

Andrea Pappas

Department of Art and Art History
Santa Clara University
500 El Camino Real
Santa Clara, CA 95053-0264

Tel: 408/551-1848 (office)
E-mail: apappas@scu.edu
<http://www.scu.edu/cas/art/faculty/apappas.cfm>

Education

Ph.D. Art History, 1997, University of Southern California, Los Angeles, CA.

Dissertation: *Mark Rothko and the Politics of Jewish Identity, 1939-1945*. Director: Nancy J. Troy.

Graduate Certificate, Gender Studies, 1995, University of Southern California, Los Angeles, CA.

M.A., Art History, University of Southern California, 1990, Los Angeles, CA.

General Humanities, one-year, non-degree program at Yale University, 1986-1987, New Haven, CT

B.A., Fine Arts (*cum laude*), 1982, University of California at Berkeley, Berkeley, CA.

Grants, Fellowships & Honors

External

NEH Long-Term Residential Fellowship, Winterthur Museum, Gardens, and Library. Project: "Embroidered Landscapes: An Ecocritical/Environmental History Perspective." August 15-December 15, 2015.

NEH Summer Stipend. "Making Art Make History: Reconstructing the Market for Modern Art in New York, 1929-1959." Summer 2003

US Department of Education, Jacob K. Javits Fellow, September 1988-May 1992.

"Folk Art and Popular Culture in American Art History." Faculty Mini-Grant for Instructional Development. University of California at Riverside. Spring 1995.

Internal SCU

Provost's Grant for Research 2015, 2016.

Provost's Summer Stipend. "Embroidering the Landscape." Summer 2015.

Dean's Grant for Research: March 2013, October 2014, June 2014, June 2016, December, 2016.

FSRAP Grants April 2013, April 2014, April 2015, January 2022. (SCU funds for student research assistantships)

Technology Innovation Grant. "Improving the Teaching of Art History with Technology." May 2007.

Paul Locatelli Junior Faculty Grant. Fall 2003.

"The Crucified Jew: Mark Rothko's Christological Imagery" Bannan Institute Grant for Research/Thomas Terry Research Grant, 2002-2003.

"Figuring Jewish Identity: Mark Rothko in the Context of World War II." University Research Grant, Winter 1999.

"A Pedagogical Website for Western Culture II." Grant to support pedagogical innovation, Technology Steering Committee and the Moore Foundation, Fall 1998-Spring 1999.

Internal: USC

J. Paul Getty Scholar, USC, September 1993-May 1994.

Dissertation Fellow, USC, September 1992-May 1993.

Alma Mae Cook Fellowship, Friends of Fine Arts Fellowship (annual awards), USC, 1988-1997.

Prizes

Robert Smith Award, 2016, Decorative Arts Society (for "Each Wise Nymph...")

Leo Wasserman Prize 2003 (for "Reading Rothko's Christological Imagery")

Honors

Alpha Delta Gamma (Honor Society), inducted May 2001.

Phi Kappa Phi, (Honor Society) inducted April 1991.

Academic Appointments

Santa Clara University, Department Chair, Art and Art History, July 2018-present.

Santa Clara University. Associate Professor. Fall 2007-present. (6 courses/year).

Santa Clara University. Assistant Professor. Fall 2000-Spring 2007. (6 courses/year).

Santa Clara University. Lecturer (3-year appointment) Fall 1997-Spring 2000 (8 courses/year).

University of California at Santa Barbara. Visiting Lecturer, Winter Quarter, 1997 (full-time).

Otis College of Art and Design, Los Angeles, CA. Adjunct Assistant Professor 1996-1997 (6 courses/year).

Otis College of Art and Design, Los Angeles, CA. Lecturer, 1993-1996 (4-6 courses/year).

University of Southern California, Visiting Lecturer, Summers 1995, 1996, 1997.

University of California at Riverside, Visiting Assistant Professor, Summer 1997, 1998.

University of California at Riverside, Visiting Lecturer, Spring 1995, Summer 1996.

Occidental College, Los Angeles, CA. Visiting Lecturer, Spring 1995.

