

Marcia Brennan
Associate Professor
Department of Art History, MS 21
Rice University, P.O. Box 1892
Houston, Texas 77251-1892
713-348-3470
mbrennan@rice.edu

Education

Ph.D. 1997, M.A. 1993, Brown University, Department of History of Art and Architecture
Dissertation topic: *Abstract Passion: Images of Embodiment and Abstraction in the Art and Criticism of the Alfred Stieglitz Circle*

B.A. 1988, Mount Holyoke College; Double Major, Art History and English

Additional Affiliation

Artist-In-Residence, Department of Palliative Medicine, M. D. Anderson Cancer Center, Houston, Texas. Since March 2009
As an Artist-In-Residence on both the Acute Palliative Care Inpatient Unit and the Palliative Care Outpatient Clinic, I work with terminal cancer patients and their caregivers to produce literary artworks that are poised at the intersection of the visual culture of the medical humanities and quality of life in end of life care.

Honors and Awards

George R. Brown Award for Superior Teaching, Rice University	2010
Faculty Initiatives Fund Award, Office Of Research, Rice University	2009
Humanities Research Center, Rice University, Conference Grant	2009
George R. Brown Award for Superior Teaching, Rice University	2009
Humanities Research Center, Rice University, Collaborative Faculty Fellowship	2008-2009
Humanities Research Center, Rice University, Faculty Fellowship	Spring 2007
American Council of Learned Societies, Contemplative Practice Fellowship	Summer 2006
Finalist, Phi Beta Kappa Teaching Award	2005
Named as offering the "Best Class at Rice University" in the <i>2004 Guide to Texas Colleges and Universities</i>	2004
Presidential Research Awards, Rice University	2001-2005
National Endowment for the Humanities/Sarofim Seminar Participant	2001-2002
Millard Meiss Publication Fund Award, College Art Association	Fall 1999
Marie J. Langlois Dissertation Prize in feminist theory and analysis	Spring 1997
Samuel H. Kress Foundation Dissertation Fellowship in Art History	1996-1997
Faculty Scholar, Brown University	1996-1997
President's Award for Excellence in Teaching, Brown University	Spring 1996
University Scholarship, Brown University	1992-1996
Class of 1905 Fellowship, Mt. Holyoke College	1995-1996
Louise Fitz-Randolph Fellowship, Mt. Holyoke College	1991-1993
Charles A. Dana Fellowship for work at the Harvard University Art Museums	Summer 1987

Publications

Books Published:

Lead author of the exhibition catalogue *Mel Chin: Do Not Ask Me*, ed. James Harithas (Houston: Ineri Publishing and The Station Museum of Contemporary Art, September 2011). My contribution to this volume is the lead essay, "'Accumulating Stars and Armaments': A Job Description for Mel Chin," pp. 35-75.

Curating Consciousness: Mysticism and the Modern Museum (Cambridge, MA and London: MIT Press, 2010). Within our secular postmodern culture, art museums often function as numinous sites of aesthetic contemplation that are so powerful that they seem to hold the potential for mystical experience. When writing on these themes for the educated, museum-going public, the prominent author and museum director James Johnson Sweeney (1900-1986) repeatedly drew on motifs of mysticism in order to emphasize the instrumental capacity of aesthetics to express, and potentially induce, transformational and transcendent states of being. This study focuses on the various ways in which Sweeney and other key critics forged compelling connections between mysticism, contemporary art, and "primitive" artifacts in the sanctified space of the modern museum.

Flowering Light: Kabbalistic Mysticism and the Art of Elliot R. Wolfson (Houston: Rice University Press, 2009). This study examines the interwoven relations between the abstract paintings and poetic and scholarly writings of Elliot R. Wolfson. Emphasis is placed on the mystical dimensions of comparative religion, painterly aesthetics, and related points of intertextual analyses, particularly concerning angelic embodiment, poiesis, and apophysis.

Lead author of the exhibition catalogue *A Modern Patronage: de Menil Gifts to European and American Museums* (New Haven and Houston: Yale University Press, in association with The Menil Collection, June 2007). My contribution to this volume is an essay entitled "Seeing the Unseen: The Illuminated Words and Contemplative Magic of James Johnson Sweeney and John and Dominique de Menil," pp. 21-61.

