

Kirsten Pai Buick, Ph.D.

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EDUCATION

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| University of Michigan
Ann Arbor, MI | Ph.D. Art History, October 1999
Art of the U.S. and African American Art
Dissertation: "The Sentimental Education of Mary Edmonia Lewis: Identity, Culture, and Ideal Works": Advisors: Sharon F. Patton, Director, Smithsonian National Museum of African Art, and George Gurney, Smithsonian American Art Museum, Washington, D.C. |
| University of Michigan
Ann Arbor, MI | M.A. Art History, August 1990
Art of the U.S. and Italian Renaissance Art
Thesis: "Eastman Johnson's 'Old Kentucky Home - Negro Life at the South': From Idealization to Nostalgia, 1859-1867";
Advisor: David C. Huntington, University of Michigan |
| University of Chicago
Chicago, IL | B.A. Art History/Italian Literature, June 1985
Thesis: "The Revival of the Female Nude in Art during the Quattrocento of the Italian Renaissance"; Advisor: Earl Rosenthal, University of Chicago |

UNIVERSITY TEACHING HISTORY

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| University of New Mexico | Associate Professor, Dept. of Art and Art History
August 2001 – Present |
| University of New Mexico | Interim Chair, Dept. of Art and Art History
June 2011 – August 2012 |
| University of New Mexico | CFA tenure date: June 2007 |
| Bard College
Annandale-on-Hudson, NY | Visiting Assistant Professor, Art History
September 2000 – May 2001 |
| Bard Graduate Center
New York, New York | Visiting Assistant Professor, Art History
January 2001 – May 2001 |
| University of Chicago
Chicago, IL | Instructor, Art History
Spring Quarter 2000 |
| Williams College
Williamstown, MA | Instructor, Art History
Spring Semester 1996 |
| University of Michigan
Florence, Italy | Instructor, Study Abroad Program
Fall Semester 1993 |
| University of Michigan | Research Assistant; assisted Professor Sharon F. Patton in the preparation of a 19 th – 20 th century survey of African American art. January - June 1993. |

University of Michigan Research Assistant; assisted Professor Rebecca Zurier in the preparation of her survey class "American Art, 1492 – 1825." July - August 1992.

University of Michigan Teaching Assistant; assisted Professor Graham Smith in the "Introduction to History of Art from the Renaissance to the Present in Western Europe." Spring Semester 1990.

COURSES TAUGHT AT UNM

Repeating Surveys:

- Art of the United States, 1670-1875
- Art of the United States, 1876-1940
- African American Art
- American Landscapes

Topics and Seminars

- Historiography of Black Art; seminar
- New York, 1900-1935: Visual Cultures; seminar
- Picturing Empire: Representing Colonial Subjects in the 18th Century; seminar
- American Genres; seminar
- Gender, Race, and the Historiographies of Art; seminar
- The Victorian Nude, 1830-1885: Representing Women, Men, Hermaphrodites, and Children; seminar
- Comparative Colonialisms: The Americas; co-taught with Ray Hernandez-Duran; upper-division
- Histories of the African American Woman in the Nineteenth Century; lower- and upper-division; taught in the Africana Studies Program, UNM
- Patronizing Women: Taste and Collecting in the 19th and 20th Centuries; seminar
- Visible Agendas: Pro- and Anti- Abolitionist Images in American and British Visual Culture; upper-division survey
- Realism(s) in France and the U.S.; upper-division
- Ritual Space and the American Home; seminar
- (Un)Natural History: Representing the Pathological Body in the 19th and 20th Centuries; seminar

OTHER EMPLOYMENT

Art Institute of Chicago, October 1996 - August 2000 - Lecturer, Art Institute of Chicago, Chicago, Ill.; write didactic material, research, develop, and present both public and subscription series lectures on a variety of subjects related to the Art Institute's permanent collection and special exhibitions. Assist curators in planning symposia and writing didactic materials for special exhibitions.

ACADEMIC HONORS AND GRANTS

2011 - Professional Development Grant, The University of New Mexico, Albuquerque, New Mexico.
2010 – Professional Development Grant, The University of New Mexico, Albuquerque, New Mexico.
2006-7 – University Libraries Faculty Acknowledgment Award, The University of New Mexico.
2004 – Professional Development Grant, The University of New Mexico, Albuquerque, New Mexico.
2000 - Rhoades Foundation Visiting Lectureship, The University of Chicago, Chicago, Illinois.
1996-7 - CAA Professional Development Fellowship for Art Historians (alternate).
1995-6 - Charles Gaius Bolin Fellowship in Art History, Williams College, Williamstown, Massachusetts.
1995-6 - Smithsonian Predoctoral Fellow, Smithsonian American Art Museum, Washington, D.C., (declined in favor of the Bolin).

