

Faye Raquel Gleisser
Assistant Professor
Department of Art History
Indiana University
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Curriculum Vitae
(current June 2019)

Major Research and Teaching Areas:

Modern and Contemporary Art and Visual Culture; Critical Race Theory; History of Photography

Employment:

Assistant Professor, Department of Art History, affiliated with the Cultural Studies Program, and Post-Colonial & Critical Race Theory Minor, Indiana University, Bloomington, Indiana, 2016 - present

Marjorie Susman Curatorial Fellow, Museum of Contemporary Art, Chicago, July 2015 – July 2016

Adjunct Museum Lecturer, Art Institute of Chicago, Chicago, Illinois, June 2012 – July 2016

Coordinator, Graduate Teaching Certificate Program, Northwestern University, Evanston, Illinois, January – August 2015

Education Assistant, Adult Programs, Education Division, National Gallery of Art, Washington, D.C., February 2007 – August 2009

Education:

Ph.D., Art History, Northwestern University, Evanston, Illinois, 2016

M.A., Art History, George Washington University, Washington D.C., 2009

B.A., Art History major, English Literature and Anthropology minors, Washington University in St. Louis, St. Louis, Missouri, 2006

New York University Semester in France, Paris, France, January - May 2005

RESEARCH

Fellowships

Post-doctoral

2020 Smithsonian Institution Postdoctoral Fellow, Smithsonian American Art Museum (five-month residential)

Getty/ACLS Postdoctoral Research Fellow (alternate)

2017 Georgia O’Keeffe Museum Research Center, Academic Fellow (four-month residential)

Pre-doctoral

2015 Marjorie Susman Curatorial Fellowship, Museum of Contemporary Art Chicago (yearlong)

2013 American Council of Learned Societies (ACLS)/Henry Luce Foundation Dissertation in American Art Fellowship (yearlong non-residential)

Grants & Awards

- 2018 Collaborative Creative CAHI Grant, co-authored with Betsy Stirratt
Course Literacy Grant, Indiana University, Bloomington, Indiana
- 2017 Course Literacy Grant, Indiana University, Bloomington, Indiana
- 2016 Warnock Conference Travel Grant, Northwestern University, Evanston, Illinois
- 2014 Northwestern University Community Building Grant, Northwestern University;
Graduate Research Grant, Northwestern University (archival research in Vietnam);
Graduate Teaching Fellow, Searle Center for Advancing Teaching and Learning,
Northwestern University
- 2013 Gulnar Bosch Travel Assistance Award Recipient, South Eastern College Art Conference;
Graduate Teaching Fellow, Searle Center for Advancing Teaching and Learning,
Northwestern University
- 2012 Buffett Summer Research Grant, Northwestern University (archival research in Cape Town,
South Africa)
Center for Interdisciplinary Research in the Arts Grant, Northwestern University
- 2012 Shanley Summer Research Grant in Ahmadabad, India, Northwestern University
- 2008 Melvin P. Lader Award, Outstanding 1st Year Graduate in Art History, George Washington
University
- 2005 Excellence in Writing Award, English Department, Washington University in St. Louis
- 2003 Julia Viola McNeely Prize for Poetry, Washington University in St. Louis

Book, Articles, Essays, Interviews, and Reviews

(* = peer-review; ** = blind peer-review)

Works-in-Progress

Guerrilla Tactics: Art and the Cultural Domestication of Militancy in the U.S., 1967-87 (book manuscript)

“Sitting Beside the Sit-In: Cultivating Political Subjects in the Museum Café,” in themed issue on race, museums, and performance, *third text* (proposal for issue under review)

Forthcoming

- 2020 **“Thresholds of Address: Sensorial Returns to Slavery in Jacqueline Tarry and Bradley McCallum’s *Topsy Turvy*,” *Art Journal*. (March 2020)

PublicationsEdited Journal Issue

- 2018 **Co-Editor with Delia Solomons (Drexel), *Armed/Unarmed: Guns in American Visual and Material Culture*. Special Issue. vol. 17 no. 3. *Journal of Visual Culture* (December 2018): 263-386.

Articles in Journals, Magazines, and Anthologies

- 2018 ***“Editors’ Introduction: *Armed/Unarmed: Guns in American Visual and Material Culture*,” *journal of visual culture* (December 2018): 263-371
***“Asco, Chris Burden, and the Politics of the Misfire,” *journal of visual culture*. (December

- 2018): 312-331.
 *"How Many Licks? II (Conditioned No. 13, 763) (2017)," part of *Black One Shot* series, *ASAP/J*. June 2018. <http://asapjournal.com/how-many-licks-ii-conditioned-no-13763-faye-gleisser/>
 2016 "The Making of a Fugitive," *Member's Magazine: Museum of Contemporary Art Chicago*.
 2013 *"Parafictional Aesthetics in the 'Post-Truth' Moment," *Theorizing Visual Studies: Writing Through the Discipline*, eds. James Elkins and Kristi McGuire (New York: Routledge Press, 2013), 209-212.