Modernism's Masculine Subjects: Matisse, the New York School, and Post-Painterly Abstraction (Cambridge, MA and London: MIT Press, 2004; paperback ed. 2006). In this study I examine how postwar abstract modernist paintings came to be seen and discussed as metaphorical embodiments of masculine selfhood. In particular, I examine the ways in which the masculine subject positions of Matisse, de Kooning, Pollock, Louis, and Noland were mediated and achieved through strategic associations with their feminine artistic counterparts.

Painting Gender, Constructing Theory: The Alfred Stieglitz Circle and American Formalist Aesthetics (Cambridge, MA and London: MIT Press, 2001; paperback ed. 2002). This study examines the various ways in which Alfred Stieglitz and his in-house circle of critics paired a quasi-formalist narrative on the sexed and gendered human body with a corpus of inherently non-narrative paintings, including landscapes, still lifes, and outright abstractions. After reconstructing Stieglitz's Freudian-based aesthetic theory, I consider the opposition that the Stieglitz circle faced from rival avant-garde projects, including the New York Dada movement, the American Regionalists, and Clement Greenberg's early formulation of formalist discourse.

Publications (continued)

Book In Process:

Words Beyond Words: Finding Language Where There Is No Language (Under contract with Intellect Books, U.K. in association with the University of Chicago Press). Based on my direct clinical experiences as an Artist In Residence in the Department of Palliative Medicine at the M. D. Anderson Cancer Center, in this study I explore issues in the visual culture of the medical humanities and creative expressions in end of life care. Drawing on thematically-oriented case studies, the text will engage questions such as: How do we find language to describe states of being for which there is no language? How do we represent the unrepresentable and translate the untranslatable? Notably, these issues are equally pertinent to theoretical discussions of abstract painting's simultaneously dissolving and crystallizing structures, as they are to the contemplation of spiritual experience and mystical ecstasy, as they are to the very real challenges of people facing life at the end of life. Thus building on my previous scholarship, *Words Beyond Words* will examine subjects and situations that repeatedly exceed our capacity to represent them, even as we repeatedly attempt to do so, often through symbolic imagery that conveys transformational and transcendent visions. At the practical level, this project has been approved by two separate Institutional Review Boards (IRBs) at Rice University (March 2010) and at the M. D. Anderson Cancer Center (September 2010).

Book Chapters, Scholarly Articles, and Exhibition Catalogues

“Meta-Media And The Multiple Presence: Beyond The Between In The Works Of Marianna Christofides and Elizabeth Hoak-Doering” in Yiannis Toumazis, ed., *Temporal Taxonomy*, Catalogue of the National Participation of Cyprus in the 54th International Exhibition of Art—La Biennale di Venezia, Nicosia, 2011, pp. 36-47. Simultaneously published in English and Greek.

“Four Butterflies: End of Life Stories of Transition and Transformation,” forthcoming in *Pastoral Psychology* (Springer Publications, 2012), accepted for publication.

“‘Just Give Me A Kiss, Just Stay Connected’: Some Reflections on Contingency in the Visual Culture of the Medical Humanities,” a commissioned article to appear in a new editorial feature, “Notes from the Field,” in the September 2012 issue of *The Art Bulletin*.

“In Defense of Lay Midwifery: The Visual Culture of Midwife Education,” an article focusing on social history, visual culture, and the medical humanities, co-authored with P. Preston Reynolds, M.D., Ph.D., and Katherine L. Keith, in preparation.

“The Miniature Worlds of Mystical Formalism,” *Pazhouhesh Nameh-e Farhangestan-e Honar* (*Research Journal of the Iranian Academy of Arts*) 14 (Autumn 2009), pp. 9-19. Simultaneously published in English and Farsi.

“Tragic Dreams and Spectral Doubles: The Metaphysical Lincoln,” *PN Review* 188 (Manchester, UK: Carcanet Press, 2009), pp. 49-53.

Publications (continued)

“Living with the Living: A Preview of *Flowering Light*,” *PN Review* 186 (Manchester, UK: Carcanet Press, 2009), pp. 30-34.