1995-6 - Ford Foundation Dissertation Fellowship (declined in favor of the Bolin).
1994-5 - Smithsonian Predoctoral Fellow, Smithsonian American Art Museum, Washington, D.C.,
September - February.
1993-4 - Henry P. Tappan Dissertation Award, University of Michigan.
1993 - Departmental nominee / representative for Ohio Area Graduate Student Symposium, Oberlin
College, April.
1987- 1992 - Rackham Merit Fellowship for Historically Underrepresented Groups, University of
Michigan.
1982-83 and 1983-84 - Dean's List, University of Chicago.

PROFESSIONAL AFFILIATIONS

College Art Association of America
American Studies Association
American Culture Association
Association of Historians of American Art
Association of Critical Race Art History

BOARD MEMBERSHIPS

Arquetopia: Art, Development, and Transformation. Director, Francesco Guevara. Puebla and
Oaxaca, Mexico.

ASSESSMENT FOR PROMOTION AND TENURE (Outside Reviewer)

November 2014 - Assistant Professor Louise Siddons for promotion to Associate Professor and
Tenure, Department of Art, Graphic Design and Art History, Oklahoma State University, Stillwater,
Oklahoma.

October 2012 - Assistant Professor Jaimey Hamilton for promotion to Associate Professor and
Tenure, The Department of Art and Art History, University of Hawaii, Manoa.

May 2010 - Assistant Professor Cherise Smith for promotion to Associate Professor and Tenure,
The Department of Art and Art History, University of Texas at Austin.

PUBLICATIONS

Books:

Child of the Fire: Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject.
Duke University Press, 2010.

Selected Reviews:

Pinder, Kimberly N. Rev. of *Child of the Fire* by Kirsten Pai Buick. *Choice*: October 2010.

Brody, Jennifer DeVere. "Nobody Knows My Name." Rev. of *Child of the Fire* by Kirsten Pai Buick.
Women's Review of Books: Vol. 28, No. 2, March/April 2011: 24-25.

Wingate, Jennifer. Rev. of *Child of the Fire* by Kirsten Pai Buick. *Woman's Art Journal*:
Spring/Summer 2011: 63-64.

Manthorne, Katherine. Rev. of *Child of the Fire* by Kirsten Pai Buick. *CAA.Reviews*: 28 December
2011. <http://www.caareviews.org/reviews/1637>.

Williams-Witherspoon, Kimmika L.H. Rev. of *Child of the Fire* by Kirsten Pai Buick. *Consciousness, Literature and the Arts*: Vol. 13, No. 3, December 2012.
<https://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/archive/buick.html>

Ott, John. Rev. of *Child of the Fire* by Kirsten Pai Buick; *Remaking Race and History: the Sculpture of Meta Warrick Fuller* by Renée Ater; and *Making Race: Modernism and 'Racial Art' in America* by Jacqueline Francis. *The Art Bulletin*: Vol. 95, No. 1, March 2013: 171-175.

Articles:

"Kehinde Wiley's *Cameroon Study*," *Kehinde Wiley* edited by Rujeko Hockley. Exhibition Catalogue for the Brooklyn Museum, February 2015.

"Reckoning: De-Naturing Domesticity in the Photography of Daniel Coburn," *The Hereditary Estate: Photography by Daniel W. Coburn*. Heidelberg: Kehrer-Verlag, forthcoming.

"Propaganda Fide: Mary Edmonia Lewis and the Catholic Church," *Behold: Representations of Christ and Christianity in African-American Art*, eds. Phoebe Wolfskill and James Romaine. Under consideration by Ashgate Press.

"Between a Rock and a Hard Place: The Sculpture of the Harlem Renaissance," in preparation for *Blackwell Companion to the Harlem Renaissance*, ed. by Cherene Sherrard-Johnson. Wiley-Blackwell, forthcoming.

"Lifting as She Climbed: Mary Edmonia Lewis, Representing and Representative," *Common Joy, Common Sorrow: Women Artists of the Harlem Renaissance*, ed. Amy Kirschke. Jackson, Miss.: University Press of Mississippi, 2014.

