

JENNI SORKIN

History of Art & Architecture | Arts 1234
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Current Appointment

Associate Professor (2017-present)

History of Art & Architecture, University of California, Santa Barbara
Affiliate Faculty, Department of Studio Art (2013-present)
Affiliate Faculty, Feminist Studies (2013-present)

Assistant Professor (2013-2017)

History of Art & Architecture, University of California, Santa Barbara

Courses Taught:

Undergraduate:

119B Contemporary Art History; 148A Modern and Contemporary Art; 120AA Contemporary Material Culture; 120BB Global Art Since 1980; CS12 Professional Practices for Artists; 120BB Art in California, 6C: Modern and Contemporary Art, 1750-Present; 141H Curating Contemporary Art

Graduate: 260D Contemporary Art Criticism, 263D Biography, 263D Black Mountain College, 263D 1970s: Feminist Art, Culture, Thought, 263D Outliers and Outsiders: Folk and the Vernacular

Education

Yale University, New Haven, CT, 2004-2010

Ph.D. 2010, History of Art

Graduate Qualification 2010, Women, Gender, Sexuality Studies

Bard College, The Center for Curatorial Studies, Bard College, Annandale, NY
MA, Curatorial Studies 2002

The School of the Art Institute of Chicago

BFA, Fiber/Material Studies and Photography 1999

Previous and Other Teaching Experience

2018-2021

Inaugural Summer Faculty, Warren Wilson College, Swannanoa, North Carolina
Low-Residency MA in Craft Studies
Three-year appointment, Summer Session

2011-2013

University of Houston, School of Art

Assistant Professor of Contemporary Art History and Critical Studies

Affiliate Faculty, Women and Gender Studies

Courses Taught:

Undergraduate: Art Since 1945, Introduction to Critical Theory, The 1970s: Feminist Art and Culture, Post-1945 Architecture, Craft and Design;

Graduate: Methodologies of Art History, Contemporary Art Criticism, Professional Practices Writing Seminar (MFA students)

2009-2010

The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York,

Visiting Faculty and Graduate Committee Member, MA Program in Curatorial Studies,

Courses Taught: Proseminar: Contemporary Exhibition History, Writing Seminar

Fall 2008

Critic, Yale University School of Art, MFA Program, New Haven, CT

Course Taught: First-Year Post-War Art History Seminar

2005-2007

Graduate Teaching Assistant, Yale University, History of Art Department

Spring 2004

Instructor, Department of Art & Art History, California State University, Fullerton

Fellowships & Awards

2018 Curator-in-Residence, Haystack Mountain School of Crafts, Deer Isle, ME

2016 Andrew Glasgow Writer-in-Residence, Penland School of Crafts, NC

2016 Global Fine Art Award (GFAA), Best Contemporary/Post-War Group Show Exhibition for *Revolution in the Making: Abstract Art By Women, 1947-2016*

2014-2015 American Council of Learned Societies (ACLS) Fellow (\$35,000)

2012-2013 Craft Research Fund, Center for Craft, Creativity, Design, Asheville, NC (\$12,500)

2012 New Faculty Fellowship, University of Houston (\$6000)

2011 Provost's Travel Grant, University of Houston (\$750)

2010-2011 Getty Research Institute Post-Doctoral Fellowship (\$30,000)

2009-2010 Robert M. Leylan Fellowship in the Humanities, Yale University, Graduate School of Arts and Sciences (\$25,000)

2009 Getty Library Research Grant (\$1500)

2008-09 Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art (\$25,000)

2008-09 Renwick Pre-Doctoral Fellowship, Smithsonian Institution (declined)

2008 Duke Feminist Theory Conference (conference grant) (\$750)

Women, Gender, and Sexualities Studies Department, Yale University

2007 Josef and Anni Albers Foundation Travel Fellowship (Peru),

- 2007 Anthropology Department, Yale University (\$5000)
 Graduate Research Award, Center for Craft, Creativity and Design,
 University of North Carolina, Asheville (\$10,000)
- 2006 Edith and Richard French Summer Pre-Prospectus Fellowship,
 Beinecke Rare Book and Manuscript Library, Yale University (\$2500)
- 2006 Emerging Leadership Award, American Craft Council (conference grant)
- 2004-2009 Yale University Graduate Fellowship
- 2004 *Art Journal* Award, College Art Association
- 2000-02 Curatorial Studies Fellowship, CCS, Bard College

Publications

Books

Live Form: Women, Ceramics and Community, (London and Chicago: The University of Chicago Press, 2016), 290 pages.

Reviews:

Jessica Shaykett, "Live Form: Women, Ceramics, and Community, by Jenni Sorkin," *Art Libraries Society of North America (ARLIS)* (November 2016), 1056.

<https://www.arlisna.org/publications/reviews/1056-live-form-women-ceramics-and-community>

R. Malmgren, "Live Form: Women, Ceramics, and Community, by Jenni Sorkin," *Choice* (American Library Association) v. 54 n. 6 (February 2017), 54-2591.