“Illuminating the Void, Displaying the Vision: The Romanesque Church, the Modern Museum, and Pierre Soulages’s Abstract Art” in *Res: Journal of Anthropology and Aesthetics* 52 (Cambridge, MA: Harvard University, Autumn 2007), pp. 117-127.

“The Multifaceted Masculinity of Canonical Modernism: James Johnson Sweeney and Alfred H. Barr, Jr. in the 1930s” in Anna Brzyski, ed., *Partisan Canons: Discursive and Institutional Sites* (Durham and London: Duke University Press, 2007), pp. 179-201.

“Monet as Metaphor: Studies in Rapture and Reflected Light” in Deborah J. Johnson and David Ogawa, eds., *Seeing and Beyond: A Festschrift on 18th - 21st Century Art for Kermit S. Champa* (New York: Peter Lang, 2005), pp. 245-63.

“American Formalist Aesthetics and the Gendered Body: Jo-Anne Berelowitz interviews Marcia Brennan about her New Book,” *Genders* 35 (2002), online journal.

“Krasner and Pollock: Touching and Transcending the Margins of Abstract Expressionism” in Roger M. Buergel and Stefanie-Vera Kockot, eds., *Abstrakter Expressionismus: Konstruktionen Ästhetischer Erfahrung* (Dresden and Amsterdam: Verlag der Kunst, 2000), pp. 144-54.

“Corporeal Disenchantment or Aesthetic Allure? Henri Matisse’s Early Critical Reception in New York” in M. Kronegger and A-T. Tymieniecka, eds., *Analecta Husserliana: A Yearbook of Phenomenological Research* LXV (Dordrecht: Kluwer Academic Publishers, 2000), pp. 243-58.

“Alfred Stieglitz and Paul Rosenfeld: An Aesthetics of Intimacy,” *History of Photography* 23 (Spring 1999), pp. 73-81.

Three catalogue entries for paintings by Paul Gauguin and Jean-Baptiste Armand Guillaumin in *Impressionism: Paintings Collected by European Museums* (The High Museum of Art, Atlanta in association with Harry N. Abrams, New York, 1999), pp. 140, 149, 153.

“Faith, Love, and the Broken Camera: Alfred Stieglitz and New York Dada,” *History of Photography* 21 (Summer 1997), pp. 156-61.

“Porcelains of the Qing Dynasty,” *The Crawford Bequest: Chinese Objects in the Collection of the Museum of Art, Rhode Island School of Design* (Brown University, David Winton Bell Gallery, Providence, 1993).

Publications (continued)

Exhibition and Book Reviews:

Review of *Upside Down: Arctic Realities*. Musée du quai Branly, Paris, September 30, 2008--January 11, 2009; The Menil Collection, Houston, TX, April 15--July 17, 2011 in *CAA Reviews* (2011).

Review of Kristina Wilson., *The Modern Eye: Stieglitz, MoMA, and the Art of the Exhibition, 1925-1934* (New Haven: Yale University Press, 2009) in *CAA Reviews* (Spring 2010).
<http://caareviews.org/reviews/1398>

“Slants and Right Angles: Review of *Jacket Magazine*,” *PN Review* 184 (Manchester, UK: Carcanet Press, 2008), p. 71.

Review of Jennifer R. Gross, ed., *The Société Anonyme: Modernism for America* (New Haven: Yale University Press, 2006) in *CAA Reviews* (Spring 2007).
<http://www.caareviews.org/reviews/1005>

Review of Donna M. Cassidy, *Marsden Hartley: Race, Region, and Nation* (University Press of New England, 2005) in *CAA Reviews* (Fall 2006). <http://www.caareviews.org/reviews/902>

Review of Christopher A. Dustin and Joanna E. Ziegler, *Practicing Mortality: Art, Philosophy and Contemplative Seeing* (Palgrave, 2005) in *Material Religion: The Journal of Objects, Art, and Belief* 2 (Fall 2006), pp. 371-72.

Review of Ysanne Holt, *British Artists and the Modernist Landscape* (Ashgate, 2003) in *Albion* 36 (Winter 2004), pp. 742-44.