"Mary Edmonia Lewis", "Thomas Day", "Robert S. Duncanson", and "Henry Ossawa Tanner." *Bulletin of the Detroit Institute of Arts: African American Art Special Issue, Vol. 86, Number 1/4, 2012, pp. 10-17.*

"*L'Effet de Réel*: Showing (and Telling) Kara Walker," in *Kara Walker—No / Kara Walker—Yes / Kara Walker—?* New York: Midmarch Art Press, 2009.

"Nagatani's Mudra: Tape as Gesture, Metaphor, and 'Medium'," in *Desire for Magic: Patrick Nagatani, 1976-2006*. Albuquerque: The University of New Mexico, 2009.

"Edmonia Lewis, photographed by Henry Rocher, c.1870," Deborah Willis, ed. *Let Your Motto Be Resistance: African American Portraits*. Washington, D.C.: The National Museum of African American History and Culture; National Portrait Gallery, 2007.

"Walter Ellison" and "Archibald Motley, Jr.," *Greenwood Encyclopedia of the Great Black Migration* [2 Volumes]. Editor: Steven A. Reich. Westport, Conn.: Greenwood Publishing Group, 2006.

"A Question of 'Likeness': Edmonia Lewis's 'The Death of Cleopatra,'" *Source: Notes in the History of Art* 24, no. 4 (Summer 2005).

"Mary Edmonia Lewis," "1876 Centennial Exposition, Philadelphia," "Civil War and Reconstruction Era," and "Sculpture," *Encyclopedia of African American Art and Architecture*. Editors: Richard Dozier, Richard Powell, Helen Shannon, Gwendolyn DuBois Shaw. Grolier Academic Reference, 2004.

"Sarah Fisher Ames 'Bust of Lincoln'," catalogue entry for *American Dreams: American Art Before 1950 from the Williams College Museum of Art*. Williamstown, Mass.: Williams College Museum of Art, October 2001.

"A Way Out of No Way: African American Artists in the Nineteenth Century," *The Walter O. Evans Collection of African American Art*. Seattle: University of Washington Press, November 1999.

Co-author Andrea D. Barnwell, "A Portfolio of Works by African American Artists: Continuing the Dialogue: A Work in Progress," and catalogue entries for Joseph Delaney, Aaron Douglas, and Horace Pippin, *African Americans in Art: Selections from The Art Institute of Chicago*. The Art Institute of Chicago Museum Studies, Vol. 24, no. 2 (1999): 181-187.

"The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography," *Reading American Art*. Editors: E. Milroy and M. Doezema. New Haven: Yale University Press, 1998.

"Edmonia Lewis in Art History: The Paradox of the Exotic Subject," essay for Exhibition Catalogue *Three Generations of African American Women Sculptors: A Study in Paradox*. Philadelphia: Philadelphia Afro-American Historical and Cultural Museum, 1996.

"The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography." *American Art* 9, no. 2 (Summer 1995): 4-19.

MANUSCRIPTS IN PREPARATION

In Authenticity: "Kara Walker" and the Eidetics of Racism (forthcoming, Duke University Press)

White Skins, White Mask: The Performance of Race in British Colonial Portraits and the Visual Culture of Slavery (in preparation)

ARTICLES IN PREPARATION

"African American Art in Context," *Oxford Bibliographies in Art History*. Oxford: Oxford University Press, Forthcoming 2014.

"Narrative Structure as Secular Judgment in Thomas Crawford's *Progress of Civilization*," in preparation for *American Quarterly*.

"Out to Play: The Ambiguous Bodies in Thomas Eakins's Archive," in preparation for *Art Bulletin*.

"Antibodies: Locating the 'Primitive' in the Art of William H. Johnson and Jacob Lawrence," in preparation for *Third Text*.

BOOK REVIEWS

Hills, Patricia, Kirsten Pai Buick, and Hannah Durkin. Roundtable rev. of *Remaking Race and History: The Sculpture of Meta Warrick Fuller* by Renée Ater. *Journal of American Studies*, Volume 48 / Issue 03 / August 2014, E65 (Published online 29 May 2014).

Buick, Kirsten Pai. Rev. of *Henry Ossawa Tanner: Modern Spirit* edited by Anna O. Marley. *Winterthur Portfolio* (Spring 2014), pp. 105-106.

