

Carey Gibbons

Assistant Professor, Art History, College of Visual Arts & Design
University of North Texas

1155 Union Circle #305100, Denton TX 76203-5017

Carey.Gibbons@unt.edu

Education

- Ph.D., History of Art, The Courtauld Institute of Art, London, 2016. Dissertation: “The Limits of the Body in Victorian Illustration: Arthur Hughes and Frederick Sandys.” Supervisor: Dr. Caroline Arscott.
- M.A., History of Art, The Courtauld Institute of Art, London, July 2010. Course: “The Aesthetic Body: Science, Aestheticism, and the Image of the Body in British Art, 1860-1900,” taught by Dr. Caroline Arscott. Received Distinction on Dissertation, “Possibility and Instability in the Paintings of Evelyn De Morgan.”
- B.A., Columbia College, Columbia University, New York, May 2003. Major: Art History. Concentration: Anthropology.

Courses & Certificates

- University of Virginia Rare Book School summer course, “Six Hundred Years of Botanical Illustration,” Oak Spring Garden Foundation, Upperville, VA, July 18–22, 2022
- Digital Art History Summer School, a joint, international initiative of the University of Málaga and the University of Berkeley (virtual), September 1-5, 2020
- Pratt Institute Diversity, Equity, Inclusion (DEI) Allies Training Certificate Program, April–May 2020

Academic Appointments

Current:

- Assistant Professor (tenure-track), Department of Art History, College of Visual Arts & Design, University of North Texas (Denton, TX), August 2022–Present
- Affiliated faculty member, Women’s & Gender Studies, College of Liberal Arts & Social Sciences, University of North Texas (Denton, TX), Spring 2023–Present

Previous:

- Visiting Assistant Professor, History of Art & Design, Pratt Institute (New York, NY), January 2018–August 2022
- Visiting Lecturer, History of Design, Rutgers University–Newark (Newark, NJ), January–May 2021
- Adjunct Assistant Professor, Humanities Department, New York City College of Technology, City University of New York (Brooklyn, NY), August–December 2019
- Adjunct Professor, Art History, Belmont University (Nashville, TN), August 2016–May 2017
- Adjunct Professor, Memphis College of Art (Memphis, TN), August–December 2015
- Teaching Assistant, MA Methodology course, The Courtauld Institute of Art (London, UK), September 2012–December 2013

Publications

Book Projects

- 2025** • In Progress; Under Review: *The Substance of the Self: The Illustrations of Arthur Hughes* (working title). Submitted to Routledge for their Research in Art History series and currently undergoing peer review.
- In Preparation: *Pre-Raphaelite Illustration Beyond Narrative* (working title): Second book project still in the research/preparation phase. The project was the focus of research during a 2021–22 Drawing Institute Postdoctoral Fellowship at The Morgan Library & Museum.

Peer-Reviewed Publications

- 2025** • In Progress: “The Angelic and the Astronomical in the Illustrations of Arthur Hughes”: Journal article that will be submitted in Fall 2025 to *British Art Studies*.
- Submitted; In Press: “Jessie Marion King’s Feminist Spirituality in *Seven Happy Days*”: Journal article submitted to the *Journal of Illustration*. The article will be published in through Online First, which allows journal articles to be published on the Intellect Discover platform, ahead of the article’s eventual publication in a future 2026 issue of the *Journal of Illustration*.
- Submitted; In Press: “The Vulnerability of the Body and the Latent Potential of Sleep: The Influence of James George Frazer and Christian Larson on Jessie Marion King”: Journal article submitted to the *Journal of the Scottish Society for Art History*. Forthcoming in October 2025.
- 2023** • “‘The Great Within’: The Illustrations of Jessie Marion King,” in *From Science to Satire: Women Illustrators of the Nineteenth Century*, edited by Jo Devereux (Manchester: Manchester University Press, May 2023), 228–50.
- 2022** • “‘The Result of an Experiment’: Evelyn De Morgan and Automatic Writing,” in *Pre-Raphaelite Sisters: Art, Poetry and Female Agency in Victorian Britain*, edited by Glenda Youde and Robert Wilkes (Oxford: Peter Lang, October 2022), 233–68.
- 2021** • Emma Steinkraus, with Carey Gibbons and Allan McLeod, “Impossible Garden: A Contemporary Artist’s Engagement with Women Artist-Naturalists of the Long Nineteenth Century and Beyond,” *Nineteenth-Century Art Worldwide* 20, no. 3 (Autumn 2021), <https://doi.org/10.29411/ncaw.2021.20.3.29>.
- “Grasping the Elusive: Victorian Weather Forecasting and Arthur Hughes’s Illustrations for George MacDonald’s *At the Back of the North Wind*,” in *Victorian Science and Imagery: Representation and Knowledge in Nineteenth-Century Visual Culture*, edited by Nancy Rose Marshall (Pittsburgh: University of Pittsburgh Press, July 2021), 79–109.