Review of Vivien Green Fryd, *Art and the Crisis of Marriage: Hopper and O’Keeffe* (Chicago, 2003) in *CAA Reviews* (Summer 2003). <http://caareviews.org/reviews/543>

Review of Ruth Bromberg, *Walter Sickert: Prints: A Catalogue Raisonné* (Yale, 2000) in *Albion* 33 (Fall 2001), pp. 511-13.

Review of Daniel O. Bell, *A Pious Bacchanal: Affinities between the Lives and Works of John Flaxman and Aubrey Beardsley* (Peter Lang, 2000) in *Albion* 33 (Summer 2001), pp. 326-28.

Review of David Goodway, ed., *Herbert Read Reassessed* (Liverpool University Press, 1998) in *Albion* 32 (Summer 2000), pp. 173-75.

Review of Linda Gertner Zatlín, *Beardsley, Japonisme, and the Perversion of the Victorian Ideal* (Cambridge University Press, 1997) in *Albion* 31 (Spring 1999), pp. 146-47.

Symposia and Lecture Series Organized

Museums and the Medical Humanities: Our Continuing Conversation, a symposium held at Rice University on February 19, 2010. The morning panel consisted of three doctors from the University of Texas's M. D. Anderson Cancer Center, whose medical specialties include Palliative Medicine, Oncology, and Psychiatry. The afternoon panel featured three curators from the Museum of Fine Arts, Houston, the Menil Collection, and the Houston Museum of Natural Science. Drawing on their distinctive backgrounds and areas of expertise, speakers addressed the ways in which shared themes inform their museum collections, or have emerged as salient issues in their clinical interactions and professional practices. In so doing, this program fostered an innovative, transdisciplinary conversation that spans a cross-over audience including the academic community, the museum world, and the Texas Medical Center.

Museums and the Medical Humanities: The Arts of Transformation, co-sponsored with the Menil Collection as the Second Biennial Menil-Rice Lecture Series, 2008-09. This series was designed to foster integrative, transdisciplinary scholarship incorporating the fields of Art History, Museum Studies, and the Medical Humanities, in order to promote a collaborative partnership between Rice University, the Museum District, and the Texas Medical Center. Taking the Menil Collection's renowned permanent collection as a baseline, four distinguished lecturers explored a nexus of themes concerning embodiment, creativity, trauma, diagnosis, medicine, healing, reflection, and transformation.

Venturing Beyond the Beyond: On the Visual Imagination and Mystical Hermeneutics of Elliot R. Wolfson, co-organized with Jeffrey J. Kripal at Rice University on October 26, 2007. This symposium took Wolfson's groundbreaking writings on Kabbalistic mysticism, and his related paintings and poetry, as points of departure for essays focused on the reenvisioning of embodiment, time, beauty, ritual practice, angelic presence, transgression, law, and honesty.

Scholarly Lectures and Invited Talks

“‘Truly A Mission Accomplished’: Reflections on the Larry and Brenda Thompson Collection of African American Art,” an invited gallery talk to be presented at the Rice University Art Gallery, Houston, September 26, 2012.

“‘One Step Closer To Heaven’: Envisioning the Afterlife in the Artworks of Palliative Care Patients,” a workshop presentation at the 16th Annual Interdisciplinary Conference on Palliative Medicine, Hospice, and Supportive Care, organized by the University of Texas's M. D. Anderson Cancer Center, Houston, September 8, 2012.

“Hoka Hey! It is a Good Day to Live!” a presentation at the Grand Rounds Lecture in Psychosocial Medicine at the M.D. Anderson Cancer Center, Houston, April 10, 2012.

“The Garden In The Garden: Representing The Life Within The Life,” an invited lecture to be presented at the “Crafting Knowledge: Ritual, Art, Thought” lectures of the Rockwell Symposium, Department of Religious Studies, Rice University, April 1, 2012.

Scholarly Lectures (continued)

“The Creativity of COLLAGE: My Experiences as an Artist In Residence with the Art for Cancer Network,” an invited talk presented to the Volunteer Services Organization at the M.D. Anderson Cancer Center, Houston, February 22, 2012.

