

**Louise Siddons, Ph.D.**  
curriculum vitae

101 Bartlett Center for the Visual Arts  
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**Education**

Ph.D. 2005 Department of Art and Art History, Stanford University  
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 and Native American modernism and modernist historiography; histories of racialization and ethnicity; feminist and queer theory.

**Employment**

2015 – present **Associate Professor of Art History, Oklahoma State University, Stillwater, OK**  
Department of Art, Graphic Design, and Art History  
Core faculty in American Studies; affiliate faculty in 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 **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 (20<sup>th</sup> 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)

2000 – 2001 **Curatorial Assistant, Cantor Center for Visual Arts at Stanford, Palo Alto, CA**  
Department of Prints, Drawings and Photographs

**Additional Leadership Experience**

2018 – present **Co-chair**, Association of Historians of American Art (AHAA)

2016 – present **Board member**, Southwest Art History Conference (SWAHC)

2016 – 2017 **Chair**, Oklahoma State University Faculty Council Diversity Committee

- 2015 – present **President, vice-president, and board member**, Scissortail Traditional Dance  
This 501(c)3 non-profit is a statewide membership-based organization that teaches and organizes traditional and historic dance in four cities across Oklahoma.
- 2015 – 2016 **Fellow**, Oklahoma Arts Council Leadership Arts program
- 2007 – present **Board of Directors**, Martin Wong Foundation  
The Martin 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.

## **Publications**

### **Books and book chapters**

*Good Pictures Are a Strong Weapon: Laura Gilpin, Queerness, and Navajo Sovereignty*  
Monograph under contract with the University of Minnesota Press.

“Whither Art? Laura Gilpin and Photography at the Colorado Springs Fine Arts Center,” in *Rethinking Regionalism: 20<sup>th</sup> Century Art and Visual Culture in the American West* (Colorado Springs: Colorado Springs Fine Arts Center at Colorado College, 2020): forthcoming.

“‘We Sure Didn’t Know’: Laura Gilpin, Mary Ann Nakai, and the Cold War Politics of Loss on the Navajo Nation,” Chapter 6, *Authenticity in North America: Place, Tourism, Heritage, Culture and the Popular Imagination*, edited by Jane Lovell and Sam Hitchmough (London: Routledge, 2019): 75-95.

*Centering Modernism: J. Jay McVicker and Postwar American Art* (Norman, OK: University of Oklahoma Press, 2018).

Reviewed in the *Journal of Southern History* 86, no. 1 (February 2020): 223-24.

### **Peer-reviewed journal articles**

“Red Power in the *Black Panther*: Illustrating Intersectional Politics at Wounded Knee,” *American Art*, forthcoming (Summer 2021).

“Seeing the Four Sacred Mountains: Mapping, Landscape, and Navajo Sovereignty,” *European Journal of American Culture*, 39, no. 1, The Cartographic Imagination: Mapping in American Art and Literature Since 1945 (March 2020): 63-81.

with Jennifer Borland, “Yay or Neigh? Frederic Remington’s *Bronco Buster*, Public Art, and Socially-Engaged Art History Pedagogy,” *Art History Pedagogy & Practice* 3.1 (2018): <https://academicworks.cuny.edu/ahpp/vol3/iss1/5/>

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 and essays**

“J. Jay McVicker,” in *Extra Ordinary: Magic, Mystery, and Imagination in American Realism* (Athens: Georgia Museum of Art, 2020): 500 words.

“A History of the Cimarron National,” in *Cimarron National 2019* (Stillwater, Oklahoma: Gardiner Art Gallery and Department of Art, Graphic Design, and Art History, 2020): forthcoming.

“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* (Berkeley, Calif: Roaring Forties Press, 2018), in conjunction with the exhibition of the same title, held at the Lowe Museum at the University of Miami, the St. Petersburg Museum of Fine Arts, Misericordia University, Dixon Gallery and Gardens, and additional venues.

“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, 2018).

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

“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.

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

*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.

### **Invited essays, art criticism, book reviews**

“Mapping Modernisms: Art, Indigeneity, Colonialism [book review],” *Canadian Journal of History* forthcoming (Winter 2019): 800 words.

“Art for an Undivided Earth: The American Indian Movement Generation [book review],” *Panorama* 5.1 (Spring 2019): <https://editions.lib.umn.edu/panorama/article/art-for-an-undivided-earth/> 2300 words.

