertation drafts and defense.

PhD Minor Professor:

- Chloe Northrop: *History: Fashioning Society in Eighteenth-Century British Jamaica*
Associate Professor of History, Tarrant County College

SPRING 2015

AEAH 4809 (34 students)/5809 (2 students)/: Topics in 18th-century Art: The Rococo

There are many different ways to understand the art and visual and material culture of the past. The most typical of these for modes of art historical inquiry are based on chronology, geography, and media. This course confined itself to the cultural production of eighteenth-century France, but narrowed its lens further to conceptions of the rococo in painting, decorative arts, and material culture. My goal was to design a course that would teach content, but also skills – to understand art historical research, interpret it, and produce it. Students were asked to be in charge of certain course texts and to develop their own research trajectories.

FALL 2014

AEAH 5809 (10 students)/4809 (2 students): Seminar on The Material World of Jane Austen

*The novels of Jane Austen have been frequently reworked in recent fiction and film, including the BBC's 1995 *Pride and Prejudice* (yes, the one with Colin Firth as Mr. Darcy), *Clueless* (1995), *Emma* (1996), *The Jane Austen Book Club* (2005), *Death Comes to Pemberley* (2011/2013), *Jane Austen's Guide to Good Manners* (2012), *Jane Austen: Game Theorist* (2014), *to Pride and Prejudice and Zombies* (2009) and, appropriately *Jane Austen's Cults and Cultures* (2012) as well as many fan sites – for the Janeites – seemingly more in keeping with a teen pop star than a novelist whose work remained relatively unrecognized during her lifetime.*

*This seminar explored selections of Austen's oeuvre in connection with material culture of her lifetime. The focus was on the development of the modern self, specifically modern selfhood in relationship to objects. To that end our efforts shared common cause with recent publications such as *The Real Jane Austen: A Life in Small Things* (2013) and *Jane Austen's Possessions and Dispossessions* (2014). Yet our focus was on objects and social practices, engaging with objects and sites rather than the texts per se. Our approaches were informed by material*

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culture studies, and we concerned ourselves with such things as dress and jewelry as well as more traditional art historical objects of inquiry such as paintings, drawings, and country estates.

With funding from both the Art History program and from the GVASC, Kimberly Chrisman-Campbell, independent fashion historian presented a public lecture and worked with students in my graduate seminar. While she was on campus, she also worked with the Texas Fashion Collection and provided information regarding identification of garments. She has also continued to work with students who have contacted her for assistance with their research endeavors, in an on-going manner.

Teaching mentor to:

- David Herman, ART 1301: Honors Art Appreciation
- Mary Nangah, ART 1301: Honors Art Appreciation
- Jessica Hurd, AEAH 4822: African Art
- Tracy Bays-Boothe, ART 1301: Honors

Graduate Special Problems:

- Elena Ivanova: *We worked together to explore key texts within the history and theory of photography, shaped texts and a syllabus she might deploy if she were ever to teach History of Photography, and worked through several research projects involving 19th-century fashion and photography that she later pursued in conjunction with her MFA in Photography.*
- Kai Peter Martin: *In this special problems course we worked through texts addressing the theoretical conceptions of space and place that have been the most resonant with art historians and contemporary artists. We read, discussed, and Mr. Martin wrote about a series of texts, as well as compiling an annotated bibliography and, ultimately, a paper proposal.*

MA Research Projects Supervised:

- Katelyn Combs, *Showing the House, Showing the Family: The Role of Mrs. Garnett, Eighteenth-Century Housekeeper and Tour Guide at Kedleston Hall*
Education Specialist for Arkansas Art Center
- Jennifer Russell, *A Timeless Portrait: The Bromley Family by Ford Madox Brown*
Digital Collections Content Coordinator, Dallas Museum of Art

SUMMER 2014

PhD Minor Professor:

- Richard C. Bond: DISSERTATION: *Art Education: Sexual Orientation and the Advanced Placement Art History Survey*
Assistant Principal for the Visual & Performing Arts, Skyline High School, Dallas

SPRING 2014

AEA 5811: Seminar in 19th-century Art: 19th-century Art and Fashion (9 students + 1 undergraduate special problems student)
This seminar investigated the relationships between art and fashion

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In addition to reviewing all syllabi of Teaching Fellows and Adjuncts as Department Chair and conducting annual teaching observations in this role, I served as official teaching mentor for:

- Christine Brungardt, ART 1300: Art Appreciation
- David Herman, ART 1301: Honors Art Appreciation
- Ted Triandos, ART 2360: Art History Survey II

During the Fall 2013 semester I invited two speakers to come to speak during the combined meeting times of the Methods and Senior Seminar both to enrich the classes and to make certain that there were public speakers for the art history program for Fall as well as Spring semesters.