Book Chapters and Essays

- 2024** • Designer biographies on Bonnie MacLean, Angel De Cora, Charles Dana Gibson, The Beggarstaff Brothers, and W.E.B. Du Bois for the Bloomsbury Design Library (<https://www.bloomsburyvisualarts.com/bloomsbury-design-library>), an online resource that provides comprehensive global coverage of the history, theory, and practice of crafts and design.

- 2017** • “Theme Box 45: Mitchell: Word and Image,” an essay on the theories of W.J.T. Mitchell in *The History of Illustration*, edited by Susan Doyle, Jaleen Grove, and Whitney Sherman (New York: Bloomsbury Publishing, 2017), 388.
- 2014** • “Reimagining the Form of the Book: Su Blackwell’s Book Sculptures,” in *Beyond the Book: Transforming Children’s Literature*, edited by Bridget Carrington and Jennifer Harding (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 112-20.

Invited Publications

- 2024** • “Virginia Frances Sterrett,” essay in the *Society of Illustrators 2024 Hall of Fame Book*. Since 1958, the Society of Illustrators has honored illustrators with outstanding contributions to the field. This book showcases the American woman illustrator Virginia Frances Sterrett (1900–1931), along with other Hall of Fame inductees for 2024.

Exhibition Publications

- 2018** • *Enchanted Vision: The Arthur Rackham Collection*, a digital exhibition booklet (New York: Columbia University Rare Book & Manuscript Library, 2018).
- *Prentiss Taylor Lithographs: Shifting Viewpoints*, an exhibition booklet (Nashville: Fisk University Galleries, 2018).

Book Reviews

- 2025** • In Progress: Book review of *The Victorian Mind’s Eye: Reading Literature in an Age of Illustration* by Julia Thomas, *The Journal of Pre-Raphaelite Studies*. Will be published in the Fall 2025 issue of *The Journal of Pre-Raphaelite Studies*.
- 2022** • Book review of *Picture World: Image, Aesthetics, and Victorian New Media* by Rachel Teukolsky, *Nineteenth-Century Art Worldwide* 21, no. 3 (Autumn 2022), <https://doi.org/10.29411/ncaw.2022.21.3.17>.

Blog Posts & Online Publications

- 2022** • “Hidden Treasures of Pre-Raphaelite Drawing and Illustration at The Morgan Library,” feature for the “British Art in American Collections” series, *Historians of British Art Winter 2022 Newsletter*, <https://mailchi.mp/6549219c8db4/hba-winter-newsletter-4993618>
- 2020** • “Transcending Advertising,” Cooper Hewitt blog post on a “Great Ideas of Western Man” advertisement by Herbert Bayer, February 19, 2020
- 2019** • “Conceptualizing a Cultural Icon,” Cooper Hewitt blog post on Barbara Kruger’s *Esquire* magazine cover design featuring Howard Stern, May 27, 2019
- “Reflections on a Cosmic Cat,” Cooper Hewitt blog post on a psychedelic poster by David Singer, April 18, 2019

- “Reorientation & Replication,” Cooper Hewitt blog post on a textile design by Gunta Stölzl, March 15, 2019
- “Reclaiming and Enlivening the Book,” Cooper Hewitt blog post on designs by William Morris and Edward Burne-Jones for *The Wood Beyond the World*, February 28, 2019
- “A Cellophane-covered Catalyst,” Cooper Hewitt blog post on Elaine Lustig Cohen’s book jacket design for Tennessee Williams’s *Hard Candy*, January 30, 2019
- 2018**
 - “A Priestess of Book Design,” Cooper Hewitt blog post on Alice Cordelia Morse’s title page design for *What Women Can Earn: Occupations of Women and Their Compensation*, November 14, 2018
 - “Exploring Materiality and Immateriality in Victorian Wood Engravings,” for “Woodpeckings: The Dalziel Archive, Victorian Print Culture & Wood Engravings,” a British Museum & University of Sussex blog, November 2018
 - “Deliberately Disorienting,” Cooper Hewitt blog post on a psychedelic poster by Wes Wilson, October 23, 2018
 - “A Horrific Design,” Cooper Hewitt blog post on Arthur Rackham’s endpapers design for Edgar Allan Poe’s *Tales of Mystery and Imagination*, August 21, 2018
 - “A Harmony of Contrasts,” Cooper Hewitt blog post on Armin Hofmann’s *Giselle* poster, August 5, 2018
 - “Fashioning Desire,” Cooper Hewitt blog post on a George Barbier illustration for *Gazette du Bon Ton*, June 28, 2018
 - “A Hokinson Woman,” Cooper Hewitt blog post on a *New Yorker* drawing by Helen E. Hokinson, April 10, 2018
- 2014**
 - Review of *Rossetti’s Obsession: Images of Jane Morris* at the William Morris Gallery, *Apollo Magazine*, October 6, 2014
 - Review of *Artist Textiles: Picasso to Warhol* at the Fashion and Textile Museum, *Apollo Magazine*, April 12, 2014
- 2013**
 - Review of *George Bellows: Modern American Life* at the Royal Academy of Arts, *Art Newspaper*, May 8, 2013

