

Louise Siddons, Ph.D.
curriculum vitae

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Education

- Ph.D. 2005, Department of Art and Art History, Stanford University
“The Future of the American Race: Reproducing the Racialized Nation in
Print Media, 1925-1940”
Advisor: Wanda M. Corn Readers: Bryan Wolf, Pamela Lee, Gavin Jones
- A.M. 2001 Stanford University, Art History
B.A. 1999 Cornell University (*cum laude*), Art History and Women’s Studies

Areas of Specialization

History of printmaking and photography; American modernism; histories of racialization and ethnicity

Professional Experience

- 2015 – present **Associate Professor of Art History, Oklahoma State University, Stillwater, OK**
Department of Art, Graphic Design, and Art History
Affiliate faculty in American Studies, Gender and Women’s Studies, American
Indian Studies, the School of International Studies, and the Center for Oklahoma Studies
- 2009 – 2015 **Assistant Professor of Art History, Oklahoma State University, Stillwater, OK**
- 2009 – 2014 **Founding curator, Oklahoma State University Museum of Art, Stillwater, OK**
Also functioned as co-director during museum development (2010-2013)
- 2007 – 2009 **Visiting Assistant Professor, Michigan State University, East Lansing, MI**
Department of Art and Art History (American art, museum studies)
Also adjunct curator (from 2008), Kresge Art Museum
- 2006 – 2007 **Lecturer, San Francisco State University, San Francisco, CA**
Art Department (20th century art; history of prints)
- 2002 – 2007 **Assistant Curator, Fine Arts Museums of San Francisco, San Francisco, CA**
Assistant Curator (from 2005), Achenbach Foundation for Graphic Arts
Achenbach Graphic Arts Council Fellow (2002-2005)
- Summer 2003 **Luce Intern and Davidson Fellow, Amon Carter Museum, Fort Worth, TX**
Department of Prints and Drawings
- 2000 – 2002 **Teaching Assistant, Stanford University, Palo Alto, CA**
Department of Art and Art History
- 2000 – 2001 **Curatorial Assistant, Cantor Center for Visual Arts at Stanford, Palo Alto, CA**
Department of Prints, Drawings and Photographs

Publications

Books

Centering Modernism: J. Jay McVicker and Postwar American Art
Forthcoming 2018, University of Oklahoma Press.

Multiple Moderns: Women and Transnationalism in 20th-Century American Art
In process.

Peer-reviewed journal articles

with Jennifer Borland, "Yay or Neigh? Frederic Remington's *Bronco Buster*, Public Art, and Socially-Engaged Art History Pedagogy"
Submitted for review.

with Jennifer Borland, "From Hoarders to the Hoard: Giving Disciplinary Legitimacy to Undisciplined Collecting," *postmedieval* 7.3 (2016): 407-420.

"Sensibility and Science: Motherhood and the Gendering of Knowledge in Two Mezzotints after Joseph Wright of Derby," *Frontiers: A Journal of Women's Studies* 36.2 (Fall 2015): 124-151.

"The Language of Line: Negotiating German-American Identity in John W. Winkler's San Francisco Chinatown Etchings" *Panorama* (Winter 2015): <http://journalpanorama.org/issues/winter-2015/>

"Finding Their Place: The Regional Landscapes of Jacques Hans Gallrein and Doel Reed," *Great Plains Quarterly* 34.1 (Winter 2014): 63-90.

"'An English Art': Nationalist Rhetoric and Civic Virtue in Valentine Green's Mezzotint Portrait of John Boydell (1772)" *British Art Journal* XIV.1 (Fall 2013): 71-80.

"African Past or American Present? The Visual Eloquence of James VanDerZee's *Identical Twins*" *African American Review* 46.2-3 (Summer/Fall 2013): 439-459.

Exhibition catalogues

Editor, *Between Reality and Imagination: The Works of Loraine Moore*, by Jessica Provencher, Teresa Kilmer, Michelle Rinard, Sarah Pons and Kimberly Morton (Stillwater: Oklahoma State University, 2015): 64pp.

Sharing a Journey: Building the Oklahoma State University Museum of Art Collection (Stillwater: Oklahoma State University Museum of Art, 2014): 160pp.

Exhibition catalogue essays

"Drawn from the Life: Portrait Drawings from the Collection of Robert Flynn Johnson," in *Contemplating Character: Portrait Drawings and Oil Sketches from Jacques Louis David to Lucian Freud*. Forthcoming in conjunction with the exhibition of the same title, held at the Lowe Museum at the University of Miami and the St. Petersburg Museum of Art.

“All Our Impertinent Grievs: Ying Kit Chan and Transnational Landscape After the Sublime,” in *Geoethics: New Work by Ying Kit Chan* (Louisville, KY: Old Stone Press, 2017): forthcoming.

“Sublimate: The Landscape Photography of Bryan Cook,” in *Art 365* (Oklahoma City: Oklahoma Visual Arts Coalition, 2014): 15-17.

“The Influence of Oklahoma: Modernism from the Collection of Kelly Knowlton,” exhibition brochure essay and gallery texts for the exhibition of the same name (Stillwater: Oklahoma State University Museum of Art, 2012): 1,300 words.