Courses Taught

Lower division: American Art Survey 1630-2000; Western Culture: Art History II (1200-1700) & III (1700-present); Honors Program: Late Modern Culture; Cultures and Ideas I, II (first-year seminar)

Upper division: 18th and 19th Century American Art, 20th Century United States Art, Art of the Post-World War II Era, European Modernism, European Baroque Art, History of Photography, Photography in the US, Women and the Visual Arts, American women in the Visual Arts, Art History Proseminar in History, Theories, and Methods of the Discipline; Art History Capstone Senior Seminar, "Material Culture", Exhibiting the 1960s (Special Topic).

Graduate (UCSB): Feminism in the Visual Arts, Teaching Art History with Technology.

Publications Forthcoming

Embroidering the Landscape: Art, Women, and the Environment, 1740-1770. Lund-Humphries, *Northern Lights Series*, Walter S. Melion, series ed., Forthcoming 2023.

"Tragedy and Timeliness: Finding a Path to a New Art" in *Revisiting the Rothko Chapel*, Aaron Rosen and Annie Cohen-Solal, eds., Brepols Publishers. Forthcoming, early 2023.

Publications in Preparation

American Women in the Visual Arts, 300 Years (book project)

"Needlework and Lace" entry for *All Things Renaissance* forthcoming from ABC-CLIO, forthcoming.

Publications

Editor's introduction: "Configuring and Contesting Jewish Identities in the Visual Field." *Modern Jewish Studies: Special Issue on Jewish Art and Culture*. March 2016.

"'Each Wise Nymph that Angles for a Heart': The Politics of Courtship in the Boston 'Fishing Lady' Pictures." *Winterthur Portfolio* 48, No. 1 (2015); 1-27. Recipient, 2016 Robert C. Smith Award from the Decorative Arts Society for the best article published in English in 2015 on the decorative arts.

"In Search of a Jewish Audience: New York's Guild Art Gallery, 1935-1937." *Journal of American Jewish History* 98, Vol. 4 (2014): 263-288.

"No. 5/No. 22." *Yale Initiative for the Study of the Material and Visual Cultures of Religion*.

<http://mavcor.yale.edu/conversations/object-narratives/no-5no-22> 2013

- “Seeing the Homeless: Photography and Self-Determination” essay in *Changing the Face of Homelessness*. De Saisset Museum, Santa Clara University. July 29-December 4, 2011.
- Eye on the Sixties, Vision, Body, and Soul: Selections from the Collections of Harry W. and Mary Margaret Anderson*. (Essayist and curator). Exh. Cat., de Saisset Museum, Santa Clara University, February 2—June 15, 2008.
- “Haunted Abstraction: Mark Rothko, Witnessing and the Holocaust in 1942” *Journal of Modern Jewish Studies* 6, No.2 (July 2007): 167-183.
- “Invisible Points of Departure: Reading Rothko’s Christological Imagery” *Journal of American Jewish History* 92, No. 4 (December 2004): 401-436. (Issue released in 2007)
- “Painting in the Subjunctive Mode: Inez Storer and the Art of Possibilities.” Essay for exhibition catalog, *Theatrical Realism: The Art of Inez Storer, A Retrospective*. De Saisset Museum, Santa Clara, CA. October-December 2003. (In conjunction with concurrent exhibitions, *Inez Storer: Recent Work* at Villa Montalvo and *Inez Storer: The Legacy* at the San Jose Institute of Contemporary Art.) Traveled to the National Museum of Jewish History, Philadelphia.
- “The Picture at *Menorah Journal*: Making ‘Jewish Art.’” *Journal of American Jewish History* 90, No. 3 (September 2002): 205-238. Winner of the Leo Wasserman Prize for best publication in the *JAJH* for that year. (Issue was released in Sept. 2003)
- “Tradition and Innovation at the Poindexter Gallery,” *The Most Difficult Journey: The Poindexter Collections of American Modernist Painting*. Ex. Cat., Yellowstone Art Museum, Billings, MT. 23 March—30 June 2002. (Ten other venues on a three-year national tour through ExhibitsUSA).
- “Post-Natural Eco-Systems: Technological Interventions in the California Landscape.” Peer-reviewed panel, “Western Landscapes.” *Proceedings, 2002 Meeting, Southwest/Texas chapters of the American Culture Association/Popular Culture Association*. Albuquerque, NM. October 2003 (published on CD-ROM, available from ACA/PCA).
- “Patrolling the Borders: Gender Analysis in a Transcultural Artistic Context.” *Proceedings, Miradas Cruzadas/Dual Visions: Coloquio Binacional de Arte Contemporáneo Pintoras Chicanas y Mexicanas*. Centro Cultural Santo Domingo, Oaxaca, Mexico. October 26—November 1, 2001. Proceedings.
- “Observations on the Ancestor Cycle of the Sistine Chapel Ceiling.” *Source: Notes in the History of Art* 11, No. 2 (Winter 1992), pp. 27-31.
- “Ovidian Manners: Hendrick Goltzius and the *Metamorphoses*.” *Hendrick Goltzius and the Classical Tradition*. Exh. cat., March 11-April 25, 1992. The Fisher Gallery, University of Southern California, Los Angeles.
- “John McCracken.” *Finish Fetish: LA’s Cool School*. Exh. cat., March 13—April 20, 1991. The Fisher Gallery, University of Southern California, Los Angeles.