- Karin Oen, Director of Education at the Crow Collection of Asian Art
- Beatriz Balanta, Assistant Professor of Art History at SMU

Teaching mentor to:

- David Herman, ART 1301: Honors Art Appreciation
- Mary Nangah, ART 1301: Honors Art Appreciation
- Jessica Hurd, AEAH 4822: African

as essential and imbricated elements in the crafting of representative modernity and the novel concept of the self as represented and crafted rather than essential.

Graduate Special Problems:

- Katelyn Combs: Weekly meetings to develop research project topic, in preparation for colloquium presentation of prospective research project.

MA Research Project Supervised:

- Rachel Watson, *The Stewart Album: Mapping the Carte-de-Visite Photographs for Visual Display in the Museum*
Museum Educator and Teaching Artist, Mount Vernon Hotel Museum, New York

2013 FALL

AEA 4800 (19 students)/AEA 5800 (7 students): Methodologies in the History of Art and Visual Culture
During this semester, for the first time, the undergraduate and graduate methods courses met together. This required flexibility and differentiation between the undergraduate and graduate outcomes, even while the two groups met together.

Graduate Special Problems:

- Liz Enoch: *In keeping with her interests and needs for her MFA in Fashion Design, we read, discussed, and analyzed topics pertaining to nineteenth-century art and fashion, particularly in relationship to the touring exhibition Impressionism, Fashion, & Modernity.*
- Jennifer Russell: *Weekly meetings to develop research project topic, in preparation for colloquium presentation of prospective research project.*
- Rachel Smith: *Weekly meetings to develop research project topic, in preparation for colloquium presentation of prospective research project.*

SUMMER 2013

ART 1301 (19 students): Honors Art Appreciation on site in London
The course was designed as an introduction to ways of looking and thinking through works of art, visual culture, and material culture through the objects, images, and sites in and surrounding the city of London, focusing on developing the skills necessary to engage, in various ways, with works of art, visual culture, and material culture.

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Teaching mentor to:

- *Britten LaRue, ART 2360: Art History Survey II*
- *Mary Nangah, ART 1301: Honors Art Appreciation*

SPRING 2013

AEAH 4809 (37 students): Topics in Eighteenth-Century Art

There are many different ways to understand the art and visual and material culture of the past. The most typical of these for modes of art historical inquiry are based on chronology, geography, and media. This course confined itself to the cultural production of eighteenth-century Britain, but narrowed its lens further to eighteenth-century British ways of knowing the world through travel, collecting, and display.

Graduate Special Problems:

- *Katelyn Combs: This special problems course entailed additional readings, assignments, and meetings in conjunction with my undergraduate course on eighteenth-century British art.*
- *Chloe Northrop: We worked together to craft Ms. Northrop's comprehensive examination questions and reading lists.*
- *Jennifer Russell: We read, discussed, and she wrote about a series of texts focusing on Victorian art, with a particular focus on art of the Pre-Raphaelites.*
- *Rachel Smith: This special problems course was designed to familiarize Rachel with practices of collecting and display of 19th-century photography, with a focus on British and American works and collections.*

FALL 2012

AEAH 5809 (11 students): Seminar in Eighteenth-Century Art:

Re-membering Marie Antoinette

In 1957 historian Ernst Kantorowicz argued that kings have two bodies. The king's natural body has physical attributes, suffers, and dies, as do all bodies. The king's spiritual body, in contrast, is a transcendent symbol of his office and his divine right to rule, allowing for the continuity of monarchy even after the king's death. "The king is dead. Long live the king." Marie-Antoinette's body, however, has received different forms of scrutiny, in her lifetime and today – as the embodiment of the monarchy, as an excessive harpy, as a lesbian apparition, as a reinterpretation of 1980s excess, etc.. This course took as its project various re-memberings of Marie-Antoinette as seen through various perspectives – including biographies, portraits, pornography, fiction, and film.