“Red Like The Heart, And Autumn Gold,” an invited talk presented as participating faculty member in the session “A Humanitarian Approach to Psychosocial Suffering Influencing the Experience of Disease” at “The Collective Soul Symposium: Relieving Physical, Emotional, And Spiritual Suffering of Persons With Advanced Illness and their Caregivers” at the M.D. Anderson Cancer Center, Houston, January 20, 2012.

“Four Butterflies: End of Life Stories of Transition and Transformation,” a paper presented at the conference on “Social Justice and the Health Professions: Ethical and Experiential Issues” at the McGovern Center for Humanities and Ethics, University of Texas Health Science Center, June 2, 2011.

“Curating Quilts, Quilting as Curation,” an invited talk presented as part of the panel for the Rice University HERE (Houston Enriches Rice Education) Project, in conjunction with the exhibition *Hearts, Hands & Heritage: The Patchwork Soul of Women*, November 5, 2010.

“Coping Through Connections, Cutting to the Heart,” an invited lecture presented at the 14th Annual Interdisciplinary Conference on Palliative Medicine, Hospice, and Supportive Care, organized by the University of Texas’s M. D. Anderson Cancer Center, Houston, October 15, 2010.

“The Color Behind The Color, The Light Behind The Light,” an invited lecture presented at the Museum of Fine Arts, Houston, on September 22, 2010.

“The Golden Mirror That Pops In My Head: Some Reflections on Ang Tsherin Sherpa’s Contemporary Art,” presented in conjunction with Professor Anne Klein’s series on “The Knowing Body: Art and the Discovery of the Self,” Rice University, April 30, 2010.

“The Modern Museum and Mystical Houston,” an invited lecture presented as part of the “Hidden God, Hidden Histories” Lectures of the Rockwell Symposium, Department of Religious Studies, Rice University, April 17, 2010.

“Art Beyond Art: Uncovering the Gems of the Byzantine and Rothko Chapels,” an invited lecture presented as part of the “Hidden God, Hidden Histories” Lectures of the Rockwell Symposium, Department of Religious Studies, Rice University, April 17, 2010.

“Life Beyond Language: Finding Words When There Are No Words,” Grand Rounds Lecture in Psychosocial Medicine, University of Texas’s M.D. Anderson Cancer Center, November 18, 2009.

“The Open Ends of Boundless Fragments: Some Reflections on The Menil Collection’s *Body In Fragments* Exhibition,” presented at The Menil Collection, Houston on October 19, 2009.

Scholarly Lectures (continued)

“Tragic Dreams and Spectral Doubles: The Metaphysical Lincoln,” an invited lecture delivered at *The Mask of Lincoln* symposium, commemorating the two-hundredth anniversary of Lincoln’s birth, at the National Portrait Gallery, Smithsonian Institution, Washington, D. C., February 16, 2009.

“From *The End Game* to *The Light Inside*: Some Thoughts on Museums and the Medical Humanities,” Grand Rounds Lecture in Palliative Care and Rehabilitation Medicine, delivered at the University of Texas’s M.D. Anderson Cancer Center, on October 8, 2008.

“Blood Miracles and Fire Magic: The Transmutational Arts of Alberto Burri,” a paper delivered at the Humanities Research Center, Rice University, November 13, 2007.

“Three Painted Angels: The Poetics of Aesthetic Epiphany,” a paper delivered at the interdisciplinary conference *Venturing Beyond the Beyond: On the Visual Imagination and Mystical Hermeneutics of Elliot R. Wolfson*. Humanities Research Center, Rice University, October 26, 2007.

“9-11 Minutes on Mel Chin,” commentary delivered in conjunction with *My God Told Me to Kill Your God: Exhibition on War*, sponsored by the Department of Visual and Dramatic Arts, Rice University, October 25, 2007.

“The Depths of *The Deep*: A Roundtable Discussion on Pollock’s Masterwork,” participation in a panel discussion at The Menil Collection, Houston, July 19, 2007.

“Unsayings the Ideal,” a keynote lecture delivered at “An Interdisciplinary Odyssey: Art History in the Twenty-First Century,” a graduate student symposium sponsored by the University of Kansas, Lawrence, April 13, 2007.