Book Reviews

- “Katherine Manthorne, *Restless Enterprise: The Art and Life of Eliza Pratt Greatorex* (book review) *Panorama, Journal of the Association of Historians of American Art* (7.1) Spring 2021 <https://editions.lib.umn.edu/panorama/article/restless-enterprise/>
- “Diana Linden, *Ben Shahn’s New Deal Murals: Jewish Identity in the American Scene*.” (Book review). *Public Art Dialogue* 7. No. 2 (November 2017): 257-258.
- “Samantha Baskind, *Jewish Artists and the Bible in Twentieth-Century America*.” (Book review) *Images: A Journal of Jewish Art and Visual Culture* 9, No. 1 (March 2016):174-175.
- Kristen Swinth, *Painting Professionals: Women Artists and the Development of Modern American Art, 1870-1930*. University of North Carolina Press, Chapel Hill, 2001. *Gender and American Culture Series*; Thadious M. Davis and Linda K. Kerber, eds. Reviewed for H-SHGAPE (listserv for the Society for the History of the Gilded Age and Progressive Era). September 2002.

“*Art History and Education* by Stephen Addiss and Mary Erickson.” *Journal of Aesthetics and Art Criticism* 52, No. 4 (Fall 1994): 486-487.

Book reviewer for *Choice: Current Reviews for Academic Libraries*. 1993-1999. Review areas: American art, women and the visual arts, contemporary art, cultural studies, New York School.

Encyclopedia Entries

“George Segal.” *Allgemeines Künstlerlexikon: Die Bildenden Künstler aller Zeiten und Völker*, Bénédicte Savoy, Andreas Beyer, and Wolf Tegethoff, eds. Berlin, De Gruyter. (Successor to Thieme-Becker) forthcoming 2020.

Refereed Conference & Symposium Papers (see below in Technology & Pedagogy section also)

“Embroidered Landscapes and Women’s Hidden Knowledge of Nature in British North America” *Textile Society of America, 17th Biennial Symposium: Hidden Stories/Human Lives*. Boston, October 15-17, 2020. Symposium held online due to COVID-19.

“Botanizing the (Embroidered) Landscape: Women’s Knowledge of Nature in British North America” *Flyover Texts* panel at the *51st Annual Meeting of the American Society for Eighteenth-Century Studies*. St. Louis, MO. March 19-21, 2020. (Conference held online in 2021 due to Covid-19)

“An Ecology of Vision: Eighteenth-Century Needlework, Globally-Sourced Artifacts, and Representational Systems.” *Association of Historians of American Art Fourth Biennial Symposium*, October 4-6, 2018, Minneapolis-St. Paul.

“Through the Eye of the Needle: The Visual Systems in Embroidered Landscapes.” *Omohundro Institute for Early American History and Culture*. Ann Arbor, MI. June 2017.

“Embroidering the Landscape: Eighteenth-Century Pastoral Needlework—An Environmental History Perspective.” *William and Mary Quarterly—Early Modern Studies Institute 12th Annual Workshop: “Early American Environmental Histories.”* Huntington Library, Los Angeles. May 18-20, 2017.

““The Natural Embroidery of the Meadows:’ Needlework Landscapes 1740-1770, an Ecocritical Reading.” *Society of Early Americanists Tenth Biennial Meeting*, Tulsa, OK. March 2-4, 2017.

