

Faye Raquel Gleisser
Associate Professor
Department of Art History
Indiana University
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Curriculum Vitae
(current summer 2023)

Major Research and Teaching Areas:

Expressions of gendered and sexualized raciality in 20th and 21st century art; art and theory of the African diaspora; photography and archival theory; curatorial ethics; the built environment as a site of resistance; critical race theory; feminist and queer theories of time; art and hemispheric surveillance regimes; art and lawfare.

Employment:

Associate Professor, Department of Art History, affiliations with American Studies, the Center for Research on Race and Ethnicity in Society, Cultural Studies, and the Curatorial Studies
M.A., 2023-

Assistant Professor, Department of Art History, Indiana University, 2016 - 2023

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 Paris, France, January - May 2005

PUBLICATIONS (* peer review)

Book

**Risk Work: Making Art and Guerrilla Tactics in Punitive America, 1967-1987* (forthcoming September 2023, University of Chicago Press).

Edited Journal Issue

2018 *Faye Gleisser and Delia Solomons, eds., “Armed/Unarmed: Guns in American Visual and Material Culture.” Special Issue, *Journal of Visual Culture* vol. 17 no. 3. (December 2018): 263-386. Essays by Brynn Hatton, Colette Gaiter, Patrice Douglass, Lindsay Livingston, Faye Gleisser, and Michelle Millar Fisher; artwork by the Yes Men, Adrian Piper, Milica Tomic, Vija Celmins, Dana Chandler, Kelly Gallagher, Corey Pickett, and Cara Levine; Curatorial Roundtable contributions from Jonathan Ferrara, Atteqa Ali, Susanne Slavick, and

Kathy O'Dell.

Articles and Essays

- 2021 “Hương Ngô” and “Candice Lin” in Prospect.5 New Orleans *Yesterday We Said Tomorrow* ed. by Naima J. Keith and Diana Nawi (Rizzoli Electa, 2021), 116-119, 122-125.
- “‘Becoming an ‘Emotional Clinician’: Elizabeth Claffey’s *Darkness and Nothing More*,” Cook Center Process Gallery Exhibition Catalogue, Indiana University, 2021, pp. 7-17.
- 2020 *‘‘Thresholds of Address: Sensorial Returns to Slavery in Jacqueline Tarry and Bradley McCallum’s *Topsy Turvy*,’’ *Art Journal* v. 79 no. 1 (March 2020): 35-55.
- 2018 “Leslie Hewitt,” “Martine Syms,” and “Steffani Jemison,” in *Out of Easy Reach* ed. Allison Glenn (Chicago: University of Chicago Press, 2018), 28-29, 36-37, 56-57.
- *‘‘Editors’ Introduction: Armed/Unarmed: Guns in American Visual and Material Culture,’’ *journal of visual culture* vol. 17 no. 3. (December 2018): 263-371. (co-authored with Delia Solomons)
- *‘‘Asco, Chris Burden, and the Politics of the Misfire,’’ *journal of visual culture* vol. 17 no. 3. (December 2018): 312-331.
- *‘‘Lisa Jarrett: How Many Licks? II (Conditioned No. 13, 763) (2017),’’ *Black One Shot* series, *ASAP/J*. June 2018. <http://asapjournal.com/how-many-licks-ii-conditioned-no-13763-faye-gleisser/>
- 2017 “The Archives Within the Archive: Hương Ngô and the Making and Unmaking of Nguyễn Thị Minh Khai,” in *Hương Ngô: To Name It Is to See It* (Chicago: DePaul University Art Museum, 2017), pp. 1-6; essay translated into Vietnamese in conjunction with Hương Ngô’s exhibition at the Factory Contemporary Art Centre, Ho Chi Minh City, Vietnam, 2019.
- 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.
- “Preview 6: We’ve Met Before,” Chicago Artis Coalition, Bolt Residency, December 2-22, 2016 (exhibition essay/brochure).
- “The Making of a Fugitive,” *Member’s Magazine: Museum of Contemporary Art Chicago*.
- 2015 “This Isn’t Charlie Rose?: The Making of *On Art and Artists* and the Politics of Information Distribution,” Video Data Bank Publications Program. May 2015. pp.1-16.
http://www.vdb.org/sites/default/files/ThisIsntCharlieRose_VDB_Gleisser.pdf
- 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.