Eva Masterman, Review, *Cfile*, (April 6, 2017)

<https://cfileonline.org/books-live-form-women-ceramics-and-community-by-jenni-sorkin/>

T'ai Smith, "Live Form: Women, Ceramics, and Community, by Jenni Sorkin," *The Art Bulletin*, Vol. 99 n. 3 (September 2017), 178-181.

K.L.H. Wells, "Live Form: Women, Ceramics, and Community, by Jenni Sorkin," *caa.reviews* (December 4, 2017), <http://www.caareviews.org/reviews/3134>

Glenn Adamson, "Why There Were Great Women Potters," *Art Journal* (Summer 2018), 121-123.

Revolution in the Making: Abstract Sculpture by Women, 1947-2016. Paul Schimmel and Jenni Sorkin, eds. (Milan: Skira, 2016), 256 pages.

See exhibition reviews, below.

Book Chapters

"Chapter 6: Alterity Rocks: 1973-1993," *Art in Chicago: A History from the Fire to Now*. Maggie Taft and Robert Cozzolino, eds. (Chicago and London: University of Chicago Press, 2018), 232-279.

"Craftlike: The Illusion of Authenticity," *Nation Building: Craft and Contemporary American Culture*. Ed, Nicholas Bell. (London and New York: Bloomsbury, 2016), 73-86.

“Stain: On Cloth, Stigma and Shame,” (2000). *The Textile Reader*. Jessica Hemmings ed. (Oxford, UK: Berg Publishers, 2012), 220-224; 421-422.

“Chapter 8: Pond Farm and the Summer Craft Experience,” in *The Countercultural Experiment: Consciousness and Encounters at the Edge of Art*. Elissa Auther and Adam Lerner, eds. (Minneapolis and London: University of Minnesota Press, 2012), 129-139.

Peer-Reviewed Articles

“Pots in Drag: Beatrice Wood and Camp,” *Journal of Modern Craft* 7:1 (Spring 2014), 53-66.

“The Pottery Happening: Examining M.C. Richards’ *Clay Things to Touch...*(1958),” *Getty Research Journal* v. 5 (Spring 2013), 195-202.

Exhibition Review, *California Design 1930-1965: Living in a Modern Way*, Los Angeles County Museum of Art. *The Journal of Modern Craft* (UK). v. 5 (Summer 2012), 225-230.

Book Review, *String, Felt, Thread: The Hierarchy of Art and Craft in American Art*. By Elissa Auther. *The Journal of Modern Craft* (UK). v. 3 (Winter 2010/11), 381-384.

“Arlene Raven: Homecoming,” *Critical Matrix: The Princeton Journal of Women, Gender, and Culture*. v. 17 (Spring 2008), 88-95.

“Envisioning *High Performance*.” *Art Journal* 62:2 (Summer 2003), 36-51.

Received the Art Journal Award, College Art Association (2004)

“Way Beyond Craft: Thinking Through the Work of Mildred Constantine.” *Textile: The Journal of Cloth and Culture* 1:1 (Spring 2003), 29-47.

“Stain: On Cloth, Stigma and Shame.” *Third Text* 53 (Winter 2000-01), 77-80.

Editorial Work

Guest Art Editor, *Gulf Coast* literary journal (University of Houston, Fall 2013), pages 11-240. Commissioned articles by Lucy Bradnock, Bridget Cooks, Ariel Evans, and an artist project by Mary Reid Kelley.

Commissioned Essays in Museum and Exhibition Catalogs

“Mary Lee Bendolph,” and “Thorton Dial,” *Among Others: Blackness at MoMA*. Darby English, ed. (New York: MoMA Publications, 2019), forthcoming.

“Crafty: Strategies of Aplomb and Earnest Wit,” *Pattern & Decoration*. Anna Katz, ed. (New Haven and Los Angeles: Yale University Press and MOCA, 2019), forthcoming.

“Yayoi Kusama’s Ornamental Urgency,” *Yayoi Kusama: Festival of Life* (New York: Zwirner Books, 2018), 7-14.

“Infinite Modularity,” *Tara Donovan*. (Denver and New York: Museum of Contemporary Art and Rizzoli, 2018), 82-97.

“Running Stitch, Outrunning Time.” *José Leonilson: Empty Man*. Cecilia Brunson, Gabriela Rangel, Susanna V. Temkin, eds. (New York: Americas Society, 2018), 197-210.

“Ghada Amer’s Material Plunder,” (New York: Cheim & Read, 2018), 5-12.

“Affinities in Abstraction: Textiles, Otherness and Painting in the 1970s,” *Outliers and the American Vanguard*. (Chicago, London, Washington D.C.: National Gallery of Art/University of Chicago Press, 2018), 92-105.

“Kiki Kogelnik: Boneless Bodies,” *Inner Life: Kiki Kogelnik*. (Stravenger, Norway and London, UK: Hatje Cantz and Kunsthall Stravenger, 2017), 29-41.

