

Carey Gibbons

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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.

Teaching Experience

- **Assistant Professor (tenure-track), Department of Art History, College of Visual Arts & Design, University of North Texas (Affiliated faculty member, Women’s & Gender Studies)** (Denton, TX), August 2022–Present
Courses taught include the following undergraduate courses: “Identity in Graphic Design and Illustration, 1850–Today,” “Gender and the Body in Victorian Art and Design,” “The Visual Culture of Science, 1800–Today,” and “History of Communication Design.” Graduate courses taught include “Women and Design, 1850–Today” and “Science and Design, 1800–Today.” Responsibilities also include service and research.
- **Visiting Assistant Professor, History of Art & Design, Pratt Institute** (New York, NY), January 2018–August 2022
Courses taught included multiple sections of History of Communications Design (title changed to “History of Graphic Design & Illustration in 2022), an undergraduate course exploring illustration and graphic design from the 19th century–the present (taught in Summer 2022, Spring 2021, Fall 2020, Spring 2019, Spring 2018); Origins of Contemporary Communications Design, a similar course for MFA students (Spring 2022, Fall 2021, Fall 2020, Spring 2020); and Themes in Art & Culture II, an undergraduate art history survey course covering art after the 14th century (Spring 2021). Taught courses both in-person (from 2018–20) and virtually (from 2020–22).
- **Lecturer, History of Design, Rutgers University–Newark** (Newark, NJ), January–May 2021
Taught History of Design, a course which examines design history from 1850–the present, for undergraduates.
- **Adjunct Assistant Professor, Humanities Department, New York City College of Technology, City University of New York** (Brooklyn, NY), August–December 2019
Taught two sections of History of Graphic Design, an undergraduate course which examines developments in graphic design (broadly conceived) from antiquity until the present.
- **Adjunct Professor, Art History, Belmont University** (Nashville, TN), August 2016–May 2017
In Spring 2017, I taught undergraduates two sections of Art Experience, an introduction to experiencing and understanding visual art that covered a variety of periods, styles, and cultures. In Fall 2016, I taught two sections of Art Experience and one section of History & Philosophy of Design, an undergraduate course focused on both the history and theory of design.
- **Adjunct Professor, Memphis College of Art** (Memphis, TN), August–December 2015
Designed and taught the first History of Illustration lecture course for undergraduate and graduate students. The course focused on the history and theory of illustration from 1850 until the present.
- **Teaching Assistant, Methodology, The Courtauld Institute of Art** (London, UK), September 2012–December 2013
Lead text-based discussion courses on art-historical methodology for Courtauld M.A. students (two sections in Fall 2012; two sections in Fall 2013).

Museum & Curatorial Experience

- **Drawing Institute Postdoctoral Research Fellow, The Morgan Library & Museum** (New York, NY),
October 2021–July 2022
Completed research and writing for 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. Assisted with writing and editing exhibition labels. Contributed regularly to the museum blog. Wrote justifications for acquisitions. Assisted the Collections Assistant with the coordination of study center visits. 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 editing exhibition labels and two publications (a catalogue and a reader) 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 an 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 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 and 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 at the museum. Designed a display case of Barbie doll fashions.

Other Work 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 articles from proposal to publication, providing feedback to authors, managing peer reviews, working on interactive digital features with the journal’s web developer, and securing funding for projects. Applied for and received a large grant from the Paul Mellon Centre for a virtual exhibition project scheduled for publication in the journal in Summer 2025.
- **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.
- **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 (mostly Dolly Parton) and rock/alternative music with country and folk influences.

Conference and Event Organization and Participation

- 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
- Participant in the University of Virginia Rare Book School summer course, “Six Hundred Years of Botanical Illustration,” Oak Spring Garden Foundation, Upperville, VA, July 18–22, 2022

- Session Co-Chair, “Digital Art History and the Future of the Article,” College Art Association (CAA) conference (virtual), February 13, 2021
- Participant in the 2020 Digital Art History Summer School, a joint, international initiative of the University of Málaga and the University of Berkeley (virtual), September 1-5, 2020
- Co-Organizer/Leader, Pratt Institute History of Art & Design faculty workshop on online teaching (virtual), July 7, 2020
- Pratt Institute Diversity, Equity, Inclusion (DEI) Allies Training Certificate Program, April–May 2020
- Tour guide for patrons, IFPDA Fine Art Print Fair, New York, NY, October 26–29, 2017
- 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 (in charge of sponsorship), 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