“‘Nothing But Lines’: Degas and His Circle,” in *Edgar Degas: The Private Impressionist* (Los Angeles: Landau Traveling Exhibitions, 2011): 9-17.

“Grace Grothaus,” in *Art 365* (Oklahoma City: Oklahoma Visual Arts Coalition, 2011): 14-15.

“Building A Collection: The Larry W. and Mattie R. Harms Collection of African Art,” catalogue brochure essays and exhibition texts for the exhibition of the same name (Stillwater: Oklahoma State University Museum of Art, 2011): 1,500 words.

“The Joy of Vision: California Watercolor Painting, 1900-1945,” in *Pacific Light: California Watercolour Refracted, 1907-2007* (Skärhamn: Nordic Watercolor Museum, 2008): 20-21.

Between Abstract Expressionism and Pop Art: Jasper Johns, Robert Rauschenberg and the Aesthetic of Indifference. Exhibition catalogue brochure, Sonoma Valley Museum of Art (Sonoma, CA: 2008): 1,500 words.

“Flight Out of Time: Tadayoshi Nakabayashi, Barbara Foster, Jimin Lee.” Exhibition catalogue brochure essay, Kala Art Institute/The E. Rhodes and Leona B. Carpenter Foundation (Berkeley, CA, 2007): 1,500 words.

Exhibition catalogue entries

Kresge Art Museum Bulletin 2008-09, catalogue entries (East Lansing, MI: Michigan State University, 2009): 2,000 words.

A Decade of Collecting: Recent Acquisitions of the Achenbach Foundation for Graphic Arts, 1998-2007, catalogue entries (San Francisco, CA: Fine Arts Museums of San Francisco, 2007): 3,500 words.

Critical and invited essays

“Rena Detrixhe, *Red Dirt Rugs*,” essay for *ArtPrize 2017*. Grand Rapids, Michigan: September 20-October 8, 2017.

“Susan Taber Avila: Matters of Dis-Ease [exhibition review],” *Surface Design Journal* 39.4 (Winter 2015/16): 70-71.

With Pouya Jahanshahi, “Venturing Beyond the Frame [exhibition review of “Muslim/American, American/Muslim”],” *Art Focus* 30.5 (September/October 2015): 16-17.

“Enter the Matrix: Indigenous Printmakers at the Fred Jones Jr. Museum of Art,” *Art Focus* 30.4

(July/August 2015): 14-16.

“INTERTWINED, Stories of Splintered Pasts: Shan Goshorn & Sarah Sense,” *Art Focus* 30.3 (May/June 2015): 8-9.

“A Want of Communication: Sally Schuh,” *Art Focus* 30.2 (March/April 2015): 4-5.

“Alexandre Hogue: An American Visionary, at the Gilcrease Museum, Tulsa,” *Art Focus* 29.6 (November/December 2014): 10-11.

“*fettered – unfettered*: Heather Clark Hilliard at the University of Central Oklahoma,” *Art Focus* 29.5 (September/October 2014): 10-11.

“Edgar Heap of Birds is 2012 United States Artists Ford Fellow in Visual Arts,” *Art Focus* 28.2 (March/April 2013): 4-5.

“Hans Hofmann: Circa 1950” [exhibition and catalogue review] *caa.reviews* September 1, 2010. <http://www.caareviews.org/reviews/1511> (login required): 1,500 words.

“Luminously Playful (a review of *Jason Peters: Anti.Gravity.Material.Light*)” *Review* April 8, 2010 (online). <http://ereview.org/2010/04/08/luminously-playful/> 350 words.

“‘The Mourners: Tomb Sculptures from the Court of Burgundy’; exhibited with ‘Bill Viola: *Visitation*’ at the St. Louis Art Museum” [exhibition review], and others published on the *Oklahoma Art Writing Curatorial Fellowship Blog* throughout 2010. <http://write-curate-art.blogspot.com/search/label/Louise%20Siddons>

Other publications (exhibition essays, pedagogical writing, etc.)

Oklahoma State University Art Collections: the [unofficial] blog of the OSU Museum of Art collection.

<http://osuma.wordpress.com/> Updated periodically, August 2010-present.

“Teaching American Art History with Social Dance,” in *The Country Dance and Song Society News* 207 (March/April 2009): 11-12.

Exhibitions Curated

2019

“Cimarron National Works on Paper”

Curator/organizer. Spring 2019, Gardiner Gallery of Art, Oklahoma State University. Reintroduction of the prominent biennial juried exhibition of works on paper, in collaboration with the University of Tulsa.

2018

“Centering Modernism: J. Jay McVicker and Postwar American Art”

Curator. September 24, 2018 – January 19, 2019, Oklahoma State University Museum of Art (Stillwater, OK).

2016

“Syncretic: The Tulsa Artist Fellowship”

Curator. December 2, 2016 – January 22, 2017, 108 Contemporary (Tulsa, OK).

2015

“Robert Turney: The Real History of the American Civil War”

Curator. Fall 2015, Moon Gallery, Berry College, Mount Berry, Georgia. Also Fall 2016 at the Oklahoma State University Gardiner Gallery.