“An Introduction,” *Diane Salamon: Living Resolutions*. Exhibition catalogue, Kansas City Artists Coalition, June 2019.

“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.

### **Other publications**

*Oklahoma State University Art Collections: the [unofficial] blog of the OSU Museum of Art collection.* <http://osuma.wordpress.com/> Updated periodically, August 2010-present.

Editor, *Intentional Exposure: Photography from the Permanent Collection*, by Hope Bailey, Roxanne Beason, Bianca Martucci-Fink, Ariel Reimbold et al. (Stillwater: Oklahoma State University, 2019): 76pp.

with Jennifer Borland, “Collaboration and Cowboys: Community-Based Engaged Art History in the Classroom,” *The Material Collective blog*, March 25, 2019 <http://thematerialcollective.org/collaboration-and-cowboys-community-based-engaged-art-history-in-the-classroom/>

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.

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

### **External Grants, Fellowships, and Awards**

- 2020** 2020-21 US Scholar Award, US-UK Fulbright Commission, at the Eccles Centre for American Studies at the British Library, London, UK (to be held Spring 2021).  
National Endowment for the Humanities Summer Stipend, for “Laura Gilpin (1891-1979), Queer Gazes, and the Visual Politics of Navajo Sovereignty in the Twentieth Century”
- 2019** Newberry Consortium in American Indian Studies (NCAIS) Faculty Fellowship, Newberry Library, Chicago, IL, for “‘Good pictures are a strong weapon’: Laura Gilpin, Queerness, and Navajo Sovereignty.”
- 2018** Scholar Research Grant, Oklahoma Humanities [Council], to travel for research on Laura Gilpin and Navajo sovereignty.  
Eccles Centre Visiting US Fellow in North American Studies award, British Library, London, UK, for project “‘Corrections Made’: Laura Gilpin, Queerness, and Collaboration on the Navajo Nation.”  
Research support, Henry Moore Foundation, Leeds, UK, to work with archival material and library collections.
- 2017** Davidson Family Fellowship, Amon Carter Museum of American Art, Fort Worth, TX, to work with the Laura Gilpin archive.  
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.

- 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 Family Fellowship, Amon Carter Museum of American Art, Fort Worth, TX
- 2002 – 2005 Achenbach Graphic Arts Council fellowship, Fine Arts Museums, San Francisco, CA

### **Internal Grants, Fellowships, and Awards**

- 2020 Nominee, College of Arts and Sciences Distinguished Teaching Award
- 2019 Arts and Sciences Spring Travel Grant  
OSU American Studies research grant, for collaborative project with photojournalist Jolene Yazzie on woman-identified queer Diné families
- 2018 Wise-Diggs-Berry Award for Teaching Excellence in the Arts  
Arts and Sciences Fall Travel Grant
- 2017 Humanities-, Arts-, and Design-Based Disciplines Research Grant, for “Multiple Moderns: Women and Transnationalism in 20<sup>th</sup>-Century American Art” research.
- 2015 Arts and Sciences Academic Summer Research +1 grant  
Arts and Sciences Spring Travel Grant  
Research Assistant funding, American Studies
- 2013 American Studies Speaker Series grant, to bring Native Studies blogger Adrienne Keene to Oklahoma State University.  
Arts and Humanities Speaker Series grant, to bring artist Jorge Bachman to Oklahoma State University.
- 2012 Fae Rawdon Norris Endowment for the Humanities grant, to bring Dr. Angela Miller (Washington University, St. Louis) to Oklahoma State University.
- 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.
- 2008 Undergraduate Research Initiative grant, Michigan State University, East Lansing, MI
- 2002 Centennial Teaching Assistant Award, Stanford University, Stanford, CA

### **Exhibitions**

- 2019 “Creative Cabal” (Group exhibition, Creative Cabal artists’ collective)  
Curator. December 5, 2019 – January 26, 2020, Hardesty Arts Center/AHHA, Tulsa, OK.