As her advisor, I mentored Emily Thames through competitive conference presentations at the following:

- *Florida State Symposium with subsequent publication in their journal, Athanor*
- *Canadian Society for Eighteenth-Century Studies annual conference*
- *Transatlantic History conference at University of Texas at Arlington*

MA Research Project Supervised:

- *Emily Thames, "Les boutons de l'habit de gala de Toussaint L'Ouverture": Questions of Authenticity, Use, and Meaning*
PhD candidate in Art History at Florida State University and Joe and Wanda Corn Predoctoral Fellow at the Smithsonian American Art Museum

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MA Research Project Committee Member:

- Lexie Ettinger: *Hair and Dress: Linda Ridgway's Iconography of the First Ladies*
Elementary Librarian, the Calverton School, Houston
- Jessica Ingle: *Loïe Fuller's Cabinet Cards as Depictions of an Innovator and Representations of the "Celebrity of Genius"*
Owner and Director, Ingle Art Consultancy

SPRING 2012

MA Research Project Committee Member:

- Tiffany Floyd: *Faiy Hassan and the Intelligentsia: The Construction of Nationalism in 1950s Iraq*
PhD student, Columbia University
- Bevin Butler: *Weaving the Wounds of Christ: Women's Devotion and Tapestry Production*
PhD candidate, Herberger Institute for Design and the Arts:
Design, Environment, and the Arts: History, Theory, Criticism,
Arizona State University

FALL 2011

AEAH 4800 (23 students): Methodologies in the History of Art and Visual Culture

Based upon the successes of Dr. Kelly Donahue-Wallace in her Methods course, I reformatted the course so that students would be placed into groups for their final research project. These research projects would build upon weekly writing assignments, done individually or in these groups, in which local objects selected by each student in the early weeks of the course would be investigated using different methodological approaches.

Graduate Special Problems:

- Emily Thames: *This reading course on cultural hybridity in the eighteenth century was formulated to help Ms. Thames craft a research project proposal for her colloquium presentation.*
- Matt Golden: *Photo MFA candidate pursued readings and weekly writing assignments in histories and theories of photography.*

SUMMER 2011

MA Thesis Committee Member:

- Derek Nicholas Boetcher, Department of History: *The Art-Union And Photography, 1839-1854: The First Fifteen Years Of Critical Engagement Between Two Cultural Icons Of Nineteenth-Century Britain*
PhD student, History, University of Florida

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SPRING 2011

AEAH 4809 (11 students)/AEAH 5809 (2 students): Topics in Eighteenth-Century Art

This new course, created as an Honors advanced art history course, was designed as an undergraduate seminar exploring examples of fashion, interiors, and material culture in eighteenth-century England and France and coordinated with the Dallas Museum of Art's annual Michael L. Rosenberg lecture.

Internship Supervision:

- Bri Camp
- Alex Wall

MA Research Project Committee Member:

- Betsy Williamson: *Changing Perspectives: Gauri Gill's The Americans*
- Wesley Chin: *Queering Jackson Pollock*

MFA Committee Member:

- Loring Taoka: *Metals and Jewelry*
Instructor of Art, University of Arkansas

PhD Reader:

- Jessica Priebe, Department of Art History and Theory, University of Sydney: *Conchylologie to Conchylomanie: The Cabinet of François Boucher 1703-1770*
Junior Research Fellow, University of Sydney

FALL 2010

AEAH 4843 (102 students): History of Photography

*In order to allow students to work closely with photographs and photography exhibitions, I revised the course to take advantage of the American Modern exhibition on display at the Amon Carter Museum of American Art. This became a focus for a significant portion of the course. Lupita Tinnen (UNT MFA and Collin College), whose work is on display in the UNT Gallery's exhibition *Recuerdos: Nostalgia on the Periphery*, came to discuss her work in class and situated her photographic work in light of the exhibition, documentary photographic tradition, and photography education at UNT.*

Graduate Special Problems:

- Tiffany Floyd: *Readings in preparation for colloquium presentation.*

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MA Thesis Committee Member:

- Chloe Northrop, Department of History: *White Creole Women in the British West Indies: From Stereotype to Caricature*

MFA Committee Member:

- Pilar Zornosa, Metals and Jewelry: Exhibition: *The Paradox of Beauty*
Faculty member Dallas County Community College District

SUMMER 2010

ART 1300 (307 students): Art Appreciation for non-art majors, online
Managed instruction for large-scale online course with a general
population.