Buick, Kirsten Pai. Rev. of *Natalie Curtis Burlin: A Life in Native and African American Music* by Michelle Wick Patterson. *The American Historical Review* Vol. 116, No. 1 (February 2011), pp. 195-196

Choice Online Reviews

Buick, Kirsten Pai. Rev. of *Archibald Motley: Jazz Age Modernist* edited by Richard J. Powell. *Choice*: July 2014.

Buick, Kirsten Pai. Rev. of *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* by Huey Copeland. *Choice*: June 2014.

Buick, Kirsten Pai. Rev. of *Tell It With Pride: The 54th Massachusetts Regiment and August Saint-Gauden's Shaw Memorial* by Sarah Greenough and Nancy K. Anderson with Lindsay Harris and Renée Ater. *Choice*: April 2014.

Buick, Kirsten Pai. Rev. of *Modern Nature: Georgia O'Keeffe and Lake George* by Erin B. Coe, Gwendolyn Owens, and Bruce Robertson. *Choice*: November 2013.

Buick, Kirsten Pai. Rev. of *African American Art: Harlem Renaissance, Civil Rights Era, and Beyond* by Richard J. Powell and Virginia Mecklenburg with Maricia Battle. *Choice*: July 2013.

PANELS, WORKSHOPS, INTERVIEWS

January 2014 -- Interview with Howardena Pindell for the Oral History Program, Archives of American Art, Smithsonian Institution, Washington, D.C.

April 27, 2011 – National Endowment for the Humanities peer review panel to review NEH Summer Seminars and Institutes applications for summer 2012, Washington, D.C.

February 4, 2011 – Inaugural Workshop on Diasporic African Arts and Black Esthetics. I was invited as one of several senior scholars to read and comment on the work of PhD students across the country who are writing on some aspect of Diasporic African Arts. Duke University, Durham, NC.

PUBLIC LECTURES AND PRESENTATIONS AT PROFESSIONAL MEETINGS

March 2015 — "In Authenticity: 'Kara Walker' and the Eidetics of Racism." Findley Distinguished Lecture Series in American Art, Department of History of Art and Visual Studies, Cornell University, Ithaca, New York.

February 2015 — "After Emory: The State of Art Education" [Co-Chair with Bill Gaskins, Professor of Photography at Cornell University]. Conference: CAA Session. New York.

February 22, 2014 — "The Evidence of Things Not Seen: Isaac Otchere's Election of 2008." Symposium: Collecting Art History. University of Texas at Austin. Austin.

January 12, 2014 — "A Way Out Of No Way: 19th Century African American Artists." Lecture in conjunction with the exhibition "African American Art in the 20th Century." Albuquerque Museum of Art. Albuquerque.

June 29, 2011 – "Staging Sentimentality's Empire: Kindly Masters as Master Trope in the Walker Art Gallery's Narratives of Sir William Young." Conference: 35th Annual Society of Caribbean Studies: Session: Art and the Politics of Cultural Production at the International Slavery Museum, Albert Dock, Liverpool, England.

February 7, 2011 – "Remembering Edmonia Lewis: A Life in Art and in Struggle." Lecture in conjunction with the exhibition "Let Your Motto Be Resistance: African American Portraits." The Du Sable Museum of African American History, Chicago, IL.

April 16, 2010 – "Writing the Woman Artist: Mary Edmonia Lewis." Conference: The James A Porter Colloquium. Howard University, Washington, D.C.

February 11, 2010 – "I have a King: The Struggle of Race, Memory, and Representation in Lei Yixin's Memorial to MLK," Conference: CAA: Session: Race and Sculpture, 1740 – Present, Session Chair, Linda Kim, Smith College. Chicago.

July 17, 2009 – "Looking Back to Go Forward: American Impressionism and Historical Traditions in Art," Lecture held in conjunction with the exhibition "American Impressionism: Paintings from the Phillips Collection" at the New Mexico Museum of Art, Santa Fe.

April 10-12, 2009 – “Narrative Structure as Secular Judgment in Thomas Crawford’s *Progress of Civilization*,” Conference: PCA/ACA: Session: Visual Culture and Narrativity. New Orleans, Louisiana.

March 7-8, 2008 – “At the Edge of Empire: 19th Century African American Landscape Painters in the U.S.,” Conference: Interdisciplinary Methods in Colonial Studies: Nature and Society in the Americas. Third Annual Colloquium. University of New Mexico, Albuquerque, New Mexico.

March 29, 2007 – “Subverting Subversion: Henry Ossawa Tanner’s Radical Form,” Lecture held in conjunction with “Tanner: An American Legacy” Symposium at the Art Institute of Chicago, Chicago, Illinois.

