Kirsten Pai Buick, Ph.D.

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## EDUCATION

University of Michigan Ph.D. Art History, October 1999

Ann Arbor, MI 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 M.A. Art History, August 1990

Ann Arbor, MI 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 B.A. Art History/Italian Literature, June 1985

Chicago, IL 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

University of New Mexico Professor, Dept. of Art and Art History

July 2016 – Present

University of New Mexico Associate Professor, Dept. of Art and Art History

August 2007 – July 2016

University of New Mexico Assistant Professor, Dept. of Art and Art History

August 2001 – July 2007

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 Visiting Assistant Professor, Art History

Annandale-on-Hudson, NY September 2000 – May 2001

Bard Graduate Center Visiting Assistant Professor, Art History

New York, New York January 2001 – May 2001

University of Chicago Instructor, Art History

Chicago, IL Spring Quarter 2000

Williams College Instructor, Art History

Williamstown, MA Spring Semester 1996

University of Michigan Instructor, Study Abroad Program

Florence, Italy Fall Semester 1993

University of Michigan Research Assistant; assisted Professor Sharon F. Patton in the preparation of a 19th – 20th 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

* Photographing Jim Crow, 1890-1965; seminar
* Historiography of Black Art; seminar
* Visuality and Performance in New York City, 1900-1935; 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 the Atlantic World; 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

2022 – College Art Association Distinguished Scholar

February 2019-January 2021 – Associate Membership to the School of Graduate Studies, University of Lethbridge, Alberta, Canada.

2015 - Recipient of the David C. Driskell Prize. Established by the High Museum of Art in 2005, the David C. Driskell Prize is the first national award to honor and celebrate contributions to the field of African American art and art history. Named after the renowned African American artist and art scholar, the prize recognizes a scholar or artist in the beginning or middle of his or her career whose work makes an original and important contribution to the field of African American art or art history. A cash award of $25,000 accompanies the prize.

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

Association of Historians of American Art

Association of Critical Race Art History

## BOARD MEMBERSHIPS AND ADVISORY PANELS

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Advisory Panel, The Sculpture of Augustus Saint-Gaudens and Daniel Chester French. Exhibition developed by the American Federation of Arts.

American Art Journal, Smithsonian American Art Museum. <https://americanart.si.edu/research/journal>

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## Arquetopia: Art, Development, and Transformation. Director, Francesco Guevara. Puebla and Oaxaca, Mexico; Cusco, Peru; Naples, Italy.

## ASSESSMENT FOR PROMOTION AND TENURE (Outside Reviewer)

September 2021 – Assistant Professor Rebecca VanDiver for tenure and promotion to Associate Professor, History of Art and Architecture, Vanderbilt University, Nashville, Tennessee.

September 2021 – Associate Professor Cherise Smith for promotion to Full Professor and to be hired in the Institute of Fine Arts and Department of Art History, New York University, New York, New York.

September 2020—Associate Professor Jennifer Marshall for promotion to Full Professor, Department of Art History at the University of Minnesota, Twin Cities.

September 2019—Assistant Professor Eva S. Hayward for promotion to Associate Professor with Tenure, Department of Gender and Women’s Studies at the University of Arizona, Tucson.

September 2018 – Assistant Professor Jordana Saggese for promotion to Associate Professor and Tenure, Department of Art History and Archaeology at the University of Maryland, College Park, Maryland.

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, Kymberly 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/Sumer 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>.

Vendryes, Margaret Rose. Rev. of *Child of the Fire* by Kirsten Pai Buick. *The Journal of African American History*: Vol. 97, No. 3, Summer 2012: 321-324.

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 and Essays:**

“Dreaming Empire, Conjuring Freedom: Renée Stout, African American Landscape Representation, and the Imperial South,” *The Dirty South: The Southern Impulse in Art, Material, and Sonic Culture*, edited by Valerie Cassel Oliver. Virginia Museum of Fine Arts, Richmond, VA. Forthcoming.

“Charles Ethan Porter, African American Painter of Still Lifes,” *Expanding Horizons: Celebrating 20 Years of the Hartford Steam Boiler Collection*. Exhibition Catalog, Florence Griswold Museum, Old Lyme, CT, November 7, 2020-May 23, 2021. <https://www.theday.com/article/20201220/ENT02/201229982>

“Made You Look: The Political Aesthetics of Abbey Hepner,” *The Light at the End of History*, edited by Nancy Zastudil and Gabi Fastman. Edwardsville, IL: Daylight Books, 2020.

“Seeing the Survey Anew: Compositional Absences that Structure Ideological Presences,” *American Art* vol. 34, no. 3 (Fall 2020), 24-30. Accompanying Call For Papers: “Seeing the Survey Anew: White Racial Formation in the History of American Art.”