PhD Committee Member:

- Matthew Sutherlin: Dissertation: Art Education: *"image"/"i"/"nation": A Theory and Practice of Becoming an A/R/Tographer*
Chair, Curriculum and Instruction, Henderson State University

SPRING 2010

ART 2360 (310 students): Art History Survey II

MFA Committee Member:

- Angela Patterson, Photography

FALL 2009

AEAH 4800 (36 students): Methodologies in the History of Art and
Visual Culture

Following the roundtable discussion on the role of the terminal MA degree in Art History and that status of art historical methods classes that was held Fall 2008 at UNT, I reorganized the methods class with different assignments and different readings. Students became more responsible for the direction of the course, with an obligation to lead class discussion. They worked collaboratively on exams. Their capstone project became a research project. In addition to her public presentation, Elizabeth (Cassie) Mansfield (New York University) worked with students in an informal workshop on art historical methods.

AEAH 5809 (13 students): Seminar: The Case of François Boucher

François Boucher was one of the most significant artists active in Europe in the eighteenth century. This fact, and Boucher's subsequent influence, in various media and chronological eras, created an opportunity for students to work through related issues and aesthetic objects, but have some freedom in terms of medium, location, and time period.

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Heather MacDonald, then Lillian and James H. Clark Associate Curator of European Art at the Dallas Museum of Art, was scheduled to meet with the class to discuss what was a then forthcoming Boucher landscape exhibition that she was planning to co-curate with Melissa Hyde (University of Florida) and Mark Ledbury (Clark Art Institute). She had to cancel the presentation for personal reasons and instead met individually with students at the Dallas Museum of Art.

As her advisor, I mentored Consuelo Gutierrez through competitive conference presentations at the following:

- *National Popular Culture/American Culture Associations Conference*
- *Northeast Popular Culture Association Conference*
- *National Popular Culture/American Culture Conference*
- *University of Glasgow Art History Department Symposium*

MA Research Project Supervised:

- *Consuelo Gutierrez, The H&M Effect: The Hers & His of Viktor & Rolf's 2006 Collection for H&M*
Pioneers of the New Ideas, New York
- *Julie (Barnofski) Portfolio, Performances of Mothering and Maternal Ambivalence in Nineteenth-Century Postmortem Photography*
Assistant Director, Office of Sponsored Programs, University of Hartford

MA Research Project Committee Member:

- *Heather Elizabeth White: Narratives of Collecting: A.C. Cook and The "Hock Shop" Collection of Early Texas Art*
Teaching Artist and Consultant, Oklahoma City, Oklahoma
- *Kristen (Wagstrom) Ferguson: Collections of the Common Woman: Gender and Social Class in the Comparative Collections of Ima Hogg and Gustine Weaver*
Operations and Program Manager at Glass Art Society

SUMMER 2009

ART 2360 (9 students)|AEAH 480I (9 students)|AEAH 5900 (2 students):
Graduate Special Problems: London|Paris: 9

These courses met together and in conjunction with Dr. Mickey Abel's Survey II/Special Problems classes. Following a week of intense lecture-based instruction at UNT, the remainder of the course was taught on site, at various museums and monuments, in and around London and Paris. During the time abroad students worked through various thematic and methodologically-based questions that they submitted 10 days after their return, allowing them the opportunity to engage in further textual research and, significantly, reflection about their experiences.

The graduate students worked on two separate projects for their course-work:

1. *They addressed the pedagogy of the survey course functions within the onsite and more traditional formats.*
2. *They worked on a research project of their own devising that necessitated the specific research possibilities allowed by the on site experiences.*

ART 2360 (97 students): Art History Survey II

For the 5 week version of Survey II, I adapted the problem-based learning format of the QEP redesign to the more condensed schedule of the class, which necessitated a reduction in written assignments. I also added a final exam component, which tested skill acquisition. The results from these final exams provided a portion of the assessment for the individual students' grades and provided me with information whereby I was able judge the efficacy of the format and delivery of the course.

SPRING 2009

ART 2360 (308 students): Art History Survey II

Revisions were undertaken based upon the results of the first implementation (Spring 2008) of the QEP redesign. These ranged from securing classrooms for the breakout discussion sections to revising the content of discussion sections to more problem-solving, student-driven activities, to changes in grading rubrics.