Exhibition Catalogue Essays

- 2018 *"Leslie Hewitt," "Martine Syms," and "Steffani Jemison," *Out of Easy Reach*. (Chicago: University of Chicago Press 2018), 28-29, 36-37, 56-57.
 2017 *"The Archives Within the Archive: HUỖNG NGÔ and the Making and Unmaking of Nguyễn Thị Minh Khai," in *Huong Ngo: To Name It Is to See It* (Chicago: DePaul University Art Museum, 2017), 1-6.
 2016 *"The Guerrillas of Cu Chi," "Universe of Collisions," "The Dream," and "Fade In," in *The Propeller Group*, ed. Naomi Beckwith (Chicago: Museum of Contemporary Art Chicago, D.A.P. Art Book, 2016), 30-61.
 2008 *How Many Walls Are There?*, Dimmock Gallery, George Washington University.

Exhibition Reviews & Critical Essays

- 2017 "The Alice: Uneasy Objects," *Critics' Pick*. *Artforum.com*. September 2017. <https://www.artforum.com/picks/id=71216>
 2016 *"Nothing Personal at the Art Institute of Chicago," *Aperture*. 8 March 2016. <http://aperture.org/blog/nothing-personal/>
 2015 *"This Isn't Charlie Rose': The Making of *On Art and Artists* and the Politics of Information Distribution," *VDB Resources*. Video Data Bank. May 2015. http://www.vdb.org/sites/default/files/ThisIsntCharlieRose_VDB_Gleisser.pdf
 2013 *"McArthur Binion/Kavi Gupta," *Artforum International Magazine*. November. Fall 2013: 197. "Deconstructing Queer Space: Princess Hijab's Graffiti Art," *New Criticals*. September 2013. <http://www.newcriticals.com/princess-hijab-as-queer-interventionalist-part-one>.
 "Tara Donovan," *ArtVoices Magazine* (February 2013): 22.
 2010 "Imin Yeh," *ArtVoices Magazine*, no. 23 (Spring 2010): 30-31.

Interviews & Roundtable Discussions

- 2017 "Guerrilla Tactics: Art, Performance, and the Politics of Resourcefulness, 1967-87," *THE Magazine*. v. XXVI. Issue V. November 2017: 32-33.
 2016 "Modern Series Study Session," *Shatter Rupture Break*. Art Institute of Chicago. <https://publications.artic.edu/modernseries/reader/shatterrupturebreak/section/112>
 2014 "Kate Horsfield: The Early Years of the Video Data Bank." *VDB Resources*. Video Data Bank. April 2014. http://www.vdb.org/sites/default/files/VDB_Horsfield_Interview.pdf.

Artistic and Curatorial Projects

- 2018 **Co-sponsor**, *Out of Easy Reach*, Grunwald Gallery, Indiana University, Aug.- Nov. 2018
 2017 **Curator** of BOLT Residency Exhibition, *Preview 6: We've Met Before*, Chicago Artists Coalition, Chicago, Illinois. December 2016-January 2017.
 2016 **Curator**, *The Making of a Fugitive*, Museum of Contemporary Art, Chicago, July-December

- 2016 (featuring Glenn Ligon, David Hammons, Marlene Dumas, Dennis Adams, Carrie Schneider, Barbara Kruger, Bruce Nauman, Xaviera Simmons, HƯƠNG NGÔ, and Chris Burden)
Co-Curator with Michael Darling, *Above, Before & After*, Museum of Contemporary Art, Chicago, March 2016-March 2017 (featuring Alexander Calder, John Baldessari, Edward Krasinski, John McCracken, Alfredo Jaar, Carl Andre, Bruce Nauman)
Curatorial Assistant, *The Propeller Group*, Museum of Contemporary Art, Chicago, February 2016 – present. Curated by Naomi Beckwith.
- 2015 **Curatorial Assistant**, *The Street, The Store, and the Silver Screen: Pop Art*, Museum of Contemporary Art, Chicago, December 2015
Archival Materials Coordinator, *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s*, Mary and Leigh Block Museum, Northwestern, Spring 2015
- 2014 **Writer**, authored 25+ entries featured on Video Data Bank's online resources
- 2013 **Interpretative Tools Creator**, *Destroy the Picture: Painting the Void, 1949-1962*, Museum of Contemporary Art, Chicago, Illinois, January 2013 – April 2013
- 2012 **Researcher & Indemnity Grant Writer**, *Roy Lichtenstein: A Retrospective*, Art Institute of Chicago, 2012-2013
- 2009 **Curator**, *The Twelfth Man*, D.C. Arts Center, Washington D.C., April-August 2009 (featuring Patrick McDonough and Kenny George)
Curator, *To Say the Least*, Boiler Gallery, Washington D.C., July 2009 (featuring Imin Yeh, Adam Davies, Matt Seymour, and Patrick McDonough)