“Annabeth Rosen’s Accumulations,” *Annabeth Rosen: Fired, Broken, Gathered, Heaped*. (New York and Houston: Lucia|Marquand and CAMH, 2017), 34-52.

“Material Bodies: Aaron McIntosh and Jesse Harrod,” *How Does it Feel? Inquiries Into Contemporary Sculpture*. (New York and London: Sculpture Center and Black Dog Press, 2016), 16-24.

“Gender and Rupture,” *Peter Voulkos: The Breakthrough Years*. Glenn Adamson, ed. (London: Black Dog Press, 2016), 13-25.

“Five Propositions on Abstract Sculpture,” *Revolution in the Making: Abstract Sculpture by Women, 1947-2016*. Paul Schimmel and Jenni Sorkin, eds. (Milan: Skira, 2016), 140-155.

“Remix/Reframe: Francesca DiMattio’s Mash-Ups,” *Francesca DiMattio* (Houston: Blaffer Art Gallery, 2015), 21-27.

“M.C. Richards,” “Weaving,” “Karen Karnes, Candleholder, 1950” “Peter Voulkos, Rocking Pot, 1956” “Marguerite Wildenhain, Large Vase, 1953,” *Leap Before You Look: Black Mountain College 1933-1957*. (Boston and New Haven, CT: Institute of Contemporary Art/Yale University Press, 2015), 166-175; 112-113; 270-277.

“Intensities of Labor: Marilyn Minter’s Food Paintings,” *Marilyn Minter* (New York: Rizzoli, 2015), 74-75.

“Tactile Beginnings,” *Barbara Kasten: Stages*. (Zürich: JRP|Ringier, 2015), 148-169.

“Carolee Schneemann: Theater of Responsiveness,” *Feministische Avantgarde: Kunst der 1970er*. Gabriele Schor, ed. (Vienna, Austria: Prestel, 2015), 151-154.

“On Seating,” *Tom Loeser: It Could Have Been Kindling* (Milwaukee, WI: Chipstone Foundation and Museum of Wisconsin Art, 2014), 29-33.

“Staging Form: Myra Mimplitsch-Gray,” *Myra Mimplitsch-Gray*. (Memphis, TN: National Ornamental Metal Museum, 2014), unpaginated.

“Crosscuts: Dan Webb’s Sculptural Practice,” *Fragile Fortress*. (Bellevue, Washington: Bellevue Arts Museum, 2014), 15-31.

“Softer Atrocities: An Introduction to Mary Reid Kelley’s *The Syphilis of Sisyphus* (2011),” *Gulf Coast* literary journal (University of Houston, Fall/Winter 2013), 94-96.

“Craft-in-Residence: The Open Studio Network,” *Crafting a Continuum: Rethinking Contemporary Craft*. (Arizona State University Museum/The University of North Carolina Press, 2013), 26-35.

“Breve Noir,” *Anna Sew Hoy: Suppose and a Pair of Jeans*. Los Angeles: Oslo Editions, 2013, 82-85.

“A Prolonged Silence: John Cage and Still After,” *Silence*. (Yale University Press/The Menil Collection, 2012), 83-87.

“Modernity and Primitivism: The Sculpture of Betty Feves,” *Betty Feves: Generations* (Portland, OR: The Museum of Contemporary Craft, 2012), 56-69.

“Diana Guerrero-Maciá’s Hand-Sewn Hard Edges,” *Diana Guerrero-Maciá* (Chicago: threewalls, 2012), exhibition brochure.

“Interdisciplinary Bleed,” *Under the Table: Sculpture Looks to Clay* (Fort Worth, TX: Texas Christian University, Fort Worth Contemporary Arts, 2012), exhibition brochure.

“Botanical Artifice,” *Interstitial Spaces: Beverly Penn and Julia Barello*. (Houston: Houston Center for Contemporary Craft, 2012), exhibition brochure.

“Learning from Los Angeles: Gendered Pedagogy and Its Predecessors at the Woman’s Building, 1973-1991,” *Doin’ It in Public: Art and Feminism at the Woman’s Building*. (Los Angeles: Otis College of Art and Design, 2011), 36-64.

“Lessness Labored Over: Frances Trombly’s Small Sculptures,” *Frances Trombly: Paintings*. (Fort Lauderdale, FL: Girl’s Club, 2011), 21-26.

“Constructing Community,” *Anne Wilson: Wind/Rewind/Reweave*. (Knoxville, TN: Knoxville Museum of Art, 2011), 33-37.

Entries on Carlton Ball, Maria Martinez, Gertrud and Otto Natzler, Susan Peterson, Lucy Rie, Peter Voulkos. *Innovation and Change: Great Ceramics from the ASU Art Museum Collection*. (Tempe, AZ: Arizona State University Press, 2009), 30-31, 36-37, 42-43, 46-47, 102-103, 170-171.

“Think Big: Judy Chicago and the Monumentality of Thread.” *When Women Rule the World: Judy Chicago in Thread*. (Toronto: The Textile Museum of Canada, 2009), 31-38.