Conference Papers, Talks, and Presentations

- “Uncovering Jessie Marion King and Revealing ‘The Great Within,’” 13th Annual Illustration Research Symposium, Theme: “Blind Spots,” 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, UK) 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” Illustr4tio conference, Birkbeck College, University of London and the Institute of Languages, Cultures and Societies (ILCS), London, UK, 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, UK) for use on the Smartify app, Feb. 2023
- “‘The Result of an Experiment’: Evelyn De Morgan and Automatic Writing,” invited virtual talk for the De Morgan Foundation (Barnsley, UK), 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, UK), 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
- “From Art Nouveau to Psychedelic Posters: Representing Women in Graphic Design,” invited virtual 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
- “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, UK, 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
- “Prentiss Taylor Lithographs: Shifting Viewpoints,” gallery talk at Fisk University Galleries, Nashville, TN, October 5, 2017
- “Evelyn De Morgan and Automatic Writing,” Interdisciplinary Nineteenth-Century Studies annual conference, Philadelphia, PA, Theme: “Odd Bodies,” Session: “Dead or Sleeping Bodies,” March 17, 2017
- “Feminizing and Vitalizing the Illustrated Gift Book: Arthur Hughes’s Illustrations for Tennyson’s *Enoch Arden*,” Nineteenth-Century Studies Association annual conference, Boston, MA, Theme: “Material Cultures/Material Worlds,” Session: “Bibliophiles,” 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, New York, NY, Session: “Science Is Measurement? Nineteenth-Century Science, Art, and Visual Culture,” February 12, 2015
- “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, Chicago, IL, Session: “Pre-Raphaelite, Aesthetic, and Fin de Siècle Children’s Literature,” January 11, 2014
- “Rethinking Art and the Book,” “Resurrecting the Book” conference, Library of Birmingham, Birmingham, UK, 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, UK, 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, UK, March 7, 2013

- “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,” National Centre for Research in Children’s Literature (NCRCL) conference, Theme: “Beyond the Book,” University of Roehampton, London, UK, November 10, 2012
- “Searching for the Self: Arthur Hughes’s Illustrations for George MacDonald’s *Phantastes*,” Research Forum, Courtauld Institute of Art, London, UK, May 21, 2012

Publications

- *The Substance of the Self: The Illustrations of Arthur Hughes* (working title), a book manuscript in progress (Forthcoming)
- *Pre-Raphaelite Illustration Beyond Narrative* (working title), a book manuscript in progress. The research was the focus of a 2021-22 Drawing Institute Postdoctoral Fellowship at The Morgan Library & Museum. (Forthcoming)
- “Presence and Substance in the Illustrations of Jessie Marion King and Annie French,” a journal article in progress and under consideration for publication in the *Journal of Illustration* (Forthcoming)
- “The Angelic and the Astronomical in the Illustrations of Arthur Hughes,” a journal article in progress that will be submitted to *British Art Studies* (Forthcoming)
- Entries for the Bloomsbury Design Library on Bonnie MacLean, Angel De Cora, Charles Dana Gibson, The Beggarstaff Brothers, and W.E.B. Du Bois (Forthcoming)
- “‘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)
- “‘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, 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>
- 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, 2021)
- *Enchanted Vision: The Arthur Rackham Collection*, a digital exhibition booklet (New York: Columbia Rare Book & Manuscript Library, 2018)
- *Prentiss Taylor Lithographs: Shifting Viewpoints*, an exhibition booklet (Nashville: Fisk University Galleries, 2018)
- “W.J.T. Mitchell,” in *The History of Illustration*, edited by Susan Doyle, Jaleen Grove, and Whitney Sherman (New York: Bloomsbury Publishing, 2017)
- “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)
- 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)

- “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

Blog Posts, Newsletter Features, & Online Exhibition Reviews

- “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*
- “Transcending Advertising,” Cooper Hewitt blog post on a “Great Ideas of Western Man” advertisement by Herbert Bayer, February 19, 2020
- “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
- “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
- 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
- Review of *George Bellows: Modern American Life* at the Royal Academy of Arts, *Art Newspaper*, May 8, 2013

Leadership Roles and Affiliations

- Association of Print Scholars Grants Jury Member (2023–25)
- Member, College Art Association Committee on Women in the Arts (2022–25)
- Co-Director, Goodenough College Art & Architecture Club (2012–14)
- International Students’ Representative, Courtauld Students’ Union (2010–11)
- Member, Courtauld Postgraduate Advisory Group (2011–14)

- Member, Courtauld Prints & Drawings Group (2010-14)
- 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), History of the Printed Image Network, Digital Art History Society (DAHS)

Grants and Awards

- CAA Registration Support Grant (2022)
- Association for Art History Research Grant (2022)
- British Association for Victorian Studies Hardship Grant (2021)
- Mellon Faculty Grants, Pratt Institute (2022, 2021, 2020, 2019)
- British Association for Victorian Studies Conference Attendance Grants (2018 & 2013)
- Bibliography Among the Disciplines Community Scholarship Award, Rare Book School (2017)
- Princeton University Library Research Fellow, Graphic Arts Collection (2016)
- Scottish Society for Art History Research Support Grants (2015 & 2013)
- Modern Language Association Convention Travel Grant (2014)
- Courtauld Institute of Art Scholarships: Stavros Niarchos Foundation Scholarship (2013-14); Edmond J. Safra Scholarship (2013-14); Garfield Weston Foundation Scholarship (2012-13); Christian Thum Scholarship (2009-10)
- Goodenough College Scholarships (2013-14, 2011-12)

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, nineteenth-century art, women artists and designers, representations of gender in art and design, history of science, book arts, artists' books, digital art history, digital humanities