

Courtney J. Martin  
Assistant Professor  
History of Art and Architecture

## **2. Home Address**

28 Barnes Street  
Providence, RI 02906

## **3. Education**

- 2009 Fall      Yale University  
Doctorate, History of Art  
Dissertation: “Cyclones in the Metropole: British Artists 1968-1989”  
(Advisors: Dr. Timothy Barringer and Dr. Kellie Jones)
- 2001 Spring   State University of New York at Stony Brook  
Master of Arts in Art History and Criticism  
Thesis: “Side-long Glance: An Examination of the Artist Kara Walker”  
(Advisor: Dr. Nicholas Mirzoeff)
- 1996 Spring   Oberlin College  
Bachelor of Arts in Visual Arts (Art History and Studio Art) and Women’s  
Studies  
Concentration: Postcolonial Studies  
(Advisor: Dr. Patricia Mathews)

## **4. Professional Appointments**

- 2013-Present   Assistant Professor, History of Art and Architecture  
Brown University, Providence, Rhode Island
- 2011-2013      Assistant Professor, History of Art  
Vanderbilt University, Nashville, Tennessee
- 2010-2011      Postdoctoral Research Fellow, History of Art  
Vanderbilt University, Nashville, Tennessee
- 2009-2010      Chancellor’s Postdoctoral Fellow, History of Art  
University of California, Berkeley, Berkeley, California  
(Mentor: Anne Wagner)
- 2005-2006      Graduate Research Assistant, *Art and Emancipation in Jamaica: Isaac  
Mendes Belisario*, Yale Center for British Art, New Haven, Connecticut
- 2001-2003      Grants Administrator, Media, Arts and Culture  
Ford Foundation, New York, New York
- 2001              Interim Head Curator

Cold Spring Harbor Whaling Museum, Cold Spring Harbor, New York

1995 Helena Rubenstein Summer Intern  
Museum of Modern Art, New York, New York

1995-1996 Curatorial Intern, *European Modernism*  
Allen Memorial Museum of Art, Oberlin, Ohio

### **Curatorial and Nonacademic Positions**

2015-2016 Curator, *Robert Ryman*  
Dia: Chelsea, New York, New York

2014 Curator, *Minimal Baroque: Post-Minimalism and Contemporary Art*  
Rønnebæksholm, Naestved, Denmark

2012-2013 Curator, *Drop, Roll, Slide, Drip... Frank Bowling's Poured Paintings 1973-1978*  
Tate Britain, London, England

2010 Curator, *Masks: New Work by Mamiko Otsubo*  
Curatorial Research Lab, Winkleman Gallery, New York, New York

2010 Guest Curator, The Moving Index, Art Office for Film and Video:artoffice.org

2007 Curator, *Poison America: Sharon Gilbert's Bookworks*  
Arts of the Book Collection, Yale University, New Haven, Connecticut

2006 Consultant, Gulf Coast Transformation Initiative (GCTI)  
Ford Foundation, New York, New York

2004 Curator, *The C-Series: Artists' Books and Collective Action*  
*History of Disappearance: Live Art from New York*  
Nathan Cummings Foundation, New York, New York  
Baltic Centre for Contemporary Art, Gateshead, England  
Neon Campobase, Milan, Italy (2006)  
Liverpool Biennial, Liverpool, England (2006)  
Århus Kunstbygning, Århus, Denmark (2010)

2004-2007 Consultant, Integrating the Arts and Education Initiative  
Ford Foundation, New York, New York

## **5. Completed Publications/Exhibitions/Performances**

### **b. chapters in books**

“Lawrence Alloway’s Systems,” *Lawrence Alloway: Critic and Curator*, eds. Lucy Bradnock, Courtney J. Martin and Rebecca Peabody (Getty Publications, 2015) 86-106.

“Anwar Jalal Shemza’s Art World in London: 1956–60,” *Anwar Jalal Shemza* (Ridinghouse, 2015) 26-31.

“*Non-compositional and Non-hierarchical: Rasheed Araeen’s Search for the Conceptual and the Political in British Sculpture*,” *Anglo-American Exchange in Post-War Sculpture, 1945-1975*, ed. Rebecca Peabody (Los Angeles: J. Paul Getty Museum and Getty Research Institute, 2011) 122-132.