“The Virgin-Whore Complex: 1970s Feminism and *Ms. 45* (1981).” *If Looks Could Kill: Cinema’s Images of Fashion, Crime and Violence*. Marketa Uhlirova, ed. (London: Fashion in Film Festival/Koenig Books, 2008), 82-85.

“The Feminist Nomad: The All-Women Group Exhibition.” *WACK! Art and the Feminist Revolution*, Connie Butler and Lisa Mark, eds. (The MIT Press/Museum of Contemporary Art, Los Angeles, 2007), 458-471.

“Selected Chronology of All-Women Group Exhibitions, 1943-1983.” (co-authored with Linda Theung) *WACK! Art and the Feminist Revolution, 1965-1980*. Connie Butler and Lisa Mark, eds. Exh cat. (Los Angeles: Museum of Contemporary Art, 2007), 473-499.

Entries on Magdalena Abakanowicz, Judy Chicago, Tee Corinne, Barbara Hammer, Rebecca Horn, The Lesbian Art Project, Gina Pane, Carolee Schneemann, Sylvia Sleigh, Joan Snyder. *WACK! Art and the Feminist Revolution*. Connie Butler and Lisa Mark, eds. Exh cat. (Los Angeles: Museum of Contemporary Art, 2007), 209, 223-226, 240-241, 247-248, 260-261, 279, 295-296, 300, 303-304.

“Burger King and the Avant-garde: An Interview with Linda M. Montano.” *Letters from Linda M. Montano*. Jennie Klein, ed. (New York: Routledge, 2005), 64-69.

“Joan Snyder: The Geography of the Surface.” *Joan Snyder* (New York: Abrams, 2005), 62-77.

“Performance As Parody: Barbara T. Smith *in situ*,” *The 21st Century Odyssey Part II: The Collaborative Performances of Barbara T. Smith*. (Claremont, CA: Pomona College Museum of Art, 2005), 51-54.

“Minimal/Liminal: Judy Chicago and Minimalism,” *Judy Chicago: Minimalism, 1965-1973*. (Santa Fe, NM: LewAllen Gallery, 2004), 2-17.

“Weaving Possession,” *Lia Cook* (Winchester, UK: Telos Art Press, 2002), 29-38.

Entries on Chris Burden, John Cage, Alfredo Jaar, Lorna Simpson. *Life, Death, Love, Hate, Pleasure, Pain: Selections from the Permanent Collection*. (Chicago: Museum of Contemporary Art, 2002), 148-149, 224-225, 226-227, 240-241.

Essays in Magazines

Frieze (UK), “Re-Reading Shulamith Firestone’s *Dialectic of Sex* (1970),” n. 170 (April 2015), 35-36.

Texte zur Kunst (Germany), “Faith Wilding at threewalls, Chicago,” n. 94 (June 2014), 205-207.

Texte zur Kunst (Germany), “Dasha Shishkin at MCA, Santa Barbara,” (September 2013), No. 91, Globalism issue, 237-239.

East of Borneo, “Mythology and the Remake: The Culture of Re-Performance and Strategies of Simulation,” (October 2010), online journal, www.eastofborneo.org.

Frieze (UK), “Focus: Kihinde Wiley,” n. 118 (October 2008), 282-283.

Frieze (UK), “Finding the Right Darkness,” (March 2008), 136-141.
Feature on Zoe Leonard

Frieze (UK), “Social Construction,” (March 2007), 35-36.
Opinion Piece on the Sackler Center for Feminist Art at Brooklyn Museum

NU: The Nordic Art Review (Sweden), “IKEA in America: Selling Suburbia the Myth of Urban Refinement.” no. 6. (Summer 2000), 18.

Make: The Magazine of Women’s Art (UK), “A Conversation with Shirin Neshat.” n. 88 (Summer 2000), 20-21.

NU: The Nordic Art Review (Sweden), “Imagined Multiculturalism.” (Winter 2001), 35-36.

Art Monthly (UK), “The Whitney Biennial.” n. 236 (May 2000), 36-37.

Art Monthly (UK), “The 53rd Carnegie International.” n. 232 (Dec 1999/Jan 2000), 28-29.

Art Monthly (UK), “Veiled Truths: Shirin Neshat.” n. 203 (October 1999), 26-27.

The New Art Examiner, “The Politics of Spirituality,” v. 26 n. 6 (March 1999), 18-22.

Reviews for *Artforum*, 2013-present

Howardena Pindell at MCA, Chicago (June/July 2018)

Preview, Made in L.A. 2018, Hammer Museum (May 2018),

Preview, Sheila Hicks at Pompidou, Paris (January 2018), 84.

Elaine Reichek at Shoshanna Wayne Gallery, Los Angeles (October 2016), 276.

Made in L.A. at Hammer Museum, Los Angeles (October 2016), 262.

Artforum.com, "Elmgreen & Dragset at Victoria & Albert Museum, London," (December 2013), online.