- “Cimarron National Works on Paper”  
Curator/organizer. Sept 30 – Oct 17, 2019, Gardiner Gallery, Oklahoma State University.  
Reintroduction of the prominent biennial juried exhibition of works on paper, juried by  
Jodi Throckmorton, Curator of Contemporary Art, Pennsylvania Academy of Fine Arts.
- 2018** “Centering Modernism: J. Jay McVicker and Postwar American Art”  
Curator. Sept 24, 2018 – Jan 19, 2019, Oklahoma State University Museum of Art.
- “24 Works on Paper”  
Juror. Aug 13 – Sept 23, 2018, Guymon Public Library, Guymon, OK; travels to nine  
additional in-state venues, closing in Oklahoma City, OK December 2, 2019 – January  
17, 2020.
- 2016** “Syncretic: The Tulsa Artist Fellowship”  
Curator. Dec 2, 2016 – Jan 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. Jan 14, 2014 – April 2014, Oklahoma State University Museum of Art.
- 2013** “Highlights of *Sharing a Journey*”  
Curator. October 8, 2013 – January 5, 2014, Oklahoma State University Museum of Art.
- “Doel Reed”  
Co-curator. March – June, 2013, Malinda Berry 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. Feb 6-April 11, 2013, various locations in Stillwater, OK.
- “Building on Traditions: Native American Art from the OSU Museum of Art”  
Curator. Feb 11 – March 29, 2013, Malinda Berry Fischer Gallery, OSU Foundation.
- “Art Now: Contemporary Art in Oklahoma”  
Curator. January 21 – February 8, 2013, Oklahoma Contemporary, Oklahoma City, OK.
- 2012** “Femfolio”  
Curator. Dec 4, 2012 – Feb 1, 2013, Malinda Berry Fischer Gallery, OSU Foundation.

- “The Influence of Oklahoma: Modernism from the Collection of Kelly Knowlton”  
Curator. Aug 20 – Sept 21, 2012, OSU Museum of Art, Gardiner 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), and other venues.
- “Building A Collection: The Larry W. and Mattie R. Harms Collection of African Art”  
Curator. July 25 – August 26, 2011, Gardiner 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)
- “Fairfield Visual Arts Association 44<sup>th</sup> Annual Juried Show.”  
Juror. January 31 – February 25, 2007, 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. Oct 14, 2006 – Jan 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. Aug 19 – Sept 30, 2006, Fetterly Gallery/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. Dec 2005 – Feb 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).
- 2003** “The Changing Garden: Four Hundred Years of European and American Parks and Gardens”  
Curatorial Assistant. June 11 - September 7, 2003, Cantor Center for Visual Arts (Stanford, CA)
- “Big Prints: Contemporary American Graphic Art, 1967-2000”  
Co-curator. January 25 - May 18, 2003, Fine Arts Museums of San Francisco (San Francisco, CA)
- 1999** “Children: Seen and Not Heard”  
Co-curator. March 20 - June 13, 1999, Herbert F. Johnson Museum of Art (Ithaca, NY)
- 1998** “Private: Exploring Personal Space”  
Co-curator. March 14 - June 7, 1998, Herbert F. Johnson Museum of Art (Ithaca, NY)

## Conference and Symposium Papers and Panels

- 2020** “Anadarko to Addis Ababa: Acee Blue Eagle, Haile Selassie, and the Material Performance of Indigenous-Imperial Diplomacy”  
“Indigenous Mobilities: Travelers through the Heart(s) of Empires,” organized by *Beyond the Spectacle: Native North American Presence in Britain* (University of Kent), Paris.  
[conference postponed due to COVID-19 restrictions]
- “Bik’eh Hozho: Queer Politics and Diné Identity in Photographs by Jolene Nenibah Yazzie”  
Native American Indigenous Studies Association annual conference, Toronto.  
[conference canceled due to COVID-19 restrictions]
- “Complete with sound effects!”: Laura Gilpin, Performance and Modernist Photography”  
Midwest Art History Society annual conference, Houston, Texas.  
[conference postponed until 2021 due to COVID-19 restrictions]
- “The Visual Politics of Independent Print Media in the Twentieth Century”  
Panel co-chair with Victoria Bazin, Northumbria University.  
Association for Art History annual conference, Newcastle, United Kingdom.  
[conference canceled due to COVID-19 restrictions]
- 2019** “‘It Does Need a Photographic Department’: Laura Gilpin at the Colorado Springs Fine Arts Center”  
“Rethinking Regionalism: 20<sup>th</sup>-century Art and Visual Culture in the American West,”  
Colorado Springs Fine Arts Center at Colorado College, Colorado Springs, CO.
- “Lesbian Invasion: Road Trips, Queer Freedom, and Settler Colonialism on the Navajo Nation”  
Southeastern College Art Conference, Chattanooga, TN.
- “Laura Gilpin and the Gender Politics of *The Enduring Navaho*”  
Roundtable participant, “Photographers in Life and Photos: Marjory Collins, Marion Post Wolcott, and Laura Gilpin,” moderated by Steven Reschly (Truman State University),  
Western Association of Women’s Historians, Portland, OR.
- “Other Phenomenologies in American Art”  
Association of Historians of American Art sponsored panel at the College Art  
Association Annual Conference, New York, NY; co-chair with Catherine Holochwost,  
La Salle University.
- 2018** “Red Power in the *Black Panther*: Illustrating Intersectional Politics at Wounded Knee”  
Fifth Biennial Symposium of the Association of Historians of American Art, University  
of Minnesota, Minneapolis Institute of Art, and Minneapolis Museum of American Art,  
Minneapolis, MN.
- “Freedom from coquetry: Tanagra Figurines, Feminist Hellenism, & Modern Sculpture, 1905-25”  
Feminist Art History Conference, American University, Washington, D.C.
- “Women’s Networks and the Expanded Field of Folk, 1900-1950”  
Co-presented with Megan Wilson (University of Michigan).  
“Locating Women in ‘the Folk,’” University of Sussex, Sussex Traditions, and the  
English Folk Dance and Song Society, Brighton, UK.