Other Publications

- 2008**
 - Foreword to Linda Hamilton, *The Dancer’s Way: The New York City Ballet Guide to Mind, Body, and Nutrition* (written as a ghostwriter for Peter Martins, New York City Ballet Director) (New York: St. Martin’s, 2008).
- 2003**
 - “The Listening Post,” an article on Mark Hansen and Ben Rubin’s contemporary art installation at the Whitney Museum of American Art, in *MUSEO*, a visual culture publication organized by Columbia University students, Spring 2003 issue.

Conference Papers, Talks, & Presentations

- 2025**
- “Frederic Leighton’s *Flaming June*,” invited talk for docents at the Meadows Museum, Southern Methodist University, Dallas, TX, March 10, 2025
 - “Frederic Leighton’s Masterpiece of Aestheticism: Radiant Beauty and Sensory Experience in *Flaming June*,” invited talk at the Meadows Museum, Southern Methodist University, Dallas, TX, March 7, 2025
 - “Textual Discoveries from the Archives: Uncovering the Influences on Jessie Marion King,” “Art and Text” conference, organized by the Scottish Society of Art History and the National Library of Scotland, Session: “Artists’ Writings,” National Library of Scotland, Edinburgh, Scotland, February 7, 2025
- 2024**
- “Illustrating George MacDonald: Arthur Hughes’s Supernatural Female Figures,” George MacDonald Bicentennial Conference, Theme: “Borderlands: George MacDonald Between Worlds,” Session: “Between Text and Image,” St. Andrews University, St. Andrews, Scotland, November 8, 2024
 - “Frederic Leighton’s *Portrait of May Sartoris*: The Artist’s Career and Circle,” invited lecture at the Kimbell Art Museum, Fort Worth, TX, October 9, 2024
 - “The Illustrations of Frederick Sandys: Wood Engraving, Gender, and the Dramatic Event,” North American Victorian Studies Association (NAVSA) annual conference, Theme: “Event 2024,” Panel: “Gender (Re)formations,” Baylor University, Waco, TX, September 19, 2024
 - “Visualizing Language: Edward Burne-Jones’s Designs for *The Fairy Family*,” “Coding the Nineteenth Century” conference, Panel: “Codifying Acts of Interpretation,” University of Glasgow, Glasgow, Scotland, May 24, 2024
- 2023**
- “Uncovering Jessie Marion King and Revealing ‘The Great Within,’” 13th Annual Illustration Research Symposium, Theme: “Blind Spots,” Panel: “Recovering and Recontextualizing Women in Illustration,” Washington University, St. Louis, MO, November 3, 2023
 - “The Materiality of the Body in the Illustrations of Frederick Sandys,” invited virtual talk at the “Art in the Long Nineteenth Century” seminar, part of the Manchester Metropolitan University (Manchester, England) PGR/ECR Long Nineteenth Century Interdisciplinary Seminar Series, September 28, 2023
 - “Exploring Gender and Subjectivity: Arthur Hughes’s Illustrations and Photomechanical Reproduction,” “Illustration Studies: New Approaches, New Directions” conference, Panel: “Illustration, Gender, and Performativity,” Birkbeck College, University of London and the Institute of Languages, Cultures and Societies (ILCS), London, England, April 20, 2023
 - “Evelyn De Morgan’s *Queen Eleanor and Fair Rosamund*,” recorded audio for two short video clips for the Watts Gallery–Artists’ Village (Compton, England) for use on the Smartify app, Feb. 2023
- 2022**
- “‘The Result of an Experiment’: Evelyn De Morgan and Automatic Writing,” invited virtual talk for the De Morgan Foundation (Barnsley, England), July 29, 2022