Reviews for *Frieze* (UK), 2000-09

OURS: Democracy in the Age of Branding, Parsons School of Design, New York, n. 121 (March 2009), 162.

Susan Meiselas, International Center for Photography, New York, n. 120 (Jan/Feb 2009), 149-150.

Decoys, Complexes, and Triggers: Feminism and Land Art in the 1970s, Sculpture Center, New York, n. 118 (October 2008), 296-297.

Whiting Tennis, Derek Eller Gallery, New York, n. 117 (September 2008), 198.

Arte≠Vida: Actions by Artists of the Americas, 1960-2000, Museo del Barrio, (May 2008), 127.

Gego, The Drawing Center, New York, n. 110 (October 2007), 290.

Museum de Reproducciones Fotograficas, Triple Candie, New York, n. 109 (September 2007), 192.

Eve Sussman and the Rufus Corporation at Creative Time/IFC Theater, New York, n. 107 (May 2007), 155.

Ant Farm: 1968-1978 at the Santa Monica Museum of Art, n. 86 (October 2004), 162, 165.

Kirsten Everberg at 1301 PE Gallery, Los Angeles, n. 84 (Summer 2004,) 135.

Pictures Pictures, curated by Catherine Opie, Mark Selwyn Gallery, n. 83 (April 2004), 99.

Lee Bontecou at The Hammer Museum, UCLA, n. 80 (January 2004), 96.

Kim MacConnel at Santa Monica Museum of Art, n. 79 (November 2003), 94.

Patrick Nickell at Luckman Gallery, Cal State University LA, n. 78 (October 2003), 121.

Veruschka at Arcadia University Art Gallery/Moore College of Art and Design, Phila., n. 76 (Summer 2003), 122-123.

"New Hotels for Global Nomads," Cooper-Hewitt National Design Museum, NY, n. 75 (May 2003), 96-97.

Peter Forgacs at J. Paul Getty Museum, LA, n. 72 (January/February 2003), 96-97.

Lesley Dill at Dorsky Museum of Art, SUNY New Paltz, n. 68 (Summer 2002), 120-121.

Kim Jones at Pierogi, NY, n. 67 (May 2002), 93.

Liliana Porter at Annina Nosei Gallery, NY, n. 66 (April 2002), 98.

Francesca Gabbiani at Karen Lovegrove Gallery, LA, n. 65 (March 2002), 92-93.

William Kentridge at New Museum, NY, n. 63/64 (November/December 2001), 123.

Los Carpinteros at Grant Selwyn, Beverly Hills, n. 62 (October 2001), 104-105.

Burt Barr at Brent Sikkema/Dear Friends at International Center for Photography, NY, n. 61 (September 2001), 99.

Thomas Demand at 303 Gallery, NY, n. 60 (Summer 2001), 108-109.

Yoko Ono at the Japan Society, NY, n. 59 (May 2001), 103.

Marnix de Nijs/Edwin van der Heide, BeganeGrond, Utrecht, NL, n. 59 (May 2001), 97-98.

Adrienne Gallinari at The Drawing Center, NY, n. 58 (April 2001), 106.
Alice Neel at Robert Miller Gallery, NY, n. 57 (March 2001), 97-98.
Brad McCullum and Jacqueline Tarry at Bronx Museum of Art/The Downtown Arts Festival, NY, n. 56, (Jan/Feb 2001), 109.

Reviews for *Modern Painters*, 2007-08

Thinking Through Craft (Berg, 2007), by Glenn Adamson, book review, (April 2008), 90-91.

The Moving Images of Tracey Moffatt (Phaidon, 2007), by Catherine Summerhayes, book review, (November 2007), 104-105.

Louise Nevelson, The Jewish Museum, New York, (September 2007), 92-93.

Reviews for *The New Art Examiner*, 1998-2000

Joan Livingstone/Jane Lackey, Roy Boyd Gallery, Chicago, v. 27 n. 10 (July/Aug 2000), 39.

Material Matters: The Art and Culture of Contemporary Textiles. Ingrid Bachmann and Ruth Scheuing, eds., book review, v. 27 n. 9 (June 2000), 50.

Judi Strahota, Artemesia Gallery, Chicago, v. 27 n. 8 (May 2000), 51.

Karen Finley, Double Door, Chicago, v. 27 n. 6 (March 2000), 46.

Shari Rothfarb, The Jewish Museum, NY, v. 27 n. 4 (December 1999/January 2000), 53.

Where is Ana Mendieta? (by Jane Blocker), book review, v. 27 n. 3 (November 1999), 70.

Lia Cook, Perimeter Gallery, Chicago, v. 26 n. 10 (July/Aug 1999), 47.

Bibiana Suarez, Illinois Art Gallery, Chicago, v. 26 n. 9 (June 1999), 40-41.

Through Another Lens: My Life with Edward Weston (by Charis Wilson), book review, v. 26 n. 7 (April 1999), 59.

Ursula von Rydingsvard, Chicago Cultural Center, v. 26 n. 6 (March 1999), 56.