“The Studio and the City: S.P.A.C.E. Ltd. and Rasheed Araeen’s Chakras,” *The Studio Reader*, eds. Michelle Grabner and Mary Jane Jacob (Chicago: The School of the Art Institute of Chicago and the University of Chicago Press, 2010) 302-310.

“The Twentieth-Century Dandy as Cultural Provocateur: Yinka Shonibare, MBE and the Diary of a Victorian Dandy,” *Black British Aesthetics Today*, ed. R. Victoria Arana (London: Cambridge Scholars Press, 2007) 193-205.

#### **c. refereed journal articles**

“ ‘A sincere academic modern’: Clement Greenberg on Henry Moore,” *Henry Moore: Sculptural Process and Public Identity*, Tate Research Publication, 2015:<http://www.tate.org.uk/art/research-publications/henry-moore/courtney-j-martin-a-sincere-academic-modern-clement-greenberg-on-henry-moore-r1171902>

“Art World, Network and Other Alloway Keywords,” *Tate Papers* (number 16, Autumn 2011):[www.tate.org.uk/research/publications/tate-papers/art-world-network-and-other-alloway-keywords](http://www.tate.org.uk/research/publications/tate-papers/art-world-network-and-other-alloway-keywords).

“Rasheed Araeen, Live Art and Radical Politics in Britain,” *Getty Research Institute Journal* (number 2, 2010) 107-24.

“Net from the Warp,” *NKA: Journal of Contemporary African Art* 24 (2009) 120-125.

#### **d. non-refereed journal articles**

“When the Perfectly Spherical was Nearly Impossible: Rina Banerjee’s Sculptural Dome Motifs,” *Rina Banerjee 2006-2015* (Éditions Dilecta, 2015) 6-13.

“A Little Bit and A Whole Lot, Minimal Baroque: Post-Minimalism and Contemporary Art,” *Minimal Baroque: Post-Minimalism and Contemporary Art*, (Naestved, Denmark: Rønnebæksholm, 2015).

“Making it in the USA: A Conversation on Art and Curating: Courtney J Martin in conversation with Gilane Tawadros,” eds. Gilane Tawadros and Russell Martin, *The New Economy of Art* (London: DACS/Artquest, University of the Arts, London, 2014) 92-103.

“Sculpture is an Experience: Morten Stræde’s installation at the Ny Carlsberg Glyptotek,” *Morten Stræde — Seven Sorrowful Songs* (Copenhagen: Ny Carlsberg Glyptotek, 2014) 21-33.

“Five Will Get You Ten: Courtney J. Martin in Conversation with Charles Gaines,” *Charles Gaines Gridwork, 1974-1989*, ed. Naima Keith (New York: Studio Museum in Harlem, 2014) 33-56.

“Simpler Revolutionaries: Jorn, Pollock and Lawrence Alloway,” *JORN & POLLOCK Revolutionary Roads* (Louisiana Museum of Modern Art, 2013) 68-79.

“Modernism's Fantasy: Zander Blom's Painting till Now,” Zander Blom: *Paintings Volume I* (Capetown: Stevenson, 2013) 7-15.

“Assembled Material,” *Nicole Awai: Almost Undone* (New York: Vilcek Foundation, 2011), unpaginated.

Contributor, *Now Dig This!: Art and Black Los Angeles, 1960-1980*, ed. Kellie Jones (Los Angeles: Hammer Museum, 2011) 150-152;210;214.

“Spiral,” Alternatives: Spaces, Places, Voices in *Art Spaces Archives Project*: <http://asap.org/content/spiral-courtney-martin-0> (2004). Reprinted in *NKA: Journal of Contemporary African Art* 29 (Fall 2011) 86-98.

“Fracture and Action: Wangechi Mutu’s Collages, 1999-2010,” *Wangechi Mutu: My Dirty Little Heaven* (Hatje Canz, 2010) 47-55.

“They’ve All Got Painting: Frank Bowling’s Modernity and the Post-1960 Atlantic,” *Afro-Modern: Journey’s through the Black Atlantic*, eds. Tanya Barson and Peter Gorschlüter (Liverpool: Tate Liverpool, 2010) 48-57.

“Mistaken for a Cloud,” *Forever Foreign: Rina Banerjee* (London: Haunch of Venison, 2010) 28-31.

“Leslie Hewitt,” *Contact Sheet: The Light Work Annual* no. 157 (2010) 40-45.