Undergraduate Special Problems:

- Lauren Hirsch: *Individualized class on methods and theories of art history and visual culture with a focus on gender and sexuality, using case studies from the history of prints for a double-major in Art History and Printmaking.*
- Doyle Rader: *The work here was to write reviews of texts and local exhibitions as he was wanting to pursue work as a free-lance writer. He currently writes cultural and sports commentary for both D Magazine and Mavs Moneyball.*

Graduate Special Problems:

- Derek Boetcher: *Biweekly meetings with MA History student with readings on 19th-century British photography and 19th-century British art criticism in order to further his proposed research on The Art-Union and its engagements with photography.*

MA Thesis Supervised:

- R. Kay Cross, *Walter McEwen: A Forgotten Episode in American Art Historical Operations Supervisor at Heritage Auctions*

MA Research Project Supervised:

- Jenny (Shaffer) Ascher, *A Taste for "Protuberances": The Pad and the Fashionable Performance of Maternity in 1793 London*

MA Thesis Committee Member:

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- Erin Murphy: *James Rosenquist: Process, Progress, and the Simulacrum*
Exhibition Manager, Briscoe Western Art Museum, San Antonio

MA Research Project Committee Member:

- Betsy Thomas: Research Project: *Representing Twiggy in 1967 Twiggy as a New Icon*
Archivist and Librarian, Sid Richardson Museum

MFA Committee Member:

- Tom Leininger, Photography: Exhibition: *sidelines*
Photography Technician, UNT

FALL 2008

AEAH 4843 (112 students): History of Photography

In the past this course was organized in conjunction with photography exhibitions currently on view in the metroplex. Strangely, there were none this semester. The course was therefore again revised, adding new content and a guest speaker, Dr. Deborah Hutton, an expert on Indian art, in particular 19th-century photography in India, was brought in to present to the class and to give a public lecture. This functioned in conjunction with my graduate seminar in 19th-century British photography as well as Lisa Owen's undergraduate seminar, which focused on a historiography of Indian art.

AEAH 5843 (13 students): Seminar in Nineteenth-Century British Photography

I organized this seminar due to the recent proliferation of interesting interdisciplinary scholarship on 19th-century British photography and the nature of the holdings at the Harry Ransom Center at the University of Texas at Austin. The class made a trip to Austin to see these holdings and meet with the photography curator there. Most of the students therefore worked on objects that they had seen in person, which allowed the seminar to take an interesting material culture approach as we saw how these 19th-century photographs had been collected and catalogued throughout the years.

Graduate Special Problems:

- Jenny (Shaffer) Ascher: *Guided readings on images of maternity in eighteenth-century Britain in preparation for colloquium and research project.*

MA Research Project Committee Member:

- Emily (Black) Fry: *Assembling Dislocation: Bruce Conner's Spider*

Lady series, 1959

Director of Interpretation, The Art Institute of Chicago

SPRING 2008

ART 2360 (308 students): Art History Survey II

This was the first time that the QEP-funded redesign, co-authored with Kelly Donahue-Wallace was taught. This format includes faculty and graduate student led discussion sections and problem-based learning (PBL)-inspired assignments. With funding from a Faculty Research Grant, I situated this course in relationship to PBL teaching in the humanities and other innovative approaches to teaching the art history survey and also looking at comparative outcomes and student attitudes toward both the course and subject matter. I was scheduled to present preliminary results of this research at the Foundations in Art: Theory and Education conference in March 2008, but the session was canceled due to budgetary constraints. The material was subsequently published in 2010 by Peter Lang.

ART 5190 (14 students): Graduate Seminar: Representing the Maternal (cross-listed with Women's Studies)

This seminar was taught in conjunction with an Art Education seminar on curriculum taught by Sara Wilson McKay at Virginia Commonwealth University. This inter-university dialogue, with students in the seminars working together and critiquing each other's work, was intended to lay the groundwork for the College of Visual Arts and Design block grant funding activities to take place this February. The dialogue was facilitated by the use of a wiki, and outcomes of this course were presented at the College Art Association annual conference in February 2009.

MA Research Project Committee Member:

- George Roland: *Staged Authenticity: (Mis)Perceptions of an Authentic Subjectivity in Sam Taylor-Wood's Crying Men Series*
Criminal defense attorney, Denton, TX

FALL 2007

ART 4070 (46 students): Specials Topics in the History of Art: Gender and Sexuality in the Histories of Art (cross-listed with Women's Studies)

Building upon Linda Nochlin's historic 1969 course offering at Vassar College on the Image of Woman in the 19th and 20th centuries and her subsequent 1971 publication of "Why Have There Been No Great Women Artists?," questions of both gender and sexuality have become legitimated avenues of inquiry within the history of art. This course

investigated the role of gender and sexuality in the production and reception of art at selected historical moments. It also investigated the nearly 30 year history of gender- and sexuality-based interventions in the histories of western art, considering methodology itself as an object of analysis.