Invited Lectures, Gallery Talks, & Conversations

- 2017 “Art, Militancy, and the Politics of Resourcefulness,” Georgia O’Keeffe Museum Lectures Series, Santa Fe, New Mexico (lecture)
- “Expectations of a Body: Faye Gleisser and HƯƠNG NGÔ in Conversation,” DePaul University Art Museum (slide lecture and gallery talk)
- “The Mountains Whispered and the Canyons Sang: A Roundtable Discussion,” Chicago Artists Coalition, July 2017 (dialogue about gang violence and art in Chicago)
- “Reconfiguring the Frame: Photography as Art,” and “Reconfiguring the Frame: Performance as Art,” *Women’s Board Lecture Series*, Museum of Contemporary Art, Chicago, (two lectures)
- “Riot Grrls: Faye Gleisser and Molly Zuckerman-Hartung in Conversation,” Museum of Contemporary Art Chicago (gallery talk)
- “Urban Guerrilla Tactics: U.S. Performance Art and the Politics of Radical Resourcefulness,” Center for the Study of Global Change, Indiana University (lecture)
- “Indexing Touch: Fazal Sheikh’s *The Victor Weeps (Afghanistan)* and the Almost-Missed Encounter,” Center for the Integrative Study of Photography, IU (lecture)
- 2016 “What is Contemporary Art?,” inaugural *Women’s Board Lecture Series*, Museum of Contemporary Art Chicago (two lectures).

- “Violating Public/Visual Order: Adrian Piper’s *Mythic Being*,” Western Washington University, Performance Studies/Interdisciplinary Studies, Instructor: Andrew Brown, Bellingham, WA (slide lecture)
- 2015 “On the Island: An Introduction to the Work of Nyugen Smith,” MANA Contemporary Chicago, Chicago (artist/curator talk)
- “Pop Goes Pow! Rethinking Process and Wit,” *Connecting with Contemporary* Lecture Series, Art Institute of Chicago (auditorium slide lecture)
- “Asking THE Question: The Art of Research Methods,” School of the Art Institute, Low-Residency MFA Program, Instructor: Joey Carr, Chicago, IL (slide lecture)
- 2013 “Objective/Subjective: Bruce Nauman’s *Yellow Room (1972)*,” *State of Mind: New California Art circa 1970*, Smart Museum, University of Chicago (gallery talk)
- 2012 “Messenger, Whiteread & Hamilton Take on the Ghosts of the ‘90s,” National Gallery of Art, Washington, D.C., August 2012 (gallery talks)
- 2011 “Yayoi Kusama’s *Infinity Nets Yellow*,” National Gallery of Art, Washington, D.C. (gallery talks)
- 2010 “Rebuilding Home: Women Artists and Representations of Domestic Space in Modern and Contemporary Art,” *Federal Court EEOC Committee Annual Lecture Series*, Federal Judicial Center, Washington D.C. (guest speaker at annual meeting)
- 2009 “Duet of Leaf and Stone: Ana Mendieta and Carl Andre,” *National Gallery of Art Summer Lecture Series*, National Gallery of Art, Washington D.C., August 2009 (auditorium lecture)
- 2008 “Abstract Expressionism, Fame, and the Cult of Celebrity,” National Gallery of Art, Washington D.C. (gallery talks)
- “The Condition of Contradiction: Works by Lynda Benglis,” National Gallery of Art, Washington D.C. (gallery talks)
- “Where Art and Nature Meet: Isamu Noguchi’s *Great Rock of Inner Seeking*,” National Gallery of Art, Washington, D.C. (gallery talks)

Conference Presentations

- 2019 “The Militant Elsewhere,” *College Art Association*, “Troubling Inheritances: Reworking Cultural Mythologies,” New York.
- 2018 “Answering to the Politics of Prevention in 1970s Performance Art,” *American Studies Association*, Panel, “Ulterior Emergencies: Aesthetics, Labor, and Re-Sighting Policy,” Atlanta, GA.
- 2017 “The Duration of Misinformation,” *American Studies Association* Panel, “Uncivil Dialogue:

Contesting the News Archive from the Margins,” Chicago, Illinois.