Patrick Doherty, Evanston Art Center, v. 26 n. 1 (September 1998), 50.

Plasticene, Blue Rider Theatre, Chicago, v. 25 n. 10 (July/Aug 1998), 55.

Frederic Brenner, Spertus Museum, Chicago, v. 25 n. 9 (June 1998), 48.

The Precarious: The Art and Poetry of Cecilia Vicuña (Catherine de Zegher, ed.), book review, v. 25 n. 7 (April 1998), 56.

Curatorial Experience

Curated Exhibitions

Revolution in the Making: Abstract Sculpture By Women, 1947-2016.

March 13-September 4, 2016. Hauser Wirth & Schimmel, Los Angeles, exh cat.

Exhibition Reviews:

Rhea Anastas, "When Attitude Becomes Form," *Artforum* (May 2016), 107-108, 110.

Sarah Boxer, "An Era for Women Artists?" *The Atlantic* (December 2016):

<https://www.theatlantic.com/magazine/archive/2016/12/move-over-michelangelo/505826/>

Olivian Cha, "Revolution in the Making," *Frieze* (May 2016),

<https://www.frieze.com/article/revolution-making>.

Holland Cotter, "Los Angeles Embraces a Feminist Moment," Art & Design, *New York Times*, March 17, 2016, C1, C5.

Jason Farago, "Unspooling an Alternative Art History: Revolution in the Making," Art& Design, *The Guardian* (UK), March 21, 2016.

<https://www.theguardian.com/artanddesign/2016/mar/21/revolution-in-the-making-hauser-wirth-schimmel-los-angeles>

Judy Chicago: Minimalism, 1965-1973; September 10-October 5, 2004.

LewAllen Contemporary, Santa Fe, NM, exh cat.

Exhibition Reviews:

Ellen Berkovitch, "Judy Chicago," review, *Artforum* v. 43 n. 4 (December 2004), 200-201.

Kathryn M. Davis, "Judy Chicago: Minimalism, 1965-1973," review, *The Magazine* (November 2004), 49.

Dottie Indyke, "Judy Chicago," review, *ArtNews* v. 104 n. 1 (January 2005), 135.

____. "Chicago Style," review, *The Albuquerque Journal*. (North Edition, Friday, September 10, 2004) 4.

Sarah S. King, "Judy Chicago," review, *Art in America* v. 92 n. 9 (April 2005), 158-159.

High Performance: The First Five Years, 1978-1982

February 1-March 30, 2003, Los Angeles Contemporary Exhibitions (LACE), Los Angeles

May 12-26, 2002, The Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY

Exhibition Reviews and Articles:

Peter Frank, "Art Pick of the Week: *High Performance: The First Five Years*," review, *LA Weekly*, March 21-27, 2003, 152.

Judith Hoffberg, "High Performance: The First Five Years, 1978-1982," review, *Art Scene* v. 22 n. 7 (March 2003), 20.

Jennie Klein, "Re-Reading *High Performance*," interview, *n. paradoxa* (UK), Summer 2003, 34-38.

Curatorial Positions Held

November 2018, **Curatorial Consultant**, Women and Land Art exhibition, Nasher Sculpture Center, Dallas. Leigh Arnold, Assistant Curator.

Two days of closed sessions and presentations devoted to exhibition and catalog planning.

February 21-22, 2013, **Curatorial Consultant**, Black Mountain College exhibition, Institute of Contemporary Art, Boston. Helen Molesworth, Chief Curator.

Two-days of closed sessions devoted to exhibition and catalog planning.

December 8-17, 2012, **Fellow, Centre Audiovisuel Simone de Beauvoir, Paris.**

Organized by Geraldine Gourbe and Elizabeth Lebovici.

A week of open sessions, and a lecture on feminist collectivity and video art.

February 4-6, 2010, **Co-Director, with Gabriela Rangel**, “Blind Spots: Feminisms, Cinema, and Performance/Puntos Ciegos: los Feminismos, el Cine, y el Performance,” SITAC VIII, International Symposium on Contemporary Art Theory / Simposio Internacional de Teoría sobre Arte Contemporáneo, Mexico City.

2009-2011, **Curatorial Consultant**, *Doin’ It in Public: Art and Feminism at the Woman’s Building*.

Otis College of Art and Design, Getty Research Institute, Los Angeles, Pacific Standard Time Exhibition Initiative.

2009-2011, **Research Consultant**, Beatrice Wood retrospective, Santa Monica Museum of Art, Getty Research Institute, Los Angeles, Pacific Standard Time Exhibition Initiative.

January 2007-2008, **Research Assistant**, Yale Center for British Art, New Haven

September 2002-August 2004, **Research Assistant and Exhibition Coordinator**, Museum of Contemporary Art, Los Angeles

September 2002-June 2004, **Research Assistant**, The Getty Research Institute, Los Angeles, Contemporary Art and Programs, September 2002-June 2004

Invited Lectures

March 27, 2018. “Live Form: Women, Ceramics, and Community.” Visiting Lecture Series, Art, Art History & Design Department, Michigan State University.

