

JENNIFER WAY, PH.D.—CV

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EDUCATION

- 1997 PhD, Art History, University of Texas, Austin, Texas. Dissertation: *Painting Signs in the Fifties: Material Surface in the Art and Culture of the United States and Great Britain* (Chair: Richard Shiff; Ann Reynolds, Linda Henderson, John Clarke, Jeff Meikle)
- 1989 MA, Art History, Vanderbilt University, Nashville, Tennessee. Thesis: *Antonio Sant'Elia's Architectural Drawings and the Problem of Modernism for Early Twentieth-Century Italy* (Committee: Leonard Folgarait, Vivien Green Fryd)
- 1984 BA, Art History, Moore College of Art, Philadelphia, Pennsylvania. Senior Paper: *The Non-Art Object in Twentieth-Century Art* (Supervisor: Janet Kaplan]

ACADEMIC POSITIONS

- 2014- Professor, Art History, College of Visual Arts and Design, University of North Texas
- 2004-2014 Associate Professor, Art History, College of Visual Arts and Design, UNT
- 1998-2004 Assistant Professor, Art History, College of Visual Arts and Design, UNT
- 1997-1998 Visiting Assistant Professor, Art History, College of Visual Arts and Design, UNT
- 1994-1995 Assistant Instructor, Department of Art History, University of Texas Austin
- 1991-1994 Teaching Assistant, Department of Art History, University of Texas Austin

CURATORIAL WORK

- 2007-2018 *Collections, Cultures, Collaborations*, University of North Texas. Program to interface students enrolled in art history methodologies course with regional collections to study firsthand and develop gallery labels and gallery talks. The collections we studied and exhibited include:
- 2007 – Permanent collection, College of Visual Arts and Design, UNT
 - 2008 – Rachofsky Collection, Dallas, Texas
 - 2009 - Flatbed Print Press Collection, Austin, Texas
 - 2010 – Neiman Marcus Collection, Dallas, Texas
 - 2011 – Permanent collection, College of Visual Arts and Design, UNT
 - 2012 – Joy Losee Collection, Texas Fashion Collection, UNT
 - 2014 - Permanent collection, College of Visual Arts and Design, UNT
 - 2015 – Kopriva Collection of German Expressionist Prints, Houston, Texas

- 2016 – Selections from the exhibition, *Clay between Two Seas: From the Abbasid Court to Peubla de los Angeles*, as installed at the Crow Collection of Asian Art, Dallas, Texas
- 2017 - *Styled with Poise: Figures in Japanese Paintings and Prints*, as installed at the Crow Collection of Asian Art, Dallas, Texas
- 2018 – Permanent Collection, College of Visual arts and Design, UNT
- 2015 *Blue Like Me: Sonia Benjamin*, exhibition, UNT Art Galleries, UNT
Collaboratively organized the exhibition with art historian Lisa Owen
- 2012 *Juan Mele & Arte Concreto*, exhibition, The Museum of Geometric and MADi Art, Dallas
Catalog essay: "Geometric Abstraction, Abstract Art, and the mid-twentieth-century art of Juan Mele," 3-4
- 2004 *Piece Work: Fiber and Multiples*, exhibition, Dallas Museum of Art
Commissioned essay: " 'specific objects,' and then some"
- 2003 *Wenda Gu: Art from Middle Kingdom to Biological Millennium*, exhibition, UNT Art Galleries, UNT
Catalog essay: "Transnation: Symposium Postscript," in Mark H. C. Bessire (ed.), *Wenda Gu: Art from Middle Kingdom to Biological Millennium* (Cambridge: MIT Press, 2003): 208–211
- 1999 *The Art of Whitfield Lovell: Whispers from the Walls*, UNT Art Galleries, UNT
Catalog essay: "Redeeming Art World Mythologies: Working (Ex) change, or, The House Whitfield Lovell Built," in Diana Block (ed.), *The Art of Whitfield Lovell: Whispers from the Walls* (Denton: University of North Texas Press, 1999): 29–41
Related publications: "The House Whitfield Lovell Built: Materializing Ethnicity in Spaces of Art Display," *Post-Identity* 3 no. 2 (University of Detroit Mercy and University of Michigan's Scholarly Publishing Office, winter 2001): 105–132; "Building Dwelling Thinking and Whitfield Lovell's Whispers from the Walls," *Current Studies in Phenomenology and Hermeneutics* 1 no. 1 (Winter 2000).
- 1992 Archer M. Huntington Gallery, University of Texas. Consultant to the Print Department, for a symposium organized in conjunction with the exhibition, *Prints of the Fort Worth Circle, 1940-1960*
- 1989-1999 Department of Twentieth-Century Art, Detroit Institute of Arts. Contracted temporary replacement for the Associate Curator of Twentieth-Century Painting and Sculpture. Managed the movement of objects and maintained permanent collection installations for twentieth-century arts in the museum gallery spaces. Conducted primary and secondary source research for the twentieth-century art.
- 1988-1989 Department of Twentieth-Century Decorative Arts, Detroit Institute of Arts. Research Assistant. Conducted primary and secondary source research for the twentieth-century decorative arts collection (early twentieth-century European and American, and American Studio Crafts clay, glass, furniture and textiles). Conducted primary source research check-listed items for *Furniture by Wendell Castle*, and managed research and loan correspondence.
Catalog publication: "Bibliography," and "Exhibition History" in *Furniture by Wendell Castle* (New York: Hudson Hills, Detroit Institute of Arts, 1989), 137-149

- 1988 Scholarship to the Collections Care Symposium sponsored by the American Association of Museums, American Association of State and Local History, National Institute for Conservation, held at the West Texas State University in Canyon, Texas
- 1987-1988 Lehigh County Historical Society, Allentown, Pennsylvania. Associate Curator of Collections (eighteenth - twentieth century paintings, prints, sculpture, decorative arts). Documented, researched and lectured on the Stahl Collection of redware pottery. Researched and wrote furnishing plan for 1803 Emmaus House
- 1986 Lehigh County Historical Society. Associate Historian. Conducted, transcribed and edited oral history interviews for a grant-funded project to document the history of the Works Progress Administration in Lehigh County
- 1985 Balch Institute for Ethnic Studies, Philadelphia. Exhibition Researcher. Conducted field interviews and secondary source research on artists and works of art for the exhibition, *Italian-American Traditions, Family and Community*
- 1984 Moore College of Art Permanent Collection, Philadelphia. Curatorial Assistant. Cataloged and completed pre-conservation surveys for an uncataloged nineteenth and twentieth-century collection of American paintings, prints, and sculpture
- 1983-1984 Pennsylvania Academy of the Fine Arts, Philadelphia. Curatorial Assistant. Conducted primary source research for the retrospective exhibition, *Red Grooms, A Retrospective, 1957 - 1984*. For the Morris Gallery (contemporary art), managed proposals for exhibitions and wrote biographies of artists for exhibition pamphlets. Conducted primary source research for the nationally touring exhibition, *Red Grooms, A Retrospective, 1957 - 1984*.
Catalog publication: "Chronological Bibliography" in *Red Grooms, A Retrospective, 1957-1984* (Pennsylvania Academy of the Fine Arts, with Abbeville Press, 1986), 226-237

PROGRAMS CREATED AND DIRECTED

- 2016-2018 *Conversations: Art, Politics and North Texas*, UNT, with Lauren Cross
- 2010 *Craft Criticism* roundtable, UNT, with James Thurman and Ana Lopez
- 2009 *Leadership Perspectives on Technology and Art* symposium for the Initiative for Advanced Research in Technology and Art research cluster, UNT
- 2008 *Roundtable on MA Art History Programs and Graduate Methodologies*, CVAD
- 2007-2018 *Collections, Collaborations and Cultures* annual collaboration for student research and exhibition, UNT Art Gallery and external art collections
- 2007-2008 *Women, Art and Technology* lecture series, UNT, with Dornith Doherty
- 2003 *Translation, Contemporary Art and China (and the Art of Wendi Gu)*, symposium for the exhibition, *Middle Kingdom to Biological Millennium*, UNT Art Galleries
- 2002 *Art School, California, Then and Now*, symposium for the exhibition, *Cal's Art, Sampling California Painting*, UNT Art Galleries, with Susan Cheal
- 2001 *Studio Practice, Art History, and Women's Studies, A Panel Discussion*, workshop for the exhibition, *Re-scripting the Story: Mary Beth Adelson 1970-2000*, UNT Art Galleries
- 1999-2004 annual *Metroplex Art History Conference*, for graduate art history students in the Dallas-Worth area, Dallas Museum of Art