“Embroidering the Landscape: An Ecocritical Approach to Early American Pastorally-Themed Embroidered Pictures. *British Society for Eighteenth-Century Studies, 46th Annual Meeting*, St. Hugh’s College, Oxford, UK. January 4-7, 2017.

“Embroidery and the Limits of Art History.” *Winterthur Biennial Needlework Conference: Embroidery as Art*, Winterthur Museum and Library, Wilmington, DE. October 14-15, 2016. (Invited paper)

“Outside the Window: An Ecocritical Look at Early American Embroideries.” University of Delaware, History Department Workshop Series. Wilmington, DE. October 18, 2015. (Invited paper).

“Overtaking the Avant-Garde: Marketing Middle-Brow Modern Art in the 1930s.” *The Space Between Society: Literature and Culture 1914-1945*. Montreal, (McGill University). June 16-18, 2011

“Beyond Modernist Histories: Rethinking the Marketplace for American Modernist Art.” *Depolarizing American Modernism, 1915-1940*. Annual Meeting of the College Art Association, February 14-17, 2007.

“Mark Rothko’s *Antigone* and its Christological Sources.” Annual meeting of the Association for Jewish Studies. San Diego, CA. December 17-19, 2006.

“Haunted Abstraction: Mark Rothko, Witnessing, and the Holocaust in 1942.” *Centrifugal Forces: Problems and Issues in Holocaust Art*, Annual Meeting of the Association for Jewish Studies, Washington, D.C, December 2005.

“For Love or Money: A Case Study of a ‘Gatekeeper’ Gallery.” *Making Art Make History*, College Art Association Annual Meeting, New York. February 19-22, 2003.

“The Crucified Jew: Considering Mark Rothko's War-time Pictures in the Light of Jewish Identity.” *Constructions of the Human*. California State University, Stanislaus. October 17-19, 1997.

“Making Jewish Art in America: Abstraction, Mark Rothko, and the Construction of Jewish-American Artistic Identity.” *Transnational, National, and Regional Cultures in an International Age*. Great Lakes American Studies Association Annual Meeting. Bloomington, IN, March 7-8, 1997.

“Making Jewish Art in America: *Menorah Journal* and the Construction of Jewish-American Artistic Identity.” *Art Historians of Southern California*, UCLA, November 16, 1996.

Other Conference Participation

Co-Chair (with JoAnne Northrup, Director of Contemporary Art Initiatives, Nevada Museum of Art), “Luminous Currents: *Homo Sapiens Technologica* and the Return of Post-Painterly Abstraction.” *College Art Association Annual Meeting*, Los Angeles, CA February 2012.

Chair, “Jewish Art: Reevaluation, Recovery, Reclamation, Respect.” Special session sponsored by the Northern California Art Historians. *College Art Association Annual Meeting*, Los Angeles, CA February 2012.

Chair and commentator, “Defining Sensory Experience as Evidence: An Interdisciplinary Approach.” *Pacific Coast Branch—American Historical Association*. August, 2010

Chair and commentator, “Women and Gender in Representation.” *Western Association of Women Historians*. Santa Clara University, April 30-May 23, 2009.

Chair and organizer, “Crosstalk: The Pedagogy of the Object in the Academy and the Museum.” Association of Historians of American Art professional session, *College Art Association Annual Meeting*, February 2009.

Chair and organizer, “Workshop on Pedagogy and Assessment.” Art Historians Interested in Pedagogy and Technology professional session. *College Art Association Annual Meeting*, February, 2009.

Respondent, “Memory and Loss in the Post-Holocaust Art of Samuel Bak.” Midwest American Academy of Religion Annual Meeting, Dominican University, Chicago, IL. April 5, 2008.

Moderator, Berkshire Conference on Women’s History, panel 56: “Auto/Biography: Women Filmmakers’ Representations of Women.” June, 2002.

Moderator and Respondent, “Blurring Identity Borders.” *Feminist Dialogue Across Disciplines*, Pacific Southwest Women's Studies Association. Irvine, CA, April 30, 1994.

Respondent, “At the Edge of Art: The Painting's Frame” by Barbara Savedoff. *American Society for Aesthetics, Pacific Division*. Asilomar, CA, April 6-9, 1994.