2014

“Jorge Bachman: Visiting Artist”

Curator. Bachman installed a piece at the Postal Plaza Gallery, created a new piece based on OSU collection and former faculty artist Dale McKinney’s audio recordings for the OSU Museum of Art’s permanent collection, and collaborated with students to create a temporary installation, “Fading Open,” that was on view for a week on the OSU campus. April 7-May 24, 2014, various locations in Stillwater, OK.

“Sharing a Journey: Building the Oklahoma State University Museum of Art Collection”

Curator. January 14, 2014 – April 2014, Oklahoma State University Museum of Art (Postal Plaza Gallery, Stillwater, OK).

2013

“Highlights of *Sharing a Journey*”

Curator. October 8, 2013 – January 5, 2014, Oklahoma State University Museum of Art (Postal Plaza Gallery, Stillwater, OK).

“Doel Reed”

Co-curator. March – June, 2013, M. B. Fischer Gallery, OSU Foundation (Stillwater, OK).

“Yatika Fields: Visiting Artist”

Curator. This project was a collaboration between Yatika Fields, the Department of Art, Graphic Design and Art History, and the Music Department to create a mural cycle for the Seretean Center. Fields was also commissioned to paint a mural for the Postal Plaza Gallery, OSU Museum of Art. February 6-April 11, 2013, various locations in Stillwater, OK.

“Building on Traditions: Native American Art from the Oklahoma State University Museum of Art”

Curator. February 11 – March 29, 2013, Malinda Berry Fischer Gallery, OSU Foundation.

“Art Now: Contemporary Art in Oklahoma”

Curator. January 21 – February 8, 2013, City Arts Center (now Oklahoma Contemporary), Oklahoma City, OK.

2012

“Femfolio”

Curator. December 4, 2012 – February 1, 2013, Malinda Berry Fischer Gallery, OSU Foundation (Stillwater, OK).

“The Influence of Oklahoma: Modernism from the Collection of Kelly Knowlton”

Curator. August 20 – September 21, 2012, OSU Museum of Art, Gardiner Art Gallery, Oklahoma State University.

2011

“Edgar Degas: The Private Impressionist”

Co-curator. First venue: October 1 – December 31, 2011, Naples Museum of Art (Naples, FL); then to: Portland Museum of Art (Portland, ME), Carnegie Arts Center (Turlock, CA), Foothills Art Center (Golden, CO), Texas A&M University Gallery (College Station, TX), Fundacion Canal (Madrid, Spain), Frick Art & Historical Museum (Pittsburgh, PA), Newcomb College Art Gallery at Tulane University (New Orleans, LA).

“Building A Collection: The Larry W. and Mattie R. Harms Collection of African Art”

Curator. July 25 – August 26, 2011, Gardiner Art Gallery, Oklahoma State University

“24 Works on Paper”

Juror. July 15 – August 5, 2011, Individual Artists of Oklahoma Gallery, Oklahoma City, OK and other venues around the state.

2008

“From Abstract Expressionism to Pop Art: Johns, Rauschenberg and the Aesthetic of Indifference.”

Curator. July 12 – October 19, 2008, Sonoma Valley Museum of Art (Sonoma, CA)

2007

“Pacific Light: California Watercolor Refracted, 1907-2007.”

Contributing curator. September 22 – October 20, 2007, San Francisco State University Art Gallery and May 18 – September 7, 2008, Nordic Watercolor Museum (Skärhamn, Sweden)

“A Decade of Collecting: Recent Acquisitions of the Achenbach Foundation for Graphic Arts, 1998-2007.”

Assistant curator. June 23 – September 2, 2007, Legion of Honor (San Francisco, CA)

“Building A Collection: Nineteenth-Century Photography from the Prentice and Paul Sack Photographic Trust.”

Assistant curator. May 26 – September 23, 2007, de Young (San Francisco, CA)

“The Art of Instruction: Illustrated Books from the Permanent Collection.”

Curator. April 14 – August 12, 2007, Legion of Honor (San Francisco, CA)

“Design and Decadence: French Modernist Works on Paper.”

Assistant curator. February 10 – June 10, 2007, Legion of Honor (San Francisco, CA)

“44th Annual Juried Show.”

Co-curator and juror. January 31 – February 25, 2007, Fairfield Visual Arts Association, Fairfield Center for Creative Arts (Fairfield, CA)

“American Modernism, 1910-1950.”

Assistant curator. January 27 – May 27, 2007, de Young (San Francisco, CA)

“American Folk Art: Tradition and Influence.”

Curator. January 13 – May 27, 2007, de Young (San Francisco, CA)

2006

“Transparent Reflections: Richard Pousette-Dart Works on Paper, 1940-1990.”

Assistant curator. October 14, 2006 – January 14, 2007, Legion of Honor (San Francisco, CA)

“Facing Facts: Photographic and Photo-Based Portraiture.”

Assistant curator. September 30, 2006 – January 21, 2007, de Young (San Francisco, CA)

“Canton to Nantucket: Chinese Export Art from the Permanent Collection.”