- “The Pre-Raphaelites and Narrative Engagement,” 2021-22 Drawing Institute Fellows Colloquium, The Morgan Library & Museum, New York, NY, May 31, 2022
- “*Impossible Garden: A Contemporary Artist’s Digital Engagement with Women Artist-Naturalists of the Long Nineteenth Century and Beyond*,” with Emma Steinkraus, “Digital Approaches to Histories of Nineteenth-Century American Art” virtual workshop, The Courtauld Institute of Art (London, England), May 20, 2022
- “The Illustrations of Frederick Sandys: Augmenting and Vitalizing the Unsettled Body,” North American Victorian Studies Association (NAVSA) annual conference (virtual), Theme: “Unsettling Victorians,” Session: “Reframing Vision and Visual Culture,” March 6, 2022
- 2021** • “From Art Nouveau to Psychedelic Posters: Representing Women in Graphic Design,” invited lecture (virtual) for Towson University (Towson, MD), April 29, 2021
- “William Blake and the Pre-Raphaelites,” Nineteenth-Century Studies Association annual conference (virtual), Theme: “Discovery,” Panel: “Discoveries in British and American Visual Culture,” March 13, 2021
- “Teaching Communications Design History ‘Beyond the Canon,’” College Art Association (CAA) annual conference (virtual), Design Incubation Colloquium, February 10, 2021
- 2018** • “The Transformative Mother-Child Relationship in Arthur Hughes’s Illustrations for Christina Rossetti’s *Sing-Song*,” “Christina Rossetti & the Illustrated Poetry Book” conference, Watts Gallery–Artists’ Village & Birkbeck, University of London, England, December 18, 2018
- “*Enchanted Vision: The Arthur Rackham Collection*,” a “brown bag” lunch talk, Cooper Hewitt, Smithsonian Design Museum, New York, NY, October 1, 2018
- “*Enchanted Vision: The Arthur Rackham Collection*,” an informal exhibition tour with Karen Green (Co-Curator), for the Society of Illustrators, Columbia Rare Book & Manuscript Library, New York, NY, August 7, 2018
- 2017** • Tour guide for patrons, IFPDA Fine Art Print Fair, New York, NY, October 26–29, 2017
- “*Prentiss Taylor Lithographs: Shifting Viewpoints*,” a gallery talk at Fisk University Galleries, Nashville, TN, October 5, 2017
- “Evelyn De Morgan and Automatic Writing,” Interdisciplinary Nineteenth-Century Studies annual conference, Theme: “Odd Bodies,” Session: “Dead or Sleeping Bodies,” Philadelphia, PA, March 17, 2017
- 2015** • “Feminizing and Vitalizing the Illustrated Gift Book: Arthur Hughes’s Illustrations for Tennyson’s *Enoch Arden*,” Nineteenth-Century Studies Association annual conference, Theme: “Material Cultures/Material Worlds,” Session: “Bibliophiles,” Boston, MA, March 27, 2015
- “The Original Art: Celebrating the Fine Art of Children’s Book Illustration,” a gallery talk in conjunction with the Society of Illustrators’ annual exhibition, Memphis College of Art, Memphis, TN, March 3 & 16, 2015

- “Grasping the Elusive: Pre-Raphaelite Personifications of the Wind and Victorian Weather Maps,” College Art Association (CAA) annual conference, Session: “Science Is Measurement? Nineteenth-Century Science, Art, and Visual Culture,” New York, NY, February 12, 2015
- 2014**
 - “Bringing the Book to Life: Arthur Hughes’s Illustrations for Tennyson’s *Enoch Arden*,” “Readers, Purveyors, Creators, & Users: Studying Victorian Print Consumption” conference, Moore Institute for Research, National University of Ireland, Galway, Ireland, June 17, 2014
 - “Mapping the Invisible and the Multivalent: Arthur Hughes’s Illustrations for George MacDonald’s *At the Back of the North Wind*,” Modern Language Association (MLA) annual convention, Session: “Pre-Raphaelite, Aesthetic, and Fin de Siècle Children’s Literature,” Chicago, IL, January 11, 2014
- 2013**
 - “Rethinking Art and the Book,” “Resurrecting the Book” conference, Library of Birmingham, Birmingham, England, November 16, 2013
 - “The Angelic and the Astronomical in Arthur Hughes’s Periodical Illustrations,” “Pre-Raphaelitism: Past, Present, and Future” conference, Ashmolean Museum & St. John’s College, Oxford, England, September 14, 2013
 - “Desire and Appetite in Illustrations by Arthur Hughes and Frederick Sandys for Christina Rossetti,” Courtauld Institute of Art Annual Postgraduate Symposium, London, England, March 7, 2013
- 2012**
 - “The Persistence of the Multivalent Female in Illustrations for George MacDonald’s *At the Back of the North Wind* from 1871–the Present,” “Victorian Persistence: Persistence in/of Victorian Culture” conference, Université Paris Diderot, Paris, France, December 7, 2012
 - “Reimagining the Form of the Book: Su Blackwell’s Book Sculptures,” conference organized by the British branch of the International Board on Books for Young People (IBBY UK) and the National Centre for Research in Children’s Literature (NCRCL), Theme: “Beyond the Book,” University of Roehampton, London, England, November 10, 2012
 - “Searching for the Self: Arthur Hughes’s Illustrations for George MacDonald’s *Phantastes*,” Research Forum, Courtauld Institute of Art, London, England, May 21, 2012