Session Chair, “Saussure, Peirce, and Gombrich Amongst the Aborigines.” *American Society for Aesthetics Annual Meeting*. Santa Barbara, CA., October 27-30, 1993.

Speaker and Session Co-Chair (with Ruth Weisberg). “A Feminist Perspective on the Sistine Chapel Ceiling.” *Art History: Theory and Practice in the Light of Feminism*. Annual Fall Symposium Series, USC Institute for the Study of Women and Men, Los Angeles. October 23, 1991.

Public Lectures

“Mary Pickering: ‘Botanizing’ Her Embroidered Overmantel,” Pickering House/Pickering Foundation, Salem, MA (via Zoom), December 6, 2020.

“Embroidery at Filoli,” Tour/talk at Filoli Gardens and Historic House, Woodside, CA, August 2, 2018.

“Art Bite: Mark Rothko,” Gallery talk for *From Manet to Maya Lin*, Nevada Museum of Art, Reno, NV, August 10, 2017.

“From the Armory Show to Pop Art, Part I” San Jose Museum of Art, February 19, 2014.

“From the Armory Show to Pop Art, Part II” San Jose Museum of Art, February 26, 2014.

“Artists Respond to the Holocaust.” Jewish Studies Program Annual Lecture Series, California State University, Fresno. November 13, 2013.

- “Joan Brown’s Art in Context.” San Jose Museum of Art, December 7, 2011. In conjunction with the exhibition *This Kind of Bird Flies Backward: Paintings by Joan Brown*. October 14, 2011—March 11, 2012.
- “Dorothy Hood, American Modernist,” Brownsville Museum of Art, Brownsville TX, November 14, 2008.
- “Mark Rothko and Abstract Expressionism” University of Texas, Brownsville. November 17, 2008.
- “The Impact of the Holocaust on the Visual Arts” at the School of Art, Texas Tech University, January 29, 2006. Slightly different version given for the Osher Life-Long Learning Institute, Santa Clara University., October 26, 2005.
- “Mark Rothko and the Politics of Jewish Identity.” School of Art, Texas Tech University, October 1, 2004
- “Conversation Pieces.” Series of three lectures to inaugurate the San Jose Museum of Art’s new programming for members. Topics: “What is the difference between modern and contemporary art?” January 28, 2003; “Why are issues of identity so prevalent in contemporary art?” February 28, 2003; “Why do I find one nude attractive and another offensive?” March 14, 2003.
- Yellowstone Art Museum*. “The Poindexter Artists and the New York School” *Symposium: Arts Alive!* March 23, 2002. Also given at the *Bedford Art Gallery, Dean Leshner Center for the Arts*, Walnut Creek, CA. May 2003, and *Lauren Rogers Museum of Art*, Laurel, MS. June 2006.
- “Jewish Identity in 20th Century Art.” de Saisset Museum, Santa Clara University. Lecture in a series to accompany the exhibition, *Avoda: The Art of Tobi Kahn*. November 10, 2000.
- “Dis-Guising the Holocaust in Mark Rothko’s Early Work: A Consideration of the Formation of Artistic Identity.” North Central College, Naperville, IL. March 27, 2000. Revised and presented as “Mark Rothko, the Holocaust, and the Making of a Modern American Artist.” Washington State University, Pullman, WA. April 3, 2000.
- “Remembering Rothko.” *Mark Rothko and the Spirit of Myth*. Palm Springs Desert Museum, Palm Springs, CA, December 6, 1996.
- “Art and Illusion.” *Visions '94: Constructive Pursuits*. Palos Verdes Art Center, CA. September 28, 1994.

Seminar

Participant, American Antiquarian Society/Center for Historical American Visual Culture (AAS/CHAViC) Faculty Summer Seminar: “The Environment in American Visual Culture to 1900.” July 9-15, 2016. (Partial fellowship)

Misc

Blog post from *Museum Textile Services* drawing on my work ““Each Wise Nymph...”” 5/7/2019
<http://www.museumtextiles.com/blog/the-bright-world-of-susan-colesworthy-angler-broideress>

Technology and Pedagogy

Book

Teaching Art History with Technology: Reflections and Case Studies, co-edited with Kelly Donahue-Wallace and Laetitia La Follette. Cambridge Scholars Publishing, 2008.