January 18, 2018. “Wrought and Writ Large: Women and Wireworking.” Visiting Lecture Series, Art & Art History Department, University of Oregon, Eugene.

November 10, 2017. Keynote Lecture: “Prime Objects: Digital Clay and Its Modernist Origins.” Graduate Student Symposium, “Long Shadows: Tradition, Influence, and Persistence in Modern Craft.” Yale Center for British Art, Yale University.

October 27, 2017. Keynote Lecture. “Working On It...Preparation in Art.” University of Southern California, History of Art Department, Graduate Student Symposium.

October 18, 2017. “Material Decisions: Women, Process, and Form.” Visiting Critic, Meadows School of Art, Southern Methodist University, Dallas.

October 17, 2017. “Annabeth Rosen in Context.” Contemporary Art Museum, Houston.

September 25, 2017. “Running Stitch: Leonilson’s Embroideries.” Proyecto Leonilson, São Paulo/Americas Society Symposium, Institute of Fine Arts, New York University.

July 28, 2017. "California Soul: The Vessel Traditions of Peter Voulkos and June Schwarcz." Renwick Art Gallery, Smithsonian Museum, Washington D.C.

March 23, 2017. "Material Decisions: Women, Process, and Form." Visiting Critic, Colorado State University, Fort Collins.

March 2, 2017. McIlroy Visiting Scholar Lecture. "Material Decisions: Women, Process, and Form." Fulbright School of Art, University of Arkansas, Fayetteville.

January 26, 2017. Visiting Lecture Series. "Material Decisions: Women, Process, and Form." Newcomb Art Museum, Tulane University, New Orleans.

October 21, 2016. "Pond Farm and the Summer Craft Experience." Museum of Art & Design (MAD), New York.

May 19-20, 2016. Keynote Lecture. "Revolutions and Revolts: Thinking Through Feminist Exhibition Practice." *Penetrable/Traversable/Habitable: Exploring Spatial Environments by Women Artists in the 1960s and 1970s*. Cento de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon, Portugal.

May 2, 2016. "Conversation with Joan Snyder." Parrasch Heijnen Gallery, Los Angeles.

March 18, 2016. Chipstone Lecture. "Ceramics as Living History." National Council on Education for the Ceramic Arts (NCECA) Annual Conference, Kansas City, MO.

January 31, 2015. Keynote: "Everyday Black Mountain." *Contextualizing Craft and Design* Symposium, Nora Eccles Harrison Museum of Art, Utah State University, Logan.

April 30, 2014: "Ancient Modernisms." Visiting Lecturer's Program, Cranbrook Academy of Art, Bloomfield Hills, MI.

April 23, 2014: "We Can Work It Out: Feminist Labor and Jewelry." Invited Lecture, Society of North American Goldsmith's Annual Conference, Minneapolis, MN.

April 21, 2014: "MC Richards: Being a Woman in Cage's Circle." Invited Lecture, Department of Art and Art History, Carleton College, Northfield, MN.

April 16, 2014: "Elaine Reichek and the Archive." Invited Lecture, Visiting Artist's Program, School of the Art Institute of Chicago.

March 28, 2014. "Live Form: Women, Ceramics, and Community." Contemporary Art Working Group, University of Southern California.

March 8, 2014. "Crafting a Continuum." Exhibition walkthrough, Bellevue Arts Museum, Bellevue, Washington.

November 29-30, 2013. "Elaine Reichek, Sampled." Keynote lecture, *The Subversive Stitch Revisited: The Politics of Cloth*, Victoria & Albert Museum, London.

September 28, 2013. "We Can Work It Out: Feminist Labor and the Future of Craft." Keynote lecture, *Rethinking Craft*, Arizona State University Museum, Tempe, Arizona; April 25, 2014, Society of North American Goldsmiths Conference, Minneapolis, Minnesota.

"Black Mountain and Heart Mountain: Ceramics in Camp, 1942-1952." Getty Research Institute, Los Angeles, February 23, 2011; School of Art and Design, University of North Texas, Denton, April 26, 2012; *Shaping Craft + Design Symposium*, Black Mountain College Museum and Research Center, Asheville, North Carolina, October 12, 2013; American Ceramics Circle Conference, Museum of Fine Arts, Houston, November 2, 2013.

"Post-War Ceramics: The Syracuse Annuals and the Search for Form." Philadelphia Art Alliance, March 29, 2012.

"Ancient Modernisms," Distinguished Alumni Lecture, Visiting Artist Series. The School of the Art Institute of Chicago, November 2, 2011; Bard Graduate Center for the Decorative Arts, New York, March 27, 2012.

Gallery talk, "The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991," Contemporary Arts Museum, Houston, March 29, 2012.

"Learning From Los Angeles: The Woman's Building, 1973-1991," Visiting Critic, Art Department Lecture Series, Cornell University, Ithaca, NY, November 21, 2011; February 18, 2012, College Art Association, PST Getty Research Institute Panel, Los Angeles.