Curator. September 9, 2006 – January 7, 2007, de Young (San Francisco, CA)

“Compressed: Colors Run Through A Press.”

Co-curator/juror. August 19 – September 30, 2006, Fetterly Gallery and the California Society of Printmakers (Vallejo, CA)

“From the Ground Up: American Artists of the Etching Revival.”

Curator. May 2 – September 3, 2006, de Young (San Francisco, CA)

“Personal Perspectives: Aspects of European Photography.”

Assistant curator. April 1, 2006 – August 6, 2006, de Young (San Francisco, CA)

“Novelty and Nostalgia: American Drawings from the Rockefeller Collection.”

Curator. January 24 – April 23, 2006, de Young (San Francisco, CA)

“Politics and Wit: The Comic Genius of André Gill.”

Curator. January 14 – April 9, 2006, Legion of Honor (San Francisco, CA)

2005

“Connoisseurship and Commerce: The Legacy of R. E. Lewis.”

Assistant curator. December 2005 – February 2006, Legion of Honor (San Francisco, CA)

“Personal Perspectives: Aspects of American Photography.”

Assistant curator. October 15, 2005 – March 26, 2006, de Young (San Francisco, CA)

“Windows Facing East: The Japanese Influence on European and American Prints/A Gift from Edward Tyler Nahem.”

Curator. February 2005 – May 2005, Legion of Honor (San Francisco, CA).

2004

“Observations of the Spirit: The Sketchbooks of Judith Clancy, 1950-1990.”

Curator. September 18, 2004 – January 16, 2005, Legion of Honor (San Francisco, CA).

Grants, Fellowships, Awards

External

- 2017 Davidson Fellowship, Amon Carter Museum, Fort Worth, TX, to work with Laura Gilpin archive.
- 2017 National Endowment for the Arts, Art Works grant for traveling exhibition, “Centering Modernism: J. Jay McVicker and Postwar American Art.”
- 2015 Oklahoma Humanities Council grant with OSU match, for Spring/Summer 2015 travel.
- 2015 Oklahoma Arts Council Leadership Arts program fellowship.
- 2014 Travel grant, University of Texas at San Antonio, for conference participation.
Travel grant, California State University at Sacramento, CA, for conference participation.
- 2011 Publication grant from Stillwater National Bank, for brochure to accompany the exhibition “Building A Collection: The Larry W. and Mattie R. Harms Collection of African Art,” Gardiner Art Gallery, Stillwater, OK.
- 2010 Oklahoma Art Writing and Curatorial Fellowship recipient, Oklahoma Visual Arts Coalition, Oklahoma City, OK
- 2009 Newberry Library Travel Grant Award, to fund travel to the Newberry Library in Chicago, Oklahoma State University, Stillwater, OK
- 2007 Terra Foundation exhibition grant awarded to “Pacific Light: California Watercolor Refracted, 1907-2007,” to travel to the Nordic Watercolor Museum, in Sweden.
- 2006 Photography collection survey grant (awarded to Achenbach Foundation for Graphic Arts), Institute of Museum and Library Services, Washington, D.C.
- 2004 Travel grant, College Art Association, New York, NY
- 2003 Luce Fellowship, and Davidson Fellowship, Amon Carter Museum, Fort Worth, TX
- 2002 – 2005 Achenbach Graphic Arts Council fellowship, Fine Arts Museums, San Francisco, CA

Internal

- 2015 Arts and Sciences Academic Summer Research +1 grant.
- 2015 Arts and Sciences Spring Travel Grant, for research travel during Spring 2015.
- 2015 Research Assistant funding, American Studies, for an undergraduate research assistant.
- 2015 Department Head Grants, for conference and research travel to New York, NY and Pittsburgh, PA.
- 2014 Department Head Grant, for conference travel to San Antonio, TX.
- 2013 American Studies Speaker Series grant, to bring Native Studies blogger Adrienne Keene to Oklahoma State University as a guest speaker.
- 2013 Arts and Humanities Speaker Series grant, to bring artist Jorge Bachman to Oklahoma State University as a guest speaker.

- 2012 Fae Rawdon Norris Endowment for the Humanities grant, to bring Dr. Angela Miller (Washington University, St. Louis) to Oklahoma State University as a guest speaker.
- 2011 Dean's Incentive Grant, for research at the British Museum.
- 2010 Dean's Incentive Grant, for book manuscript development.
- 2009 Arts and Humanities Speaker Series grant, to bring artist Edgar Heap of Birds to Oklahoma State University as a guest speaker.
- 2008 Undergraduate Research Initiative grant, to fund two undergraduate research assistants, Michigan State University, East Lansing, MI
- 2002 Centennial Teaching Assistant Award, Stanford University, Stanford, CA

Conference Papers and Panels

“Postwar Modernism in the Midwest: Spirituality, Color Theory, and National Politics in the Paintings of J. Jay McVicker”
2016, Midwest Art History Society annual conference, Chicago, IL.

“Industrious Materials: Bridging Art and Industry”
2015, Southeastern College Art Conference panel, co-chair with Jennifer Borland, Pittsburgh, PA.