“Princess Hijab as Queer Interventionalist (Parts 1, 2, 3),” *New Criticals*. September 2013.
<http://www.newcriticals.com/princess-hijab-as-queer-interventionalist-part-one>.

Exhibition Reviews

- 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*. March 8, 2016.
<http://aperture.org/blog/nothing-personal/>
- 2013 *“McArthur Binion/Kavi Gupta,” *Artforum*. November. Fall 2013: 197.
- “Tara Donovan,” *ArtVoices Magazine* (February 2013): 22.
- 2010 “Imin Yeh,” *ArtVoices Magazine*, no. 23 (Spring 2010): 30-31.

Interviews and Conversations

- 2017 Alicia Inez Guzmán in conversation with Faye Gleisser, “Special Preview: Guerrilla Tactics: Art, Performance, and the Politics of Resourcefulness, 1967-87,” *THE Magazine*. v. XXVI. Issue 5. November 2017: 32-33.
- 2016 “Shatter Rupture Break: Study Day,” transcript of discussion appears in *Shatter Rupture Break*. Art Institute of Chicago. (online publication)
<https://publications.artic.edu/modernseries/reader/shatterrupturebreak/section/112>
- 2014 “Kate Horsfield: The Early Years of the Video Data Bank,” Video Data Bank Publications. April 2014, pp.1-4. (artist interview)
http://www.vdb.org/sites/default/files/VDB_Horsfield_Interview.pdf.

Creative Essays

- 2020 “Pill Bottle: Faye Gleisser for Romain Brisbon,” in *This is Not a Gun* ed. Cara Levine (Sming Sming Books, Candor Arts Press, 2020), 182-86. (artist book contribution)
- “On Touch, Intimacy, & Immunity,” *Medium*. April 2020. (+6,000 unique readers)
<https://medium.com/@fayeraquel/on-touch-intimacy-immunity-d14afb696e84>

Editorial Consulting

- 2021 Consultant Reader for *Rough and Unequal: A Film by Kevin Jerome Everson* ed. Terri Francis (Grunwald Gallery and Black Film Center/Archive, 2021), 1-49. (exhibition catalogue)

Forthcoming

- *“Sitting Beside the Sit-In: Cultivating Political Subjects in the Museum Café,” in themed issue on race, museums, and performance in *ASAP/J* (article accepted for issue no. 7, 2023)

Work in Progress

- “‘Something Else Has to Happen’: Co-Acquisition and Collectivized Care as Curatorial Method”

“The Fact of Living in a Place: The Sarabhai’s Artist Residency and the Sponsorship of American Artists in India” (article in preparation for submission to *American Art*)

FELLOWSHIPS

Post-doctoral

- 2023 CAHI/Kinsey Institute Fellowship, College Arts and Humanities Institute, Indiana University
- 2020 Smithsonian Institution Postdoctoral Fellow, Smithsonian American Art Museum (six-month residential)
- 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

- 2022 Trustees’ Teaching Award, Indiana University. Presented by the Indiana University Board of Trustees to recognize faculty excellence in teaching;
College Arts and Humanities Institute, Grant in Support of Research and Creative Activity;
IU Presidential Arts and Humanities Production Award
- 2021 National Endowment for the Arts. Funding for IU Engaged Artist in Residence Program.

International Short-Term Visitor Grant, Office of Vice President for International Affairs, Indiana University

Finalist, Andy Warhol Foundation Arts Writer Grant Award (article category)
- 2020 Mellon-Funded Indiana Studies Event and Exhibition Grant, Indiana University
- 2019 Trustees’ Teaching Award, Indiana University
- 2017 New Frontiers/New Currents Award, Arts and Humanities Program, Indiana University

Conference Grant, College of Arts and Humanities Institute, Indiana University

Course Literacy Grant, Indiana University
- 2016 Warnock Conference Travel Grant, Northwestern University
- 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