“Confessions of an Unintended Reader: African American Art, American Art, and the Crucible of Naming,” *The Routledge Critical Companion to African American Art*, edited by Eddie Chambers. London: Routledge, 2020.

“No Exit? Deborah Roberts and the Liberation of Black Childhood,” *Deborah Roberts: The Evolution of Mimi,* edited by Andrea Barnwell Brownlee. Atlanta: Spelman College Museum of Fine Art, 2019.

“Entangling the Frontier: Radical Domesticity in the Art of Mary Edmonia Lewis,” *Monument Valley*, edited by Laura Burkhalter. Exhibition Catalogue for Des Moines Art Center, Des Moines, Iowa. [October 5, 2019-January 12, 2020]

“Narrative Structure as Secular Judgment in Thomas Crawford’s *Progress*,” *Race and Vision in the Nineteenth Century United States,* edited by Shirley Samuels. Lanham, MD: Lexington Books, 2019.

“MONU\*MENT\*ALITY: Edmonia Lewis, Meta Fuller, Augusta Savage and the Re-Envisioning of Public Space,” *Augusta Savage: Renaissance Woman*. Exhibition catalogue for the first retrospective of the artist at the Cummer Museum in Jacksonville, Florida. London: GILES, 2018.

Kirsten Pai Buick, untitled essay, “Bully Pulpit,” Panorama: Journal of the Association of Historians of American Art 4, no. 1 (Spring 2018), <http://journalpanorama.org/buick-bully-pulpit>.

“Propaganda Fide: Mary Edmonia Lewis and the Catholic Church,” *Beholding Christ and Christianity in African American Art,* eds. Phoebe Wolfskill and James Romaine. University Park, PA: Penn State University Press, 2017.

“Labors of Love: Representations of Work in the Sculpture of Henry “Mike” Bannarn and Leslie Garland Boling,” *International Review of African American Art* (special issue on “Race and Labor in American Art,” guest editor Hayes Peter Mauro), Vol. 26, No. 3 (2016): 44-45.

“Streams of Consciousness: The Visionary Activism of in the Art of Basia Irland,” *Reading the River: The Ecological Activist Art of Basia Irland*, edited and curated by Roel Arkesteijn and Basia Irland. Museum Het Domein, Sittard, Netherlands, 2015.

"Kehinde Wiley's *Cameroon Study*," *Kehinde Wiley: A New Republic,* edited by Connie H. Choi and Eugenie Tsai. New York and London: Prestel Publishing in conjunction with the Brooklyn Museum, 2015.

"Reckoning: De-Naturing Domesticity in the Photography of Daniel Coburn," *The Hereditary Estate: Photograhy by Daniel W. Coburn*. Heidelberg: Kehrer-Verlag, 2015.

“Between a Rock and a Hard Place: The Sculpture of the Harlem Renaissance,” *Blackwell Companion to the Harlem Renaissance,* ed. by Cherene Sherrard-Johnson. Wiley-Blackwell, 2015.

"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* (in preparation, with interest expressed by Duke University Press)

*Surveying American Art: A History of the Visual Cultures of White Racial Formation, 1675-1876* (in preparation)

## ARTICLES IN PREPARATION

“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

## Selected *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

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

April 7, 2021 – “The Raw, The Cooked, and The Manufactured: Charles Ethan Porter and Late 19th Century American Still Life Traditions” [Lecture for Expanding Perspectives on American Art: A Springtime Scholar Series in conjunction with the exhibition “Expanding Horizons: Celebrating 20 Years of The Hartford Steam Boiler Collection, November 7, 2020-May 23, 2021] The Florence Griswold Museum, Old Lyme, Connecticut.

March 31, 2021 – “Animated by Hope and Desire: 3 Black Artists at the Nation’s Centennial” [Lecture for Art at Noon Series] Pennsylvania Academy of Fine Arts, Philadelphia, PA. [189 registered]. <https://www.pafa.org/events/animated-hope-desire-3-black-artists-nations-centennial-033121>

February 26, 2021 – “Don’t Look Back: African and African Diasporic Entanglements with France” [Lecture for Roundtable 1. Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900]. This pair of events brings together research presentations and roundtable discussion in response to passages from art historian Emily C. Burns’s book-in-progress,*Performing Innocence: Cultural Belatedness and U.S. Art in Fin-de-Siècle Paris.***Zoom Roundtables, Friday February 26 and March 5, 2021 from 5-7 PM UK time.** Organized by the Birkbeck Centre for Nineteenth-Century Studies and the Centre for Nineteenth-Century Studies at Durham University, Durham, UK. [300+ registered for Roundtable 1].