Conference & Event Organization

- Panel Discussant, “The Decade that Changed Iran: Perspectives from the Visual Arts, Film Prose and Poetry in the 1980s,” “The 1980s: Representational Pressures, Departures, and Beginnings” symposium, University of North Texas, Denton, TX, November 5, 2022
- Session Co-Chair, “Digital Art History and the Future of the Article,” College Art Association (CAA) conference (virtual), February 13, 2021
- Co-Organizer/Leader, Pratt Institute History of Art & Design faculty workshop on online teaching (virtual), July 7, 2020

- Publication working group: “Resembling Science: The Unruly Object Among the Disciplines,” Bibliography Among the Disciplines conference, Philadelphia, PA, October 12–15, 2017
- Session Moderator, “The Body and the Book,” Interdisciplinary Nineteenth-Century Studies conference, Philadelphia, PA, March 18, 2017
- Workshop Leader, Fisk University Fall Humanities Workshop, Nashville, TN, October 21–22, 2016
- Session Moderator, “Books and Material Texts,” Nineteenth-Century Studies Association annual conference, Boston, MA, March 28, 2015
- Co-Organizer, Courtauld Institute of Art Postgraduate Symposium, London, UK, March 7–8, 2013
- Co-Organizer, Sacred Traditions & the Arts, a recurring seminar for students at the Courtauld Institute and King’s College, London exploring the intersections of art and religion, 2012–13
- Co-Organizer, TEDx Goodenough College, London, UK, March 18, 2011
- Session Chair, “The Afterlife of Art,” Courtauld Institute of Art Postgraduate Symposium, London, UK, March 10, 2011

Grants & Awards

- University of North Texas Special Collections Coursework Development Grant (2024)
Awarded \$500 in professional development funds for incorporating Special Collections materials into my Fall 2024 Senior Seminar course, “Gender and Design, 1850–Today.”
- Design History Society Research Access Grant (applied in 2021, received in 2024)
Awarded \$450 towards the cost of research at the University of British Columbia for a book on the illustrations of Arthur Hughes.
- Paul Mellon Centre Digital Project Grant (2024)
Completed an application in collaboration with Temi Odumosu for a grant funding a digital art history project in *Nineteenth-Century Art Worldwide*. The project by Odumosu and David Schwittek, “Annotating *The New Union Club*: Antiracist Ethics and Curation for Digital Art Histories,” was awarded a grant of £22,960 (\$28,000) and published in July 2025.
- CAA Registration Support Grant (2022)
Received a grant of \$250 for the cost of CAA conference registration.
- Association for Art History Research Grant (2022)
Awarded £500 (\$570) to support research in London for a book on the illustrations of Arthur Hughes.
- British Association for Victorian Studies Hardship Grant (2021)
Awarded a grant of £400 (\$490). The Hardship Grants were given to selected BAVS members who were struggling financially due to the effects of the Covid pandemic.
- Mellon Faculty Grants, Pratt Institute (2022, 2021, 2020, 2019)

While working as a Visiting Assistant Professor at Pratt, I was awarded grants of \$250 (2022), \$219 (2021), \$250 (2020), and \$250 (2019) to support professional development.

- British Association for Victorian Studies Conference Attendance Grant (2018)

Awarded £75 (\$100) to attend the “Christina Rossetti & the Illustrated Poetry Book” conference.

- Bibliography Among the Disciplines Community Scholarship Award, Rare Book School (2017)

Awarded \$250 to attend the RBS “Bibliography Among the Disciplines” conference.

- Princeton University Library Research Fellow, Graphic Arts Collection (2016)

Awarded a grant of \$2,511 to conduct research at the Princeton University Library on Art Deco illustration.

- Scottish Society for Art History Research Support Grants (2015 & 2013)

Awarded £236 (\$318) in 2015 and £255 (\$345) in 2013 to conduct research on Jessie M. King in Scotland.

- Modern Language Association Convention Travel Grant (2014)

Awarded \$250 for travel to attend the MLA conference.

- Courtauld Institute of Art M.A. (2009–10) and Ph.D. Scholarships (2012–14)

2013–14: Awarded the Stavros Niarchos Foundation Scholarship of £3,500 (\$4,725) and the Edmond J. Safra Scholarship of £1,000 (\$1,350)

2012–13: Awarded the Garfield Weston Foundation Scholarship of £5,000 (\$6,752)

2009–10: Awarded the Christian Thum Scholarship of £1,000 (\$1,350)

- Goodenough College Scholarships (2013–14, 2011–12)

Awarded £700 (\$945) in both 2013–14 and 2011–12 to apply towards the cost of rent at Goodenough College, a residence for graduate students in London.

Museum & Curatorial Experience

- Co-Curator, *Works Cited*, Cora Stafford Gallery, University of North Texas (Denton, TX), April–October 2024

Co-curated an exhibition with Carla Hughes, a UNT MFA student, on display from September 25–October 4, 2024. The exhibition consisted of artworks by MFA students at UNT offering unique visual or material interpretations of the various bibliographic sources that inspired them. Work included artist selection, writing and editing exhibition labels and booklet text, and installation.