Curatorial Projects

- 2021 **Co-founder**, Engaged Artist Residency Program, Indiana University. Curatorial support
for zakkiyyah nahjeebah dumas o'neal's exhibition, *The Irrepressible Need to Fulfill
Myself in Every Way Possible*, October-December 2021, Cook Center Process Gallery.
- 2018 **Sponsor** with Betsy Stirratt, *Out of Easy Reach*, Grunwald Gallery, Indiana University, Aug.-
Nov. 2018. Curated by Allison Glenn. Artists: Lisa Alvarado, Candida Alvarez, Barbara
Chase-Riboud, Bethany Collins, Abigail DeVille, Torkwase Dyson, Maren Hassinger, Leslie
Hewitt, Sheree Hovsepian, Juliana Huxtable, Ariel Jackson, Jennie C. Jones, Steffani
Jemison, Caroline Kent, Yvette Mayorga, Ayanah Moor, Howardena Pindell, Kellie Romany,
Xaviera Simmons, Shinique Smith, Edra Soto, Martine Syms, Zipporah Camille Thompson,
Brenna Youngblood.
- 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. Artists: 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. Artists: 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 – July 2016. 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 and Collection Management**, authored 25+ online entries for Video Data Bank
- 2013 **Interpretative Tools Creator**, *Destroy the Picture: Painting the Void, 1949-1962*, Museum of Contemporary Art, Chicago, Illinois, January 2013 – April 2013
- 2012 **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. Artists: Patrick McDonough and Kenny George.
- Curator**, *To Say the Least*, Boiler Gallery, Washington D.C., July 2009. Artists: Imin Yeh, Adam Davies, Matt Seymour, Ding Ren, Patrick McDonough.

RESEARCH PRESENTATIONS

Organized Conferences, Public Events, & Speaker Series

- 2021 Event Organizer and moderator, “The Dilemma of Visibility: Zoe Butt on Curatorial Unlearning in Vietnam,” keynote delivered by Zoe Butt, Artistic Director, The Factory Contemporary Arts Centre, Vietnam (zoom).
- 2020 Convener of Artist Workshop & Evening Program/Roundtable with Freda Fair, “Indiana Switchgrass: Styling ‘Homegrown’ in Midwest Contemporary Art and Beyond,” Indiana Studies Platform, Indiana University. Artist speakers: Mikael Chukwuma Owunna, Katherine Simóne Reynolds, Devon Ginn, and Shamira Wilson.
- Co-organizer and moderator of Nicole Fleetwood’s keynote lecture, “Making Time: Art in the Age of Mass Incarceration,” Burke Lecture Series, October 2021, Indiana University.
- 2018 Convener of Symposium with Betsy Stirratt, “Abstraction as a Strategy of Refusal,” Grunwald Gallery, Indiana University. Two-day research symposium. Participants: Allison Glenn, Steffani Jemison, Caroline Kent, Kellie Romany, Edra Soto, Bridgett Cooks, Julie Rodrigues Widholm, Lorelei Stewart, Ayanah Moor, Malcolm Mobutu Smith, Vivian Halloran, Betsy Stirratt.
- 2016 Convener of Conference with Erin Reitz, “Feast of Astonishments: Charlotte Moorman Emerging Scholars Symposium,” Block Art Museum, Evanston, IL. Keynote Speaker: 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, January-April 2009.

Chaired Conference Panels

- 2018 Session Chair, “Ulterior Emergencies,” *American Studies Association*, Atlanta, GA. Participants: Jackie Wang, HƯƠNG NGÔ, Sarah Wilbur, Jasmine Mahmoud. Discussant: Kathy O’Dell.
- Session Chair and Respondent, *Abstraction as a Strategy of Refusal*, Grunwald Gallery, Bloomington, IN
- Panel Chair and Discussant, “Speed,” for the *Making Modernity in Nineteenth-Century Islamic Art and Architecture Workshop* organized by Margaret Graves, Indiana University.
- 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.