“Introduction,” Co-authored with Kelly Donahue-Wallace and Laetitia La Follette; “Angel in the Architecture: Course Management Software and Collaborative Teaching,” Co-authored with Stephen Carroll and Dolores laGuardia.

Blog Post

Assessing Teaching Art History with Digital Technology: Past, Present, and Future. CAA THATCamp Pre-Conference Camp. <http://tinyurl.com/japvwvy>

Conference & Symposium Papers**Refereed papers**

- “SoTL: What Difference Does it Make?” *Learning to Teach and Teaching to Learn: Developing a Scholarship of Teaching and Learning for Art History* (College Art Association Education Committee session), College Art Association Annual Meeting, New York, February 11-14, 2015.
- “Applying Metalearning: Using Master Metaphors to Teach Transfer.” (With Stephen Carroll) *Lilly Conference on College and University Teaching and Learning*. Traverse City, MI. October 17-20, 2013.
- “Two Birds/One Stone: A Course-Assessment Instrument that Measures Progress Toward Department Learning Objectives.” (With Stephen Carroll). *Lilly Conference on College and University Teaching*. Bethesda, MD. May 30-June 2, 2013.
- “Combined Resource Teaching: How Technology can Improve Student Learning” *Illuminating Learning, Accrediting Quality*, Western Association of Schools and Colleges Academic Resource Conference (WASC Annual Meeting) San Diego, CA. April 16-19, 2008. (With Stephen Carroll)
- “Technology and Collaborative Learning: Towards a New Pedagogical Frame for Art History.” *Learning Digitally: Glossy Gadgets or 21st-Century Chalk?* College Art Association Committee on Electronic Information. CAA Annual Meeting, New York City, February 12-15, 1997.
- “Wölfflin meets Nintendo: New Technology and New Teaching Methods for Art History.” *From Medieval Manuscript to CD-ROM: Re-examining Image, Text, and Performance*. Department of French and Italian, University of California at Santa Barbara, February 16-17, 1996.

Invited Lectures and Conference Papers

- “SOTL: Looking Forward” closing keynote talk, College Art Association Education Committee *Scholarship of Teaching and Learning Bootcamp*, CAA Annual Meeting, Los Angeles, 2018.
- Invited paper, “Problems and Pitfalls in the Adaptation of Digital Technology to Art History Writing Assignments” (with Alice Christ, University of Kentucky). *Art Historians Interested in Pedagogy and Technology*, College Art Association Annual Meeting, New York, February 2003.
- Invited paper, “Wölfflin Meets Nintendo: New Instructor-driven Challenges for Visual Resource Libraries.” *A Whole New World: New Image Technologies--Who Gets Custody?* Art Libraries International Society (ARLIS) Annual Meeting, Miami, FL, Apr. 27-30, 1996.
- Invited paper, “From the 19th to the 21st Century in a Single Bound: Teaching an Art History Survey with Digital Technology.” *Digital Images Enter the Lecture Hall*. Visual Resources Association (VRA) Annual Meeting, Boston, Feb. 21-24, 1996.

Lectures and Workshops

- “Should We or Shouldn't We? Considering the World Wide Web and Teaching Art History in an Institutional Setting.” Walker Art Gallery, Minneapolis, MN. October 3, 1997.
- “Surf's Up! Art History, the World Wide Web, and the Virtually Virtual Classroom.” *ArtTable* 1996 Symposium, Pacific Design Center, Los Angeles. Nov. 18, 1996.
- “Wölfflin Meets Nintendo: Technology, Teaching, and Art History.” *Humanities Research Institute*, University of California at Irvine. Irvine, CA. May 21, 1996. (revised from ARLIS paper above)
- “A Prototype for Undergraduate Learning at University of Southern California: An Integrated, Digital Art History Survey.” *New Learning Communities Workshop*, Coalition for Networked Information. Indianapolis, IN. November 17-21, 1995.

