

Andrea Pappas

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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 (non-degree program), Yale University, 1986-1987, New Haven, CT.

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

Grants, Fellowships and Honors

External

American Antiquarian Society, Jay and Deborah Last Fellowship (short-term: one month). July 2023.

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: Santa Clara University

Dean’s Grant for Research: 2013-2023.

Provost’s Publication Grant, 2023.

Provost’s Grant for Research 2015, 2016.

Provost’s Summer Stipend. “Embroidering the Landscape.” Summer 2015.

FSRAP Grants April 2013, April 2014, April 2015, January 2022.

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

Paul Locatelli Junior Faculty Grant. Fall 2003.

Bannan Institute Grant for Research/Thomas Terry Research Grant, 2002-2003.

University Research Grant, Winter 1999.

Pedagogical Innovation Grant, Technology Steering Committee and the Moore Foundation, Fall 1998-
Spring 1999.

Internal: University of Southern California

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), 1988-1997.

Prizes for Scholarship

Robert Smith Award, 2016, Decorative Arts Society

Leo Wasserman Prize, 2003, American Jewish Historical Society

Honor Societies

Alpha Delta Gamma, May 2001.

Phi Kappa Phi, April 1991.

Academic Appointments

Santa Clara University, Professor, Fall 2024 - present.
 Santa Clara University, Department Chair, Art and Art History, July 2018-June 2022
 Santa Clara University, Associate Professor. Fall 2007-Summer 2024. (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
 Upper division: Race, Gender, and Nation in 18th and 19th Century American Art, Perpetual Revolution: 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.

Scholarship I: Histories of Art, Material, and Visual Culture**Publications in preparation**

“‘At My Will and Pleasure’: Enslavement in a Massachusetts Embroidered Picture” (article)
American Women in the Visual Arts, 300 Years (book project)

Publications forthcoming

“Tragedy and Timeliness: Finding a Path to a New Art” (chapter) *Revisiting the Rothko Chapel*, Aaron Rosen and Annie Cohen-Solal, eds., Brepols Publishers. Forthcoming, July 2024.

Book

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

Articles and essays

“Field Update: Studies on Jewish American Art,” *americanjewishexperience.org* Stuart and Suzanne Grant Center for the American Jewish Experience, Tulane University (Invited essay)
 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 for the best article on the decorative arts, published in English, in 2015.
 “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*. <https://mavcor.yale.edu/conversations/object-narratives/mark-rothko-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.
- “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. Leo Wasserman Prize for best publication in the *JAJH* for 2002.
- “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
- “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. Oct. 26-Nov. 1, 2001.
- “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, USC, Los Angeles.
- “John McCracken.” *Finish Fetish: LA’s Cool School*. Exh. cat., March 13-April 20, 1991. The Fisher Gallery, USC, 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) 2022.

Refereed Conference and Symposium Papers

- “Sewn in Place: 18th Century Embroidered Landscapes, Enslavement, and Settler Colonialism” *Material Cultures of Landscape* panel, *College Art Association, 112th Annual Meeting*, Chicago, February 2024.
- “‘My Will and Pleasure:’ Art and Enslavement in Two Massachusetts Embroideries, 1756-1758” American Society for Eighteenth-Century Studies. St. Louis, March 9-12, 2022.
- “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 online due to pandemic)
- “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)
- “An Ecology of Vision: Eighteenth-Century Needlework, Globally-Sourced Artifacts, and Representational Systems.” *Association of Historians of American Art Fourth Biennial Symposium*, Minneapolis-St. Paul. October 4-6, 2018.
- “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, CAA, 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.” 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

“Embroidering the Landscape in British North America” *Ornamental Embroidery*, Nov. 20, 2024 (via Zoom. UK, international audience)

Winterthur Museum, Garden, and Library, inaugural lecture, *Research@Winterthur Speaker Series*, “Embroidering the Landscape: Women, Art, and the Environment in British North America, 1740-1770” (from Ch. 5 of book) May 2, 2024.