Invited Lectures, Gallery Talks, & Conversations

- 2023 “Punitive Literacy: Guerrilla Art and the Calculus of Risk,” Keynote lecture for the Art History MA graduate research symposium, School of the Art Institute, Chicago, IL. May 4, 2023.
- “Counter/Monuments,” participant in public round table discussion. Other panelists: Patricia Eunji Kim, Devon Henry, and Faisal Abdu’Allah. Hosted by the Madison Museum of Contemporary Art, April 27, 2023, on zoom/FB livestream.
- 2021 “Guerrilla Art and the Politics of Punitive Literacy,” Keynote lecture at the Centre for American Arts, The Courtauld Gallery, London. (zoom webinar, slide lecture)
- 2020 “Risk-Work: Policing and Guerrilla Art,” Invited Visiting Scholar, School of Visual Arts, New York (slide lecture + MFA studio visits)
- Postdoctoral Fellow Talk, Smithsonian American Art Museum (slide lecture)
- 2017 “Art, Militancy, and the Politics of Resourcefulness,” Georgia O’Keeffe Museum Lectures Series, Santa Fe, New Mexico (auditorium 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 slide lectures)
- “Riot Grrls: Faye Gleisser and Molly Zuckerman-Hartung in Conversation,” Museum of Contemporary Art Chicago (evening gallery talk)
- “Urban Guerrilla Tactics: U.S. Performance Art and the Politics of Radical Resourcefulness,” Center for the Study of Global Change, Indiana University (slide lecture)
- “Indexing Touch: Fazal Sheikh’s *The Victor Weeps (Afghanistan)* and the Almost-Missed Encounter,” Center for the Integrative Study of Photography, IU (slide lecture)
- 2016 “What is Contemporary Art?,” inaugural *Women’s Board Lecture Series*, Museum of Contemporary Art Chicago (two slide 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)
- 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.
- “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)
- Roundtable Moderator, “The Role of the Contemporary Art Historian,” *Terra Foundation for*

American Art and the Chicago Humanities Festival, Newbury Library, Chicago, IL.

- 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)

Conferences & Symposia

- 2024 “On Irrepressibility: zakkiyyah najeebah dumas o’neal and the Care-Politics of the Artist Residency,” on panel, “Moments in Love: Blackness, Resonance, and Arts,” moderator: Michael Gillespie. American Studies Association, annual conference, November, Montreal, Quebec.
- 2023 “Risk Work: Thinking Through Artists’ Punitive Literacy,” Roundtable/Panel, The Association of the Study of the Arts of the Present, Seattle, Washington.
- 2021 “Shifting Curatorial Ethics: On Pedagogy, Relation, and Publics,” *ASAP/12* conference. Virtual talk and roundtable. Session chair: Jasmine Jamillah Mahmoud. Moderator: Dan Paz.
- “Asco, Anti-Riot Reform, and the Art of Occupation,” *College Art Association* conference, Panel: “Transhistorical Insurgency in the Americas,” moderator: Cheryl Finley (panel accepted but canceled due to Covid-19).
- 2020 “Academic and Arts Mentorship as Praxis,” presented with Freda Fair for “Expressions of Hoosier Identity” panel at *Styling the State: Platform, An Arts & Humanities Research Laboratory Symposium*, Bloomington, Indiana.
- 2019 “Clandestine Aesthetics, a Shifting Landscape in the 1980s,” for “Loud Architectures” panel, *National Women’s Studies Association*, San Francisco, California.
- “Trajectories of Unbelonging,” *American Studies Association*, panel, Honolulu, Hawaii. Session chair: AB Brown.
- “The Militant Elsewhere,” *College Art Association*, panel: “Troubling Inheritances: Reworking Cultural Mythologies,” New York. Co-chairs: Letha Ch’ien and Jennifer Shaw.
- 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.
- Panel Discussant, “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.
- “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,” session chairs: 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.
- 2013 “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 “Holding Images: Fazal Sheikh’s *The Victor Weeps (Afghanistan)*,” *Annual South Eastern College Art Conference*, School of Art and Design, Savannah, GA.
- “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 “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.
- “Ad Reinhardt’s Black Paintings: The Social Dynamics of Abstraction,” 44th *Annual Graduate Symposium*, UCLA, Hammer Museum, Los Angeles, CA.
- “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.
- “Towards a New American Unconscious: Abstract Expressionism, Advertising and the Rise of Consumer Culture,” *Middle Atlantic Symposium*, National Gallery of Art.