ART 4362 (30 students): Topics in Nineteenth-Century Art: The Nineteenth Century between “East” and “West,” co-taught in conjunction with Nada Shabout’s graduate seminar on the same topic *European art in the nineteenth-century reinvigorated itself by appropriating other cultural traditions, particularly from the East — whether they be Islamic, Japanese, or Indian. This was not an isolated occurrence, insofar as the nineteenth-century was also marked by vast colonial expansion. This course both investigated these appropriations through various theoretical lenses and, more significantly, examined cross-cultural and intercultural interactions in nineteenth-century visual culture, thereby looking both at European “reinterpretations” of the “East” and “Eastern” interactions with the “West.” The objective of the course was to help the participants gain a historically grounded awareness of the complexities of cultural identities, always contesting and sometimes subverting the representations that claim to realistically depict and define them.*

The Spring 2006 newsletter of the Historians of Nineteenth-Century Art included an essay by Greg M. Thomas on “Teaching Intercultural Interaction in the Nineteenth Century.” Inspired by Thomas’ efforts as described in this essay and in later correspondence, I asked Nada Shabout to collaborate with me on this course.

This course was a collaborative effort with Nada Shabout and built upon the interests and expertise of both faculty members to the benefit of the students. I taught the undergraduate section of 4362, while she taught the graduate section of 5360. The courses met together with separate break-out sessions as necessary to further the needs of both course populations. Also to that end, reading, writing, and presentation requirements differed between the graduate and undergraduate students.

ART 4378 (113 students): History of Photography

This course was revised in order to take advantage of current metropollex photography exhibitions. In light of these, a new emphasis was placed on landscape and documentary photography practices. New texts were added as well as different writing assignments. Building upon the previous year’s success in breaking down the large (115 student) class into smaller discussion groups, this practice was expanded in the revised version of the course.

I also supervised a student as she completed an honor’s contract assignment for the course.

Graduate Special Problems:

- Stephanie Horne
- Bethany Stout

SPRING 2007

ART 4305 (36 students): Methodologies in the History of Art and Visual Culture

Assignments were again revised, and the format of the class was altered to include more student-directed in-class projects.

ART 4380 (45 students): Eighteenth-Century Art

This course investigated eighteenth-century artistic production through a thematic rather than chronological or stylistic approach. We studied works of art as both aesthetic objects and in their historical and cultural contexts. We also investigated different methodological approaches to the art of eighteenth-century Europe.

Undergraduate Special Problems:

- Derek Brown
- Heather White

Undergraduates in the photography program are required to take History of Photography, but this is only now starting to be taught on a regular basis. This special problems class was devised to allow individual or small groups of photography students the opportunity to work through issues, problems, and significant literature in the history of photography. Discussion sessions also incorporated the student's own photographic work.

ART 5190 (7 students): Seminar: Making Up the Modern Self

This seminar investigated conceptions of the self in modern (broadly defined as early modern – contemporary) society and representation. We approached the question of the self through a variety of theoretical approaches – such as Marxism, materialism, and gender studies – and media – including the decorative arts and fashion alongside more traditional artistic media. Students were collaborators in the organization of the course, bringing in readings that served their research interests.

Art History MA students were then required to take one seminar during their career whose population is comprised of art history graduate students exclusively. My goal, therefore, was to shape a seminar in which art history MA students at various stages of coursework would be able to think through concepts that would be of service to them as they proceed throughout their degree, particularly into their research project, regardless of period or geographical specialization.

MA Thesis Committee Member:

- Shea Needham

FALL 2006

ART 4378 (115 students): History of Photography

This course has been designed to introduce students to technological, aesthetic, contextual, and ideological aspects of the history of photography. It was organized in terms of theory and practice. The first part of the semester was spent mastering a body of knowledge and the second applying that knowledge to situations raised by the large number of important photography exhibitions up in the DFW area that term. A final project was based upon Roland Barthes' Camera Lucida and involved breaking this rather large (115 student) class into smaller discussion groups over two class periods. This was intended to test out strategies to incorporate into the QEP revision of Art 2360.

Undergraduate Special Problems:

- Farah Janjua
- Jennifer Misomali
- Pamela Peck
- Heather White

ART 5379 (12 Students): Seminar in Nineteenth-Century Photography in Britain and France

This course addressed various thematic, ideological, and theoretical issues in photography's 19th-century history in Britain and France. Rather than focusing on photography and its issues more generally speaking, I decided to limit the range of materials both chronologically and geographically. Many of the students in the seminar were MFA candidates in Photography. They have a broad familiarity with 20th-21st century photographic work and theory, but are less familiar with that of the 19th century. My belief, which seemed to hold true, is that a 19th-century focus allowed them to think through photography's history and historical concerns and therefore think through their own photographic practices, while students from other disciplines were able to work with historical or visual culture analyses to serve their projects as well.