“Abstraction, Regional Practice, and Utopian Globalism in the 1950s”
2015, College Art Association Conference, New York, NY. Also presented at the 2015 Oklahoma Conference of Art Historians, Norman, OK.

“‘Strong and delicate’: Critical Responses to Gender and National Identity in the Work of Bertha Lum”
2014, Southeastern College Art Conference, Sarasota, FL.

“Formative” [an examination of non-canonical objects from canonical theoretical perspectives]
co-presented with Dr. Jennifer Borland
2014, BABEL Working Group 3rd Biennial, University of California, Santa Barbara, CA.

“‘Of No Other Mid-Century’: J. Jay McVicker and the Making of American Modernism”
2014, Southwest Art History Conference, Taos, NM.

“‘At once strong and delicate’: Uncovering the contradictions of cross-cultural modernity in a painted photograph by Bertha Lum”
2014, 16th Annual Conference, The Space Between: Literature and Culture, 1914-1945, Institute of English Studies, London.
Also presented at the 10th Annual Art History Symposium, “Cross-Cultural Connections in Printmaking,” Cal State Sacramento, 2014.

“Seeing Interracial Romance in the 1930s: Ernest Crichlow’s 1939 Lithograph, *Lovers*”
2014, 7th Annual African American Studies Symposium, University of Texas, San Antonio, TX.

“Multifaceted University Museums: Engaging Campuses and Beyond: Outside!”
2013, Mountain-Plains Museums Association, Omaha, NE.

“From *Hoarders* to the Hoard: Giving Disciplinary Legitimacy to Undisciplined Collecting”
2012, 2nd Biennial Meeting of the BABEL Working Group, Boston, MA.

“‘What I Thought Should Be There’: Eugenics and African American Self-Representation During the Harlem Renaissance”

2012, European Association for American Studies, Izmir, Turkey.

“Laura Gilpin and the Enduring Navaho: The Changing Aesthetics of Native American Modernity”

2011, Southwest Art History Conference, Taos, NM

“Working in Reproduction: Jessie Willcox Smith, the Uncanny Double, and Gender Negotiation in American Illustration”

2010, Interdisciplinary Nineteenth-Century Studies, Austin, TX.

“The Permeable West: (Im)migrant Encounters and Aesthetic Entanglements in the Visual Culture of the American West”

2010, Session chair, Midwest Art History Society conference, Omaha, NE.

“‘Collaborating with the Medium’: Robert Turney’s *Untitled (Self-Portrait)*”

2009, “A Great American Thing: A Symposium in Honor of Wanda Corn,” Stanford University, Palo Alto, CA

“Why Did She Do That? Using X-Radiation of a Painted Photograph to Illuminate Bertha Lum’s Working Process in *Lung Fu Sou, Chinese Curio Market (1923)*”

2009, National Synchrotron Light Source Users Meeting, Brookhaven National Laboratory, Upton, NY.

“‘They are a queer looking lot’: Frank Van Sloun’s Representations of Lesbian Sexuality”

2009, Lavender Languages, American University, Washington, D.C.

“Hybrid Strategies of Self-Representation: James VanDerZee and the Problem of Modernism”

2008, New Critical Perspectives on African American Art History, University of Maryland, College Park, MD.

“A Mere Cypher: Reproducing the Absent Mother in Valentine Green’s *Philosopher shewing an Experiment on the Air Pump* (after Joseph Wright)”

2006, Southeastern College Art Conference, Nashville, TN.

“Haunted Lines: Negotiating German-American Identity in John Winkler’s San Francisco Chinatown Etchings”

2004, College Art Association annual conference, Seattle, WA.

Invited Talks

“J. Jay McVicker, Postwar American Art, and ‘The Middle of the Country’”

2017 and 2016, University of Oklahoma, Norman, OK.

“Episode 9: Folk Dancing,” *Amplified Oklahoma* podcast

2017, Oklahoma Oral History Research Program, Oklahoma State University.

<https://soundcloud.com/amplified-oklahoma/episode-009>

“Oral History as a Teaching Tool in Native American Studies”

2016, Oklahoma Arts Conference, Stillwater, OK.