“On Painterliness...: Hurvin Anderson and Courtney J. Martin,” *Small Axe: Vocabularies* (November 2009): <http://smallaxe.net/wordpress3/vocabularies/2009/11/23>

“Empty and Full Against the Night Sky,” *Kader Attia: Signs of Reappropriation* (Savannah College of Art and Design, 2009), unpaginated.

“Lessons Learned about Abstract Recursivity,” *Teaching an Old Dog New Tricks* (Copenhagen: Den Frie Udstillingsbygning, 2008) 92-97.

“Surely, There Was a Flow...: African-British Artists in the Twentieth Century,” *Flow*, ed. Christine Y. Kim (New York: Studio Museum in Harlem, 2008) 62-69.

“Simulacra and Fantasy,” *Rina Bannerjee: Exotic Industries* (Berlin: Galerie Volker Diehl, 2007) 120-121.

“In Financial Times,” *Financial Times: Godfried Donkor* (London: Hackney Museum, 2007), unpaginated.

“Wishes Are Where Desire and Aspiration Live,” *I Wish it Were True: William Cordova and Leslie Hewitt* (New York: Jamaica Center for Arts and Learning, 2007), unpaginated.

“Sight Was Regulated, Shapes Were Continually Re-fashioned: Alia Syed’s Eating Grass,” *Zones of Contact: 2006 Biennale of Sydney* (Woolloomooloo, N.S.W.: Biennale of Sydney, 2006) 258-259.

“The Re-selection of Ancestors: Abstraction in the Second Generation,” *Energy/Experimentation: Black Artists and Abstraction, 1964–1980*, ed. Kellie Jones (New York: Studio Museum in Harlem, 2006) 80-84.

“Every Word Has Potential, Every Image Is Its Mate: William Cordova and Katherine Jackson,” *Fine Print* (Kresge Gallery at Ramapo College of New Jersey, 2006) 4-6.

“Preassaig,” *Ester Partegas, Calories: Units of Energy 1998-2005* (Australia, 2006) 39-42.

“Out Of Malaise: Edward Ruscha’s Level 2003,” *Yale University Art Gallery Bulletin* (New Haven: Yale University Press, 2005) 110-114.

“Post-Post Black: Senam Okudzeto in Basel,” *NKA: Journal of Contemporary African Art* 16/17 (Fall/Winter 2002) 54-59.

#### **e. book reviews**

“Brixton Calling,” a review of David A. Bailey, Ian Baucom, and Sonia Boyce, eds., *Shades of Black: Assembling Black Arts in 1980s Britain* (Durham and London: Duke University Press, 2005) *Art Journal* (Spring 2007) 119-120.

#### **g. invited lectures**

November 18, 2015, Lecturer and Moderator, *Lawrence Alloway: Critic and Curator*, Institute of Contemporary Arts, London, United Kingdom.

November 11, 2015, Panelist, *Double Take: Boyce on Martin Boyce's A Raft in the Roof* (2009), Rhode Island School of Design Museum, Providence, Rhode Island.

October 10, 2015, Lecturer, *Curating Conversations 2015*, Autograph ABP, Rivington Place, London, United Kingdom.

October 10, 2015, In Conversation with Leslie Hewitt, *Curating Conversations 2015*, Goldsmiths, University of London, London, United Kingdom.

August 21, 2015, Lecturer and Moderator, *INTER/SECTIONS: Shinique Smith*, Rose Kennedy Greenway Conservancy, Boston, Massachusetts.

July 23, 2015, Lecture, "Lara Favaretto: What About Art?," Rennie Collection, Vancouver, British Columbia, Canada.

May 31, 2015, Lecture, "From Handsworth Park...," *Black Portraiture{s} II: Imaging the Black Body and Re-Staging Histories*, Florence, Italy.

May 10, 2015 Lecture, "Minimalism, Post-Minimalism and Minimal Baroque," Motto Charlottenborg, Kunsthall Charlottenborg, Copenhagen, Denmark.

March 31, 2015, Lecture, "Curatorial Practice and Art History," *Freestyle and Displacement in Contemporary Art Practices*, Department of Art History, Barnard College, New York, New York.

December 10, 2014, Lecture, "Notes on Nandipha Mntambo," *Exploring Luminós/C/ity. Ordinary Joy: From the Pigozzi Contemporary African Art Collection*, Cooper Gallery, Harvard University, Cambridge, Massachusetts.

November 4, 2014, Moderator and Respondent, *New Directions: Contemporary Art in South Asia*, Rhode Island School of Design Museum, Providence, Rhode Island.