Consulting

- Pearson Education*. Ongoing consulting regarding design, content, functionality of pedagogical website to accompany their major art history text book (Stokstad) and digital instructional material (art history). (October 2009-April 2010, 2014--present).
- Pearson Education*. Reviewed outline, proposal and sample chapter of proposed art history textbook. November 2009.
- Exhibits USA*, Exhibition Consultant. Provide material for and consult with for Education Curator for design of educational material to travel with the exhibition, provide list of suggested speakers for exhibition events to travel with exhibition, write brochure to be distributed for exhibition, etc. November 2002.
- Yellowstone Art Museum*. Curatorial Consultant. Make final curatorial decisions for exhibition of works from the Poindexter Collections at Yellowstone Art Museum and Montana Historical Society. Write didactic material and labels for exhibition (62 paintings). Supervise installation of exhibition. Train docents. Summer 2001-Spring 2002.
- Prentice-Hall*. Project consultant and author—development of a significant section of a pedagogical website supporting the publisher's introductory art history and humanities textbooks. URL: <http://www.prenhallart.com> ("Research" section) December 1997.
- Prentice-Hall*. Project consultant. Evaluation of proposed pedagogical website supporting the publisher's introductory art history and humanities textbooks. August 1997.
- School of Fine Arts, University of Southern California*. "Introduction to Teaching with Art History with Technology." Five-week course for faculty. May-June, 1996.
- Faculty Development Workshop: Teaching with Technology—Institutional and Pedagogical Considerations* (with Richard Lacy of USC). Indiana University-Purdue University Indianapolis, June 14-15, 1996.
- Faculty Development Workshop: Digital Technology and the Teaching of Art History* (with Richard Lacy of USC). Indiana University-Purdue University Indianapolis, May 8, 1996.
- Laguna Art Museum*. Laguna, CA., Instructor, Docent Education (series of ten lectures). *20th C. American Art*. Spring 1994.

Service to the Profession*Publishers*

- Reader, *Bloomsbury Academic* (2019) book manuscript.
- Reader, *Prentice Hall*. (Textbook prospectus, sample chapters), February 2011.
- Reviewer, *Pearson Publishing Group*. Reviewed proposal for new art history survey book, related new/developing educational software, and website. August 2009—April 2010.

Journals

- Reader, *Ars Judaica* (2020)
- Reader, *Panorama* (2018)
- Reader, *Artl@s Bulletin* (2018)
- Reader, *Archives of American Art Journal*, 2018
- Reader, *Art Journal*, 2017, 2020
- Reader, *American Art*, 2017
- Reader, *Modern Jewish Studies*, 2007-present
- Reader, *Art History Pedagogy and Practice*_(2016, 2017, 2021, 2022)
- Reader, *Religion and the Arts*. 2010.
- Editorial Board, *Modern Jewish Studies*. 2007-present.
- Advisory Board Member, *Art History Pedagogy and Practice*. E-journal supported by AHTR and the Kress Foundation. 2015-present. <http://arthistoryteachingresources.org/e-journal/>

Institutions/Organizations

ACLS (American Council of Learned Societies), reader for Mellon Dissertation Completion Fellowship, 2020.

College Art Association Annual Conference Committee. Appointed 2014 to three-year term.

External Reviewer (Program Review), Art History Program, Elon University, Elon, NC. November 2013.

Conference Committee, *Society for the Space Between: Literature and Culture 1914-1945*. 2012

Advisory Board Member, *Society for the Space Between: Literature and Culture 1914-1945*. 2011-2013

Faculty Advisory Group, San Jose Museum of Art, 2010-2012.

Nominating committee: Artist Residency Program at Montalvo Center for the Arts. 2009

Reader, Conference Committee for Association of Historians of American Art (AHAA) for AHAA sessions at College Art Association Meetings to be held in 2008, 2009.

Vice-President, *Art Historians of Northern California*, (2006-2008). Regional scholarly organization, affiliated with CAA.

Secretary, *Art Historians Interested in Technology and Pedagogy*. National scholarly organization affiliated with CAA. 2006-2008.

President, founding member, *Art Historians Interested in Pedagogy and Technology*. National scholarly organization affiliated with CAA. 2004-2006.

Archives of American Art, West Coast Advisory Committee, 1997-2005.

Curatorial Advisory Committee, San Jose Institute for Contemporary Art, 2002-2005.

Juror, *Edward Carillo Prize*. (\$10,000 award for emerging or under-represented artist residing in California/Baja California, awarded by the San Jose Museum of Art. Sole juror.) November 2006.

Co-founder, 1994; Editor, 1994-2000, *AmArt-L* (listserv forum for scholars of American Art).

Selected Service at SCU

Department Chair, Art and Art History, 2018-2022.