- “Seeing the Four Sacred Mountains: Navajo Sovereignty in the Photography of Laura Gilpin”  
 Association for Art History annual conference, Courtauld Institute of Art and Kings  
 College London, United Kingdom.  
 The Cartographic Imagination: Art, Literature, and Mapping in the United States, 1945-  
 1980, Paris, France.
- “Seeing Through Europe: Constructing an Erotic Gaze in Modern Iranian Photography”  
 Art, Materiality, and Representation conference organized by the Royal Anthropological  
 Institute, the British Museum, and SOAS, London, United Kingdom.
- 2016** “Postwar Modernism in the Midwest: Spirituality, Color Theory, and National Politics in the  
 Paintings of J. Jay McVicker”  
 Midwest Art History Society annual conference, Chicago, IL.
- 2015** “Industrious Materials: Bridging Art and Industry”  
 Southeastern College Art Conference, Pittsburgh, PA; panel co-chair with Jennifer  
 Borland.
- “Abstraction, Regional Practice, and Utopian Globalism in the 1950s”  
 College Art Association Conference, New York, NY. Also presented at the 2015  
 Oklahoma Conference of Art Historians, Norman, OK.
- 2014** “‘Strong and delicate’: Critical Responses to Gender and National Identity in the Work of Bertha  
 Lum”  
 Southeastern College Art Conference, Sarasota, FL.
- “Formative” [an examination of non-canonical objects from canonical theoretical perspectives]  
 Co-presented with Jennifer Borland (Oklahoma State University)  
 BABEL Working Group 3<sup>rd</sup> Biennial, University of California, Santa Barbara, CA.
- “‘Of No Other Mid-Century’: J. Jay McVicker and the Making of American Modernism”  
 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”  
 16<sup>th</sup> Annual Conference, The Space Between: Literature and Culture, 1914-1945,  
 Institute of English Studies, London.  
 10<sup>th</sup> Annual Art History Symposium, “Cross-Cultural Connections in Printmaking,” Cal  
 State Sacramento, CA.
- “Seeing Interracial Romance in the 1930s: Ernest Crichlow’s 1939 Lithograph, *Lovers*”  
 7<sup>th</sup> Annual African American Studies Symposium, University of Texas, San Antonio, TX.
- 2013** “Multifaceted University Museums: Engaging Campuses and Beyond: Outside!”  
 Mountain-Plains Museums Association, Omaha, NE.
- 2012** “From *Hoarders* to the Hoard: Giving Disciplinary Legitimacy to Undisciplined Collecting”  
 Co-presented with Jennifer Borland (Oklahoma State University).  
 2<sup>nd</sup> 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”  
European Association for American Studies, Izmir, Turkey.
- 2011** “Laura Gilpin and the *Enduring Navaho*: The Changing Aesthetics of Native American Modernity”  
Southwest Art History Conference, Taos, NM
- 2010** “Working in Reproduction: Jessie Willcox Smith, the Uncanny Double, and Gender Negotiation in American Illustration”  
Interdisciplinary Nineteenth-Century Studies, Austin, TX.
- “The Permeable West: (Im)migrant Encounters and Aesthetic Entanglements in the Visual Culture of the American West”  
Session chair, Midwest Art History Society conference, Omaha, NE.
- 2009** “‘Collaborating with the Medium’: Robert Turney’s *Untitled (Self-Portrait)*”  
“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)*”  
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”  
Lavender Languages, American University, Washington, D.C.
- 2008** “Hybrid Strategies of Self-Representation: James VanDerZee and the Problem of Modernism”  
New Critical Perspectives on African American Art History, University of Maryland, College Park, MD.
- 2006** “A Mere Cypher: Reproducing the Absent Mother in Valentine Green’s *Philosopher shewing an Experiment on the Air Pump* (after Joseph Wright)”  
Southeastern College Art Conference, Nashville, TN.
- 2004** “Haunted Lines: Negotiating German-American Identity in John Winkler’s San Francisco Chinatown Etchings”  
College Art Association annual conference, Seattle, WA.
- 2003** “Things That Aren’t There: Representing Motherhood in the Harlem Renaissance”  
Art History Graduate Student Symposium, Stanford University.