RESEARCH FUNDING – EXTERNAL

- 2022-3 Samuel H. Kress Foundation, Teaching Fellow, Archives of American Art, \$5,000
- 2020 Craft Research Fund-Project Grant, Center for Craft, *Deploying Craft: Crafting Wellness and Healing in Contexts of War*, \$12,500
- 2017 Dorothy Kayser Hohenberg Chair of Excellence in Art History, University of Memphis, 2019-2020, declined
- 2012–2013 Craft Research Fund-Project Grant, Center for Craft, *Politics of the Handmade*, \$700
- 2012–2013 Newberry Renaissance Consortium Grant, *Politics of the Handmade*, \$600
- 2010–2011 Terra Foundation for American Art Senior Fellowship, *Politics of the Handmade*, Smithsonian American Art Museum, \$14,150
- 2010–2011 Craft Research Fund-Project Grant, Center for Craft, *Politics of the Handmade*, \$6,300
- 2010–2011 Design History Society Research Award, *Politics of the Handmade*, £500
- 2009–2010 The Lemelson Center for the Study of Invention and Innovation Travel to Collections Award, National Museum of American History, to study the archives of SHOT, Society for the History of Technology, \$3,000
- 2008–2009 Clinton Institute for American Studies Fellowship, *Representing Ireland for America: Visualizing National Identity in an International Context, 1949–1963*, University College, Dublin, Ireland
- 2007–2008 Humanities Texas (formerly Texas Council for the Humanities), state affiliate of the National Endowment for the Humanities, for a lecture and workshop to launch a graduate student research and exhibition project, *Collections, Cultures, and Collaborations*, \$1,200
- 2007–2008 Edward and Betty Marcus Digital Education Project for Texas Art Museums Grant, *Multiple Narratives in Pachyderm, A Graduate Student-Created Project*, to fund an online educational project using Pachyderm software (multimedia, interactive) for *Collections, Cultures, and Collaborations*, with Rina Kundu, \$5,000
- 2004 Fulbright Senior Fellowship Award Fellowship, Lecturer/Research in the Department of Art History, Trinity College, Dublin, Ireland, Council for the International Exchange for Scholars, \$15,000
- 2002 Resident Fellowship, Yale Center for British Art, Yale University, to research the art of John McHale, \$1,000 + travel, housing
- 2000 Federation of North Texas Area Universities Grant, for a symposium, *Vietnam: Visual Arts and the Multiculture of Post-Military Relations*, \$2,000
- 1996 American Association of University Women Scholarship, Austin Branch/UT

RESEARCH AND TEACHING FUNDING AND AWARDS – INTERNAL

- 2023-4 CVAD Cornerstone Grant, \$3,300, to fund the publication of color images and indexing *Craft and War: Makers, Objects and Armed Conflicts since 1850* (forthcoming, Bloomsbury)
- 2021 spring Faculty Development Leave, UNT
- 2018-2019 Scholarly and Creativity Award, *Historiography of Craft and U.S. involvement in wars since 1900*, UNT, \$5,000

- 2017-2018 Undergraduate Research Fellowship, Honors College, Meagan Howard, UNT, \$500
- 2017-2020 Faculty Writing Group, formerly a Team Mentoring Award to foster productivity and academic writing for all faculty, supported by the Vice President for Academic Affairs, UNT, \$5,000
- 2017-2018 *Conversations: Art, Politics, and North Texas*, Gallery Visiting Artist and Scholar Fund, College of Visual Arts, UNT, \$1,000, with \$1,000 matching support from the Department of art History and Art Education
- 2016-2017 Digital Humanities Grant, a Team Mentoring award to foster a network of faculty across the humanities who study and practice digital humanities, Vice President for Academic Affairs, UNT, \$5,000
- 2016-2017 *Conversations: Art, Politics, and North Texas*, Gallery Visiting Artist and Scholar Fund, College of Visual Arts, UNT, \$1,000, with \$1,000 matching support from the Department of art History and Art Education
- 2016-1017 Undergraduate Research Fellowship, Honors College, Tova Anderson, UNT, \$500
- 2016-1017 Undergraduate Research Fellowship, Honors College, Hannah Lindsey, UNT, \$500
- 2015-2016 Grant, Post-war Faculty Colloquium, a Team Mentoring award to foster a regional group of faculty across the humanities who study post-war American humanities topics, Vice President for Academic Affairs, UNT, \$4,000
- 2014-2015 Scholarly and Creative Award, *The Smithsonian's Vietnamese Handicraft: What the Collection Reveals about its Collecting Culture*, \$5,000
- 2012-2013 SWAMPED, a Team Mentoring award to foster a network for female faculty, Vice President for Academic Affairs, UNT, \$2,995
- 2012-2013 Undergraduate Fellowship, Honors College, inaugural award to facilitate undergraduate research, UNT, \$3,000
- 2011-2012 Senior Faculty Fellow, Quality Enhancement Plan, UNT, \$500
- 2010-2011 *Politics of the Handmade*, Research Award, UNT, \$10,475
- 2010-2011 Senior Faculty Fellow, Quality Enhancement Plan, UNT, \$500
- 2009-2010 Mentor of the Year, Department of the Year, Honors College, *Eagle Feather Journal of Undergraduate Research*, UNT
- 2009-2010 Hispanic and Global Studies Initiative Fund, UNT, to organize a symposium on contemporary issues in technology and arts research with international speakers, \$20,225
- 2009-2010 Senior Faculty Fellow, Quality Enhancement Plan, UNT, \$500
- 2008-2009 Infrastructure Research Grant, to purchase hardware and software for interviewing artists, scholars, and curators who use technology in the art world, UNT, \$10,600
- 2008-2009 Grant, Learning Enhancement Grant, to develop online community in the college, featuring the work of advanced undergraduates enrolled in courses on modernism and postmodernism, UNT, \$10,000
- 2008-2009 Quality Enhancement Plan Grant, to revise a research-oriented sequence of upper-level courses in modernism and postmodernism, UNT, \$12,000
- 2007-2008 Charm Uswachoke International Development Award, to fund the international travel of scholars and artists participating in the Women Art Technology lecture series, UNT, \$2,500
- 2007-2008 Faculty Research Program, to hire a Research Assistant to assist with international Women Art Technology semester-long lecture series, UNT, \$1,000

- 2005–2006 Recipient of President’s Council Teaching Award, competitive award for tenured faculty , for sustained record of outstanding teaching over at least five- year period, UNT
- 2003 Charn Uswachoke International Development Fund, to organize a symposium, *Transnation: Contemporary Art in China*, UNT, \$6,000
- 2003 Junior Faculty Summer Research Fellowship, *Cybernetics and Art*, UNT, \$5,000
- 2003 Teaching with Technology Award, to develop *Seminar in the History, Criticism, and Theory of Digital Imaging*, with K. Donahue-Wallace, UNT, \$5,875
- 2002 Summer Research Fellowship, to revise dissertation research for conference presentations, UNT, \$5,000
- 2001 Summer Research Fellowship, to research the Independent Group’s interests in surface and place at the Tate Gallery Archives, UNT, \$5,000
- 2000 Charn Uswachoke International Development Fund, for a symposium, *Vietnam: Visual Arts and the Multiculture of Post-Military Relations*, UNT,\$5,800
- 2000 Faculty Research Grant, for a symposium, *Vietnam: Visual Arts and the Multiculture of Post-Military Relations*, UNT, \$2,000
- 1999 Teaching with Technology Award, to develop an art history methodologies course for majors, UNT, \$2,000
- 1999 Undergraduate Instructional Development Award, to develop art history methodologies course for majors, UNT,\$5,333
- 1995 University Professional Development Travel Grant, University of Texas Austin
- 1995 Dean's Travel Fellowship, College of Fine Arts, University of Texas Austin
- 1993 Marian Royal Kazen Endowed Presidential Scholarship, University of Texas Austin
- 1993 University Professional Development Travel Grant, University of Texas Austin
- 1990 David J. Bruton Jr. Graduate Endowed Scholarship University of Texas Austin
- 1986 Scholarship and tuition waiver, Vanderbilt University

RESEARCH PUBLISHED AND PRESENTED

BOOKS

The politics of Vietnamese craft: American diplomacy and domestication (London and New York: Bloomsbury Press, 2019)

Reviews:

- Sarah Grant, "Multimedia Review: The Politics of Vietnamese Craft," *Journal of Vietnamese Studies* 15 no 2 (2020), 152-160.
- Bic Tieu, "The Politics of Vietnamese Craft," *The Journal of Modern Craft* 13 (July 2020), 215-218
- Andrea Peach, "Book Review: The Politics of Vietnamese Craft," *Craft Research* 12 no. 1 (2021), 153-156
- Kathleen Ditzig, "The Politics of Vietnamese Craft," *Journal of Social Issues in Southeast Asia* 36 no. 1 (March 2021), 175-178

BOOKS in progress

anthology, *Craft and War: Makers, Objects and Armed Conflicts since 1850* (under contract with Bloomsbury Academic Press), in process

monograph, *Craft, wellness, and healing in contexts of war* (contracted with Routledge, Research in Art History Series), in process

BOOK CHAPTERS

2025 "The racial ambivalence of Lewis Wickes Hine's interracial photograph of WW1 craft therapy," in Rebecca Gill and Wendy Wiertz, editors, *Craft in Extremis: Survival and Creativity in Modern War* (Manchester University Press), forthcoming

2025 "Cultural actors in rehabilitation: WW2 craft therapy and White, ableist, heteronormative masculinity," in Laure Humbert, Marie-Luce Desgrandchamps, and Bertrand Taithe, editors, *New approaches to Medical Care, Humanitarianism and Violence during the 'long' Second World War, c. 1931 – 1953* (Manchester University Press), forthcoming

2024 "Asia art at Fallingwater," in *Fallingwater: The Kaufmann Collection*, Justin Gunther and Scott Perkins, eds. (Rizzoli International Publications) forthcoming

2024 "The Museum of Modern Art's Craft-Based Occupational Therapy," in *Modernism, Art, and Therapy*, edited by Tanha Sheehan and Suzanne Hudson (Yale University Press) forthcoming

2023 "Prolegomena for craft therapy during World War 1," in *Encountering Craft: Methodological Approaches from Anthropology, Art History, and Design*, edited by Chandan Bose and Mira Mohsini (Routledge, 2023), 93-113