October 13, 2014, Moderator and Panelist, In conversation with Frank Bowling and Mel Gooding, Royal Academy of Arts, London, United Kingdom.

August 1, 2014, Lecture, "Curatorial Practice," *Curating Conversations Summer Programme*, Royal College of Art, London, United Kingdom.

July 24, 2014, In Conversation with Christopher Cozier. *Hidden Histories: Contemporary Art in the Caribbean*, Royal College of Art, London, United Kingdom.

June 17, 2014, Lecture, "Curatorial Practice," Alice Yard Curatorial Residency Programme, Port of Spain, Trinidad.

June 7, 2014, Panelist, *Untitled (Structures)*: Open Forum with Leslie Hewitt and Bradford Young, Black Cinema House, Chicago, Illinois.

April 9, 2014, Lecture "Lawrence Alloway's Art World," Sellie Bernstingle Lecture, Rhode Island School of Design Museum Docents, Providence, Rhode Island.

April 1, 2014, Lecture "A System is as Human as a Splash of Paint...": Lawrence Alloway's Matter, Field and Systems," Det Kongelige Danske Kunstakademi/Royal Danish Academy of Fine Arts, Copenhagen, Denmark.

January 15, 2014, In Conversation with Wangechi Mutu. *Artist Breakfast Series*, ArtTable, Artnet, New York, New York.

November 29, 2013, Lecture "Artists for Democracy: Collectivity, Temporality and Festival Culture in London 1971-1977," London Art Worlds: Mobile, Contingent and Ephemeral Networks, 1960-1980, University of York, United Kingdom. Fully funded for travel and accommodation by the Paul Mellon Centre of Studies in British Art and the Centre for Modern Studies at the University of York.

November 28, 2013, Lecture, "A System is as Human as a Splash of Paint...: Lawrence Alloway's Matter, Field and Systems." History of Art Graduate Research Seminar, Edinburgh College of Art, University of Edinburgh, Scotland.

November 21, 2013, Lecture, "Mark Bradford: Darkest America in Brightest London." Stuart Hall Library Research Network, Institute of International Visual Arts (Iniva), London, United Kingdom.

October 24, 2013, Lecture, "Ed Clark: Shape, Form and Time," on the occasion of Legends and Legacy Award Honoring Ed Clark, Art Institute of Chicago, Chicago, Illinois

June 14 – 15, 2013, In Conversation with Joy Gregory and Hew Locke. *New Ways of Seeing: Curating, Institutions & Cultural Memory*, Liverpool John Moores University, Liverpool, United Kingdom.

April 26, 2013, Lecture, "London is the Place for Me: Looking through Britain's Riots and Uprisings, 1979-2012." *First Exposure*, symposium convened by The Dark Room: Race and Visual Culture Studies Seminar, a Collaborative Research Cluster at the Humanities Center, Northeastern University, Boston, Massachusetts.

October 27, 2012, Lecture, "Art and Black Consciousness: Rasheed Araeen and Frank Bowling." *Reframing the Moment: Legacies of the 1982 BLK Art Group Conference*, University of Wolverhampton, Wolverhampton, United Kingdom.

October 12, 2012, In Conversation with Frank Bowling, Tate Britain, London, England, partial support from the Tate Foundation.

April 27 – 28, 2011, Lecture, "Frank Bowling's New York Modernity." *Art Across Frontiers: Cross-Cultural Encounters in America*. University of Nottingham, United Kingdom. Fully funded for travel and accommodation by the Terra Foundation.

November 4, 2011, Lecture, "Signs of Bad Weather: Rasheed Araeen and Post-1968 Political Art in Britain," VizCult Workshop, Art History Department, Binghamton University, Binghamton, New York. Fully funded for travel and accommodation by the State of New York.

December 5, 2011, Lecture on Contemporary British Art, Art and The British Empire, c.1600-1997, Department of the History of Art, Yale University, New Haven, Connecticut. Fully funded for travel and accommodation by Yale University.

January 7, 2010, Lecture, "Between Swinging London and the YBAs: British Art from 1960 to Now," Atlanta Contemporary Art Center, Atlanta, Georgia. Fully funded for travel and accommodation by the Atlanta Contemporary Art Center.

February 26, 2010, Panelist, *Paramaribo:SPAN*, Paramaribo, Suriname. Fully funded for travel and accommodation by the De Surinaamsche Bank and The Centrum Beeldende Kunst Rotterdam.