“Alchemy, Androgynes, and the End of Philosophy: Marcel Duchamp and Alfred H. Barr, Jr., or The Nude Descending a Flowchart,” an invited lecture presented at the symposium “Usable Pasts? American Art from the Armory Show to the Art of This Century” at the University of Pennsylvania, March 24, 2007.

“Lighting Time, Suspending Space: Some Thoughts on Mysticism and Modern Art,” an invited lecture presented at the Center for Visual Culture, Bryn Mawr College, Bryn Mawr, Pennsylvania, September 27, 2006.

“Gigantic Creatures and Miniature Worlds: Collecting Calder at the Museum of Fine Arts, Houston,” an invited lecture presented at the Museum of Fine Arts, Houston in conjunction with the thirtieth anniversary celebration of the Cullen Sculpture Garden, May 18, 2006.

“Framing Two Views of Eva Hesse’s Drawings,” a gallery talk presented with Josef Helfenstein at The Menil Collection, Houston, March 30, 2006.

“From the Romanesque Church to the Modern Museum: Displaying the Sacred Structures of Pierre Soulages’s Abstract Paintings,” a conference paper delivered at the “Temples of Art? Museums and Religious Objects” session of the College Art Association annual conference, Boston, February 24, 2006.

Scholarly Lectures (continued)

“Aesthetics as a Multidimensional Modality of Knowing,” an invited talk presented at the “Toward an Integral Epistemology” conference at the Center for Theory and Research, Esalen Institute, Big Sur, California, December 15, 2005.

“The Metaphysics of the Museum: Beauty as an Altered State of Consciousness,” an invited public talk presented at the Esalen Institute, Big Sur, California, December 14, 2005.

“Studies in Self-Creation and Creative Destruction: James Johnson Sweeney and Jean Tinguely in the 1960s,” an invited lecture delivered at the annual conference of the Art Libraries Society of North America (ARLIS) in Houston on April 4, 2005.

“Marsden Hartley: Mysticism, Masculinity, and the Paradox of Oneness,” an invited lecture presented at the “Marsden Hartley: Image and Identity” Symposium held at the Bates College Museum of Art, Lewiston, Maine, on November 6, 2004.

“Imaginary Bodies and Bourgeois Pleasures: Henri Matisse and Postwar Visual Culture,” an invited lecture in the Department of Art and Art History at the University of Texas, Austin, given on April 23, 2004.

“Reexamining the Formalist Body: Abstract Painting in the 1960s,” a conference paper delivered at the “Redefining American Modernism” session of the College Art Association annual conference, Seattle, on February 19, 2004.

“Little Images and Unframed Spaces: Lee Krasner and Jackson Pollock’s Dialogical Painting,” an invited lecture delivered as the annual Roberts Lecture in the Department of Art, Grinnell College, on October 31, 2002.

“Gender, Liberation, and the New York School: Reconceptualizing the Role of the Feminine in a Masculinist Visual Culture,” a talk presented at the Barnard Feminist Art and Art History Conference, Barnard College, on November 10, 2001.

“Fragmented Bodies and Canonical Nudes: Painting and Reading de Kooning’s *Women*,” a talk presented at Rice University on April 5, 2001.

“Still Lives and Centerfolds: Greenberg’s Strategic Depictions of Matisse’s Female Figures,” a talk presented at the Barnard Feminist Art and Art History Conference, October 29, 2000.

“John Marin and Jackson Pollock: Bodies, Frames, and Formalism in the 1940s,” an invited lecture presented in the Department of History of Art and Architecture, Brown University on April 20, 2000.

“Arthur Dove and Georgia O’Keeffe: Formalism, History, and the Body,” a talk presented at the Interdisciplinary Research Roundtable at the College of the Holy Cross on November 8, 1999.

Scholarly Lectures (continued)

“Corporeal Disenchantment or Aesthetic Allure? Henri Matisse’s Critical Reception in New York,” a conference paper presented at the Fourth International Congress of the American

Society of Phenomenology, Aesthetics, and the Fine Arts at the Harvard Divinity School on April 19, 1998.

“Turning a Readymade into a Work of Art: Alfred Stieglitz’s Photograph of Marcel Duchamp’s *Fountain*,” a paper presented at the Boston University Symposium on the History of Art at the Museum of Fine Arts, Boston on March 22, 1997.