Museum Consulting

2020 Critical Race Theory and Museum Education. Invited Consultant for the Education Division, National Gallery of Art, Washington, D.C.

TEACHING

Courses offered at Indiana University, Department of Art History

“Making Time: Temporality, Art, and Curatorial Consciousness,” ARTH-A691, graduate seminar

“The Art of The Question: Senior Seminar,” ARTH-A400, senior thesis seminar

“Contemporaneity and Theories of Time,” ARTH-A647, graduate seminar

“Curating the Contemporary: Curatorial Ethics and Activism,” ARTH-A340, undergraduate

“Introduction to Contemporary Art, 1960-Tomorrow,” ARTH-207, undergraduate lecture

“Imaging Race: Photography and the Archive,” ARTH-A404/509, undergraduate and graduate seminar

“Abstraction, Here and Now,” ARTH-A647, graduate seminar

“Radical Resourcefulness: Artists and the City,” ARTH-A647, graduate seminar

“Undergrad Independent Study: Media, Imaging, Surveillance,” ARTH-A500

Ph.D. Supervision and Mentoring (in chronological order)

Jessica Lanay Moore, Art History, entered PhD program Fall 2020 (primary advisor)

Rachel Kabukala, Art History, entered Ph.D. program Fall 2019 (exams second reader; advisor/chair: Bárbaro Martínez-Ruiz)

Hoda Nedaeifar, Art History, ‘Narrativity, Discursivity and the Photographic Medium: Iranian Documentary Photography of the Iran-Iraq war (1980-1988) and its Legacy,’ Ph.D. defended summer 2022 (exams second reader; committee member; chair: Margaret Graves)

Anthony Silvestri, Media Studies, ‘The Anger File: Autobiographical Archiving, Excess, and the Performance of Legacy,’ Ph.D. defended summer 2022 (exams second reader; committee member; chair: Joan Hawkins)

MaryClaire Pappas, Art History, ‘Imaging Modernity: Modern Art Between Norway and Sweden, 1908-1919,’ Ph.D. defended summer 2022 (committee member; chair: Michelle Facos)

Anne Mahady, African American and African Diaspora Studies, ‘Envisioning the American Folk in the Work of Palmer C. Hayden,’ Ph.D. defended summer 2021 (committee member; chair: Phoebe Wolfskill)

Marzia Bagnasco, French and Italian, ‘A Disputed Country: Italy, Migrants, and National Identity in Contemporary Films and Documentaries,’ Ph.D. defended summer 2021 (committee member; chair: Colleen Ryan)

Elizabeth Tuggle, Art History, entered Ph.D. program in Fall 2018 (exams second reader, chair: Margaret Graves)

Mark Nagle, Communication and Culture Studies, ‘The Body in Flames: Photography and the Rhetorical Formation of Self-Immolation,’ Ph.D. defended summer 2018

(committee member; chair: John Lucaites)

Maria Domene-Danés, Art History, 'Art-chive Production in Postwar Lebanon', Ph.D. defended spring 2018 (committee member; chair, Michelle Facos)

M.A. Supervision and Mentoring (in chronological order)

Emily Hedges, Art History, 'Martin Minujín: The Periodic Revivals of Soft Sculpture,' Master's thesis, Spring 2023 (second reader: Phoebe Wolfskill)

Katie Buhman, Art History, 'The Primadonna and the Preacher's Daughter: Mosaic Virtual Identity Curation via Reblogging on Tumblr, 2012-2022,' Master's thesis, Spring 2023 (second reader: Melody Deusner)

Kaela Laughlin, Art History, 'Crime Scenes: Re-Designing Perceptions of Murder Through the Lens,' Master's thesis, Spring 2022 (second reader; chair: Cordula Grewe)

Hannah Osborn, Art History, 'Thronin' at the Met: Hip Hop and the Collecting Industry,' Master's thesis, Spring 2019 (advisor/chair)