- Drawing Institute Postdoctoral Research Fellow, The Morgan Library & Museum (New York, NY), October 2021–July 2022

Completed research and writing for *Pre-Raphaelite Illustration Beyond Narrative*, a forthcoming book on Pre-Raphaelite drawing and illustration. Participated fully in the intellectual life of the Morgan, including attending and assisting with the planning and implementation of Drawing Institute programs.

- Cataloguer, Department of Drawings, Prints & Graphic Design, Cooper Hewitt, Smithsonian Design Museum (New York, NY), March 2018–June 2019

Researched objects in the collection and created detailed cataloguing records in TMS. Cataloguing included works for exhibitions—such as *Embroidered & Embellished*, *Paisley*, and *Wyss Institute Selects*—and

acquisitions, including a collection of over 600 works by Herbert Bayer. Improved the department's cataloguing guidelines. Managed reproduction requests. Helped coordinate the photography of collection objects. Contributed regularly to the museum blog. Wrote justifications for acquisitions. Assisted the Collections Assistant with study center visits, including the organization of holiday-themed open visits for museum staff. Helped with the inventory of the collection. Contributed to efforts to improve the museum website by tracking problems with the current site and making recommendations for improvement.

- Curator, *Enchanted Vision: The Arthur Rackham Collection*, Kempner Gallery, Columbia University Rare Book & Manuscript Library (New York, NY), August 2017–August 2018

Co-curated an exhibition (on display from June 18–Aug. 31, 2018) of selected drawings, prints, and rare books from the library's Arthur Rackham collection of over 400 objects. Work included extensive research, selection of objects, writing descriptive exhibition text/labels, writing for an exhibition booklet, and exhibition layout/design.

- Intern, Drawings and Prints, The Museum of Modern Art (New York, NY), January–March 2018

Assisted with the editing two publications (a catalogue and a reader) and wall labels for the 2018 MoMA exhibition, *Adrian Piper: A Synthesis of Intuitions, 1965–2016*.

- Curatorial Fellow, Fisk University Galleries (Carl Van Vechten & Aaron Douglas Galleries) (Nashville, TN), October 2016–October 2017

Curated the exhibition, *Prentiss Taylor Lithographs: Shifting Viewpoints* (on display from Oct. 2017–Jan. 2018). Work included extensive research, the selection of objects, writing descriptive exhibition text/labels, writing and designing an exhibition booklet, exhibition layout/design, installation, exhibition promotion, and delivering a gallery talk in conjunction with the exhibition. Also participated in and assisted with the coordination of gallery events and activities.

- Research Intern, Victoria and Albert Museum (London, UK), October–December 2014

Researched the National Art Library's holdings related to Victorian illustration and prepared guides to the collection.

- Curator, *Good Fashion: Art Inspired by Sustainable & Ethical Design*, Goodenough College (London, UK), October 2011–February 2012

Curated a small exhibition of works by contemporary British fashion illustrators and photographers in conjunction with a fashion show focused on sustainable and ethical design at Goodenough College, a residence/community for UK postgraduates with an extensive program of academic and cultural events. Work included research, selection of objects, writing descriptive exhibition text/labels, exhibition layout/design, installation, and exhibition promotion.

- Assistant to the Publisher, The Museum of Modern Art (New York, NY), October 2006–August 2009

Completed research and rights clearance for publications in collaboration with authors, curators, and editors. Worked on the marketing of MoMA books by writing promotional text for print and online use, preparing materials for sales conferences and book fairs, and coordinating the production of the annual MoMA sales catalogue. Organized a book launch party and a conference for museum and library publishers. Managed requests to reprint text from MoMA publications and images of works from the MoMA collection. Supervised department interns. Prepared presentations and reports for the Publisher. Completed other administrative tasks.

- Gallery Attendant, Dia:Beacon (Beacon, NY), June–October 2003

Educated visitors about gallery artists, answered questions, guarded artwork, and assisted with gallery operations.

- Intern, Whitney Museum of American Art (New York, NY), June–August 2003

Completed curatorial research for the Biennial exhibition. Assisted with the organization and promotion of exhibitions and education programs for Whitney at Altria, the museum’s E. 42nd St. gallery branch.

- Intern, Children’s Museum of the Arts (New York, NY), August–October 2001

Created and coordinated hands-on projects and activities to accompany exhibitions. Assisted with exhibition promotion.

- Intern, Dixon Gallery and Gardens (Memphis, TN), June–July 2001

Produced educational materials for *The Art of Dr. Seuss* (Oct. 2001–Jan. 2002) and assisted with exhibition coordination and promotion.