November 8, 2006 – “Estranged Bedfellows: Henry Wadsworth Longfellow, Edmonia Lewis, and the Cultural Work of *Hiawatha*,” Lecture for James Madison University’s Honors Program. James Madison University, Harrisonburg, Virginia.

October 10, 2006 – “Writing the Woman Artist: Edmonia Lewis,” Lecture held in conjunction with the exhibition “Julia Thecla: Undiscovered Worlds” at DePaul Art Museum, DePaul University. Chicago, Illinois.

April 22, 2006 – “Organizing the Body: The Black Panther Party and a Cost / Benefit Analysis of the Self-As-Spectacle,” Conference: The James A Porter Colloquium. Howard University, Washington, D.C.

October 24 – November 28, 2005 – Six part lecture series “What is ‘American’ about American Art?” held in conjunction with the exhibition “Strokes of Genius: Masterworks from the New Britain Museum of American Art” at the Museum of Fine Arts, Santa Fe, New Mexico.

October 26, 2005 – Painting as Inquiry Series Featuring Kerry James Marshall with Kirsten P. Buick. Sponsored by Santa Fe Community College. Sixth event of a two-year series that presents nationally recognized painters, art critics, and curators in discussions about contemporary painting. Santa Fe, New Mexico.

February 2005 – “Essentialism’s Last Stand: Interrogating Art History’s Investment in ‘Double Consciousness’” [Chair of Session]. Conference: College Art Association, Atlanta, Georgia.

February 12, 2005 – “Estranged Bedfellows: Henry Wadsworth Longfellow, Edmonia Lewis, and the Cultural Work of *Hiawatha*,” Lecture at the Detroit Institute of Arts, Detroit, Michigan.

January 27, 2005 – “Visibility and Self-Reflection in the African American and Native American Works of Mary Edmonia Lewis,” in conjunction with Kennesaw State University exhibition “African American Sculpture from the Collections of Atlanta Life Financial Group, Clark Atlanta University, Howard University, Spelman College.” Atlanta, Georgia.

January 26, 2005 – “The Qualified Venus: Colonial and NeoColonial Representations of the African Female Nude,” in conjunction with the Spelman College Museum of Fine Art’s exhibition “Engaging the Camera: African Women, Portraits and the Photographs of Hector Acebes.” Atlanta, Georgia.

April 18, 2003 – “The Failure of Description: The Construction of Black Female Subjectivity in Feminist and Mainstream Art History,” Conference: The James A. Porter Colloquium, Howard University, Washington, D.C.

February 22, 2003 – “‘Can the Master’s tools’: Sowing the Seeds of Radicalism in the Academy” [Respondent]. Conference: College Art Association, New York, NY. Respondent. Session title: “New Art History 1970-2001”, Session Chair: Jonathan Harris, University of Liverpool, England.

October 31, 2002 – “‘Charles Unchained’: The Racialist Performance of Emancipation and Lynching Imagery,” Conference: Modernist Studies Association IV, Madison, Wisconsin. Session

title: "Assuming the Position: The Politics and Displacements of Modernist Tropes"; Session Chair: Michael Thurston, Smith College

September 12, 2002 – "A Rear In Review: Meditations on J.Lo, Race/Sex, and Representation," Conference: Women, Race, and Representation. Spelman College Museum of Fine Art, Atlanta, Georgia.

April 7, 2002 – "White Skin, White Masks: The Performance of Race in Colonial American Portraiture," Conference: Marxism and the Visual Arts Now, London, England. Session title: Racialization, Gendering, and Sexing of Class; Session Chair: Caroline Arscott, Courtauld Institute of Art.

March 19, 2002 – "By Popular Demand," Public lecture for the University of New Mexico Museum of Fine Arts.

February 2001 – "White Skin, White Masks: The Performance of Race in New England Colonial Portraits," Conference: College Art Association, Chicago, Ill. Session title: "Painting Whiteness: The Other Race in American Art"; Session Chair: Martin Berger, SUNY/Buffalo.

February 8, 1999 – "Edmonia Lewis as an Exotic," Conference: Women's Caucus for Art, Los Angeles, Calif. Panel "Reframing the Edge of the Twentieth Century," Chair, Evelyn Kaine, Ripon College.

November 12, 1998 – "MacMonnies's 'Nathan Hale': The Artistic Transformation of Failure," Terra Museum of American Art, Chicago, Ill.