MA Thesis Committee Member:

- Jennifer Richmond: *Iconographic Analysis of the Armadillo and Cosmic Imagery within Art Associated with the Armadillo World Headquarters*

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SUMMER 2006

ART 1300 (188 students): Art Appreciation for non-art majors, online Managed instruction for large-scale online course with a general population.

Undergraduate Special Problems:

- Kristin Summer Coates-Greenlee
I based this course on my Fall 2005 graduate seminar on Gender and Sexuality in the History of Art and revised it for an undergraduate student who could not meet in person. She read the texts, we discussed them via email, and she wrote a series of response essays.

ART 5380 (6 students): Seminar in Eighteenth-Century Art: The Rosenberg Collection at the Dallas Museum of Art
This minimester course considered the Rosenberg Collection at the Dallas Museum of Art as a microcosm of eighteenth-century French painting production. Because these works are not owned by the museum, they have not been officially catalogued by it. Following a brief background exploration of the art of eighteenth-century France, students wrote a catalogue essay style paper on a work from the collection, which necessitated the development of skills such as provenance research.

MA Thesis Committee Member:

- Melynda Seaton: *Texas Cowboy as Myth: Visual Representations from the Late-Twentieth Century*
Curator of Photography History Colorado, Denver, CO
- Kristina Hilliard: *Images of a Gendered Kingship: Visual Representations of Hatshepsut and Her Influence on Images of Nefertiti*
- Heather (Grance) Sanders: *Style and the Art of Chaim Soutine: Ethnicity, Nationalism and Geography in the Critical Reception and Historiography*
Marketing Manager, Imagine Nation: A Museum Early Learning Center, Bristol, CT
- Amanda Blake: *Images of Women Shopping in the Art of Kenneth Hayes Miller*
Director of Education and Library Services, Amon Carter Museum of American Art, Fort Worth, TX

SPRING 2006

ART 4305 (34 students): Methodologies in the History of Art and Visual Culture
I changed textbooks and revamped the written assignments, adding a long project at the end of the course focusing on an individual art

historian/theorist. After having taught the undergraduate capstone seminar class, I realized that art history majors were having a difficult time carrying out a sustained writing exercise. I felt that this extended assignment would give them the practice that they need before the seminar paper.

ART 4360 (44 students): 19th-century Art

Survey of major artistic movements and monuments of nineteenth-century Europe, with a primary focus on painting. We studied works of art as both aesthetic objects and in their historical and cultural contexts. We also investigated different methodological approaches to the art of nineteenth-century Europe. Movements treated included Neoclassicism, Romanticism, Realism, Impressionism, and Post-Impressionism.

Graduate Special Problems:

- Shea Needham

After my proposed seminar, Fashion and Self-Fashioning didn't make with sufficient enrollment, I took on one of the enrolled students for a Special Topics class in which we worked through readings, writing assignments, and an annotated bibliography in preparation for her thesis project.

MA Thesis Committee Member:

- Tamytha (Smith) Cameron: *Personal Passions and Carthusian Influences Evident in Rogier Van Der Weyden's Crucified Christ between the Virgin and Saint John and Diptych of the Crucifixion*
- Anita Torres: *The Flora and Fauna in Eighteenth-Century Colonial Mexican Casta Paintings*
- Amy Hamman: *Faith and Politics – Socio-Political Discourses engaged by Mexican Ex-Voto Paintings from the Nineteenth-Century and Beyond*

Having completed her PhD in Art History at the University of Arizona, she is currently Lecturer at University of Colorado, Boulder

FALL 2005

ART 4072 (28 students): Art History Senior Seminar

This course combined problem-based learning with seminar style discussion in an investigation of themes in eighteenth-century French art, allowing students to look closely at different genres, media, and art institutions of eighteenth-century France as well as different approaches and methodologies. It was designed to take advantage of local resources, namely the Rosenberg collection at the Dallas Museum of Art, the lecture on the collection given by Philip Conisbee, a curator from the National Gallery in Washington D.C., and my personal contact with

new curatorial staff. Weekly themes include: the Public, Looking and Buying, Furniture and Interiors, and Porcelain and Other Pleasures.