- 2023 "From salvaging to merchandising—Vietnamese craft on display in America, 1956-1958," in Verity Clarkson, Harriet Atkinson, and Sarah Lichtman (eds.) *Exhibitions beyond Boundaries: Transnational Exchanges through Art, Architecture, and Design from 1945* (Bloomsbury Academic Press), 39-58
- 2022 "Subjects of industry: craft therapy, its photography, and healing American soldiers of World War 1," in *Dis/ability in media, law, and history: Embodied AND socially constructed* by Micky Lee, Pat Reeve, Frank Rudy Cooper (Routledge Taylor & Francis, 2022), 59-75
- 2020 "Belonging through Photography: Refugee Artisans in South Vietnam," in Mor Presiado and Frank Jacob (eds.), *War and Art: The Portrayal of Destruction and Mass Violence, War (Hi)Stories, Volume 8* (Paderborn, Germany: Brill/Schöning): 311-334
- 2017 "Visualizing Dublin, 'O'Connell Street as the 'Nation's Main Street'," in Eamon Maher, editor, *Reimagining Ireland: A Reader*, (Peter Lang, 2017), 197-220
- 2016 "Digital Art at the Interface of Technology and Gender," Chapter 6, in Christiane Paul, editor, *a Companion to Digital Art* (Blackwell Companions to Art History) (John Wiley and Sons), 181- 20
- 2014 "O'Connell Street as the 'Nation's Main Street': The Image of Ireland's Modernity and *Irelantis*," in Justin Carville, editor, *Visualizing Dublin: Visual Culture, Modernity and the Representation of Urban Space*, Re-Imagining Ireland Series (Peter Lang, 2014), 221-245
- 2014 "Tracey Emin's Photographs and Films of Turkey and Cyprus," in Liz Wells, Theopisti Stylianou, and Nicos Philippou, editors, *Photography and Cyprus: Time, Place and Identity* (New York and London: I.B. Tauris, 2014), 193–217
- 2012 "'Gold Mine in Southeast Asia': Russel Wright, Vietnamese Handicraft, and Transnational Consumption," in Cynthia Mills, Lee Glazer, and Amelia A. Goerlitz, editors, *'A Long and Tumultuous Relationship': East-West Interchanges in American Art* (Washington, D.C.: Smithsonian Institution Scholarly Press, 2012), 158–173
- 2012 "Back to the Future: Women Art Technology," *Cyberfeminism 2.0* (Digital Formations Series) (Peter Lang, 2012), 196–221
- 2001 "Self-Taught and Do It Yourself: Commerce, Ideology, and the Significance of Artistic Practice, 1945–1960," in *Negotiating Boundaries: Issues in the Study, Preservation, and Exhibition of the Works of Self-Taught Artists, Conference Proceedings* (Sheboygan, Wisconsin: John Michael Kohler Arts Center and Kohler Foundation, 2001), 56–67
- 1999 "Redeeming Art World Mythologies: Working (Ex) change, or, The House Whitfield Lovell Built," in Diana Block, editor, *The Art of Whitfield Lovell: Whispers from the Walls* (Denton: University of North Texas Press, 1999), 29–41

ARTICLES IN PEER-REVIEWED JOURNALS

- 2021 "Healing WW1 Soldiers with Craft Therapy and its Photographic Narratives of Masculine Ableism and White Privilege," Special issue: Material Cultures of Sickness, Health, and Healing, *Material Culture, The Journal of the International Society for Landscape, Place, & Material Culture* 53 no.2 (Fall 2021), 34-54
- 2020 "Politics of American Diplomacy/Politics of Craft: An Assessment of 'Art and Archaeology of Vietnam, Asian Crossroad of Cultures'," Session 6: Politics of Identity: Tradition and Origin," in *Proceedings, 34th Congress of the International Committee of the History of Art* (Beijing, China: Wu Zuoren International Foundation of Fine Arts): 595-600
- 2020 with Sarah Grant, "Politics of Vietnamese Craft," *Journal of Vietnamese Studies* 15 no. 2 (2020): 152-160
- 2019 "Narrative Failures, Vietnamese Craft at the Smithsonian," *Anthropos, International Journal of Anthropology and Linguistics* 114 no. 2 (2019): 547-56
- 2018 "American Design Diplomacy in South Vietnam, 1956: Gender as a Diplomatic Relation," special issue of REGAC *Revistas de Estudios Globales & Arte Contemporáneo* on "Cold War networks and circulations: Cross-cultural Dialogues and Practices throughout the Global South (1957-1991)" 5 no. 1 (2017-2018): 93-116
- 2018 "Allaying Terror: Domesticating Vietnamese Refugee Artisans as Subjects of American Diplomacy," Pictures and Conflicts since 1945, special issue of *Humanities* 7 no. 3 (2018) <https://doi.org/10.3390/h7030077>
- 2018 "Mobilizing Craft: Diplomacy in the International Turn of American Art History," *Modos: Historia da Arte: Modos de Ver, Exibir e Comprender Sao Paulo, Brazil* 2 no. 1, 67-82
- 2016 "Rooted to and Routed from the Nation: Craft, Modernity and South Vietnam, 1956-61," *American Studies Eurasian Perspective* 1 no (2): 73-86
- 2016 with Rebecca M. Brown, "Editorial Introduction," Special Issue: Contemporary Asian Craft Worlds, *Journal of Modern Craft* 9 no.2 (July 2016): 113-116
- 2016 with Elizabeth Weinfeld, "Introduction to Focus Issue, Collections and Belonging," *Collections: A Journal for Museum and Archives Professionals* 12 no. 3 (summer): 237-242
- 2015 "The Liminal Collection: Vietnamese Handicraft at the Smithsonian," *Verge: Studies in Global Asias, Collecting Asias, Special Issue* edited by Charlotte Eubanks and Jonathan Abe 1 no. 2 (2015): 115-135
- 2013 "'A Bazaar in the Coliseum': Marketing Southeast Asian Handicrafts in New York, 1956," *Open Arts Journal 2: Architecture of Display section* (Open University, 2013)
- 2013 with Morehshin Allahyari, "Digital/New Media Art and Contemporary Iran: Questions of Gender," Special Issue, "Tracing New/Media/Feminisms," *Media N: Journal of the New Media Caucus Association* (New Media Caucus, 2013): 16-25
- 2013 with Morehshin Allahyari, "Romantic Self-Exiles," special Issue – "Writing Exile: Women, The Arts, and Technologies," *Anglistica, An Interdisciplinary Journal* 17 no 1 (University of Naples, 2013): 157-170

- 2012 “Orientalizing Vietnam: The American Cold War, Its ‘Problems’ with Refugee Handicraft Artisans, and their Relationship to Barthes’s *Mythologies*,” Special Issue – “Orientalisms,” *Altre modernità/ Otras modernidades/ Autres modernités/ Other Modernities* no. 8 (University of Milan, 2012): 94–120
- 2010 “The Nation of *Irelantis*: Ireland as Elsewhere,” *Journal of European Popular Culture* 1 no. 2 (Intellect, December 2010): 89–107
- 2009 “Russel Wright and Handicraft: Transnational Collecting Practices,” *Collections: A Journal for Museum and Archives Professionals* 5 no. 2 (Alta Mira Press, Spring 2009):103–126
- 2008 “Foundations Art History and the Graduate Seminar,” *FATE in Review* 29 (Foundations in Art: Theory and Education, 2007–2008): 24–31
- 2007 “Works of Art Writing: Legacies of Benjamin’s Essay,” *InterCulture: Interdisciplinary Humanities E- Journal* Special Issue: Reproducing Art: Walter Benjamin’s “Work of Art” Essay Reconsidered, 5 (Florida State University, December 2007). Formerly at <http://iph.fsu.edu/interculture/benjamin.html>
- 2006 “‘Imaginations’ of Geography: Devolution, Americanisation, and Works of Artwriting and Culture,” *Third Text* 20 no. 2 (Routledge, March 2006): 223–232
- 2004 “Negotiating the ‘Resemblances of Surfaces’: Painterly Abstract Painting and Consumer Culture, ca 1945–1965,” *Review of Radical Economics* 36 no. 4 (Sage, December 2004): 487–505
- 2004 “Reterritorialization and *Whispers from the Walls*,” *Journal of Material Culture* 9 no. 3 (Sage, 2004): 219–236
- 2003 “‘in due course themselves advertisements’? Painterly Abstract Painting and Discourses of Consumer Culture in the 1950s,” *Journal for Cultural Research [UK]* 7 no. 1 (Routledge/Taylor & Francis, winter 2003): 3–24
- 2003 “Transnation: Symposium Postscript,” in Mark H. C. Bessire (ed.), *Wenda Gu: Art from Middle Kingdom to Biological Millennium* (Cambridge: MIT Press, 2003): 208–211
- 2001 “The House Whitfield Lovell Built: Materializing Ethnicity in Spaces of Art Display,” *Post- Identity* 3 no. 2 (University of Detroit Mercy and University of Michigan’s Scholarly Publishing Office, winter 2001): 105–132
- 2000 “Building Dwelling Thinking and Whitfield Lovell’s *Whispers from the Walls*,” *Current Studies in Phenomenology and Hermeneutics* 1 no. 1 (Winter 2000). Formerly at http://www.ereignis.org/csph/Vol_01_winter01/Way_article.htm

GUEST EDITED ISSUES OF REFEREED JOURNALS

- 2016 Focus Issue: Collections and Questions of Belonging, *Collections: A Journal for Museum and Archives Professionals*, 12 no. 3 (summer), with Elizabeth Weinfield
- 2016 Special Issue: Contemporary Asian Craft Worlds, *Journal of Modern Craft*, with Rebecca M. Brown, 9 no.2 (July)

- 2010 Material and Visual Culture, Contributions to Narrating National Heritage in Global Contexts, *Material Culture Review* [Canada], 71
- 2009 Placing the Middle Ages: Contextualizing towards a Geography of Material Culture, *Peregrinations* 3, with Mickey Abel
- 2001 Post-Vietnam and the Visual Arts, *Multicultural Review* 10 no. 3

