

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, Los Angeles, CA.

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

B.A., Studio Art (*cum laude*), University of California at Berkeley, Berkeley, CA.

Selected External Grants & Fellowships

American Antiquarian Society, Jay and Deborah Last Fellowship (1 month). July 2023.

American Antiquarian Society/Center for Historic American Visual Culture (AAS/CHAViC) Faculty
Summer Seminar: "The Environment in American Visual Culture to 1900." July 9-15, 2016.
(Competitive, partial fellowship)

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

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

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

Prizes for Scholarship

Historians of British Art, 2025, Award for Best Single-Authored Book with a Subject between 1600-
1800 (*Embroidering the Landscape*).

Charles F. Montgomery Award, 2024, Decorative Arts Society of America, (*Embroidering the
Landscape*).

Robert Smith Award, 2016, Decorative Arts Society of America (best article of the year).

Leo Wasserman Prize, 2003, American Jewish Historical Society (best article of the year).

Academic Appointments

Santa Clara University. Professor. Fall 2024. (6 courses/year)

Santa Clara University, Department Chair, Art and Art History, July 2018-June 2022.

Santa Clara University. Associate Professor. Fall 2007-2024. (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.

Scholarship I: Histories of Art, Material, and Visual Cultures

Publications

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

Review: College Art Association <http://www.caareviews.org/reviews/4218>

Review: <https://journalpanorama.org/article/embroidering-the-landscape/>

Review: *Eighteenth-Century Studies*. <https://dx.doi.org/10.1353/ecs.2025.a965003>.

Review: H-Environment: <https://networks.h-net.org/group/reviews/20031379/scribner-pappas-embroidering-landscape-women-art-and-environment-british>

Book chapter: “Tragedy and Timeliness: Seeking a New Path in the 1940s,” in *Revisiting the Rothko Chapel*, Aaron Rosen and Annie Cohen-Solal, eds., Brepols Publishers, *Arts and the Sacred* series, vol. 8., Chloë Reddaway and Aaron Rosen, eds. 2025.

Publications in Preparation

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

Curatorial

Curator, essayist. *Eye on the Sixties: Vision, Body, and Soul. Selections from the Collection of Harry W. and Mary Margaret Anderson*. Ex. cat., de Saisset Museum, Santa Clara University, Feb. 2 to March 20 and March 29 to June 15, 2008. Additional contributions from Karen Kienzle and Paul Crowley, S.J.

Articles & Catalogue Essays

“New Directions in the Scholarship of ‘Schoolgirl’ Art” invited essay for *Locating Girlhood: Place and Identity in “Schoolgirl” Art, 1750-1830*, American Folk Art Museum, New York (forthcoming, Spring 2026).

“Field Update: Studies on Jewish American Art” <https://americanjewishexperience.org/> Tulane University Grant Center for the American Jewish Experience. (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*. <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.

- “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-SHGAPPE (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 & Symposium Papers

- “Men Behaving Badly: Embroidered Pictures of the Early Republic” *Threads of Thought* (double panel) American Society for Eighteenth Century Studies, Philadelphia, April 9-11, 2026.

- “Sewn in Place: Eighteenth-Century Embroidered Landscapes, Enslavement, and Settler Colonialism”
The Material Cultures of Landscape, 112th Annual Meeting of the College Art Association.
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 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, 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 and organizer (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 and organizer, “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 Garden” *Great Lakes Region of the Embroiderers’ Guild of America*. Zoom, September 21, 2025.
- “Embroidering the Landscape” 45-minute podcast/interview for New Books Network, April 30, 2025
<https://newbooksnetwork.com/embroidering-the-landscape>
- “Embroidering the Landscape” *Ornamental Embroidery* (UK, Zoom). November 20, 2025.
- “Researching Embroidery and Gardens at Winterthur.” Winterthur Museum, Garden, and Library. May 2, 2025. Workshop with U. Delaware grad students accompanies the lecture.
- “Fireside Chat: Embroidery, Women, and the Environment” Library Company of Philadelphia, *Fireside Chat Lecture Series*. March 21, 2024
- “Mary Pickering: ‘Botanizing’ Her Embroidered Overmantel,” Pickering House/Pickering Foundation, Salem, MA (Zoom), December 6, 2020.
- “Embroidery at Filoli” Tour/talk, Filoli Gardens and Historic House, Woodside, CA, August 2, 2018.
- “Art Bite: Mark Rothko,” Gallery talk, *From Manet to Maya Lin*, Nevada Museum of Art, Reno, NV, August 10, 2017.
- “From the Armory Show to Pop Art, Part II” San Jose Museum of Art, February 26, 2014.
- “From the Armory Show to Pop Art, Part I” San Jose Museum of Art, February 19, 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. For 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, Nov. 14, 2008.
- “Mark Rothko and Abstract Expressionism” University of Texas, Brownsville. Nov. 17, 2008.
- Variant given for 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, Oct. 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. Sept. 28, 1994.