Library Company of Philadelphia, *Fireside Chat Lecture Series*, “Embroidery, Women, and the Environment in British North America, 1740-1770” March 21, 2024. (zoom)

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

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

- Nevada Museum of Art, Reno, NV, "Art Bite: Mark Rothko," Gallery talk for the exhibition, *From Manet to Maya Lin*, August 10, 2017.
- San Jose Museum of Art, "From the Armory Show to Pop Art, Part I," February 19, 2014.
- San Jose Museum of Art, "From the Armory Show to Pop Art, Part II," February 26, 2014.
- California State University, Fresno. *Jewish Studies Program Annual Lecture Series*, "Artists Respond to the Holocaust." J November 13, 2013.
- San Jose Museum of Art, "Joan Brown's Art in Context." Gallery talk, in conjunction with the exhibition *This Kind of Bird Flies Backward: Paintings by Joan Brown* December 7, 2011.
- Brownsville Museum of Art, Brownsville TX, "Dorothy Hood, American Modernist." Nov. 14, 2008.
- University of Texas, Brownsville, "Mark Rothko and Abstract Expressionism." Nov. 17, 2008.
- School of Art, Texas Tech University, "The Impact of the Holocaust on the Visual Arts" Jan. 29, 2006.
- School of Art, Texas Tech University, "Mark Rothko and the Politics of Jewish Identity." Oct. 1, 2004
- San Jose Museum of Art, "Conversation Pieces." Series of three lectures inaugurating the Museum's new programming for members. "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. Lecture in conjunction with traveling exhibition, *The Most Difficult Journey: The Poindexter Collections of American Modernist Painting*.
- de Saisset Museum, Santa Clara University. "Jewish Identity in 20th Century Art." Lecture accompanying the exhibition, *Avoda: The Art of Tobi Kahn*. November 10, 2000.
- North Central College, Naperville, IL. "Dis-Guising the Holocaust in Mark Rothko's Early Work: A Consideration of the Formation of Artistic Identity." 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.
- Palm Springs Desert Museum, Palm Springs, CA/ "Remembering Rothko." Lecture accompanying exhibition, *Mark Rothko and the Spirit of Myth.*, December 6, 1996.
- Palos Verdes Art Center, CA "Art and Illusion." Lecture accompanying exhibition, *Visions '94: Constructive Pursuits*. Sept. 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. (Competitive, partial fellowship)

Scholarship II: Teaching and Learning

Book

- Teaching Art History with Technology: Reflections and Case Studies*, contributing co-editor 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.

Refereed Conference and Symposium 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: College and University Teaching and Learning*. Traverse City, MI. Oct. 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

- Closing keynote talk, “SOTL: Looking Forward” 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.

Blog Post

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

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*. 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 Education Curator for design of educational material to travel with the exhibition, provide list of suggested speakers for exhibition events, 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 with ten venues (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). Indiana Univ.-Purdue Univ.-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*. Instructor, Docent Education (ten lectures). *20th C. American Art*. Spring 1994.

Service

Service: 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

- Editorial Board, *American Art* (Smithsonian), October 2024—present.
- 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. <https://academicworks.cuny.edu/ahpp/>
- Reader, *Art Bulletin*, (2023), *Ars Judaica* (2020), *Panorama* (2018), *Artl@s Bulletin* (2018), *Archives of American Art Journal* (2018), *Art Journal* (2017, 2020), *American Art* (2017), *Modern Jewish Studies* (2007-present), *Art History Pedagogy and Practice*, (2016, 2017, 2021, 2022), *Religion and the Arts*, (2010).

Institutions/Organizations

- NEH/Winterthur Museum, Garden, and Library, Research Fellowships (postdoc, dissertation), March 2023.
- ACLS (American Council of Learned Societies), reader, Mellon Dissertation Fellowship, 2020.
- College Art Association Annual Conference Committee. 2014-2016.
- External Reviewer (Program Review), Art History Program, Elon University, Elon, NC. Nov. 2013.
- Conference Committee, *Society for the Space Between: Literature and Culture 1914-1945*. 2012
- Advisory Board, *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, CAA-affiliated.
Secretary, *Art Historians Interested in Technology and Pedagogy*. 2006-2008.
President, co-founder, *Art Historians Interested in Pedagogy and Technology*. National, CAA-affiliated. 2004-06.