- Intern, Pink Palace Museum (Memphis, TN), June–August 2000

Completed research for a fashion history exhibition. Designed an exhibition display case about Barbie fashion.

Other Work Experience

- Guest Artist Coordinator & Assistant, New York City Ballet (New York, NY), December 2003–October 2006

Coordinated the participation of guest dancers, musicians, and conductors in ballet performances. Acted as a “ghostwriter” for publications on behalf of the Director. Communicated with donors and board members (written & verbal). Edited marketing and development materials. Assisted with licensing choreography.

- Host, “Rock Roots and Cowboy Boots” radio show, WBAR (New York, NY), March 2002–March 2003

Created and hosted a show on the Columbia/Barnard College radio station featuring country music and rock/alternative music with country and folk influences.

Teaching Experience

University of North Texas

Undergraduate Courses:

- History and Theory of Illustration, 1800–Today (Fall 2025)
- Art History Senior Seminar: Gender and Design, 1850–Today (Fall 2024)
- Gender and the Body in Victorian Art and Design (Spring 2023, Spring 2024, Spring 2025)
- History of Communication Design (Spring 2023, Spring 2024, Spring 2025)
- The Visual Culture of Science, 1800–Today (Fall 2023)
- Identity in Graphic Design and Illustration, 1850–Today (Fall 2022)

Graduate Seminars:

- Illustration, 1800–Today (Fall 2025)
- Science and Design, 1800–Today (Fall 2023)
- Women and Design, 1850–Today (Fall 2022)

Pratt Institute

Taught courses both in-person (from 2018–20) and virtually (from 2020–22)

Undergraduate Courses:

- History of Communication Design (title changed to “History of Graphic Design & Illustration” in 2022) (Spring 2018, Spring 2019, Fall 2020, Spring 2021, Summer 2022)
- Themes in Art & Culture II (Spring 2021)

Graduate Courses:

- Origins of Contemporary Communication Design (Spring 2020, Fall 2020, Fall 2021, Spring 2022)

Rutgers University-Newark

Undergraduate Courses:

- History of Design (Spring 2021)

New York City College of Technology, City University of New York

Undergraduate Courses:

- History of Graphic Design (Fall 2019)

Belmont University

Undergraduate Courses:

- Art Experience (Fall 2016, Spring 2017)
- History & Philosophy of Design (Fall 2016)

Memphis College of Art

Undergraduate Courses:

- History of Illustration (Fall 2015)

Courtauld Institute of Art

Graduate Courses:

- Art-Historical Methodology (Fall 2012, Fall 2013)

UNT Student Advising & Mentorship

Graduate Students

- Art History MA Committee Member, Aayush Triguni, “Multivalency and Iconicity in Colonial-Period Bharat Mata Imagery” (tentative title) (Fall 2025)
- Art History MA Committee Member, Carina Hernandez (Fall 2025)
- Art History MA Co-Chair, Emilio Ceja Castillo, “Beyond Borders, Behind Masks: Semiotics of Resistance in Jesus Barraza’s Xicanx Posters” (Spring 2025)
- Art History MA Committee Member, Alyssa Rocha, “Framing the Conversation Pit: *Playboy* and the Representation of Masculinity, Modernism, and Sexuality in the Bachelor Pad, 1960s–1980s” (Spring 2024)
- Mentorship of MFA student Narong Tintamusik, including a studio visit (April 2025)

Undergraduate Students

- Currently supervising an Honors Contract with Jordan Young, a student in my Fall 2025 course, “History and Theory of Illustration, 1800–Today.” She is completing a research paper on the concept of the pin-up in the works of Charles Dana Gibson, George Brown Petty, and Olivia de Berardinis. (Fall 2025)

- Supervised an Honors Contract with Kristian Freeman, a student in my Fall 2023 course, “The Visual Culture of Science, 1800–Today.” Although she did not complete the contract, I met with her throughout the semester and guided her research for a project related to Charles Darwin and visual culture. (Fall 2023)

UNT University, College, & Department Service

- TA Training for Art History MA Orientation (August 14, 2025)
- CVAD First Flight: Explained “mystery objects” to freshman students in 2024 & 2025 and delivered a presentation on Victorian mourning and spiritualism in 2024 (August 13, 2025; August 14, 2024)
- WGST Affiliated Faculty Member: Regular participant in Women and Gender Studies events, including annual WGST Symposia and potlucks (2023–25). Also participated in the “Confluence: Interdisciplinary Explorations” series in April 2025.
- CVAD Celebrates: Explained “mystery objects” to visitors (March 29, 2025)
- Design History Certificate: Researched the possibility of a future Design History Certificate program at UNT with Paula Lupkin. (2023–24)
- Member, Assistant or Associate Professor: Art History (African and/or African Diasporic Arts) Tenure-Track Faculty Search Committee (September 2023–April 2024)
- Member, Focus Group for UNT Libraries (November 28, 2023)
- Member, Interdisciplinary Art and Design Studies (IADS) Faculty Search Committee (October 2022–April 2023)