ENCYCLOPEDIA ENTRIES

- 2016 "Quinn, Marc," in *Grove Art Online/Oxford Art Online*, revised
- 2015 "Cold War Cultural Imperialism," Early Cold War section, 1946–54, Vol 4, in *Imperialism and Expansionism in American History: A Social, Political, and Cultural Encyclopedia and Document Collection* eds. Chris J. Magoc, C. David Bernstein (ABC-Clio Press): 1082-1084
- 2010 "Commodity Self," Visual Arts and Cultural Studies Section, *Encyclopedia of Identity* (Sage, 2010): 106-111
- 2010 "Material Culture," Visual Arts and Cultural Studies Section, in *Encyclopedia of Identity* (Sage, 2010): 436–439
- 2010 "Quinn, Marc," in *Grove Art Online/Oxford Art Online*
- 2010 with Morgan Falconer, "Delvoye, Wim," in *Grove Art Online/Oxford Art Online*
- 2010 with Catherine M. Grant, "Mori, Mariko," in *Grove Art Online/Oxford Art Online*

INVITED REVIEWS

- 2024 Review of Stephanie Bunn and Victoria Mitchell (eds.), *The Material Culture of Basketry* (Bloomsbury, 2021), for *West 86th Street, A Journal of Decorative Arts Design History, and Material Culture*
- 2012 Review of Jason Edwards and Imogen Hart (eds.), *Rethinking the Interior, c. 1867–1896: Aestheticism and Arts and Crafts*, Farnham, UK: Ashgate, 2010, 294 pp., for *Cercles: Revue Pluridisciplinaire du Monde Anglophone* (2012), <http://www.cercles.com/review/r61/Edwards.html>
- 2011 Review of Grant Pooke, *Contemporary British Art: An Introduction*, Abingdon, Oxon, UK, and New York: Routledge/Taylor & Francis, 2011, 304 pp., for *Cercles: Revue Pluridisciplinaire du Monde Anglophone* (2011), <http://www.cercles.com/review/r47/Pooke.html>
- 2008 Review of Laurajane Smith and Natsuko Akagawa (eds.), *Intangible Heritage*, London, New York: Routledge/Taylor & Francis, 2008, 336 pp., for *Collections: A Journal for Museum and Archives Professionals* 7 no. 1 (Alta Mira Press, winter 2011): 49–54
- 2009 Review of Mark M. Smith, *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History*, for *Canadian Journal of History* 44 no. 3 (Winter 2009): 574–576
- 2009 Review of Fiona Cameron and Sarah Kenderdine (eds.), *Theorizing Digital Cultural Heritage*, for Resource Center for Cyberculture Studies (September 2009), <http://rccs.usfca.edu/bookinfo.asp?ReviewID=632&BookID=437>
- 2009 Review of Gerardo Mosquera and Jean Fisher (eds.), *Over Here: International Perspectives on Art and Culture*, for *Material Culture* 41 no. 1 (Association for the Preservation of /Artifacts and Landscape, spring 2009): 102–105
- 2008 Review of Annmarie Chandler and Norie Neumark (eds.), *At a Distance: Precursors to*

- Art and Activism on the Internet*, for Resource Center for Cyberculture Studies (September 2008), <http://rccs.usfca.edu/bookinfo.asp?ReviewID=560&BookID=403>
- 2000 “Video Semiosis,” *The Semiotic Review of Books* 11 no. 2 (October 2000): 12–15
- 1999 “Law and the Image: The Authority of Art and the Aesthetics of Law,” *Law and Politics Book Review* 9 no. 8 (American Political Science Association, August 1999): 364–368
- 1998 “Art in the Courtroom,” *Law and Politics Book Review* 8 no. 9 (American Political Science Association, September 1998): 353–355

CHAired CONFERENCE SESSIONS

- 2021 *Craft and War*, Association of Art Historians, UK, Annual Conference, Newcastle
- 2019 *Arts and Cultural Diplomacy: Exchanging and Changing the ‘Heart and Mind’ of the Cold War*, Society for Historians of American Foreign Relations, Annual Conference, Wash DC
- 2018 *Cultures of Allegiance and Resistance: U.S. Efforts at Peace and Militarism through Art*, Society for Historians of American Foreign Relations, Annual Conference, Philadelphia
- 2015 *Contemporary Asian Craft Worlds*, College Art Association, Annual Conference, New York, with Rebecca M. Brown
- 2014 *Mobilities of Craft since 1900: Economics, Politics, Aesthetics*, Association of Asian Studies, Annual Conference, Philadelphia, with Rebecca M. Brown
- 2013 *From Utopian Teleologies to Sporadic Historiographies: ‘Interfaces’ of Art and Cybernetics*, Association of Art Historians, University of Reading, with Maia Toteva
- 2012 *British Art and Visual Culture: Survey and Field in the Context of Glocalization*, College Art Association, Annual Conference, Chicago, Illinois
- 2008 *Common Terrain: Surveying Geography’s Contributions to Histories of Art, Architecture, and Visual Culture*, College Art Association, Annual Conference, Dallas, with Mickey Abel
- 2005 *The Seminar and the Expanded Field*, College Art Association, Annual Conference, Atlanta, Georgia, with Melinda Mayer
- 2003 *Multiculturalism and the Arts in the Colonial/Post-Colonial Age*, *Historians of British Art*, College Art Association, Annual Conference, New York, New York
- 2001 *Negotiating Change: The Image—Between Nature and Community*, American Studies Association, Annual Conference, Washington, D. C.
- 2000 *Feminist Lessons in Art School and Beyond: ‘Framing’ Links between Self and Community (Today and Tomorrow)*, National Women’s Studies Association, Annual Conference, Boston
- 2000 *Housing Art Schools in the 20th and 21st Century*, Southeastern College Art Conference, Annual Conference, Louisville, Kentucky
- 2000 *Graduate Student Session on Performance, Visual Arts, and the 1960s*, *Languaging 2000*, Annual Literary and Linguistic Conference, Departments of English and Philosophy, UNT
- 1999 *The Language of Popular Space: Graduate Student Dialogue*, *Languaging 99*, Annual Literary and Linguistic Conference, UNT
- 1998 *Mass Culture, Technology, and Space*, American Culture Association, Annual Conference, Orlando, Florida
- 1997 *The American Art World and Mass Art Magazines from 1945*, College Art Association, Annual Conference, New York City

1994 *Visions of Women and Feminine Masquerade*, Gender Studies Conference, University of Texas, Austin, Texas

CONFERENCE PAPERS

- 2024 *Extractive craft in America's ecology of the Free World ca 1960*, in the session, U.S. Imperialism, Extraction, and Ecocritical Art Histories, annual meeting, College Art Association, Chicago
- 2022 keynote lecture, *Questions of interraciality in Lewis Wickes Hine's photograph of WW1 craft therapy*, for *Crafting Identities. Handicraft Programmes in Times of War, Genocide and their Aftermaths, c. 1890-1950*, University of Huddersfield, UK
- 2022 *Rehabilitating veterans at MoMA, 1944-1948: craft fabrication and normative masculine ableism*. March 1, 2022. Session: Therapeutic Aesthetics. Seminar series: "New approaches to Medical Care, Humanitarianism and Violence during the 'long' Second World War, 1931-1953." As part of the AHRC-funded project, Colonial and Transnational Intimacies: Medical Humanitarianism in the French external Resistance (AH/T006382/1), Raphaële Balu, Marie-Luce Desgrandchamps, Laure Humbert, Bertrand Taithe
- 2021 *Gendering frameworks of American diplomacy and art school: Saigon's National Superior School of Fine Arts in a USIA film, 1957*, Feminist Art History Conference, American University
- 2021 *From Objects to Subjects in Process: Recovering the Work of Craft Caregivers*, College Art Association Annual Conference, online
- 2021 *The Industry of Occupational Subjects: Craft as a Therapeutic Modality*, Embodied and socially constructed? Dis/ability in media, law, and history, Symposium, Suffolk University, Boston
- 2020 *Making Craft and War: Covid-19 and the war-related, craft therapies of Americans since ca. 1914*, Pandemic, Crisis, and Modern Studies Twitter Conference, Countervoices, The Center for Modern Studies at the University of York UK
- 2020 *Craft Kits and Art Kits as Therapeutic Modalities*, College Art Association, Chicago
- 2019 *Industrial design writing and anthropological turns: practices of cultural history during the 1950s and beyond*, Design and/as Cultural History, College Art Association, NYC
- 2018 *Gender as a Diplomatic Relation*, Design and Displacement, Design History Society Annual Conference, New York City
- 2018 *When Photos Lie to You: Visual Depictions of Needs-Based Aid among the Displaced in Postcolonial Vietnam*, Ways of Seeing, Shaping, and Documenting Subjects under Postcolonial Conflicts, American Historical Association, Annual Conference, Washington, D.C.
- 2017 *Subjects of Photography/Subjects of American Diplomacy: Refugee Artisans in Postcolonial Vietnam*, Session: Merchants, Artisans, and Dreamers: The Long View in Asia, Society for Historians of American Foreign Relations, Annual Conference
- 2016 *Politics of American Diplomacy/Politics of Craft: An Assessment of "Art and Archaeology of Vietnam, Asian Crossroad of Cultures,"* Politics of Vietnamese Craft, 34 Congress of The International Committee of the History of Art, Beijing