“Artist Residency as Cultural Conduit: Sarabhai Patronage and the Stakes of Sponsorship,” *Border Control: Reconsidering American Art (Part Two)*, Tate Liverpool and Terra Foundation for American Art, Liverpool, England.

- 2016 “Disappearance as Decoy: Adrian Piper’s *The Mythic Being* and the Guerrilla Imaginary,” *College Art Association Annual Conference* Panel, “Everything Disappears,” co-facilitated by Alexander Dumbadze and Frazer Ward. Washington, D.C.
- 2015 “Data Banks versus Databases: The Video Data Bank’s Reshaping of Information in the 1970s,” *Society of Cinema and Media Studies Annual Conference*, Montreal, Canada.
- 2012 “Holding Images: Fazal Sheikh’s *The Victor Weeps (Afghanistan)*,” *Annual South Eastern College Art Conference*, School of Art and Design, Savannah, GA.
- 2010 “Object Lessons: Topsy-Turvy Dolls, Material Culture, and the Afterlife of Slavery,” *History/English Literature Conference*, “Culture, Politics, and the Dilemmas of African-American Citizenship in the Antebellum U.S.,” Northwestern University, Evanston, IL.
- 2009 “Our Writing, Ourselves: The Benefits of Small Writing Groups,” *Praxis, Pedagogy, People: Writing Studies in the DC Metropolitan Area*, Conference hosted by George Mason University.

Conference & Speaker Series Organization

- 2018 Symposium Co-Organizer with Betsy Stirratt, *Abstraction as a Strategy of Refusal*, Grunwald Gallery, Indiana University.
- 2016 Conference Co-Coordinator with Erin Reitz, *Feast of Astonishments: Charlotte Moorman Emerging Scholars Symposium*, Block Art Museum, Evanston, IL. Keynote: Kristine Stiles.
- 2012 Co-Chair, *American Cultures Colloquium*, Northwestern University, Evanston, Illinois.
- 2011 Co-Coordinator, *Graduate Student Colloquium Series*, Buffett Center for International Studies, Northwestern University, Evanston, IL.
- 2009 Coordinator and Founder, *Comparing Notes: Spring Graduate Lecture Series*, George Washington University, April 2009

Chaired Panels

- 2018 Session Chair, “Ulterior Emergencies,” *American Studies Association*, Atlanta, GA.
Session Chair and Respondent, *Abstraction as a Strategy of Refusal*, Grunwald Gallery, Bloomington, IN
- 2017 Session Chair with Jordana Cox, “Uncivil Dialogue: Contesting the News Archive from the Margins,” *American Studies Association*, Chicago, IL.

Session Chair and Respondent with Delia Solomons, “Outgunned and Outmanned,” *College Art Association*, NY.

Symposia

- 2018 Panel Moderator, “Media Art in Campus/Malled Spaces: Imperatives in Creative Critical Documentary, Social and Archival Practice,” *Visible Evidence 25*, Bloomington, IN.
- Presenter, “Archives & Tactical Media Genealogies,” for panel “Preserving the Guerrilla Television Movement,” *Wounded Galaxies: 1968 Festival and Symposium*, Indiana University.
- 2017 Workshop Commentator, *En/Counternarratives: A Critical Ethnic Studies Symposium*, Indiana University.
- 2015 Presenter, “‘The Wall is Our Assumptions’: Performance, Architecture, and Guerrilla Tactics,” *Performance and Architecture Roundtable*, moderated by Didier Morelli in conjunction with the Architecture Biennial, Defibrillator Performance Art Gallery.
- Panel Moderator, “Temporal and Formal Boundaries of Black Arts,” *The Black Arts Initiative 2nd Biennial Conference*, “Black Arts United States: Institutions and Interventions,” Northwestern University.
- 2013 Presenter, “The Hostage Scenario: Chris Burden, Asco, and the Politics of Holding,” *Performance Studies Graduate Student Conference* “In Bodies We Trust: Performance, Politics, and Affect,” Northwestern University.
- 2012 Presenter, “Food for Thought: Reconsidering the Criticality of Consumption in the Museum Café,” University of Illinois at Chicago Art History Graduate Student Symposium, *In Sight/On View: The Museum as Site of Inquiry*, Jane Addams Hull House Museum, IL.
- 2010 Roundtable Moderator, “The Role of the Contemporary Art Historian,” *Terra Foundation for American Art and the Chicago Humanities Festival*, Newbury Library, Chicago, IL.
- 2009 Presenter, “Ad Reinhardt’s Black Paintings: The Social Dynamics of Abstraction,” *44th Annual Graduate Symposium*, UCLA, Hammer Museum, Los Angeles, CA.
- Presenter, “Chicken Soup for the Cynic’s Soul: The Politics of the Museum Gift shop, Party and Cafe,” *Comparing Notes: Spring Graduate Lecture Series*, George Washington University.
- Presenter, “Towards a New American Unconscious: Abstract Expressionism, Advertising and the Rise of Consumer Culture,” *Middle Atlantic Symposium*, National Gallery of Art.