College of Arts and Sciences/Arts and Humanities Rank and Tenure committee, 2022-present.

Osher Lifelong Learning Institute, "Eye of the Needle: Early American Women and Their Embroidered Landscape Pictures." April 5, April 12, 2018.

College of Arts and Sciences Digital Humanities Working Group. 2015-2018

Senior Lecturer Promotion Committee, academic years 2012-2014, (Chair, 2013-2014).

Women Faculty Group Steering Committee, 2011-2014.

Women's and Gender Studies Program Advisory Board, 2010-2011

Ignatian Faculty Forum, 2006-2010.

New Core Curriculum Implementation Team, Faculty Committee for Cultures and Ideas 3 2008-2011.

New Core Curriculum Implementation Team, Faculty Committee for Cultures and Ideas 1 & 2, 2007-2008.

Residential Learning Community Faculty Fellow. Academic year 2007-2008

University Fellowship Committee, 2007-2008.

Osher Life-Long Learning Institute, Lecture, "Louis Comfort Tiffany in Context." July 2008

Osher Life-Long Learning Institute, "Artists Respond to the Holocaust." Lecture. February 13, 2008

SCU Women Faculty Group, co-coordinator, Spring 2008.

Osher Life-Long Learning Institute, 2-week course "American Art of the 1960s: an Overview" Spring 2007

U.S. Subcommittee, Core Curriculum Committee, Santa Clara University, 1998-1999, 2001-2008.

Departmental Representative to the Faculty Senate Council, 2003-2008.

Advising at SCU

Program Advisor, *Explore with Me* Student Docent Program, de Saisset Museum, SCU. 2006-2008.

(Co-advisor, 2008-2009)

Faculty advisor (one of three), *Explore with Me* Student Docent Program, de Saisset Museum, SCU.
(Student-run program.) 2003-2014.

Advising: Theses and Independent Majors

Nicholas Spragg, Honors Thesis, "Words of the Body: Subverting the Semantic Function of Language." Spring 2020

Lauren Walters, Senior Thesis, "The Reading Woman in American Art." Winter 2013

James Giacchetti, Honors Thesis. "Jacob Lawrence's Early Historical Series." Winter, Spring 2011.

Denise Bennett, Senior Thesis. "Westward the Star of Empire Takes its Way: Imagined Communities and the Consumption of the West in Late Nineteenth-Century American Visual Culture. Art History, Winter 2010.

Juliana Jigour, Senior Thesis. "Gendering High and Low Culture." (co-supervisor), English, Spring 2008.

Elisabeth Estess, Senior Thesis, "Images of Women in the Work of Mary Cassatt." Program for the Study of Women and Gender, SCU Spring 2004.

Stephanie Barr, Senior Thesis (co-supervisor), "Ethical Issues in the Representation of Women in the Popular Media." Program for the Study of Women and Gender, SCU Spring 2001.

Maya Kroth, Co-supervisor, Independent Major (Modernism Studies), SCU, 1999-2001.

First-year Student Orientation Program, SCU, Summers 1999, 2000, 2004.

Service at Other Institutions

Curriculum Committee, Art History Department, University of Southern California, 1995-1996.
Committee entirely redesigned graduate (Ph.D.) program.

Rank and Promotion Committee, Otis College of Art and Design, 1995-1996. Committee evaluated and ranked every instructor at the institution (approximately fifty) in preparation for W.A.S.C. assessment process.

Undergraduate Curriculum Committee, Otis College of Art and Design, 1994-1995. Committee assessed and redesigned Liberal Studies Program to prepare for W.A.S.C. evaluation process.

Community Service

Lauren Rogers Museum of Art, Laurel, MS. Docent training for *The Most Difficult Journey*. June 2006.

San Francisco Fine Arts Museums: Legion of Honor. Lecture/docent training in modern art. Fall 2005.

San Jose Museum of Art. Instructor, Docent Training Program. 2001-2002, 2005 (5-6 lectures each year)

Bedford Art Gallery, Dean Leshner Center for the Arts. Docent training in conjunction with *Most Difficult Journey*. Walnut Creek, CA. May 2003

Professional Associations

American Society for Eighteenth-Century Studies

Association of Historians of American Art

Archives of American Art

College Art Association

Northern California Art Historians

Textile Society of America