### **Invited Talks**

- 2019** “Centering Modernism: J. Jay McVicker and Postwar American Art”  
Oklahoma Book Festival, Oklahoma City, OK.
- 2018** “Curating and Exhibiting Native Art in Britain”  
“Indigenous Art in Britain,” organized by *Beyond the Spectacle: Native North American Presence in Britain* (University of Kent) and Rainmaker Gallery, Bristol, UK.

- “Laura Gilpin and Photography on the Navajo Nation”  
Summer Scholars series, British Library, London, UK.
- “The Price of Salt: Lesbian Community and Navajo Sovereignty in Laura Gilpin’s *The Summer Hogan of Old Lady Long Salt* (1953)”  
Center for American Art, Courtauld Institute of Art, London, UK.
- “Red Power in the *Black Panther*: Illustrating Intersectional Politics at Wounded Knee”  
University of Northumbria, Newcastle, UK.
- 2017** “‘Good pictures are a strong weapon’: Laura Gilpin and the Politics of *The Enduring Navaho*”  
Amon Carter Museum of American Art, Fort Worth, TX.
- “J. Jay McVicker, Postwar American Art, and ‘The Middle of the Country’”  
University of Oklahoma, Norman, OK.
- “Episode 9: Folk Dancing,” *Amplified Oklahoma* podcast  
Oklahoma Oral History Research Program, Oklahoma State University.  
<https://soundcloud.com/amplified-oklahoma/episode-009>
- 2016** “Oral History as a Teaching Tool in Native American Studies”  
Oklahoma Arts Conference, Stillwater, OK.
- Interview: “Photography of African Slavery in Qajar Iran”  
Interviewing Dr. Pedram Khosronejad, Associate Director for Iranian and Persian Gulf Studies, Oklahoma State University. <https://vimeo.com/166420228>
- 2014** “‘At once strong and delicate’: Uncovering the contradictions of cross-cultural modernity in a painted photograph by Bertha Lum”  
University of Oklahoma, Norman, OK.
- 2012** “Laura Gilpin and the Racial Politics of Modernist Photography”  
Philbrook Museum of Art, Tulsa, OK.
- 2011** “Who Gets to Be American In American Art?”  
*pecha kucha*, Weisman Art Museum, University of Minnesota, Minneapolis, MN.
- “James VanDerZee and Portrait Photography in the Harlem Renaissance”  
University of Texas at Tyler, Tyler, TX.
- “24 Works on Paper: Emerging Themes in Contemporary Art in Oklahoma”  
Curator’s talk, Individual Artists of Oklahoma (IAO) Gallery, Oklahoma City, OK.
- “Sensibility and Science: Interpreting Two Mezzotints after Joseph Wright of Derby”  
History of Science Colloquium, University of Oklahoma, Norman, OK.
- 2009** “Norman Rockwell: (Unexpected) American Chronicles”  
Lecture for the Stanford Alumni Association, Detroit Institute of Arts, Detroit, MI.
- 2008** “The Aesthetic of Indifference: Johns, Cage, and Rauschenberg in Context” (released as podcast)  
Sonoma Valley Museum of Art, Sonoma, CA.