Internships

- Curatorial Intern, Contemporary Art, Art Institute of Chicago, October 2011 – May 2012
- Curatorial Intern, Hirshhorn Museum, Washington, D.C., August 2006 – January 2007.
- Education Intern, Museum Education, Akron Art Museum, Ohio, Summer 2006.
- Education Intern, Pulitzer Foundation for the Arts, St. Louis, 2005 – 2006.
- Curatorial Intern, Contemporary Art, Saint Louis Art Museum, St. Louis, Summer 2005.

TEACHING

*Primary Instruction (new course preparations marked with an *)*

Indiana University, Department of Art History

2018-2019

“Curating the Contemporary,” Art History 340, undergraduate lecture, Guest Lecturers: David Brennemmen, Joey Orr, Sean Starowitz, Bridget Cooks, Hannah Osborn, Carmel Curtis

*“Introduction to Contemporary Art, 1960-Present,” Art History 207, undergraduate lecture
Guest Lecturers: Lavar Munroe, Elizabeth Claffey, Hannah Osborn

*“Abstraction, Here and Now,” Art History 647, graduate seminar

2017-2018

*“Introduction to Contemporary Art, 1960-Present,” Art History 200, undergraduate lecture, Guest Lecturers: Huong Ngo, Mega Meiman (OMEKA S trainer)

*“Imaging Race: Photography and The Archive,” Art History 490/580, undergraduate lecture, graduate student section, Guest Lecturers: Huong Ngo, Alex Lichtenstein

2016-2017

*“Introduction to Contemporary Art, 1960-Present,” Art History 200, undergraduate lecture, Guest Lecturers: Chee Wang Ng, Joann Quinones

*“Imaging Race: Photography and The Archive,” Art History 490/580, undergraduate lecture and graduate student section, Guest Lecturers: Colleen Daniher, Robert Hariman, Carrie Schwier
Panel Discussion with archivists across campus: Rebecca Fasman, etc.

“Radical Resourcefulness: Artists and the City,” Art History 647, graduate seminar, Guest Lecturers: Emma Chubb

Northwestern University, Department of Art History

2013: “Introduction to Contemporary Art and Its Institutions,” Art History 260, undergraduate lecture; “Representations of Violence in Contemporary Art,” Art History 500, undergraduate independent study

Graduate Student Instruction

Northwestern University (Art History, Ph.D. Candidate)

Winter 2011 Introduction to Contemporary Art (section leader)

Spring 2011 Introduction to Architecture (section leader)

Winter 2012 Introduction to Modernism (section leader)

Spring 2012 Introduction to Contemporary Art (section leader)

Fall 2012 Baroque Art (reader)

Winter 2013 Introduction to Contemporary Art (section leader)

George Washington University (Art History, MA)

Winter 2008 Early 19th Century European Art (reader; guest lecturer)

Spring 2008 Realism and Impressionism (reader; guest lecturer)

Winter 2009 Italian Renaissance Architecture (reader)

Pedagogical Seminars & Workshops

Workshop leader, “Job Market Prep, from Posting to Interview,” for Graduate Art History Association, Indiana University, April 2017.

Workshop leader, “Evaluating Our Teaching: How to Evidence Teaching Effectiveness,” Graduate Certificate Teaching Program Seminar, Searle Center for Advancing Teaching and Learning, April 2015.

Workshop leader, “Doing the Digital: Teaching Through Technology,” Interdisciplinary Pedagogy Workshop, Searle Center, March 2015.

Workshop leader, “Dealing with Difficult Images: Teaching Sensitive Topics to a Diverse Student Population,” Interdisciplinary Pedagogy Workshop, Searle Center, November 2014.

Workshop leader, “Getting Out of the Classroom: Teaching Through Civic Engagement and Service Learning,” Interdisciplinary Pedagogy Workshop, Searle Center, February 2014.

Academic Affiliations

College Art Association, 2009-present

American Studies Association, 2017-present

Critical Ethnic Studies Association, 2017-present

Society for Cinema and Media Studies, 2013-2015

National Women’s Studies Association, 2019-present