November 7, 1998 – "Killing Cleopatra: Three Nineteenth Century American Representations in Marble," Session on Cleopatra: Chicago Humanities Festival, Chicago, Ill.

January 17, 1998 - "The Art of Science and the Science of Art: Leonardo and the Revolution of the Sketch," Symposium: Left Brain, Right Brain: The Scientist and the Artist in *The Notebooks of Leonardo da Vinci*, Basic Program, The University of Chicago.

February 10, 1995 - "Edmonia Lewis's 'Forever Free': Artistic Authority and the Reconstruction of the African-American Family After Slavery," Lunchbag Seminar Series, National Museum of American Art/National Portrait Gallery, Smithsonian Institution, Washington, D.C.

Fall 1993 - "Time Travel: Nineteenth-Century American Sculptors and the Italian Experience", Lecture for the minicourse "The Lure of Italy", Florence, University of Michigan semester abroad program.

April 1993 - "Making Faces: Robert Henri's 'Himself' and 'Herself' and the Appropriation of Type", Ohio Area Graduate Student Symposium, Oberlin College.

November 1990 - "Eastman Johnson's 'Old Kentucky Home - Negro Life at the South: From Idealization to Nostalgia, 1859-1867", Symposium: Shaping Consciousness: Images of Blacks in Modern Western Art, University of Michigan.

SERVICE

2014-2015 Graduate Director, Department of Art and Art History; Member, Search Committee for Curator of Education, UNM Art Museum; Member, UNM-Mellon Advisory Board; Member, Tenure Committee for Assistant Professors Lee Montgomery and Ellen Babcock; Member, Mid-Probation Committee for Assistant Professor Szu-Han Ho.

2013-2014 Associate Chair, Department of Art and Art History; Graduate Director, Department of Art and Art History; Member, Search Committee for Modern Latin Americanist (open rank), Department of Art and Art History; Member, Search Committee for Director of Africana Studies, UNM; Member, UNM-Mellon Advisory Board; Chair, Tenure Committee for Catherine Zuromskis;

Member, Tenure Committee for Lee Montgomery; Member, Mid-Probation Committees for Assistant Professors Szu-Han Ho and Ellen Babcock.

2012-2013 Member, Search Committee for Assistant Professor of Painting and Drawing; Member, Tenure Committee for Claudia X. Valdes

2011-2012 Chair, Department of Art and Art History; Member, Search Committee for the Dean of the College of Fine Arts; Member, UNMAM Exhibition Committee.

2010-2011 Chair, Advisory Committee; Member, Personnel Committee for the College of Fine Arts; Member, UNMAM Exhibition Committee; Member, Joint Search Committee with Africana Studies and History.

2009-2010 Member, Advisory Committee; Member, Printmaking Search Committee; Member, Art and Ecology Search; Member UNMAM Exhibition Committee.

2008-2009 Chair, Historian of Graphic Arts Search; Member, CFA Personnel Committee; Member, UNMAM Exhibition Committee; Area Representative for Art History.

2007-2008 Associate Director of Africana Studies; Member, joint search between Africana Studies and English; Member, Diversity Steering Committee for the University.

2006-2007 Associate Director of Africana Studies; Co-Chair of Afro-Caribbean Search; 2 Year Joint Appointment with Women's Studies; Member, Strategic Action Forum; Member, Advisory Committee (CFA); Member, African American Council.

2005-2006 Member, Strategic Planning Committee for CFA; Member, EA/ATC Search Committee; Associate Director, African American Studies; 2 Year Joint Appointment with Women's Studies; Member, Strategic Action Forum.

2004-2005 Chair, Native American Search Committee; Member, Strategic Planning Committee for CFA; Member, EA/ATC Search Committee; Member, African American Council.

2003-2004 Member, Advisory Committee; Chair, Native American Search Committee; Area Representative for Art History; Faculty Advisor for GAA; Member, African American Council; Member, Strategic Action Forum.

2002-2003 Member, Advisory Committee; Member, Photo Historian Search; Fine Arts Library Committee; Slide Library Committee; Faculty Advisor for GAA; Member, African American Council; Member, Strategic Action Forum.

2001-2002 Fine Arts Library Committee; Slide Library Committee; Member, African American Council.

Kirsten Pai Buick, PhD
List of Recommenders

Andrea D. Barnwell Brownlee
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University of New Mexico
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New York, New York 10034
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Nii O. Quarcoopome
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