“Gerald Brockhurst, *Adolescence*, and the Art of Etching”  
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*”  
Kresge Art Museum at Michigan State University, and to Links, a social organization for professional women primarily of African American descent, East Lansing, MI.

**2007** “Is Drawing Dead? Rethinking the Lost Art of Drawing”  
Panelist at the San Francisco Studio School.

“New Work in Old Media: Historic Photographic Methods and the Phenomenology of Nostalgia”  
Visiting Faculty seminar, the San Francisco Studio School, San Francisco, CA.

### **Other Presentations**

**2020** Co-instructor, “Sovereignty and Survivance in Spatial Archives and Urban Landscapes,” NCAIS Graduate Workshop in Research Methods, Newberry Library.  
With Professors Douglas Miller and Lindsey Smith; hosted by Oklahoma State University at locations across the state. Originally scheduled for March 12-14, 2020; postponed due to COVID-19 restrictions.

**2019** Participant, “50 States: Wyoming,” performance by Nick Vaughan and Jake Margolin in conjunction with the exhibition, “50 States: Oklahoma, Colorado, Texas, and Wyoming.”  
With Heyd Fontenot and Gregory Hinton. Oklahoma State University Museum of Art, Stillwater, OK.

Moderator, “The Southwest in Motion,” panel discussion about curating Native American art in conjunction with the exhibition “The Southwest in Motion: Navajo, Pueblo, and Hopi Paintings from the Charles Little Collection.”

With Dr. Farina King and artist Myron Beeson. Oklahoma State University Museum of Art, Stillwater, OK.

“Lunch and Learn” presentation on printmaking techniques used by J. Jay McVicker, in conjunction with “Centering Modernism: J. Jay McVicker and Postwar American Art.”  
Oklahoma State University Museum of Art, Stillwater, OK.

**2018** Moderator, “Oklahoma Modern,” panel discussion about modern art in Oklahoma in conjunction with “Centering Modernism: J. Jay McVicker and Postwar American Art.”  
With artists Chuck Tomlins, Elyse Bogart, Marty Avrett, and Wallace Owens. Oklahoma State University Museum of Art, Stillwater, OK.

**2017** Moderator, “On the Political,” panel discussion about politically-engaged artmaking in conjunction with “Syncretic: The Tulsa Artist Fellowship.”  
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.”  
With artists Crystal Z Campbell, Rena Detrixhe, Eric Sall, Chris Ramsay, and Gary Kachadourian. 108 Contemporary, Tulsa, OK.
- 2016** Moderator, panel discussion in conjunction with “From the Belly of Our Being: Art By and About Native Creation,” (heather ahtone, curator).  
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”  
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”  
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”  
Presentation and participatory dance workshop, Locust Grove Arts Alliance, Locust Grove, OK.
- “Jazz It Up! A History of 1920s Social Dance”  
Presentation and participatory dance workshop, Stillwater Public Library, Stillwater, OK.
- 2015** Panel discussion, Oklahoma Art Writing and Curatorial Fellowship  
Moderated discussion with Dr. Robert Bailey (University of Oklahoma), Lorelei Stewart (Director, Gallery 400, University of Illinois at Chicago), and Karen vanMeenen (Rochester Institute of Technology), MAINSITE gallery, Norman, OK.
- Gallery talk, “Shared Space: Photography from 1987 and Beyond”  
Oklahoma Contemporary, Oklahoma City, OK.
- 2013** “Discovering A Collection: The Oklahoma State University Museum of Art”  
Oklahoma Conference of Art Historians, East Central University, Ada, OK.
- 2012** “The Influence of Oklahoma: Modernism from the Collection of Kelly Knowlton”  
Gallery talk in conjunction with the exhibition of the same name, Gardiner Gallery, Stillwater, OK.
- 2011** “Out of OSU: Student Outreach Opportunities in Africa”  
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 Gallery, Stillwater, OK.
- “They are a queer looking lot’: Representing Lesbian Identity in the 1930s”  
Oklahoma Conference of Art Historians, Stillwater, OK.

- 2002** “Cultures of Looking: Art History and Visual Studies in the American Academy”  
Moderator of discussion panel, Stanford Humanities Center, Stanford University. Panel participants: Wanda M. Corn (Art History, Stanford), Bryan Jay Wolf (Art History, Stanford), Sianne Ngai (English, Stanford).
- 2001** “Henry Ossawa Tanner: *Salome* and *Mary*”  
Gallery talk, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University.
- “Thomas Wilmer Dewing and Elizabeth Nourse: Ideals of Womanhood”  
Gallery talk, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University.
- “Raphaelle Peale’s *Still Life With Watermelon* (1822)”  
Gallery talk and wall text, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University.