February 24, 2021 – “Into the Maelstrom: The Life and Career of Mary Edmonia Lewis” [Lecture for *Olana Perspectives* speaker series] Olana State Historic Site, The Olana Partnership, Hudson, NY. [142 in attendance]. <https://www.youtube.com/watch?v=woDRmomLBoc>

December 11, 2020 – “The Flesh Made Word: Soft Power, The Female Nude, and the Memoir of Louisine Havemeyer” [Wyeth Symposium: Feminism in American Art History, National Gallery of Art Center for Advanced Study in the Visual Arts, Washington, DC] [700 in attendance; 24 countries]. <https://www.nga.gov/research/casva/meetings/wyeth-foundation-for-american-art-programs/feminism-in-american-art-history.html>

December 10, 2020 – Roundtable discussion “Messages + Monuments: Perspectives on Collective Memories” School for Advanced Research in partnership with Museum of Indian Arts and Culture, Santa Fe, NM. <https://sarweb.org/blog-press-release-messages-and-monuments-perspectives-on-collective-memories-2020/>

December 4, 2020 – Roundtable: Black Trauma / Death Imagery is Always Spectacle [Discussant] Black Liberation Center / Art of Collective Care and Responsibility, Cleveland, Ohio.[360 in attendance] <https://www.mocacleveland.org/programs/black-liberation-center-art-collective-care-responsibility-roundtable-1-black-traumadeath>

November 12, 2020 – “Columbus, Conquistadors, Confederates: Hegemonic Space and the Undercommons” [Lecture for Sculpture Space, Utica, NY]. <https://race.unm.edu/events/archive/columbus-conquistadors-confederates.html>

October 9, 2020 – “Seeing the Survey Anew: Compositional Absences that Structure Ideological Presences” [Lecture for Virtual Symposium: “A Half Century of Fellowship: Wyeth Foundation for American Art] Smithsonian American Art Museum, Washington, DC. <https://americanart.si.edu/research/symposia/2020/fellowship50>

October 6, 2020 — “At E.A.S.E.: Representation and the Limits of Social Justice” [Lecture: Norman Rockwell Lecture Series; Themed Critical Race Studies] Rice University, Art History and Religious Studies, Houston, Texas. [455 views] <https://www.youtube.com/watch?v=5Bo2Lq3PG9s>

June 9, 2020 – “The Thrill of It All: Cultures of Consent and Fantasies of Conquest in the Artist Residency Experience” [Keynote Speaker]. Virtual Symposium: “The End of the Grand Tour? Virtual Symposium on Artist Residencies: Future, Place, and State.” Arquetopia, Puebla, Mexico. [900 views] <https://vimeo.com/428317151>

February 14, 2020 – “Dampening the Noise of Conquest: The Function of Landscape Representation in the Era of Global Extermination” [Discussant]. Conference: CAA, Chicago, Il. Session Title: “Altered Terrains: Landscapes of Colonia America.” Session Chairs: Theresa Avila and Emanuel Ortega. Chicago, Illinois.

January 23, 2020 – “American Indianisms: Narrative Structure as Secular Judgment in Thomas Crawford’s ‘Progress of Civilization’.” Invited speaker; Department of Art, Art History & Visual Studies, Duke University, Durham, North Carolina.

March 30, 2019 – “No Exit? Deborah Roberts and the Liberation of Black Childhood.” Invited speaker as part of the Norton Museum Feminist Art History Forum. [Panelists: Kirsten Pai Buick, University of New Mexico; Lisa Gail Collins, Vassar College; Catherine Morris, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum; Elvira Dyangani Ose, The Showroom, London]. Norton Museum of Art, West Palm Beach, Florida.

March 17, 2019 – “Processing the Eternal Present: Howardena Pindell and the Art of Risk.” Invited speaker as part of the retrospective “Howardena Pindell: What Remains to Be Seen” at the Rose Museum, Brandeis University, Waltham, MA.

November 5, 2018 – “American Indianisms: Narrative Structure as Secular Judgment in Thomas Crawford’s *Progress of Civilization*.” Invited as Distinguished Speaker; Joan Carlisle-Irving Lecture Series, University of British Columbia, Vancouver, Canada.

April 4, 2018 – “Recovering a Women’s Art History: Edmonia Lewis, Angel de Cora, and Tonita Pena.” Invited panelist for the IARC Speaker Series, School for Advanced Research. [Moderator: America Meredith; Panelists: Kirsten Pai Buick, Professor of Art History, University of New Mexico; Sascha Scott, Associate Professor of Art History, Syracuse University; Yvonne N. Tiger, Independent Scholar]. In conjunction with their 2018 lecture series “Trailblazers and Boundary Breakers: Honoring Native Women in Art.”

March 1, 2018 – “CODA: Mary Edmonia Lewis, Catholicism, and the Quest for Freedom.” Invited speaker; Allen Memorial Museum of Art, Oberlin College, Oberlin, Ohio.