- 2016 *Photography and Vietnamese Resettlement: Narrating Refugees for Americans, a Rightful Home? State-Sponsored Migrations and US Empire* (sponsored by the Immigration and Ethnic History Society), American Studies Association, Annual Conference, Denver
- 2014 *Vietnamese Craft in Transit, Mobilities of Craft since 1900: Economics, Politics, Aesthetics*, Association of Asian Studies, Annual Conference, Philadelphia
- 2013 *Refugee to Celebrity: Changing Subjects (and Narratives) in Photographs of Water Travel in Southeast Asia*, College Art Association, Annual Conference, New York City
- 2012 *Autochthony as Belonging: Representations of Refugee Artisans in South Vietnam, 1956*, Migration Memory and Place, International Conference organized by Danish Network for Cultural Memory Studies and Network for Migration and Culture, University of Copenhagen
- 2012 *Subjects of Convergence: Women Art Technology*, Association of Art Historians Annual Conference, the Open University, Milton Keynes
- 2011 *Domesticating Handicraft: Representations of Refugee Handicraft Artisans in South Vietnam, 1956*," The Critical Refugee Studies Conference, University of Wisconsin, Milwaukee, Wisconsin
- 2011 *Representing Vietnamese Craft for the US, 1955-1961: Refugees and other 'Problems,'* Cultural Institute, Annual Conference, University of Alberta, Edmonton
- 2010 *Central Dublin as Ireland's Modernity: Chronic Questions of Sovereignty and Agency*, Ireland and Modernity, An Interdisciplinary Conference, Institute of Irish Studies, Queen's University, Belfast
- 2010 *Neither Here nor There: The Diasporic Nation of Irelantis*, European Association of Social Anthropologists and Anthropological Association of Ireland Annual Conference, University College Dublin, Ireland
- 2010 *'To make my paint more concrete': Plaster as Painting's Commodity Form in the Art of Claes Oldenburg*, Conference on Plaster and Plaster Casts: Materiality and Practice, Victoria and Albert Museum, London
- 2010 *Women Art Technology: An Oral History Interview Project*, Conference on Oral History in Art, Craft and Design, Victoria and Albert Museum, London
- 2009 *Goldmine in Southeast Asia: Russel Wright, Vietnamese Handicraft, and Transnational Consumption'* East-West Interchanges in American Art, Smithsonian American Art Museum, Washington, D.C.
- 2009 *Tracey Emin as a British Artist: National Narratives as Global Narratives*, Being British symposium at The Stephen Lawrence Gallery, University of Greenwich, Greenwich
- 2009 *Transnationalism and Europe, Transnationalism and Artefacts: Paolozzi's 'Histoire Naturelle- Psychological Atlas, 1949'*, Transnationalism and Visual Culture in Britain: Émigrés and Migrants, 1933 to 1956, Northumbria University, Newcastle upon Tyne
- 2008 *From Theory to Practice: The Work of Art in the Age of Mechanical Reproduction*, Research into Practice Conference, Royal Society of Arts, London
- 2008 *John McHale's Writing and the Domestic Front*, Writing, Art and Radicality: Alloway, Banham and Beyond, Manchester Institute for Research and Innovation in Art and Design, Manchester Metropolitan University, Manchester
- 2008 *Neither Here nor There: The Diasporic Nation in Irelantis*, Neither Here nor There: Writing the Irish Diaspora conference, University of Limerick, Limerick, Ireland

- 2008 *Whispers from the Walls: Practicing History*, New Critical Perspectives in African American Art History, David C. Driskell Center and the Department of Art History and Archaeology, University of Maryland, College Park
- 2007 *From Depth to Surface: Material, Rhetorical, and Historical Dimensions of Loss*, College Art Association, Annual Conference, New York City
- 2007 *Ireland and Traumas of Prosperity*, Association of Art Historians, Annual Conference, University of Ulster, Belfast, Northern Ireland
- 2007 *Ireland: From History to Historiography*, The Past in the Present, History as Practice in Art, Design and Architecture, An Interdisciplinary Conference, Glasgow School of Art, Glasgow, Scotland
- 2006 *At the Intersection of Geographies*, Assemblage, Bricolage and the Obsolete: A Symposium, the Henry Moore Institute, Leeds
- 2006 *Works of Art Writing: Legacies of Benjamin's Essay*, Association of Art Historians, Annual Conference, and University of Leeds
- 2006 *From Post-War American to Post-Industrial Man: Viewing Machine Made America and Telemaths Cybernetically*, American Studies Association, Annual Conference, California
- 2005 *Ikonography, Cybernetics, and the Designed 'Shell': Paolozzi's Sculpture, Late 1950s*, Sculpture and Design Symposium, University of Brighton, Brighton
- 2005 *The Meaning of 'Big Strong Women': Magda Cordell's Art of the 1950s and 1960s*, Women Art, and Culture, Historical Perspectives, Southampton Institute, Southampton
- 2005 *'to practice wider visualization': Figuring Internationalism in Ireland since 1949*, Tenth International Seminar of Forum UNESCO University and Heritage, Cultural Landscapes in the 21st Century, University of Newcastle, Newcastle upon Tyne
- 2004 *Devolution and Internationalism, 1956: Topographies of Art and Culture*, Legacies of Political Change in Art and Visual Culture, Oxford Brookes University, Oxford
- 2004 *Third Nature? Theorizing Internationalism and Irish Art during the 1950s*, Association of Art Historians, Annual Conference, University of Nottingham, Nottingham
- 2003 *Cybernetics, Cybernation, and Cyborgification in John McHale's Telemaths, Convergent Practices*, Computers and History of Art, Annual Conference, Birkbeck College, London
- 2002 *Cybernetics and Cyborgification: John McHale's Telemaths*, Association of Art Historians, Annual Conference, University of Liverpool, Liverpool
- 2002 *Horizons and Horizontalities: The Art of the Independent Group in an Age of Transition*, Post-Imperial Britain, Institute of Contemporary British History, University of London,
- 2002 *The Independent Group's Cultural Topographies*, Passion for Place: Art and Tourism in a Multicentered Society, An Interdisciplinary Symposium, Brigham Young University Museum of Art, Provo, Utah
- 2001 *Cultural Topography in the Fifties*, College Art Association, Annual Conference, Chicago
- 2000 *Domestic Culture and Institutional Mythologies: The House Whitfield Lovell Built*, American Studies Association, Annual Conference, Detroit, Michigan
- 2000 *Mythological Strategies: Vietnam in Spaces of Middle-Class America*, International Association of Philosophy and Literature, Annual Conference, State University of New York, Stony Brook, New York
- 2000 *Self-Taught and Do It Yourself: Commerce, Ideology, and the Significance of Artistic Practice, 1945–1960*, Conference on Twentieth-Century Self-Taught Artists, John Michael Kohler Arts Center and Kohler Foundation, Sheboygan, Wisconsin

- 1999 *'to counter the terror of uncertain signs': Mythologizing Vietnam in Interiors*, American Culture Association, Annual Conference, San Diego, California
- 1999 *'Touring' America in the Fifties: Surface and the Independent Group*, Popular Culture Association, Sidney Sussex College, Cambridge University, Cambridge
- 1999 *Where Are the Answers for 'Questions[s] Concerning Technology'? Heidegger's 'Realm of Art' and the American Art World ca 1955–1965*, Martin Heidegger Annual Conference, UNT
- 1998 *Mythologizing Vietnam in 1956*, Western/Southwestern Conference of Asian Studies Association, Annual Conference, University of Texas, El Paso, Texas
- 1997 *'a Man's Work Should Be His Pleasure—I Shouldn't Expect Anything More': Oxymoronic Relations of Workaday Life and American Painting*, American Culture Association, Annual Conference, San Antonio, Texas
- 1997 *'Touring' America: The Significance of Surface for the Independent Group*, Northeast Conference on British Studies, Annual Conference, Dartmouth College, Hanover, New Hampshire
- 1996 *A Producing (of) Modern: MoMA, Its Catalogs, and Relations with Things Made in America during the Fifties*, New Scholars/New Ideas Symposium, Virginia Commonwealth University, Richmond
- 1996 *It Was an Inside Job, Or, the Politics of Space: American High and Commodity Culture as Observed by the Independent Group*, Northeast Popular Cultural Association Annual Conference, Quinnipiac College, and Hamden, Connecticut
- 1995 *The Fabric of Post-war American Art: An Account of How the Art World Established What Men Did with Cloth as Vanguard Painting*, Cultural Studies and the New Art Histories Conference, University of Rochester

TEACHING EXPERIENCE

GRADUATE COURSES CREATED AND TAUGHT

Graduate Methodologies in the History of Art and Visual Culture

Seminar in Art History: Prolegomenon: Sculpture among the Craft in Vietnam and the US, ca 1955-61

Seminar in 20th–21st Century Art

Craft and Conflict

Art and Healing

Disability and Art

New Approaches to Studying the Curator, Collector, and Gallerist

Contemporary Art and its Social Contexts since 1960

Questions of Global Art and Art History

Artists as Citizens

Critical Histories of Craft, Decorative Arts, and Modernisms

Questions of Art and Suffering

Politics of Exhibitions

Visual Culture of Refugee and Migrant

Politics of Belonging

Modernism and South/Southeast Asian Art, with Lisa Owen

Cultural Heritage and Memory
 Technology and the Visual Arts since 1900
 Modernism and Pedagogy since 1900
 Post-Humanism and Visual Art since 1945
 Transnationalism since 1945: Class, Subjectivity, Heritage, Visual Culture
 Art and Geography, with Mickey Abel
 Portraiture, Subjectivity and Agency in the Modern and Postmodern Eras
 Materials and Sculpture since 1900: Histories and Methodologies
 Visual Art and Cultural Studies