“Theorizing the Body: Henri Matisse and the Language of ‘Signs,’” a paper presented at the Symposium on the History of Art, sponsored by The Frick Collection and the Institute of Fine Arts of New York University on April 12, 1996.

Teaching Experience

Rice University, Houston, TX

Associate Professor

Since July 2005

Assistant Professor, Department of Art History (promoted to tenure)

2001-2005

Faculty Affiliate, Program for the Study of Women, Gender, and Sexuality

I teach courses in the history of modern and contemporary art; American art; the history of photography and film; critical theory and gender studies; comparative religion, hermeneutics and epistemology; and the Medical Humanities.

College of the Holy Cross, Worcester, MA

Visiting Professor

1997-2000

Through the Center for Interdisciplinary and Special Studies, I taught a range of seminars jointly offered in Visual Arts and Women’s Studies.

Brown University, Providence, Rhode Island

Visiting Lecturer

Spring 2000

In the Department of History of Art and Architecture, I taught a lecture course on “Early Nineteenth Century European Painting.”

Emmanuel College, Boston, MA

Adjunct Faculty Member

Fall 1994; Fall 1998

Curatorial and Development Experience

M.D. Anderson Cancer Center, Houston, TX

Summer 2010

I curated the mini-installation “Curating Care” at the M.D. Anderson Cancer Center, a display consisting of fifteen artworks produced by Collage: The Art For Cancer Network, including works in photomontage, mixed media, collage, and calligraphic brush painting.

Curatorial and Development Experience (continued):

Museum of Art, Rhode Island School of Design, Providence, RI

Curatorial Assistant
Intern

*Summers 1992, 1993
1991-1992*

In the Department of Prints, Drawings, and Photographs, I assisted with the preparation of the Museum's *Catalogue of American Drawings and Watercolors*. As an intern, I made presentations to several college groups, conditioned and registered new acquisitions, and participated in installing exhibitions.

Massachusetts Institute of Technology, Cambridge, MA

Research Analyst

1988-1991

Harvard University Art Museums, Cambridge, MA

Intern, Busch-Reisinger and Fogg Art Museums

Summer 1987

As an intern I systematically catalogued and prepared descriptions of original Walter Gropius architectural drawings and documents for publication, acted as registrar for the removal of objects from the Busch-Reisinger Museum to the Fogg Museum, produced labels and installed an exhibit of 18th century German porcelains, and conditioned and catalogued Bauhaus textiles.

Mount Holyoke College Art Museum, South Hadley, MA

Museum Assistant

1984-1988

I constructed a scale model of the college's art gallery for exhibition purposes, greeted museum visitors, and protected exhibited works.

Trinity College, Hartford, CT

Research Assistant

Fall 1986

Working in the Rare Book Library, I stabilized, catalogued, and prepared descriptions of William Burges's 1874 series of original architectural drawings of Trinity College.

Dissertation Committee Service

Dissertation Committee Member for Hae Young Seong, "A Happy Pull of Athene: An Experiential Reading of the Plotinian *Henosis* in the *Enneads* and Its Significance for the Comparative Study of Religion." Doctoral dissertation in the Department of Religious Studies, Rice University, awarded May 2008.

Dissertation Committee Member for Elitza Ranova, "Re-Inventing Europe: Culture, Style and Post-Socialist Change in Bulgaria." Doctoral dissertation in the Department of Anthropology, Rice University, December 2009.