### **Student-Curated Exhibitions Supervised**

- 2019** “The Southwest in Motion: Navajo, Pueblo, and Hopi Paintings from the Charles Little Collection”  
With Dr. Trever Lee Holland, professor overseeing volunteer student curators Chestiké Williams, Roxanne Beason, Amanda Zimmerman, Katelynn Pipestem, Calli Heflin, and Kaetlin Dowing. June 11-September 14, 2019, Oklahoma State University Museum of Art (Stillwater, OK).
- “Intentional Exposure: Photography from the Permanent Collection”  
Professor for Spring 2019 ART 4613/5613: Museum Exhibition course. April 2-June 1, 2019, Oklahoma State University Museum of Art (Stillwater, OK).
- 2016** “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).
- 2015** “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).
- 2014** “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)
- 2013** “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)

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

**2011** “Genus Genius”

Coordinator, with Professors Liz Roth and Angela Piehl, of a student installation in the Postal Plaza building 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 Gallery, Oklahoma State University (Stillwater, OK)

**2010** “Willard Stone”

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

**2008** “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:

Roxanne Beason, 2020 MA candidate in Art History

Cassidy Petrazzi, 2019 MA in Art History, Commencement Marshal award

Bianca Martucci-Fink, 2019 MA in Art History

Aaron Moses, 2017 MA in Art History, Commencement Marshal award

Jessica Provencher, 2016 MA 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:

Alysse Gopalakrishnan, Ph.D. candidate in English (Poetry)

Nanette Kelley, 2022 MA candidate in Curriculum Studies

Hayla May, 2021 MA candidate in Art History

Catarina de Araújo, 2021 MA candidate in Art History  
Chrissy Martin, Ph.D. candidate in English (Poetry)  
Gretchen VanWormer, Ph.D. candidate in English (Creative Writing)  
Dillon Hawkins, Ph.D. candidate in English (Cinema Studies)  
Clayton Dillard, Ph.D. candidate in English (Cinema Studies)  
Jason Tillis, Ph.D. candidate in English (Cinema Studies)  
Elena McLaughlin, 2019 Ph.D. in English (Native American Studies)  
Jacob Floyd, 2018 Ph.D. in Cinema Studies  
Candace Gilstrap, 2016 MA in Art History  
Trevor Holland, 2016 Ph.D. in English (Native American Studies)  
Roger Mullins, 2015 Ph.D. in English (Creative Writing)  
Phil Estes, 2015 Ph.D. in English (Poetry)  
Andrew Terhune, 2014 Ph.D. in English (Poetry)

### **Senior Theses and Senior Projects**

2013 Skylar Smith, Jenny Mae Harms  
2011 Katherine Thornton, Skylar Smith, Lora Webb, Debbye Scroggins  
2010 Kendra Hard, Morgan Davis

### **Courses Developed and Taught at Oklahoma State**

ART 2613 - Survey II  
ART 3573 - History of Photography  
ART 3663 - History of American Art  
ART 3683 - History of Twentieth-Century Art  
ART 3773 – History of African American Art  
ART 4613/5613 - Art Since 1960  
ART 4623 - History of Prints and Printmaking  
ART 4763/5763 - Native American Art and Material Culture  
ART 4800 - The Art of Interpretation: Displaying and Describing Art in Taos Collections  
ART 4800 - Visiting Artist Workshop (various topics)  
ART 4800 - Museum Internship  
ART 4813 – Museum Exhibition seminar (various topics)  
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  
ART 5920 – Graduate Seminar: Intersectional Visual Politics

### **Additional Courses Developed and Taught**

American Art to 1865  
American Art 1865-1970  
Space and Place in the Arts of the Americas  
Art and Politics in the Twentieth Century

### **Invited Guest Speakers and Artists**

Jorge Bachmann, artist  
Christina Burke, Philbrook Museum of Art  
Bunky Echohawk, artist  
Tom Fields, photographer  
Yatika Fields, artist  
Shan Goshorn, artist  
Benjamin Harjo, Jr., artist