Sehyun Oh, Art History, 'The Photobook, Crowds, and the Postwar Experience: Hiromi Tsuchida's Counting Grains of Sand, 1976-1989,' Master's thesis, Spring 2018 (advisor/chair)

Andrew Wang, Dual Degree Art History and Library Sciences, 'Memories of Queer Sex Between Publics and Counterpublics: J.D.s and the Life and Death of Queercore,' Master's thesis, Spring 2017 (advisor/chair)

M.F.A. - Oral Thesis Defense Committees

2022-2023

Committee Member Justin Carney, Photography

2021-2022

Committee Member Sophia Okotah, Graphic Design

2019-2020

Committee Member Tayla Blewitt-Gray, Video/Moving Image
Liliana Guzman, Photography
Emily Yurkevicz, Fibers/Sculpture

2018-2019

Committee Member Victoria Ridgway, Photography
Jenna Richards, Fibers/Sculpture
Joann Quinones, Fibers/Ceramics

2016-2017

Committee Member David Ondrik, Photography
Amanda Ross, Fibers/Sculpture

Undergraduate Supervision and Mentoring (honor thesis advisees, in chronological order):

Claudia González-Díaz: 2023, “Puerto Rican Abstractions Coming to Light: Contemporary Aesthetics of (Un)Natural Disaster in the Work of Allora & Calzadilla”

Destini Ross: 2021, “Creating a Lesbian Counterarchive: JEB’s Precedent of Photographic Embrace”

Margaret Paxton: 2019, "Self, Memory, Home: Black Female Interiority in the Work of Mickalene Thomas and Carrie Mae Weems"

Kaela Laughlin: 2019, “Shaping Memory: How James Luna Remembers the Diabetic Body, Burial Rights, and Colonialism in the United States”

Meryem Ozel: 2018, “Reshaping the Refugee Image in Huong Ngo and Hong-An Truong's ‘The Opposite of Looking is Not Invisibility. The Opposite of Yellow is Not Gold.’”

Claire L’Heureux: 2018, “A Photograph is More than a Moment: Considering the Role of Institutional Context in the Afterlife of Ira Wilmer Counts Jr.'s Photographs of L. Alex Wilson”

Milly Cai: 2018, “The Promise of Fun: Installation Art in the Age of Instagram”

Adam Pease: 2017, “Performing (Dis)identities: the Queer Staged Photography of *Real Dolls*”

Northwestern University, Department of Art History

“Introduction to Contemporary Art and Its Institutions,” AH260, undergraduate lecture

“Representations of Violence in Contemporary Art,” AH 500, undergraduate independent study

Pedagogical Seminars & Workshops

Workshop facilitator, “Trauma-Aware Pedagogy in the Art History Classroom,” for ACP Honors training, Indiana University, June 2023.

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.

Museum 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.

SERVICE

Indiana University

Advisory Board Member, Center for Research on Race and Ethnicity in Society, 2020-ongoing; McKinney International Artist Residency Committee Member, 2020-ongoing; Co-founder and faculty facilitator of Engaged Artist Residency Program, 2020-2021; Diversity and Inclusion Advisory + Action Advisory Council Member, 2019-2021; Arts + Humanities Council Member, 2017- present; Center for Integrative Photographic Studies, board member, 2016 – 2021; Supervisor of alternative art space/curatorial initiative, *Breezeway Gallery*, Indiana University, 2016-2017.

National and International

Founder and Chair, Graduate Student Advocacy Committee, Society of Contemporary Art Historians, College Art Association Affiliated Group, 2009-2012; Visiting Critic, BOLT Residency, Chicago Artist Coalition, 2017-2018; A.C.R.E. Artist Residency Admissions Board, 2019; Article or book manuscript reviewer for *American Quarterly*, *Journal of American Studies*, *Journal of Curatorial Studies*, *Rutgers Art Review*, *Leisure Sciences* and *University of California Press*.

Academic Affiliations:

College Art Association, 2009-present; American Studies Association, 2017-present; Critical Ethnic Studies Association, 2017-2021; Society for Cinema and Media Studies, 2013-2015; National Women's Studies Association, 2019-present, Artist Communities Alliance, 2021-present; Association of the Art of the Present, 2020-present.