- Interview: “Photography of African Slavery in Qajar Iran”
 2016, interviewing Dr. Pedram Khosronejad, Associate Director for Iranian and Persian Gulf Studies, Oklahoma State University. <https://vimeo.com/166420228>
- “‘At once strong and delicate’: Uncovering the contradictions of cross-cultural modernity in a painted photograph by Bertha Lum”
 2014, University of Oklahoma, Norman, OK.
- “Laura Gilpin and the Racial Politics of Modernist Photography”
 2012, Philbrook Museum of Art, Tulsa, OK.
- “Who Gets To Be American In American Art?”
 2011, *pecha kucha*, Weisman Art Museum, University of Minnesota, Minneapolis, MN.
- “James VanDerZee and Portrait Photography in the Harlem Renaissance”
 2011, invited talk, University of Texas at Tyler, Tyler, TX.
- “24 Works on Paper: Emerging Themes in Contemporary Art in Oklahoma”
 2011, Curator’s talk, Individual Artists of Oklahoma (IAO) Gallery, Oklahoma City, OK.
- “Sensibility and Science: Interpreting Two Mezzotints after Joseph Wright of Derby”
 2011, History of Science Colloquium, University of Oklahoma, Norman, OK.
- “Norman Rockwell: (Unexpected) American Chronicles”
 2009, lecture for the Stanford Alumni Association, Detroit Institute of Arts, Detroit, MI.
- “The Aesthetic of Indifference: Johns, Cage, and Rauschenberg in Context” (also released as a podcast)
 2008, Sonoma Valley Museum of Art, Sonoma, CA.
- “Gerald Brockhurst, *Adolescence*, and the Art of Etching”
 2008, California Society of Printmakers, San Francisco, CA.
- “The Joy of Vision: California Watercolor Painting, 1900-1945”
 Lecture accompanying the exhibition “Pacific Light: A Survey of California Watercolor, 1908-2008,” Nordiska Akvarellmuseet (Nordic Watercolor Museum), Skärhamn, Sweden.
- “Self-Fashioning in the Harlem Renaissance: James VanDerZee’s *Identical Twins*”
 2008, talk given at the Kresge Art Museum at Michigan State University, and to Links, a social organization for professional women primarily of African American descent, East Lansing, MI.
- “Is Drawing Dead? Rethinking the Lost Art of Drawing”
 2007, panelist at the San Francisco Studio School.
- “New Work in Old Media: Historic Photographic Methods and the Phenomenology of Nostalgia”
 2007, Visiting Faculty seminar, the San Francisco Studio School, San Francisco, CA.

Other Presentations

Moderator, “On the Political,” panel discussion about politically-engaged artmaking in conjunction with “Syncretic: The Tulsa Artist Fellowship.”

2017, with artists Nick Vaughan, Jake Margolin, Alice Leora Briggs, Nathan Young, Molly Dilworth, Crystal Z Campbell, and Rena Detrixhe. 108 Contemporary, Tulsa, OK.

Moderator, panel discussion in conjunction with “Syncretic: The Tulsa Artist Fellowship.”

2017, with artists Crystal Z Campbell, Rena Detrixhe, Eric Sall, Chris Ramsay, and Gary Kachadourian. 108 Contemporary, Tulsa, OK.

Moderator, panel discussion in conjunction with “From the Belly of Our Being: Art By and About Native Creation,” (heather ahtone, curator).

2016, with artists Anita Fields, Molly Murphy Adams, and America Meredith. Oklahoma State University Museum of Art, Stillwater, OK.

Co-moderator, “A Reflection of People, Place, and Culture: A Mindful Approach to Public Art Projects”

2016, with Jennifer Borland, organized and moderated a panel of presentations by two public artists (Jonathan Hils and adam Lanman) and student researchers. Oklahoma Arts Conference, Stillwater, OK.

“Current Studio: Crit Night”

2016, Guest critic addressing the work of three contemporary artists (Mandy Messina, Katie Pendley, and Katelynn Knick), Current Studio, Oklahoma City, OK.

“The Log Cabins Honky-Tonk: Music and Dance in Rural Oklahoma, 1940”

2016, presentation and participatory workshop, Locust Grove Arts Alliance, Locust Grove, OK.

“Jazz It Up! A History of 1920s Social Dance”

2016, presentation and participatory workshop, Stillwater Public Library, Stillwater, OK.

Gallery talk, “Shared Space: Photography from 1987 and Beyond” (curated from the Bank of America collection).

2015, Oklahoma Contemporary, Oklahoma City, OK.

“Discovering A Collection: The Oklahoma State University Museum of Art”

2013, Oklahoma Conference of Art Historians, East Central University, Ada, OK.

“The Influence of Oklahoma: Modernism from the Collection of Kelly Knowlton”

2012, gallery talk in conjunction with the exhibition of the same name, Gardiner Art Gallery, Stillwater, OK.

“Out of OSU: Student Outreach Opportunities in Africa”

2011, panel discussion organizer and moderator, in conjunction with the exhibition “Building A Collection: The Larry W. and Mattie R. Harms Collection of African Art,” Gardiner Art Gallery, Stillwater, OK.

“‘They are a queer looking lot’: Representing Lesbian Identity in the 1930s”

2011, Oklahoma Conference of Art Historians, Stillwater, OK.

“Two Oklahoma Artists: Jacques Hans Gallrein and Doel Reed”
2010, symposium presentation, *Images of Oklahoma* symposium, Oklahoma State University.

Student-Curated Exhibitions Supervised

“Intrigue and Impressions: 25 Years of Printmaking”
Professor overseeing graduate student curators Jessica Provencher, Candace Gilstrap, and Aaron Moses. June 22-Aug 5, 2016, Gardiner Gallery (Stillwater, OK).

“Between Reality and Imagination: The Works of Loraine Moore”
Professor overseeing graduate student curators Michelle Rinard, Jessica Provencher, Teresa Kilmer, Kimberly Morton, and Sarah Pons. June 17-Aug 7, 2015, Gardiner Gallery (Stillwater, OK).