Undergraduate Special Problems

- James David Hoffman II

ART 5190 (11 students): Seminar Gender and Sexuality in the Histories of Art (cross-listed with Women's Studies)

This course explored issues of gender and sexuality in the history of art. Rather than organizing the course around a single historical or geographical period, we explored these issues through a series of case studies. Topics include queer theory, gender performativity, and visual culture. Students played an active role in the composition of the course, selecting a reading for the class as a whole to read. While all of these case studies are taken from the history of western art, final papers that focused on non-western topics were also welcome.

Graduate Special Problems:

- Sang Su Lee

SPRING 2005

ART 4305 (35 students): Methodologies in the History of Art and Visual Culture

This course was intended as a survey of major contributions to the development and practice of art history methodologies and visual arts studies (including theory and criticism) from the 16th century to the present. It was taught as a seminar, with an emphasis on research, as well as class discussion based on weekly assigned readings and presentations. It was taught utilizing a problem-based learning approach, with both group and individual student projects. My intention was to provide students with a collection of methodological lenses from which they might select in their research and a better understanding of the discipline of art history itself. To that end assignments included a rethinking of the survey course in light of ideas about canon formation and a final group project of an annotated bibliographic essay on a particular methodological approach.

Undergraduate Special Problems

- Kristin Summer Coates-Greenlee

ART 5190 (7 students): Graduate Seminar: Between the Salon and the Street: Academic Art and Popular Culture in Nineteenth-Century

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Europe

This course investigated the relationship between high art and popular culture in nineteenth-century Europe. Following an investigation of academies, academic artists, and academic discourse, we examined the intersection of high and low in case studies from nineteenth-century Paris and London, such as the relationship between panoramas, eidophusikons and other popular landscape entertainments with high art landscape paintings exhibited in the Salon.

ART 5379 (7 students): Seminar in the History of Photography

This course was not a conventional "history of photography" in the sense of a sequence of inventors, artists, genres, or pictures. Instead it was an investigation of photographic uses and practices as they emerged and evolved in relation to modernity. It was also intended as a critical investigation of how photography has shaped ideas of "reality," including notions of gender, class, race, normalcy, and more. The art of photography, or the concept of photography as art, played a minor role as opposed to investigations of photography's vernacular uses and its relationship to ideology and modern life.

FALL 2004

ART 1300 (173 students): Art Appreciation for non-art majors, online
Managed instruction for large-scale online course with a general population.

ART 4360 (43 students): 19th-century Art

This course focused on nineteenth-century, primarily European, artistic trends. There was a particular focus on painting and graphic arts in France in conjunction with the local venue of the Dallas Museum of Art for "Bonjour Monsieur Courbet!: The Bruyas Collection of the Musée Fabre, Montpellier," upon which the students based their research papers. The development of analytical and writing skills was stressed along with the mastery of content through assignments that incorporated group discussion, both in-class and online, and peer review.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

SPRING 2004

ARTHI 117A: Nineteenth-Century Art: 1800–1848

This course focused on Romanticism in Europe with a particular focus on French painting.

ARTHI 119G: Critical Approaches to Visual Culture

This course was designed to encourage critical ways of approaching and

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understanding a wide range of visual materials and images. Analytic approaches to culture and representation were used as a means of developing descriptive and interpretive skills.

WINTER 2004

ARTHI 115B: Eighteenth-Century Art: 1750 to 1810: Art of the French Revolution

This course surveyed the artistic landscape in France prior to the French Revolution and the impact of Revolutionary ideas on French art of the later eighteenth century. We also investigated the role of visual representation in forging the beliefs of the Revolutionaries.

ARTHI 117C: Nineteenth-Century British Art and Culture: Victorian Art

This course surveyed British art – primarily painting and the decorative arts – during the reign of Queen Victoria, 1837–1901. Topics considered included: the concept of nature, the growth of industry and aesthetic reactions to it, the Pre-Raphaelite Brotherhood, concepts of domesticity, the growth of the city of London, and the representation of women.

FALL 2003

ARTHI 119A: Art in the Modern World

An examination of art of the last 100 years. Treated painting, architecture, and sculpture in a manner that emphasized social, economic and cultural background.

SUMMER 2000

ARTHI 50: Women, Agency and Culture

BROOKS INSTITUTE OF PHOTOGRAPHY

SPRING 2001

CUL 188B: Cultural Studies I

This college-level Cultural Studies class was designed to introduce the student to major pictorial, sculptural and architectural monuments of European and American art of the modern period. In addition, we examined some of the basic aesthetic ideas of the modern period as they apply to these works, such as: style, reason, emotion, individualism, realism, avant-gardism, and the relation between culture and society.

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