Service: SCU

Department of Art and Art History

TESE Coordinator, 2024-present.
Department Chair, Art and Art History, 2018-2022.
Department Gallery Committee, 2016-2018.
Art History Scholarship Standards (R&T), coordinator. 2016-2017.
Assessment “Czar” 2010-2017.
Departmental Representative to the Faculty Senate Council, 2003-2008.
FAR Committees, search committees, promotion committees, program review, etc.; 2008-present

College of Arts and Sciences

College of Arts and Sciences/Arts and Humanities Rank and Tenure committee, 2022-present.
College of Arts and Sciences Digital Humanities Working Group. 2015-2018.
Team-Teaching Working Group (co-chair) 2015-2016, co-principal author, committee’s report.
Digital Humanities Working Group, College of Arts and Sciences, 2015-2018.
Senior Lecturer Promotion Committee, academic years 2012-2014, (Chair, 2013-2014).

University

Beauty Pathway Facilitator, 2022-present.
Public Art Committee, 2018-present, chair since 2020.
De Saisset Collections Committee, 2019-2021, 2024-present.
FCC C&I 1 and 2, Chair, 2015-2019.
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, FCC for Cultures and Ideas 3 2008-2011.
New Core Curriculum Implementation Team, FCC for Cultures and Ideas 1 & 2, 2007-2008.
Search Committee, de Saisset Museum Curator, 2009
Residential Learning Community Faculty Fellow. Academic year 2007-2008
University Fellowship Committee, 2007-2008.
SCU Women Faculty Group, co-coordinator, Spring 2008.
U.S. Subcommittee, Core Curriculum Committee, Santa Clara University, 1998-1999, 2001-2008.

Advising at SCU

Program Advisor, *Explore with Me* Student Docent Program, de Saisset Museum, SCU. 2006-2008.
(Co-advisor, student-run program) 2008-2009
Faculty advisor (one of three), *Explore with Me* Student Docent Program, de Saisset Museum, SCU.
(Student-run program) 2003-2014.
First-year Student Orientation Program, SCU, Summers 1999, 2000, 2004.

Advising: Theses and Independent Majors

Lauren Stein, exhibition co-curator, *June Wayne* (de Saisset Museum, April-December 2023) “Willful
Waynian Ways: June Wayne, an American Woman Artist.” Art History, 2023
Maggie Walter, exhibition co-curator, *June Wayne* (de Saisset Museum, April-December 2023) “The
Trials and Tribulations of Tamarind.” Art History, 2023

Maggie Menendez, senior thesis, "The Role of the Female Nude in Photography Today" 2022
Hannah Miller, Honors thesis, "An Interactive Study of Mural Art" (Co-chair with David C. Jeong, Communication Department) 2022
Clare Thoms, Individual major (Arts Management), 2020-2021 (Co-Chair with Professor John Ifcher, Business School)
Lydia Samuel, individual major, "Human/Computer Interaction" 2018-2020.
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-chair), 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.

Community Service

Osher Lifelong Learning Institute, "Embroidering the American Landscape: Art, Women and the Environment in British North America, 1740-1770" March 4 and 11, 2023.
Osher Lifelong Learning Institute, "Eye of the Needle: Early American Women and Their Embroidered Landscape Pictures." April 5, April 12, 2018.
Osher Life-Long Learning Institute, "Louis Comfort Tiffany in Context." July 2008
Osher Life-Long Learning Institute, "Artists Respond to the Holocaust." February 13, 2008
Osher Life-Long Learning Institute, 2-week course "American Art of the 1960s: an Overview" 2007
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/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
Archives of American Art, Smithsonian Institution
Association of Historians of American Art
College Art Association
Textile Society of America