“Tony Tiger: Full Consciousness of Being”
Professor overseeing graduate student curators Amy Nies and Michelle Rinard; traveling show from the Museum of Contemporary Native Art, Santa Fe, NM. May 19- June 6, 2014, Gardiner Gallery at Oklahoma State University (Stillwater, OK)

“Finding Art in the Landscape: Patterns of the Natural World”
Professor co-supervising graduate student curators Amy Nies and Michelle Rinard, in collaboration with Landscape Architecture Professor Cheryl Mihalko. 2013-14, Gallery North, Oklahoma State University (Stillwater, OK)

“Molas: Appliqué Art of the Kuna People”
Curator overseeing Graduate Research Assistant and exhibition curator Krystle Brewer. June 12 – August 14, 2013, OSU Museum of Art, Gardiner Gallery (Stillwater, OK)

“Memento: Capturing Memories Through Art”
Mentor for graduate student curators Krystle Brewer and Mary Kathryn Moeller. May 2013 – August 2014, Sheerar Museum of Stillwater History (Stillwater, OK)

“The Cross Timbers: A Winter Landscape”
Professor co-supervising graduate student curators Krystle Brewer and Mary Kathryn Moeller, in collaboration with Landscape Architecture Professor Cheryl Mihalko. Winter 2013, Gallery North, Oklahoma State University (Stillwater, OK)

Series of mini-exhibitions (5-10 objects per show) from the OSU Museum of Art permanent collection curated by students, 2012-2013.

“Genus Genius”
Coordinator, with Professors Liz Roth and Angie Piehl, of a student installation in the Postal Plaza immediately prior to demolition (and transformation into the OSU Museum of Art), October 19, 2011.

“This is Art, Not a Toy”
Professor overseeing student curator Caitlin Smith’s installation of her collection of contemporary vinyl sculpture. April 2011, Bartlett Center for Visual Arts (Stillwater, OK)

“Full Circle: Evolution of Fine Art Printmaking at ULAE”

Professor overseeing student curator Emily Kern. January 11 – February 4, 2011, Gardiner Art Gallery, Oklahoma State University (Stillwater, OK)

“Willard Stone”

Professor overseeing student honors project by Lora Webb. Permanent installation, Ketchum House, Oklahoma State University (Stillwater, OK)

“From Rags to Riches: The Globalization of Fashion Through Prints.”

Professor overseeing curatorial class. November 19 – December 12, 2008, Kresge Art Museum (East Lansing, MI)

Professional Service

Graduate Committees

Advisor for:

Aaron Moses, 2017 MA candidate in Art History
Jessica Provencher, 2016 MA candidate in Art History
Michelle Rinard, 2015 MA in Art History
Krystle Brewer, 2014 MA in Art History
Mary Kathryn Moeller, 2014 MA in Art History

Committee member for:

Dillon Hawkins, Ph.D. candidate in Cinema Studies
Clayton Dillard, Ph.D. candidate in Cinema Studies
Elena McLaughlin, Ph.D. candidate in English and Native American Studies
Jacob Floyd, Ph.D. candidate in Cinema Studies
Jason Tillis, Ph.D. candidate in Cinema Studies
Trevor Holland, 2016 Ph.D. in English and Native American Studies
Roger Mullins, 2015 Ph.D. in English and Creative Writing
Phil Estes, 2015 Ph.D. in English and Creative Writing
Andrew Terhune, 2014 Ph.D. in English and Poetry

Senior Theses and Senior Projects

2013 Skylar Smith, Honors thesis on Edward Hopper and Edgar Allen Poe
Jenny Mae Harms, Liberal Studies senior thesis on public art in Oklahoma

2011 Katherine Thornton, Liberal Studies senior thesis on Steampunk
Skylar Smith, Honors project creating exhibitions from the Universal Limited Art Editions (ULAE) archive
Lora Webb, Honors thesis on interactivity and oral history in art museums
Debbye Scroggins, Honors thesis on American photographer Frank J. Haynes

2010 Kendra Hard, Liberal Studies senior thesis on art and geography
Morgan Davis, Honors thesis on collections management

Courses Developed and Taught

ART 2613 - Survey II
ART 3573 - History of Photography
ART 3663 - History of American Art
ART 3683 - History of Twentieth-Century Art
ART 4613/5613 - Art Since 1960 (graduate section)

ART 4623 - History of Prints and Printmaking
 ART 4763/5763 - Native American Art and Material Culture (graduate section)
 ART 4800 - The Art of Interpretation: Displaying and Describing Art in Taos Collections
 ART 4800 - Visiting Artist Workshop
 ART 4800 - Museum Internship
 ART 4933 - Art in Context (Undergraduate Methods and Theory)
 ART 5013 - Graduate Methods and Theory
 ART 5920 - Graduate Seminar: The Social Politics of Abstraction in Post-War American Art

Academic Service: External

2016 – present **Board member, Southwest Art History Conference (SWAHC)**
 2013 – present **Reader**, Oxford University Press, University of Oklahoma Press and others
 2007 – present **Director, Martin Wong Foundation**
 The Wong Foundation offers scholarships to students at San Francisco State University, Humboldt State University, New York University and Arizona State University, and funds additional activities in the arts while preserving Martin Wong’s artistic legacy through exhibitions, artwork placement, and publications.
 2011 **Selection committee member, OVAC Curatorial and Art Writing Fellowship**
 Evaluated candidates and selecting fellows for the Oklahoma Visual Arts Coalition’s year-long fellowship program.