Seminar in American Art

American Art and Healing
 African American Art: Decentering Whiteness in American Art History
 Social Portraiture
 History and Theory of Art School: From the Academy to Visual Art Studies
 Visual Representation and War: Image, Monument and Anti-Monument
 Post-Industrial Society and Technologies of Representation
 Art and Everyday Life: Acts, Gestures and Performance
 Gender, Society, and Art
 American Feminist Art Movement of the 1970s
 Travel, Tourism and Art
 Theory and Practice of Photography
 Pop Art and Popular, Consumer, and Mass Media Cultures
 Topics in Art History
 Questions of Race and American Art since 1945

UNDERGRADUATE COURSES CREATED AND TAUGHT

Methodologies in the History of Art and Visual Culture
 Survey of American Art: American Art since 1900
 Topics in American Art History
 African American Art: Decentering Whiteness in American Art History
 Questions of Race and American Art since 1945
 Topics in Art History
 American Art and Healing
 Disability and Art
 Craft History and Art History
 African American Art since 1900
 Cultural Heritage and Memory
 American Feminist Art Movement of the 1970s
 Art and Technology since 1900
 Topics in Craft
 Craft and Conflict
 Modernism
 Postmodernism
 Topics in Theory of Contemporary Art
 Cybernetics, Cyborgs and Visual Culture
 The Ethnographic Turn

History and Practice of Performance Art
 Marcel Duchamp: Structuralism into Post-Structuralism
 Between Seeing and the Seen: Good Looking, or Theories and Practices of Vision

MA ART HISTORY THESES DIRECTED

- 2023 *The Leslie Lohman Museum of Art as an Activist Museum*, R. Sigman
- 2022 *Exhibiting Progress: Selection and Display at The Society of Arts and Crafts Boston's 1907 Exhibition*, L. Moore
- 2021 *speechless and Complex Embodiment: Questions of accessibility and inclusion analyzed through the concept of embodiment in Critical Disability Studies, Art History, and Exhibition Studies*, J Moore
- 2020 *Creating a Brand: Salvador Dalí in American Popular Culture from 1940-1965*, A Giannotti
- 2020 *Mexican Historical Contexts and No Solid Form Can Contain You: Exploring Mestiza Identity Using the Work of Gloria Anzaldúa*, L Lopez
- 2020 *Art in Translation: Contextualizing the Instructional Manga Publications of Christopher Hart*, co-chair with Lisa Owen, L Robbins
- 20120 *Heavenly Bodies: Analyzing Medieval Metaphor at the Met*, J Butt
- 2018 *The Image of Oil in the Future Imaginary: Sinclair Oil Corporation's Dinosaurs, 1963-4*, changed degree program, B Geisler—not completed
- 2018 *Re-telling the Past: Ascribing the Soviet War Memorial in Berlin's Tiergarten to Post-Unification Narratives*, A Buxton
- 2018 *The Position of Contemporary Asian Art: East-West Binarism and the Crow Collection of Asian Art in Dallas, Texas*, J Kim
- 2018 *A Constructed Narrative of Amedeo Modigliani: Chester and Maud Dales' Collection, Exhibitions, and Written Materials*, J Pirkle
- 2017 *Rape in Art and War: Re-Reading Jenny Holzer's Lustmord, 1993*, E Sirianni
- 2017 *American Diplomacy and Lebanese Art, ca 1970: Contextualizing Paul Guiragossian's Exhibitions in the United States*, I Lee
- 2017 *Moving Downtown: Nullifying Past Negative Perceptions with the Dallas Arts District as a Postmodern City Image*, co-chair with Paula Lupkin, T Grassmuck
- 2016 *Craftsmanship in a Changing World: One Exhibition's Construction of the American Mid-Century Craftsman*, A Howington
- 2014 *Race and Rockwell: Representing Whiteness in America during World War II*, J Lupe
- 2013 *Performing Belonging: Genealogical Practices in the Art of Do Ho Suh*, M Fitzgerald
- 2013 *Collective Prosthetic Memories in Corinne Vionnet's Photo Opportunities*, T Veselka
- 2012 *Faiq Hassan and the Intelligentsia: The Construction of Nationalism in 1950s Iraq*, co-chair with Nada Shabout, T Floyd
- 2012 *Constructing National Identity in the Dublin Penny Journal and Irish Penny Journal: George Petrie's Antiquarianism as Heritage, 1830-1840*, E Gern
- 2012 *Breaking the Boundaries of Female Celebrity: Loie Fuller's Cabinet Cards as Representations of Genius*, J Ingle

- 2011 *Queering Jackson Pollock*, W Chin
- 2011 *Politics of Subliminality: Linda Ridgway's First Ladies*, A Ettinger
- 2011 *Narrating Memory: Remembering the Chicana Childhood of Celia Muñoz*, C Long
- 2011 *Transculturalism in Contemporary Art: Phil Collins's The World Won't Listen*, B Stout
- 2010 *Disappearing in Plain View: Locating Edith Dimock Glackens*, S Coffey
- 2010 *There is No Space like Home: Do Ho Suh's Fallen Star Series and Home as Third Space*, A Duffie
- 2010 *Politics of Space in Willie Doherty's Ghost Story at the Dallas Museum of Art*, K Oden
- 2010 *Marc Quinn: Lucas and Innoscience: Representing Fatherhood*, R Serrano
- 2009 *Bringing outside in: Commodification and Privatization of Banksy's Street Art*, E Ansell
- 2009 *Process and Painting: Gaze in the Art of Jack Vettriano*, D DeLoach
- 2009 *Questioning Reception: Rosemary Laing's groundspeed in a Transnational Landscape*, S Feit
- 2009 *Nations of the World Welcome Red Army of Labor: Bolshevik Visual Representations in Relation to the Comintern*, H Harrison
- 2009 *The Nigerian Diasporic Artist in America: The Significance for Oguibe's The Culture Game for the Life, Art and Writing of Donald O. Oditia*, C Kanu
- 2009 *'Nouveau Frisco': The Counterculture Significance of Art Nouveau Features in Rock Concert Posters of the Late 1960s*, L Llaroca
- 2009 *James Rosenquist: Process and the Simulacrum*, E Murphy
- 2009 *Significance of Identity: Graffiti Art and Street Art in Contemporary Art World* B Noah
- 2009 *Representing Twiggy in 1967: Twiggy as a New Icon*, B Thomas
- 2008 *Assembling Dislocation: Bruce Conner's Spider Lady Series*, E Black
- 2008 *Art or Craft? Contributions that Museums Make to the Cultural Status of Contemporary Jewelry* J King,
- 2008 *Defining the Social Mother within the Soviet Landscape*, L Nersesova
- 2008 *Doris Salcedo's Shibboleth and Colombia: Fragmentation, War, and Trauma*, J Salazar
- 2007 *Posters of the Polish Solidarity Movement*, K Goss
- 2007 *Visual Culture of Girls and Japanese Manga*, A Lopez
- 2007 *Modern Woman: Modernity, Visual Culture & de Lempicka's Adam and Eve*, S Needham
- 2007 *Sam Taylor-Woods' Crying Men*, G Roland
- 2007 *Two Annunciations: Examples of Interpellation or Offers of Reception; A Comparative Analysis of Pictures by Roger van der Weyden and René Magritte*, J Tyson
- 2006 *Images of Women Shopping in the Art of Kenneth Hayes Miller and Reginald Marsh, ca 1920–1930*, A Blake
- 2006 *Style and the Art of Chaim Soutine: Ethnicity, Nationalism, and Geography in the Critical Reception and Historiography*, H Grance
- 2006 *Iconic Images, Pilgrimage, Shrine: Armadillo World Headquarters, 1970–80*, J Richmond
- 2006 *Barthesian Mythologies of the Texas Cowboy*, M Seaton
- 2005 *Art Criticism and the Gendering of Lee Bontecou's Art, 1960-1975*, V Estrada-Berg
- 2004 *Misrepresentations in Poster Images of AIDS*, G White
- 2004 *Dallas as Region: Mark Lemmon's Gothic Revival Presbyterian Church*, J Arens Bagley
- 2003 *Feminist Design Methodology: Considering the Case of Maria Kipp*, A Lawrence

- 2003 *Surrealist Photography of Lee Miller*, J Rose
- 2002 'Documentary' *Photography of Keith Carter*, C Lutz
- 2002 *Painted Side Show Banners and Folk Art*, C Weimer