Edgar Heap of Birds, artist  
Dr. Adrienne Keene, Brown University  
Cedar Marie, artist  
Dr. Angela Miller, Washington University, St. Louis  
Ben Myers, Oklahoma State Poet Laureate  
Dr. John Ott, James Madison University  
Ryan Redcorn, artist  
Sherrill Roland, artist  
Dr. Jackson Rushing, University of Oklahoma  
Robert Turney, artist  
Diane Wakoski, poet  
Jolene Nenibah Yazzie, artist and journalist  
Mike Rahn, artist

#### **Academic Service: External**

2020 – present **Editorial Board member**, Panorama: the Journal of the Association of Historians of American Art  
2018 – present **Co-chair**, Association of Historians of American Art  
2016 – present **Board member**, Southwest Art History Conference (SWAHC)  
2013 – present **Reader**, Oxford University Press, Bloomsbury Press, University of Oklahoma Press, etc.  
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.  
2007 – present **Director**, Martin Wong Foundation

#### **Academic Service: Internal**

2019 – present **Graduate Coordinator**, MA in Art History and graduate certificate in Museum Studies  
2019 – present **Assessment Coordinator**, leading revision of art history assessment tools  
2019 – present **Consulting Scholar**, OSU Oral History Research Program  
2019 – present **OSU Center for Sovereign Nations faculty partner**  
2019 – 2020 **Art Department Hiring Committee chair**  
Running faculty search for a scholar of contemporary art criticism and museum studies.  
2018 – 2019 **American Studies Hiring Committee member**  
**College of Arts and Sciences Dean Search Committee member**  
2016 – present **Equity Advocate**, College of Arts and Sciences  
2016 – present **Reviewer**, Women's Faculty Council Research Awards  
2015 – 2017 **Reviewer**, Henry Bellmon Office of Scholar Development and Undergraduate Research  
2015 – present **Reappointment, Promotion and Tenure Committee member**  
Department of Art, Graphic Design and Art History  
2012 – present **Faculty mentor**, to new faculty in the Department of Art, Graphic Design and Art History and History Department  
2009 – present **Faculty Co-Advisor**, Art History Organization, Oklahoma State University  
2010 – 2019 **Native American Artists Oral History Project Board member**  
2015 – 2017 **University Faculty Council Diversity Committee member**  
2015 – 2017 **Chair, Ad Hoc Website Development Committee**  
Department of Art, Graphic Design and Art History  
2014 – 2017 **University Faculty Council member**  
2014 – 2017 **Allied Arts Committee member**  
University committee that brings (inter)national performing arts to OSU.  
2014 – 2015 **Art Department Hiring Committee member**, Photography (Studio)  
2013 – 2017 **American Studies budget committee**

- 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.
- 2009 – 2017 **Gardiner Gallery committee** chair/member  
 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

- 2012 – present **Board member**, Scissortail Traditional Dance Society (CDSS affiliate), Oklahoma City  
 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)
- 2016 – 2019 **Member**, City of Stillwater Bicycle and Pedestrian Ad Hoc Citizen Advisory Committee  
 2012 – 2016 **Member**, Country Dance and Song Society (CDSS) caller task force (national non-profit)  
 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 (2001-2018)  
 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)  
 International Council of Museums (since 2018)  
 Association for Art History (UK) (since 2017)

## **Related Professional Experience**

- 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  
**Museum Liaison, Iris and B. Gerald Cantor Center for Visual Arts**  
Stanford University, Palo Alto, CA
- 1998 – 1999 **Intern, Department of Prints, Drawings, and Photographs, Herbert F. Johnson Museum of Art**  
Cornell University, Ithaca, NY  
**Governing Committee Chair, Risley Residential College for the Creative and Performing Arts**  
Cornell University, Ithaca, NY
- 1996 – 1999 **Studio Manager, Risley Residential College for the Creative and Performing Arts**  
Cornell University, Ithaca, NY. Managed budgets, taught workshops, supervised individual use of letterpress, stained glass, and jewelry/metals studios.
- 1998 **Curatorial and Conservation Intern, Ham House (National Trust), Richmond, UK**
- 1997 **Development Intern, New-York Historical Society, New York, NY**
- 1996 **Education Intern, Parrish Art Museum, Southampton, NY**

## **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), ADVANCE training (implicit bias in the workplace).
- Studio experience: drawing and 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, Squarespace, and Joomla).
- Languages: proficient in French; reading knowledge of German; basic Spanish comprehension.