Academic Service: Internal

2016 – present **Reviewer**, Women’s Faculty Council Research Awards
 2015 – present **Reviewer**, Henry Bellmon Office of Scholar Development and Undergraduate Research
 2015 – present **University Faculty Council Diversity Committee** member
 Chair, 2016-17
 2015 – present **Chair, Ad Hoc Website Development Committee**
 Department of Art, Graphic Design and Art History
 2015 – present **Reappointment, Promotion and Tenure Committee** member
 Department of Art, Graphic Design and Art History
 2014 – present **Allied Arts Committee** member
 University committee that brings (inter)national performing arts to OSU.
 2013 – present **American Studies budget committee**
 2012 – present **Faculty mentor**, Department of Art, Graphic Design and Art History and History Department
 2010 – present **Native American Artists Oral History Project Board** member
 2009 – present **Faculty Co-Advisor**, Art History Organization, Oklahoma State University
 2009 – present **Gardiner Gallery committee** chair/member
 2014 – 2015 **Art Department Hiring Committee** member, Photography (Studio)
 2014 – 2015 **University Faculty Council** member
 2013 – 2014 **uclub (OSU Faculty Club) board member**
 2013 **Faculty leader, Spring Break Study Abroad** trip to London, UK
 Supervised a group of OSU students on a week-long trip to England.
 2012 – 2014 **Africana Studies faculty committee**
 Working with other faculty and College of Arts and Sciences administration to develop an Africana Studies program at OSU.
 2012 – 2013 **Chair, Reappointment, Promotion, and Tenure Committee**, Art Department
 At the request of department head, led departmental RPT committee through four personnel actions.
 2012 – 2013 **Oklahoma State University Museum of Art Hiring Committee** member
 Participated in search for Director of the OSU Museum of Art.

- 2011 – 2012 **American Indian Studies curriculum committee**
Worked with other AIS faculty to develop curriculum for new AIS minor at OSU.
- 2011 – 2012 **Art Department Hiring Committee member**
Participated in faculty search for a scholar of Early Modern art history.
- 2010 – 2012 **Reappointment, Promotion and Tenure Committee member and chair**
Department of Art, Graphic Design and Art History
- 2010 – 2011 **Art Department Hiring Committee chair**
Ran faculty search for a scholar of Asian art history.
- 2007 – 2009 **Faculty participant**, Art History Association, Michigan State University
- 2007 – 2008 **Thesis committee member**, San Francisco State University
Anthony Ryan, MFA candidate.
- 2003 – 2005 **Co-coordinator**, Survey of the Graduate Experience in Stanford’s Art History Ph.D. Program

Community Service

- 2016 – present **Member**, City of Stillwater Bicycle and Pedestrian Ad Hoc Citizen Advisory Committee
- 2012 – present **Board member**, Scissortail Traditional Dance Society (CDSS affiliate), Oklahoma City
Vice President 2015-2017
- 2012 – present **Member**, Country Dance and Song Society (CDSS) caller task force (national non-profit)
- 2011 – present **Co-founder, co-organizer, instructor and grant writer**, Stillwater contra dance series (A Contra Affair/Red Dirt Contradance), Stillwater, OK
- 2011 – present **Faculty Co-Advisor**, A Contra Affair: Traditional American Folk Dance, Oklahoma State University
- 2009 – present **Dance Caller and Instructor**, American contra dance, English Country Dance, various partner dances (nationally active; often volunteer)
- 2014, 2015 **Consultant**, dance history and performance, Reduxion Theatre Co., Oklahoma City
- 2014 **Co-organizer**, “Wednesday Night Words” monthly poetry series, Stillwater, OK
- 2013 **Juror**, Stillwater Arts Festival, Stillwater, OK
Juror, Stillwater Medical Center Foundation Art Show, Stillwater, OK

Professional Affiliations

- College Art Association (since 2001)
- American Alliance of Museums (since 2004) (*formerly the American Association of Museums*)
- Association of Historians of American Art (since 2009)
- Oklahoma Visual Arts Coalition (since 2009)
- American Association of University Professors (since 2015)

Other Qualifications

- Oklahoma State University Institutional Review Board certified for research with human subjects
- Oklahoma State University training completed: Title IX compliance (2015), Safe Zone training parts 1 and 2 (2016)
- Studio experience: watercolor; intaglio and relief printmaking; letterpress printing; stained glass; film photography and digital imaging; carpentry.
- Specialized computer skills: Adobe Creative Suite; museum database systems; web authoring (HTML and CSS as well as various CMS platforms including Wordpress and Joomla).
- Languages: proficient in French; reading knowledge of German; basic Spanish comprehension