GRADUATE STUDENT PRESENTATIONS and PUBLICATIONS

- 2019 *Feminization and the Construction of Personhood in a Public Memorial*, Body, Place and Identity Conference, University of North Texas, A Giannotti
- 2018 *Soft American Power? ca 1970, Contemporary Art from Lebanon*, Art in Middle Eastern Diplomacy, College Art Association Annual Conference, Los Angeles, I Lee
- 2018 *Losing Her Space: Charlotte Salomon's Leben? oder Theater? and Inaccessible Places*, Things Left Behind: Material Culture, Disaster, and the Human Experience, University of Missouri, A Buxton
- 2018 'La Loïe' *Fuller's Cabinet Cards as Transcultural Celebrity Propaganda*, Texas Graduate Liberal Studies Symposium, J Ingle
- 2017 *American Diplomacy and Lebanese Art, ca 1970*, 22nd annual Graduate Symposium in Art History, University of Alabama, I Lee
- 2017 CVAD Student Project Award Fund, UNT, I Lee
- 2017 CVAD Student Project Award Fund, UNT, J Pirkle
- 2016 *Inheritance of Process: Materialities of the Fourteenth c. Pieta and their Reimagined Presence in the Prints of Kathe Kollwitz*, Re/Generate: Materiality and the Afterlives of Things in the Middle Ages, St Andrews Postgraduate Conference, R Hiser
- 2016 CVAD Student Project Award Fund, R Hiser
- 2016 *Questions of Subjective Transformation and Agency through Affect and Difficult Exhibitions*, Crossing Boundaries: XXIV Interdisciplinary Grad Conference, Binghamton University, J Pirkle
- 2016 *The Practical Past: On the Advantages and Disadvantages of History for Life," International Network for the Theory of History*, Ouro Preto, Brazil, J Wilson
- 2014 *Community by Communication*, Coalition of Urban and Metropolitan Universities Annual Conference, Syracuse University J Burnham
- 2014 *Art that Seems to Have a Life of its Own*, Mid-America College Art Association, Annual Conference, San Antonio, L East
- 2014 *The Lives of Art*, Ninth International Conference on the Arts in Society at Sapienza University, Rome, A Howington
- 2014 "How a Moment of Pain Becomes a Cenotaph of Hope." [Online document] February 2014. <http://tutu.hope.ac.uk/research/workingpaperseries/>, A Howington
- 2013 *Race and Rockwell: Representing Whiteness in America during World War I*, Southeastern College Art Conference, J Lupe
- 2013 Chapter 3 – "The Semiotics of a Smile: Signs of Failure on Multi-Use Trails in Dallas, Texas," in *Signs and Symbols in Workplace and Public* (Nova Science Publishers): 35–42, J Joiner
- 2013 *How a Moment of Pain Becomes a Cenotaph of Hope*, Memory and Memorials Conference on Memory, Conflict and Space, The Archbishop Desmond Tutu Centre for War and Peace Studies, Liverpool Hope University, Liverpool, A Howington
- 2013 "Shooting Blanks, Anri Sala's Photography and the Heritages of Post-Communist Society." *The International Journal of Arts Theory and History* 18.1, A Howington

- 2013 "Privacy, life, masterpiece. The implied art canon in BBC's *Private Life of a Masterpiece* Television Series," *Art History Supplement* (UK) 3 no. 4 (July 2013): 5-18, J Salazar
- 2012 Graduate Student Lecture Program, Modern Art Museum of Fort Worth, M Fitzgerald
- 2012 *Adaptation of Myths with the Changing Times*, National Popular Cultural Association and American Culture Association, Boston, S Hernandez
- 2012 *Shooting Blanks: Anri Sala's Photography and the Heritages of Post- Communist Society*, Arts in Society Conference, Liverpool, A Howington
- 2012 *Chagoya in Loveland: Art, Outrage and Struggle over American Identity*, Art and Struggle Conference, Ontario College of Art and Design, Toronto, J Lupe
- 2012 *Some Politics of the Political Artist: Lessons on the Burdens of Activism*, Art and Struggle Conference, Ontario College of Art and Design, Toronto, C Palyu
- 2011 *Self-Exile, Self-Censorship*, Annual Comparative Literature Conference, California State University, Long Beach, M Allahyari
- 2011 *Your Night/My Day Project, Come Together*, Digital Collaboration in the Academy and Beyond, Queen's University, Kingston, M Allahyari
- 2011 Graduate Student Lecture Program, Modern Art Museum of Fort Worth, J Ingle
- 2011 Southwest/Texas Popular Culture Association and American Culture Association, L Lupe
- 2011 *When a 'Feminist' Artist is Not a Feminist: Challenging Cindy Sherman's Constructed Position in Discourse*, New Frontiers in Graduate History, York University, Toronto, Ontario, C Sower
- 2011 Graduate Student Lecture Program, Modern Art Museum of Fort Worth, T Veselka
- 2010 Graduate Student Lecture Program, Modern Art Museum of Fort Worth, W Chin
- 2010 *Re-formed Body in Hyperrealist Sculpture: Vision, Signifiers, and the Post Human*, Annual Graduate French and Italian Symposium, University of Wisconsin, W Chin
- 2010 Graduate Student Lecture Program, Modern Art Museum of Fort Worth, C Long
- 2010 Kehinde Wiley's *The World Stage: Transnationalizing Black Masculine Identity*, African American Culture and Experience, University of North Carolina, Chapel Hill, C Long
- 2010 *Ghostly Places: Remembering and Witnessing the Troubles in Post-Conflict Northern Ireland*, Annual Graduate Conference on Literature and the Humanities, University of Arkansas, Fayetteville, K Oden
- 2010 *Ghostly Places: Remembering and Witnessing the Troubles in Post-Conflict Northern Ireland*, K Oden
- 2009 "Interpreting Space: Ethiopia Awakening and the Rebirth of Meta Warrick Fuller," *University of Toronto Art Journal* 2, K Oden
- 2008 "The Lure of the East: British Orientalist Painting [exhibition review]," *Historians of British Art Newsletter* (published by Historians of British Art) (Summer): 19-20, S Feit and L Nersesova
- 2008 "Reconstructing Presence: Human Geography of Brent Phelps' 'On the Trail of Lewis and Clark,'" *Wandering Scholars* (UK) (January), C Rusnak
- 2008 "Gregory Battcock," entry, *Dictionary of Art Historians*, Lee Sorensen (ed.) (published by the Department of Art, Art History, and Visual Studies of Duke University), <http://www.dictionaryofarthistorians.org/battcockg.htm>, students enrolled in graduate Methodologies of Art History and Visual Culture during fall 2008
- 2008 *Reflecting Urban Space: 'The Social Mirror' at the First New York City Art Parade, 1983*, Mid-Atlantic Popular Culture Association, American Culture Association, Niagara Falls, E Black
- 2008 *Trash Talking: The Critical Reception of Bruce Conner's Assemblages, 1954-64*, Taking out the Trash, University of Victoria Conference, Victoria, British Columbia, E Black

- 2008 Nic Nicosia's Bobby Dixon & the Texas Stars, National Popular Culture Association and American Culture Association Conference, San Francisco, California, C Gutierrez
- 2008 *Origins of Norodnost: Definitions of Russianness and East-West Hybridity in the Work of Mikhail Vrubel*, Eighth Annual Graduate Humanities Forum Conference, University of Pennsylvania, Philadelphia, L Nersesova
- 2008 *Interpreting Space: The Rebirth of Meta Warrick Fuller*, Annual Graduate Conference, University of Toronto, Ontario, K Oden
- 2008 *Making Memory, Making History: Ideas and Identities beyond Borders*, History Graduate Student Association Paul Lucas Conference in Cultural History, Indiana University, J Salazar
- 2008 *Mothers in Mirrors: Identifying the Maternal Self in Self-Portraiture and Self- Documentation*, Art of Gender in Everyday Life, Idaho State University, Pocatello, Idaho, H White
- 2007 Entries for 10 works of art: Gerald Balciar, *In High Places*; Daniel Bozhkov, *Rainmaker's Workshop Installation*; Confederate Soldier Gateway; Lynn Ford, *carving*; Leo Friedlander, *Pioneer Woman*; Rosanne Keller, *She Gave Us Wings*; Coreen Spellman, *brick mural*; Mac Whitney, *Carrizo*; Charles Truett Williams, *Earth Mother*, in Portal to Texas History, Students enrolled in graduate Methodologies of Art History and Visual Culture, fall 2007
- 2007 *Museum Effects: Italia Nostra in Venice*, Seventh Annual Graduate Humanities Forum Conference, University of Pennsylvania, Philadelphia, S Coffey
- 2007 *Pop-ups and Popular Culture: Desperate Housewives, Carnivále, and Reinventing Art History through Visual Culture*, National Popular Culture Association and American Culture Association Conference, Boston, Massachusetts, K Goss
- 2007 *In the Crosshairs: Intersections of Art and War*, Graduate Student Art History Symposium, University of Iowa, Iowa City, B Kettler
- 2007 *Eroticizing the Arab Woman: Colonialism and the Contemporary Arab Woman's Response*, Art of Gender in Everyday Life Conference, Idaho State University, Pocatello, S Needham
- 2007 *Fashionably Oppressed: On Western Criticism of Contemporary Arab Women's Art*, Art of Gender in Everyday Life, Idaho State University, Pocatello, G Roland
- 2006 *A Culture of Cities Project*, Canadian Sociology and Anthropology Association, J Tyson
- 2006 *Nature and Time in Literature and Visual Arts*, University of Delhi, Delhi, V Villenfranca
- 2005 *Persistence of Memory—René Magritte as a Regional Artist*, Association of Art Historians, University of Bristol, Bristol, England, J Tyson
- 2005 Entries in Richard Brettell and Willis Cecil Winters, *Crafting Tradition: The Architecture of Mark Lemmon* (Dallas: The Meadows Museum, Southern Methodist University), J Bagley
- 2005 "The Notion of the Figure in John Chamberlain's *Zaar* and Selected Works," *Cognito: A Graduate Humanities Journal* 1 no. 1 (Spring), E Murphy
- 2005 "Review: *Lee Miller: Portraits* and *Lee Miller: Portraits from a Life* by Richard Calvocoressi and "Between You and Me: Man, Ray's *Objects to Be Destroyed*" by Janine Mileaf" (reviews) *Historians of British Art Newsletter* (published by Historians of British Art) (Fall/Winter): 15–17, J Rose
- 2005 "The Persistence of Mystery—René Magritte as a Regional Artist," *Image and Narrative* (published by Open Humanities Press, Belgium) 13 (December 2005), <http://www.imageandnarrative.be/inarchive/surrealism/tyson.htm>, J Tyson
- 2004 *Marginalization of Minority Gay Men in AIDS Imagery: Living on the Periphery of the 'Unhealthy Other,'* AIDS in Culture, Mexico City, Mexico, G White

- 2000 *The Spatial 'Aura' of Mariko Mori's Pure Land*, in *Modernity* (published by Eastern Illinois University) 2, <http://castle.eiu.edu/~modernity/alawrence.html>, A Lawrence
- 2000 "Occupying' Hitler's Bathtub: Linking Space and Ritual to the Holocaust and Propaganda," *Modernity* (Eastern Illinois University) 2, <http://castle.eiu.edu/~modernity/jrose.html>, J Rose