April 13, 2017 – “Slavery Makes the Woman: Historical and Racial Linkages in the Creative Practices of Edmonia Lewis and Kara Walker.” Invited Speaker for the 7th Annual Interdisciplinary Speaker Series: Humanities on the Edge at the University of Nebraska, Lincoln.

April 7, 2017 – “Optical Allusions: The Photograph v. The Archive in Three Case Studies—Edmonia Lewis, Florence Thompson, and Mildred Loving.” [Panelists David C. Driskell and James Smalls]. Conference: 28th Annual James A. Porter Colloquium on African American Art, Howard University, Washington D.C.

March 3, 2017 – “Regarding Lincoln: Mary Edmonia Lewis and the Politics of the Civil War.” [Panelists: Elsa Barkley Brown, Lisa Farrington, Deborah Willis, and Kelli Morgan]. In conjunction with the exhibition “Shifting: African American Women and the Power of Their Gaze.” David C. Driskell Center, University of Maryland, College Park.

February 4, 2016 – “Propaganda Fide: Politics, Race, and Catholicism in the Work of Mary Edmonia Lewis.” Driskell Prize Lecture, The High Museum of Art, Atlanta.

November 6, 2015 – “Black Abstraction” [Moderator of Panel Discussion; Panelists: Shinique Smith, Cherise Smith, and Valerie Mercer]. In conjunction with the exhibition “30 Americans.” The Detroit Institute of Arts, Detroit.

October 17, 2015 – “On Being Black” [Moderator of Panel Discussion; Panelists: Sheila Pree Bright, Debra Willis, Albert Chong, Allen Cooley, Delphine Fawundu, and John Pinderhughes]. Spelman College Museum of Art. In conjunction with the exhibition “On Being Black” at the Arnika Dawkins Gallery, Atlanta, GA.

October 8-11, 2015 - "Sentimental Modes: The Historical Deployment of Misery in Visual Culture." [Chair of Session]. Conference: American Studies Association, Toronto, Canada.

September 24-26, 2015 – “An Unsubtle Subtlety: Race, Media, and Kara Walker’s Sphinx.” Conference: 2nd Annual Race and Media Conference. Session: Spectacles of Race and Sexuality. University of New Mexico, Albuquerque.

May 17, 2015 - "The Biological as Biographical: Mary Edmonia Lewis and the Conundrum of Agency." Symposium: Revising Revisionism in Feminism. Presented by the Elizabeth A. Sackler Center for Feminist Art and Project Continua. Brooklyn Museum, Brooklyn, New York.

March 24, 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 14, 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, Illinois.

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, New Mexico.

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

2020-2021 Associate Dean of Equity and Excellence, College of Fine Arts; Member, Provost’s Honors College Task Force; Member, LEAD Council, Division of Equity and Inclusion; Member, Graduate Studies Summer Dissertation Writing Award Committee.

2019-2020 Associate Dean of Equity and Excellence, College of Fine Arts; Member, Search Committee for Assistant Professor of Experimental Arts and Technology; Member, Provost’s Committee for Academic Success (PCAS); Member, LEAD Council, Division of Equity and Inclusion; Member, Honors College Task Force.

2019-2020 Interim Associate Dean of Student and Faculty Concerns, College of Fine Arts; Member, Anti-Racist Pedagogy Committee on Practice (led by Professor Beth Davila); Chair, Search Committee for Assistant Professor of Native American Art History; Member, Personnel Committee, Department of Art.

2018-2019 Member, Anti-Racist Pedagogy Committee on Practice (led by Professor Beth Davila); Chair, Search Committee for Assistant Professor of Native American Art History; Area Representative for Art History; Personnel Committee for the Department of Art; Department of Art Mentoring Committee for Assistant Professors Kency Cornejo and Clarence Cruz; Member, Search Committee for Assistant Professor of Dance.

2017-2018 Member, Anti-Racist Pedagogy Committee on Practice (led by Professor Beth Davila); Member, Search Committee for Native American Art History; Member, Advisory Committee; Member, Tenure Committee for Assistant Professors Kency Cornejo, Kevin Mulhearn, Szu-Han Ho, Clarence Cruz; Member, Personnel Committee for the Department of Art; Member, Personnel Committee for CFA; Member, Promotion Committee for Associate Professor Claudia Valdez

2016-2017 Member, UNM-Mellon Advisory Board; Member, Tenure Committee for Assistant Professors Szu-Han Ho, Catherine Harris, Clarence Cruz, Kevin Mulhearn, and Kency Cornejo.

2015-2016 Graduate Director, Department of Art and Art History; Chair, Search Committee for Photo Historian; Member, UNM-Mellon Advisory Board; Member, Mentoring Committee for Assistant Professors Szu-Han Ho and Catherine Harris.

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 Interim 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.