May 13, 2010, Lecture, "Signs of Bad Weather: Rasheed Araeen and Post-1968 Political Art in Britain." Department of Art History, University of California, Los Angeles. Fully funded for travel and accommodation by the State of California.

October 9, 2010, Lecture, "Rasheed Araeen: Before and After Minimalism," Aicon Gallery, London, England.

October 8, 2010, Lecture, "What is a Curator," MA Curating Contemporary Art, Royal College of Art, London, England. Partial support from the Royal College of Art.

October 14, 2010, In Conversation with Rasheed Araeen, Chelsea College of Art and Design, London, England. Partial support from the University of the Arts.

October 22, 2010, Lecture, "Frank Bowling's 'Social Significance' in London and New York 1961-1969," Visible Race, History of Art, University of California, Berkeley. Fully funded for travel and accommodation by the History of Art, University of California, Berkeley.

November 30, 2009, Lecture, "Signs of Bad Weather: Rasheed Araeen and Post-1968 Political Art in Britain." Townsend Working Group in Contemporary Art, University of California, Berkeley.

May 23, 2009, Panelist, "Is Conviction in Painting Possible?," On the occasion of Phoebe Unwin's exhibition, Honor Fraser Gallery, Los Angeles, California.

October 23-25, 2008, Panelist, Made Up Weekend, 5<sup>th</sup> Liverpool Biennial, A Foundation, Liverpool, England. Fully funded for travel and accommodation by the Liverpool Biennial.



May 28, 2008, Lecture on the occasion of *Flow* (April 2 –June 29, 2008), Studio Museum in Harlem, New York, New York.

March 15, 2007, Lecture, “Twentieth Century British Art,” Oberlin-in-London Program, London, England.

April 19 – April 21, 2007, Lecture, “In Financial Time: Godfried Donkor’s *Financial Times, 2007.*” 18th Annual James A. Porter Colloquium on African American Art. Howard University, Washington, District of Columbia. Fully funded for travel and accommodation by Howard University.

April 20 – 21, 2007, Interview with Emma Amos. *Romare Bearden in the Modernist Tradition*, Columbia College, Chicago, Illinois. Fully funded for travel and accommodation by the Bearden Foundation.

June 7, 2007, Panelist, International Curators Forum, 52<sup>nd</sup> Venice Biennale, Venice, Italy. Fully funded for travel and accommodation by Arts Council England.

September 20, 2007, Lecture, “Poison America: Sharon Gilbert’s Bookworks,” Arts of the Book Collection, Yale University, New Haven, Connecticut.

November 14, 2007, “The Twentieth-Century Dandy as Cultural Provocateur: Yinka Shonibare, MBE and the *Diary of a Victorian Dandy*,” Research Seminar, History of Art Department, Warwick University, Coventry, England. Partial funding for travel provided by Warwick University.

December 11, 2007, Lecture, “Contemporary Anglo-Caribbean Art,” Art in Context, Yale Center for British Art, New Haven, Connecticut.

September 21, 2006, Panelist, Galvanize, CCA7, Port of Spain, Trinidad.

November 8, 2006, Lecture, “Horace Ove’s *Pressure*,” School of History of Art and Design, Manchester Metropolitan University, Manchester, England. Partial funding for travel provided by Manchester Metropolitan University.

January 27, 2005, Lecture, British Studies Colloquium, Yale University, New Haven, Connecticut.

June 18, 2005, Lecture, “Little Machines: The Artist Book as an Interactive and Activist Medium.” History of Disappearance and the Institutionalization of the Avant Garde. Baltic Centre for Contemporary Art, Gateshead, England. Partial funding for travel provided by the Baltic Centre for Contemporary Art.

December 6, 2005, “British Art in the '90s: YBAs and Beyond,” Art in Context, Yale Center for British Art, New Haven, Connecticut.

January 27, 2004, Lecture, *Initial Public Offerings (I.P.O.) New Artists, New Curators, with artist Jennie C. Jones*, Whitney Museum of American Art, New York, New York

February 1, 2003, "Kara Walker in Context: Work from the Permanent Collection." Brooklyn Museum of Art, Brooklyn, New York.