Service to Rice University

Faculty consultant for a proposed art building, including meeting with external consultants and having preliminary and follow up discussions with Caroline Levander, the Vice Provost for Interdisciplinary Initiatives	<i>Spring 2012</i>
IDEAS: Institute for Dynamic Exchange Among the Arts and Sciences Assisted Deborah Harter in the conception and refinement of the proposal for IDEAS, an academic think-tank at Rice dedicated to dialogue and discovery among faculty from the humanities, arts, and sciences. In addition, I have been an active participant in every meeting since the group's inception.	<i>Since 2011</i>
Member of the Latin American Art Historian Search Committee	<i>2010-2011</i>
Participant in O-Week (Orientation) academic luncheon and advising	<i>Fall 2009-2011</i>
Participant in the Speaker Series for the Rice University HERE (Houston Enriches Rice Education) Project, for the panel on Hearts, Hands & Heritage: The Patchwork Soul of Women quilt exhibition, held at the Rice Media Center	<i>November 5, 2010</i>
Participant in Medical Humanities Faculty Group	<i>2007-11</i>
Trustee Committee Member Hirsch Library of the Museum of Fine Arts, Houston	<i>2001-2011</i>
Faculty Participant in the "Medicine and the Humanities Forum" Sponsored by the Humanities Research Center, Rice University	<i>Spring 2009</i>
School of Humanities, Distribution Curriculum Committee	<i>Fall 2006-2009</i>
Member of the 20 th Century European Art Historian Search Committee	<i>2006-2007</i>
Member of the Art History Postdoctoral Fellow Search Committee	<i>2005-2006</i>
Member of the 19 th Century European Art Historian Search Committee	<i>2004-2005</i>
"Beauty in Art and Mathematics," a talk co-presented with Professor Robin Forman at Jones College, Rice University	<i>October 19, 2004</i>
Undergraduate Major Advisor for Art History	<i>2002-2005</i>
Member of the John and Dominique de Menil Fellowship Committee	<i>Since 2004</i>
Member of the William Camfield Fellowship Committee	<i>Since 2004</i>
Member of the Undergraduate Curriculum Committee, Department of Art History	<i>Fall 2003</i>

Service to Rice University (continued)

Volunteer Participant for the Rice Recruitment Effort, Office of Admissions	2003, 2004
Guest Speaker to the Office of Public Affairs	Spring 2003
Faculty Consultant to the <i>Sallyport</i> Editorial Board	2002-2003
Member of the 19 th Century European Art Historian Search Committee	2002-2003
Member of the Asian Art Historian Search Committee	2001-2002
Member of the Islamic Art Historian Search Committee	2001-2002
Art History Departmental Liaison to Fondren Library, Rice University	September 2001-present
Faculty Associate, Jones College	2001-2004
“The Female Body: The Ideological Inheritance of Art History,” A lecture sponsored by the Rice Women’s Resource Center	November 2001

Professional and Community Service

Member of the Editorial Board for a new international journal, the *Journal of Curatorial Studies*, published by Intellect (U.K.) and distributed by the University of Chicago Press (since 2011).

Serving in an advisory capacity for the development of a Contemporary Arts Program in the College of Architecture, Art, and Design at the American University of Sharjah, United Arab Emirates (since 2010).

Consultant and advisor to students in the Texas public school systems, including providing background information and support for a project on social morals and iconography in da Vinci’s *Last Supper* to a tenth-grader at Carnegie Vanguard High School (2012), and on the topic of Fauvism to a seventh-grade finalist in the National History Fair from Aldine Middle School (2012).

External Reviewer for the Amherst College Faculty Research Award Program (FRAP), Amherst, MA (2011).

External Reviewer for the Committee on Tenure and Promotion, University at Buffalo, State University of New York (2010).

External Reviewer for the Smithsonian Scholarly Studies Program, Smithsonian Institution, Washington, D.C. (2009).

External Reviewer for the Committee on Tenure and Promotion, Columbia University (2009).

Professional and Community Service (continued)

Peer review reader of numerous book manuscripts and proposals for the University of California Press, the MIT Press, Rice University Press, and the University of Minnesota Press (1999-2011).

Peer review reader of articles for *The Art Bulletin* (6 articles reviewed between 2000-2010), the *Journal of Curatorial Studies* (2011), and *American Studies* (2008).

External Consultant and Reviewer to the Irish Research Council for the Humanities and Social Sciences, Government of Ireland (Spring 2007)

Advisor to the Art Fund, an independent arts charity that provides grants to museums and galleries throughout the United Kingdom for the acquisition of artworks for their permanent collections. Provided an expert opinion to the Tate Modern on the art of the Latin American modernist Helio Oiticica (February 2007).

Membership in Professional Organizations

The College Art Association
Archives of American Art
Association of Historians of American Art