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 & 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

- “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, “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.
- Invited paper, “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: 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>

Faculty Development***Course***

Teaching Art History with Digital Technology: an Introduction. School of Fine Arts, University of Southern California, Los Angeles, June-July 1996.

Workshops

- 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.
- Wölfflin Meets Nintendo: Technology, Teaching, and Art History.” *Humanities Research Institute*, University of California at Irvine. Irvine, CA. May 21, 1996. (Based on 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 textbook (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). Design and 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.

Laguna Art Museum. Instructor, Docent Education (ten classes). *20th C. American Art*. Spring 1994.

Service

Service: Profession

Publishers

Reader, *University of Arkansas Press* (2024) book manuscript

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 (first and second rounds) August 2009—April 2010.

Journals

Reader, *CAA Art Bulletin*, *Ars Judaica*, *Panorama*, *Artl@s Bulletin*, *Archives of American Art Journal*, *CAA Art Journal*, *American Art*, *Modern Jewish Studies*, *Art History Pedagogy and Practice*, *Religion and the Arts*.

Editorial

Editorial Board, *American Art*. October 2024-present.

Editorial Board, *Modern Jewish Studies*. 2007-present.

Advisory Board, *Art History Pedagogy and Practice*. 2015-present.

<https://ahpp.libraries.rutgers.edu/index.php/ahpp/index>

Institutions/Organizations

American Antiquarian Society, Short-term Fellowship Committee, 2025

NEH/Winterthur Museum, Garden, and Library; Postdoc/Dissertation Fellowships Committee, 2023.

ACLS (American Council of Learned Societies), reader, Mellon Dissertation 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 2008, 2009.

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

Secretary, *Art Historians Interested in Technology and Pedagogy*. National, CAA-affiliated, 2006-08.

President, founding member, *Art Historians Interested in Pedagogy and Technology*. National, CAA-affiliated. 2004-06.

Founder, AmArt-L, 1994. Co-moderator, 1995-2000. (List is now housed at Columbia University) See also <https://journalpanorama.org/article/a-look-back/>

Selected Service: SCU

Department Chair, Art and Art History, 2018-2022 (including summers 2018-2021).

Assessment Leader/Coordinator, Art and Art History, 2010-2018

Departmental Representative to the Faculty Senate Council, 2003-2008, 2021-2022.

College of Arts and Sciences/Arts and Humanities R&T Committee, 2022-2024.

Council of Humanities Chairs/Humanities Advocacy (organizer) 2019-2022, 2023-present

Arts Advocacy Committee, 2017-2020.

FCC C&I 1 and 2, Chair, 2015-2019.

College of Arts and Sciences, Team-Teaching Working Group (co-chair) 2015-2016, one of two principal authors of committee's report to the Dean.

Digital Humanities Committee (later Working Group), College of Arts and Sciences, 2015-2018

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

Women's and Gender Studies Program Advisory Board, 2010-2012.

University Coordinating Committee (chair-elect 2024-25, Chair 2025-26)

University Public Art Committee, 2018-present, chair since 2020.

Beauty Pathway Coordinator, 2022-present

Women Faculty Group Steering Committee, 2011-2014.

Search Committee, Curator, de Saisset Museum, 2009

Ignatian Faculty Forum, 2006-2010.

Core Curriculum Implementation Team, FCC for Cultures and Ideas 3 2010-2012.

Core Curriculum Implementation Team, FCC for Cultures and Ideas 1 & 2, 2007-2010

RLC Faculty Fellow. Academic year 2007-2008

University Fellowship Committee, 2007-2008.

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

Professional Associations

Association of Historians of American Art

Archives of American Art

American Society for Eighteenth-Century Studies

College Art Association

Textile Society of America