#### **h. papers read**

"The People's Participation Pavilion: Documenta 5's National Pavilion?," Session: Sculpture and its Exhibition Histories, organized by the Henry Moore Institute for the 38th Annual Association of Art Historians Conference, The Open University, Milton Keynes, March 29 – 31, 2012

"Art World, Network and Other Alloway Keywords." Lawrence Alloway Reconsidered. Tate Britain, London, March 30, 2011

"Networks: Complex, Simple and Sometimes National." Lawrence Alloway, Visual Culture and Contemporary Practice, College Art Association, New York, February 10, 2011

"Frank Bowling's 'Social Significance' in London and New York 1961-1969." *New Approaches to British Art, 1939-1969*. Courtauld Institute of Arts, London, June 4–5, 2010

"Signs of Bad Weather: Rasheed Araeen and Post-1968 Political Art in Britain." Getty Research Institute, Los Angeles, California, April 27, 2009

"Non-compositional and Non-hierarchical": Rasheed Araeen's Search for the Conceptual and the Political in British Sculpture." *Anglo-American Exchange in Post-War Sculpture, 1945-1975*. Getty Museum and Getty Research Institute, Los Angeles, California, April 2008

"Traditional— Compositional, Pictorial and Hierarchical": Rasheed Araeen's Search for the Conceptual and the Political in British Sculpture." *Symposium on the History of Art*, the Institute of Fine Arts, New York University and the Frick Collection, New York, April 11 and 12, 2008

"Irony and the Twentieth Century Dandy: Yinka Shonibare's Diary of a Victorian Dandy." *Black British Aesthetics Today*. Howard University, Washington, District of Columbia, April 8, 2006

PhotoMemory Working Group Roundtable, *Thinking Photography, Again*, University of Durham, Durham, England, July 7–10, 2005

"A Modernist Apparition: The Third Rome at Home and Abroad." *Inscriptions: An Arts and Culture Conference and Festival*. The Eighth International Literature and Humanities

Conference at Eastern Mediterranean University in Northern Cyprus. Famagusta, Cyprus, May 12 – 13, 2005

“The Making of the Third Rome: Asmara, Tripoli, and the Esposizione Universale di Roma.” Home: A Visual Studies Conference, University of California, Irvine, California, March 3-5, 2005

“Different Regimes of Presentation: Investigating the Dissemination of Contemporary Art through Text.” New Directions in British Art History, College Art Association, Atlanta, Georgia, February, 2005

“Hanging Around: Images of Lynching in Contemporary American Art.” Lynching and Racial Violence in America: Histories and Legacies, Emory University, Atlanta, Georgia, October 4-6, 2002

**i. Conferences, workshops and seminars organized**

June 21, 2013, *Criticism and Curating: The Productive Lawrence Alloway*, Tate Britain, London, England, Co-organized with Jennifer Mundy: <http://www.tate.org.uk/about/projects/art-writers-britain/lawrence-alloway>

November 16-17, 2012, *Critic & Curator Workshop*, Getty Research Institute, Los Angeles, California, Co-organized with Lucy Bradnock and Rebecca Peabody

April 30, 2012, *Scholars Morning for Drop, Roll, Slide, Drip...Frank Bowling's Poured Paintings 1973-8*, Tate Britain, London, England.

March 30, 2011, *Lawrence Alloway Reconsidered*, Tate Britain, London, England, Co-organized with Jennifer Mundy

**j. work(s) in review**

“Artists for Democracy: Collectivity, Temporality and Festival Culture in Britain 1970-1977,” *London Art Worlds*, ed. Jo Applin (refereed book chapter under review with Penn State University Press).

**k. work(s) in progress**

*Cyclones in the Metropole: Rasheed Araeen and Political Art in Britain, 1964-1989* (book manuscript under review).

“The Reception of British Sculpture Abroad in the 1990s,” in the special journal issue, “British Sculpture Abroad: 1945-2000,” *British Art Studies* (forthcoming fall 2016).

“Under Pressure: Horace Ové’s *Pressure* (1974) and the Cinematic Carnavalesque in British Art Films” (article in preparation for submission)

“Lara Favaretto: What About Art?” (article in preparation for submission)

*Social/Material/Otherness: Frank Bowling's Painting Process, 1962-1977* (Manuscript in preparation)

## **6. Research Grants**

### **b. completed grants**

2015, Center for the Study of Race and Ethnicity in America Faculty Grants, \$800

2015, Arts Initiative Funding for artist visit (Steffani Jemison) and lecture, Creative Arts Council, Brown University, Providence, Rhode Island, \$700