Professional Service

Editorial Experience

- Digital Art History Editor, *Nineteenth-Century Art Worldwide* (New York, NY), August 2019–Present
Serving as an editor for a scholarly, refereed digital journal devoted to the study of visual culture of the long nineteenth century. Responsibilities include reviewing proposals for digital art history projects, creating production schedules, guiding scholarly articles from proposal to publication, providing detailed feedback to authors, managing peer reviews, collaborating on interactive digital features with the authors web developer, and securing funding for projects. Applied for and received a large grant from the Paul Mellon Centre for Studies in British Art (£22,960, roughly equivalent to \$28,000) for the Summer 2025 project.

NCAW’s digital art history projects consist of multiple components—typically a scholarly article, interactive feature, and project narrative—totaling anywhere between 40,000 and 70,000 words. Since these projects require extensive editing work, communication, and collaboration, the time commitment is substantial (approximately 400 hours per year).

NCAW Projects edited:

- Temi Odumosu, with David Schwittek, “Annotating *The New Union Club*: A Case Study on Ethical Praxis for Digital Art Histories,” *Nineteenth-Century Art Worldwide* 24, no. 2 (Summer 2025), <https://doi.org/10.29411/ncaw.2025.24.2.2>.
- Laura Coyle, with Mirasol Estrada and Allan McLeod, “A Measure of Success: An African American Photograph Album from Turn-of-the-Twentieth-Century Connecticut,” *Nineteenth-Century Art Worldwide* 23, no. 2 (Autumn 2024), <https://doi.org/10.29411/ncaw.2024.23.2.24>.
- Stephen T. Moskey and Isabel L. Taube, “From Zuni to Dupont Circle: Isabel and Larz Anderson’s Native American Collection,” *Nineteenth-Century Art Worldwide* 22, no. 2 (Autumn 2023), <https://doi.org/10.29411/ncaw.2023.22.2.24>.
- Wendy Bellion, Lea C. Stephenson, and James Kelleher, with Allan McLeod and Kristen Nassif, “West on the Walls: The 1807 Exhibition of the Pennsylvania Academy of the Fine Arts,” *Nineteenth-Century Art Worldwide* 21, no. 1 (Spring 2022), <https://doi.org/10.29411/ncaw.2022.21.1.21>.

▸ Emma Steinkraus, with Carey Gibbons and Allan McLeod, “*Impossible Garden: A Contemporary Artist’s Digital Engagement with Women Artist-Naturalists of the Long Nineteenth Century and Beyond*,” *Nineteenth-Century Art Worldwide* 20, no. 3 (Autumn 2021), <https://doi.org/10.29411/ncaw.2021.20.3.29>.

• Copyeditor, Courtauld Books Online, Courtauld Institute of Art (London, UK), April–June 2013
Copyedited *Modernist Games. Cézanne and his Card Players*, the first publication in a Courtauld digital scholarly series.

Leadership & Service Roles

- Mentor, George MacDonald Studies Network (November 2024–Present)
- Association of Print Scholars Grants Jury Member (2023–25)
- Member, College Art Association Committee on Women in the Arts (2022–25)
- Peer Reviewer, *Art Journal Open* (2022)
- Co-Director, Goodenough College Art & Architecture Club (2012–14)
- Member, Courtauld Postgraduate Advisory Group (2011–14)
- International Students’ Representative, Courtauld Students’ Union (2010–11)

Memberships and Affiliations

- Current Memberships: College Art Association (CAA), Association for Art History (AAH), Association of Print Scholars (APS), North American Victorian Studies Association (NAVSA), Association of Historians of Nineteenth-Century Art (AHNCA), Interdisciplinary Nineteenth-Century Studies (INCS), Nineteenth-Century Studies Association (NCSA), British Association for Victorian Studies (BAVS), Historians of British Art (HBA), British Art Network (BAN), Design History Society (DHS), Bibliographical Society of America (BSA), Society for the History of Authorship, Reading & Publishing (SHARP), Digital Art History Society (DAHS)
- Member, Courtauld Prints & Drawings Group (2010–14)

Skills

Windows, Mac, Microsoft Word, Excel, Office, PowerPoint, Adobe Creative Suite (Acrobat, Photoshop, Illustrator, InDesign), Wordpress, Canvas, Trello, Slack, Zoom, Social media (Instagram, Twitter, Facebook). The Museum System. Working knowledge of German, French, and Latin.

Research Interests

Illustration, graphic design, popular visual culture, Victorian art and design, art and design 1800–present, connections between art/design and science, women artists and designers, representations of gender and sexuality in art and design, connections between art/design and religion/spirituality; book arts, artists’ books, digital art history, digital humanities