UNDERGRADUATE STUDENT RESEARCH PRESENTATIONS – RECENT EXAMPLES

- 2018 *Charles and Ray Eames in Indian: Questions of Modernity from Ecofeminism*, Scholars Day, UNT, R Howard
- 2017 *Refugee Representations: 1950s Non-Western/WWII Refugees in American Media with Smaller Circulation*, *Eagle Feather*, *Undergraduate Research Journal*, T Anderson
- 2017 *Sónica Tal: Avant-garde Talavera*, Crow Collection of Asian Art, Scholars Day, Honors College, UNT, D Deblois
- 2017 *Iconography of a Musician: Notes on Cross-Cultural Research*, Crow Collection of Asian Art, Student Research Day, R Ford
- 2017 *Fashionability of Islamic Art in America*, Crow Collection of Asian Art, Student Research Day, A Giannotti
- 2017 *Narrativization of Museum exhibitions: The Meaning and Significance of Chinese Blue-and-White Porcelain*, Crow Collection of Asian Art, Student Research Day, J Kim
- 2017 *Happiness, Islam, and Ceramics: How Islamic Ceramics Influenced 9-12c Iranians*, Crow Collection of Asian Art, Student Research Day, C Roberts
- 2017 *Representations of Refugees: A Study of Non-Western, Non-WWII Refugees in the 1950s*, Scholars Day Honors College, UNT, T Anderson
- 2017 *Iconography of a Musician: Notes on Cross-Cultural Research*, Scholars Day, Honors College, UNT, R Ford
- 2017 *The Fashionability of Collecting Islamic Art in the United States*, Scholars Day, Honors College, UNT, A Giannotti
- 2017 *Politics and Art Addressed in 1950s USA*, Scholars Day, Honors College, UNT, H Lindsay
- 2016 2nd Annual Art History Undergraduate Symposium, University of Texas at Tyler, A Skelton
- 2016 Collin College Undergraduate Interdisciplinary Student Research Conference, A Skelton
- 2016 3rd Annual Art & Visual Culture Student Writing Competition, UNT, A Skelton
- 2015 Undergraduate Art History Conference, University of Texas at Arlington, C Horan
- 2015 1st Annual Undergraduate Art History Conference, University of Texas Tyler, M Birch
- 2015 Scholars Day, Honors College, UNT, M Birch, A Buxton, E Cramer, N Ruiz
- 2012 *'This Bridge Called My Self': Policing Borders, Policing Bodies*, American Association of Anthropology, San Francisco, California R Beck

ADMINISTRATIVE LEADERSHIP

2023-5	Appointed, Committee on Women, SHAFR, Society for Historians of American Foreign Relations
2022-4	Editor, Digital Dialogues, <i>Panorama</i> , Journal of Association for Historians of American Art
2021	Inclusion, Equity, and Community Building program, earned certificate, Division of Inclusion, Diversity, Equity, and Access, University of North Texas
2020 fall	Chair, Faculty Policy Oversight Committee, UNT
2020 fall	Member, Executive Committee representing Art History, College of Visual Arts and Design UNT
2019-2020	Chair, Search Committee, Art Historian, College of Visual Arts and Design UNT
2018-2019	Chair, Committee on the Status of Women, UNT
2017-2018	Co-Chair, Committee on the Status of Women, UNT
2017-2019	Co-Chair, University Writing Group, UNT
2017-2019	COACHE faculty satisfaction survey Steering Committee, UNT
2017-2019	Creator, 4+1 BA/MA Art History, UNT
2017-2018	Program Coordinator, Art History, author of report for external review of grad program
2014-2017	Board Member, Historians of British Art
2012-2013	Director, SWAMPED, Interdisciplinary Group Mentoring Project, UNT
2012–2013	Faculty Advisor to Art History Society, College of Visual Arts and Design UNT
2010–2016	Editorial Board, iARTA's affiliate journal, <i>Moebius</i> , Research Cluster iARTA: Initiative for Advanced Research in Technology and the Arts, UNT
2010-2012	Co-Chair, Graduate Council, UNT
2009-2015	Scholars Day Steering Committee, Honors College, UNT
2009-2010	Center for Learning Enhancement Assessment and Redesign Steering Committee, UNT
2008-2016	Founding member and Board Member, Research Cluster Initiative for Advanced Research in Technology and the Arts, UNT
2008-2009	Co-Chair, University Mentorship Committee, UNT
2007–2009	Chair of Search Committee, Art Historian, College of Visual Arts and Design UNT
2006-2007	Chair, Promotion and Tenure Committee, College of Visual Arts and Design UNT
2006-2007	Quality Enhancement Plan, Steering Committee, Reaffirm SACS Accreditation, UNT
2005–2013	Editor, <i>Historians of British Art Newsletter</i> , published biannually
2005-2009	Program Coordinator, Art History Programs, College of Visual Arts and Design UNT
2004-2012	Chair, Retention Promotion and Tenure Committee, Department of Art History and Art Education, College of Visual Arts and Design UNT

EXTERNAL PEER EVALUATION AND ASSESSMENT

2024	Book manuscript reviewer, Bloomsbury Press
2021-3	Council of Readers [for the annual conference program], College Art Association
2023	Article manuscript reviewer, <i>Art Journal</i>
2023	Article manuscript reviewer, – <i>Journal of Modern Craft</i>
2023	Book proposal reviewer, Bloomsbury Press
2023	Book proposal reviewer, Bloomsbury Press
2022---	Grant reviewer – humanities, Junior & Senior Research Projects of the Research Foundation Flanders (FWO)
2022	Manuscript reviewer, <i>Art Journal</i>
2016---	Grant reviewer - humanities, European Science Foundation, College of Expert Reviewers
2021	Article manuscript reviewer – <i>Disability Studies Quarterly</i>
2021	Article manuscript reviewer, <i>Folklore</i>
2021	Book manuscript reviewer, Bloomsbury Press
2020	Conference abstracts reviewers, Council on Undergraduate Research
2020	Article manuscript reviewer, <i>Irish Studies Review</i>
2020	Article manuscript reviewer, <i>Feminist Media Histories</i>
2019	Book proposal reviewer, University of Washington Press
2018-2020	Jury for Distinguished Teaching of Art History Award, College Art Association
2018	Article manuscript reviewer, <i>Journal of Curatorial Studies</i>
2016	Promotion reviewer, South Dakota State University
2016	Promotion reviewer, Texas A&M Commerce University
2016	Book manuscript reviewer, Bloomsbury Press
2015	Article manuscript reviewer, <i>Art Journal</i>
2015	Article manuscript reviewer, <i>Siggraph Art Papers</i> , special issue of <i>Leonardo</i>
2015	Promotion reviewer, Missouri State University
2014	Grant reviewer, Danish Council for Independent Research, Ministry of Higher Education and Science, Danish Agency for Science, Technology and Innovation
2013	Article manuscript reviewer, <i>American Art Journal</i> , Smithsonian American Art Museum
2011–2012	Grant Reviewer, Research and Creativity Enhancement Grants, Office of Research and Economic Development, UNT
2010-2012	Article manuscript reviewer, Chart, Computers & the History of Art [UK], <i>Chart Yearbook</i>
2009–2012	Grant reviewer, HERA– Humanities in the European Research Area’s Joint Research Programmed
2003-2005	Book Reviews Editor, <i>Historians of British Art Newsletter</i> , <i>Historians of British Art</i>

UNIVERSITY AND COLLEGE SERVICE

2023-4	Member, College Retention Promotion Tenure Committee, CVAD
2022-3	Chair, Retention Promotion Tenure Committee, Depts of Art Ed and Art History, CVAD
2022	Member, inaugural Diversity, and Inclusion Council, CVAD
2021-2	Member, Retention Promotion Tenure Committee, Depts of Art Ed and Art History, CVAD
2020 fall	Member, Faculty Mentor Committee, UNT
2020 fall	Member, Art Historian Faculty Search, CVAD
2019-2021	Retention Promotion Tenure Committee, Department of Art History, CVAD
2019	Scholar Creative Research Award, Grant Evaluation Committee, CVAD
2018-2019	Studio Department, Ceramic Faculty Search, CVAD
2017-2019	By-Laws and Guidebook Committee to reconcile university and college policy, CVAD
2015-2016	British Historian, Faculty Search Committee, Department of History, UNT
2014-2017	Promotion and Tenure Committee, CVAD
2014-2016	Committee on the Status of Women, UNT
2014	Grant and Proposal Writing Panel for Creatives, UNT
2012-2013	Academic Committee, CVAD

2011–2012 New Media Studio Faculty/Research Cluster, Faculty Search Committee, UNT
2011–2012 Design Historian, Faculty Search Committee, CVAD
2010–2011 Art History Lecturer, Faculty Search Committee, CVAD
2009–2012 Graduate Student Support and Professional Development, Graduate Council, UNT
2007–2012 Junior Faculty Retention, Promotion and Tenure Committee, CVAD
2007–2010 University Review Committee (appeals for fairness, academic freedom, etc), UNT
2006–2012 Graduate Council UNT
2004–2005 Dean of College, Search Committee, CVAD
2003–2004 Non-western Art History, Faculty Search Committee, CVAD
2003–2004 Art Appreciation, Faculty Search Committee, CVAD
2001– 2002 Diversity position, Faculty Search Committee, CVAD
2000–2001 Art History/Art Appreciation, Faculty Search Committee, CVAD
1999–2000 Seventeenth Century Art Historian, Faculty Search Committee, CVAD