2015, Arts Initiative Funding for HIAA 2801, *Art After India*, Creative Arts Council, Brown University, Providence, Rhode Island, \$3,800

2014-2015, Project Co-director (with Rebecca Carter), *Writing the Undercommons: A Working Collective*, Faculty Seed Grant, Pembroke Center, Brown University, Providence, Rhode Island, \$6,000

September 2014, Curriculum Development Grant for HIAA1870B, *SoCal: Art in Los Angeles, 1945 to the Present*, Dean of the College, Brown University, Providence, Rhode Island, \$2,000

March 2014, The Danish Arts Council's International Research Programme, The Danish Agency for Culture, \$2,000

June 2013, The Danish Arts Council's International Research Programme, Statens Kunstråd/Danish Arts Council, \$2,000

July 1, 2012 - June 30, 2013, Co-leader (with Lucy Bradnock and Rebecca Peabody), *Lawrence Alloway: Critic and Curator*, internal grant, Getty Research Institute, \$16,055

May 2011, Project Researcher, *The Display of Art: Critics & Curators, Lawrence Alloway, David Antin, & Marcia Tucker*, Getty Research Institute; lodging, travel and expenses

July 19-30, 2010, Project Researcher, *The Display of Art: Critics & Curators, Lawrence Alloway, David Antin, & Marcia Tucker*, Getty Research Institute; lodging, travel and expenses

July 1, 2010 - June 30, 2012, Co-leader (with Glenn Philips and Rebecca Peabody), *The Display of Art: Critics & Curators, Lawrence Alloway, David Antin, & Marcia Tucker*, internal grant, Getty Research Institute, \$3,500

## **7. Service**

### **a. to the University**

2013-15 Member, David Winton Bell Gallery Committee

2014-2015 Member, search committee for Assistant Professor in the field of Asian Art and/or Architecture

**b. to the profession**

2015 Reviewer, Dissertation Proposal Development Fellowship (DPDF), Social Science Research Council

2015 Peer Reviewer, *Stedelijk Studies*: Journal of the Stedelijk Museum Amsterdam, The Netherlands

2015 Visiting Critic, International Studio & Curatorial Program (ISCP), Brooklyn, New York

2015 Member, Padmavathy Rajendran, MFA thesis committee, Printmaking, Rhode Island School of Design, Providence, Rhode Island

2014 Evaluator, University of Chicago Press

2014 Guest Critic for Dissertation Review of Ellen Yoshi Tani, Carter G. Woodson Institute, University of Virginia

2014 Manuscript Proposal Reader, Wiley Blackwell Publishing

2014 Visiting Critic, Graduate Printmaking, Rhode Island School of Design

2014 Member, *Tate Papers* Academic Advisory Board

2014 Juror, Alice Yard Prize for Art Writing

2014 Visiting Critic, Residency Unlimited, New York

2013 Member, Kambui Olujimi, MFA thesis committee, Visual Arts Program, School of the Arts, Columbia University, New York

2013 Studio Visitor, Visual Arts Program, School of the Arts, Columbia University, New York

2013 Manuscript Reader, University of California Press

2012 Application Evaluator, Creative Capital/Warhol Foundation Arts Writers Grant

2011 Member, College Art Association Panel Selection Committee, Historians of British Art

2011 Peer Reviewer, *Art bulletin*

2011-15 Member, Historians of British Art Book Prize Committee

2008 Nominator, Joyce Alexander Wein Artist Prize, Studio Museum in Harlem

2007-2012 Contributor, *Artforum.com*

**c. to the community**

2011 Panelist, Music City Center Art Selection Panel, Metro Nashville Arts Commission, Nashville, Tennessee

**8. Academic honors, fellowships, and honorary societies**

2014-15 Haffenreffer Museum of Anthropology Faculty Fellow, Brown University

2009 Curator Visiting Programme, Kunstrådet/Danish Arts Council

2008-2009 Getty Research Institute, Predoctoral fellow

2008 John F. Enders Award, Yale University

2008 Edward Alexander Bouchet Graduate Honor Society

2007 Henry Moore Institute Research Fellowship

2006	Ethnic Studies Affiliate (ESA), Program for Ethnicity, Race and Migration, Yale University
2005	Travel Award, Historians of British Art
2004	Travel Grant, Paul Mellon Centre for Studies in British Art
1999-2001	W. Burghardt Turner Fellow, State University of New York at Stony Brook
1996	Phyllis Jones Memorial Award, Oberlin College
1992-1996	Bonner Scholar, Oberlin College

## **9. Teaching**

### **a. regular courses**

HIAA 0870-S01: 20<sup>th</sup> Century British Art: Edwardian to Contemporary  
Enrollment, fall 2013: 31; fall 2015:28

The field of British art offers a wide view onto the history of art and aesthetics. This survey of British art in the twentieth century examined the nation's art, artists, and art movements alongside its current events. Readings were drawn from periodicals, primary documents (artist's letters and manifestos) and secondary texts (Alloway, Hall, Read and others). Architecture, literature (Martin Amis, Joseph Conrad, Lynton Kwesi Johnson and others) and music were considered throughout the course.

HIAA 0810 S01: 20th Century Sculpture  
Enrollment, spring 2014: 30

Writing in 1937, sculptor Naum Gabo posed the question, "What are the characteristics which make a work of art a sculpture?" Gabo's question has a general resonance for the entirety of the twentieth century, where the medium of sculpture formed many of the significant debates within art. This lecture course is a survey of sculpture in the twentieth century. We will examine the medium through its definitions, material (metal, paper, plastic, stone, wood, etc.), methods (carving, casting, modeling, welding, etc.), practitioners, movements, theories and related practices, like architecture.

HIAA 2870H S01: What is Contemporary Art History?  
Enrollment, spring 2014: 4; fall 2015:5

Contemporary art history is a field in formation. As such, it is often contested and embraced, misunderstood and championed. Is contemporary art history a radical new field with a discrete set of practices, methodology and historiography? Or is contemporary art history simply a study of the present? Is the study of the contemporary relevant to other areas of art history? Is contemporary art history a model for other disciplinary approaches to the present? Throughout the term, this graduate seminar will discuss each of these questions. This course is open to students of all art historical periods.

HIAA 0010: Global History of Art and Architecture  
Enrollment, fall 2014: 120

Co-taught with Professor Sheila Bonde, History of Art and Architecture

This course is both an historical survey as well as an analytical study of a limited number of case study examples, each presented in considerable depth. The aim of this class is not

only to cover the history of art chronologically, but also to engage with critical examples of visual and material culture and to facilitate the development of visual and spatial literacy, using examples from across the globe.

HIAA 1870B S01: SoCal: Art in Los Angeles, 1945 to the present  
Enrollment, fall 2014: 20

Recent exhibitions, media and scholarship have turned to Los Angeles as a site of exploration of both American art and the larger frameworks of the Americas and international contemporary art. Los Angeles is a creative community built around an industry of visuality (film). The city's vast geography, access to cinematic technology and its relationship to the Americas and the Pacific make for a unique art-making site. Using the city as a backdrop, this undergraduate seminar will examine postwar architecture, exhibitions, installation, land art, painting, performance, photography, public art and sculpture in Los Angeles and its impact on art history. The course will rely on primary documents — film, texts and letters — from artists.

HIAA2801-S01: Art After India  
Enrollment, spring 2015: 7

In the nineties, South Asian artists came to prominence by way of international exhibitions and the constellation of artists, collectors and galleries in Delhi invested in the art of the sub-continent's diaspora. This seminar began with the development of modernism in art after Partition (1947) and tracked the emergence of large-scale nationally-themed group exhibitions and the contemporary art market for South-Asian art. A range of artists of the South Asian diaspora (inclusive of Australia, Britain, Dubai, Guyana, Kenya, Pakistan, South Africa, Uganda and The United States) was considered. The course was complemented by an in-class discussion with Raqs Media Collective, Kirloskar Visiting Scholars in Painting, Rhode Island School of Design and a visit to the exhibition, *After Midnight: Indian Modernism To Contemporary India 1947/1997* at the Queens Museum of Art, which was followed by a discussion with noted South Asian artists, art dealers, critics and curators in the museum, including Rina Banerjee, Sheila Parekh-Blum, Sunil Gupta and Arshiya Lokhandwala.

HIAA 0801 S01: Art After '68  
Enrollment, spring 2015: 52

The tumultuous social unrest of the 1960s was concretized in a worldwide succession of civic revolts in 1968. Throughout this period, art was an organizing tool for various political events. In turn, the concept of 1968 generated an aesthetic response that supported, documented and historicized the period. This course examined the art and new art forms created in the wake of 1968. We looked closely at the strategies of contemporary art making that are influenced by the spirit of 1968.