September 10, 2011. "Beatrice Wood/Louise Bourgeois." Santa Monica Museum of Art, Santa Monica, California.

May 29, 2010. "Jenni Sorkin on Michael Heizer." Galley Talks series, Dia Beacon, Beacon, New York.

October 31, 2009. "M.C. Richards: The Paradox of Being a Woman in Cage's Circle." *John Cage at Bard College Symposium*, Bard College, Annandale, New York.

October 19, 2008. "Gauguin and Freud, Femininity and Primitivism." in conjunction with *Dark Continents* exhibition, Museum of Contemporary Art, Miami.

October 7, 2008. "The Black Mountain College Pottery Seminar, 1952." D. Crit, Design Criticism Graduate Program, School of Visual Arts, New York.

March 3, 2008. "Japonisme for the Mid-Century: American Ceramics, Zen and the 1950s." Art and Art History Department, Ohio University, Athens.

May 30-June 2, 2007. "The Well-Wrought Urn: M.C. Richards and the New Critics." *Craft at Its Limits Conference*, Getty Research Institute, Los Angeles.

April 16, 2005. "Freedom and Unfreedom: Pond Farm and the Summer Craft Experience: 1950-1980." Art and Art History Department, University of Vermont, Burlington.

February 18, 2004. "Southern California Performance Art, 1970-1985." *Inter/Meta/Trans Intermedia Festival*, CalArts, Valencia, CA.

March 2, 2003. "The Life and Times of *High Performance Magazine*." Theater and Performance Studies Department, CalArts, Valencia, CA.

November 18, 2002. "Text/Textile," Fiber and Material Studies Department, The School of the Art Institute of Chicago.

Conference Presentations and Panel Discussions

February 21, 2017. Presenter. "Prime Objects: Digital Clay and the Search for Form." "Technology and Craft." Organizer: Kayleigh Perkov.

February 23, 2017. Invited lecture, "An elliptical history of bodies without bones." *Shaping Bodies* conference, School of Art, Virginia Commonwealth University, Richmond.

February 16, 2017. Invited Respondent, "Gendering Media-Specificity," *Gender and Jewelry*, College Art Association Conference, New York.

February 11, 2017. Invited panelist, 360 Speaker Series: *Off the Pedestal: Women Artists in Art Museums*. Nasher Sculpture Center, Dallas.

March 24, 2016. Invited organizer. "Introduction: Skill and De-Skill," *Crafted at Black Mountain: Skill, De-Skill, and Contemporary Art Practice*, Hammer Museum, UCLA.

October 23, 2015. Invited presenter, "M.C. Richards and the Avant-Garde," Black Mountain College: Art and Poetics Conference, University of Maine Humanities Center, Orono.

October 31, 2015. Co-organizer and presenter. *After Black Mountain College* Conference, Northeastern University, Boston.

February 3, 2015. Invited presenter. "Prime Objects." *Data Clay* Symposium, California College of the Arts, San Francisco.

October 30-31, 2014. Invited presenter. "Re-Thinking Media Specific Exhibition Practice." *Ceramics Study Day*, Yale University Art Gallery, New Haven.

February 18, 2014. "From the 1960s to Now: Three Perspectives on Art and Craft Practices," Gallery 400, University of Illinois, Chicago.

February 13, 2014. "Anti-Decoration," College Art Association Conference, Chicago.

April 24, 2013. Invited panelist, "Aspects of Forrest Bess." Menil Collection, Houston.

November 13, 2012. Invited moderator, "Participation and Feminist Strategies." Cynthia Woods Mitchell Center for the Arts, University of Houston,

November 10, 2012. Invited moderator, "United in Anger: A History of ACT UP with Director Jim Hubbard." Houston Cinema Arts Festival.

November 8-9, 2012. Invited presenter, Smithsonian American Art Museum, Washington D.C., "Nation Building: Craft and Contemporary American Culture."

March 3, 2012. Invited presenter, Ruth K. Shartle Symposium, Museum of Fine Arts, Houston, "Shifting Paradigms in Contemporary Ceramics: The Garth Clark and Mark Del Vecchio Collection."

February 22, 2012. Invited panelist, "What is Contemporary About Craft?" College Art Association, Los Angeles.

January 21, 2012. Invited moderator, Debbie McMahon Fiber Arts Symposium, Southwest School of Art, San Antonio.

November 10, 2011. Invited panelist, Houston Cinema Arts Festival, "Women Art Revolution! screening with Filmmaker Lynn Hershman Leeson."

November 5-6, 2011. Invited presenter, "The Los Angeles Woman's Building," Second Annual Feminist Art History Conference, American University and National Portrait Gallery, Washington D.C.

February 10, 2011. Invited panelist, CAA Centennial Session on Feminism. Norma Broude and Griselda Pollock, Co-Chairs. College Art Association Conference, New York.

April 13, 2010. Invited panelist, "Marta Minujín: Minucodes," The Americas Society, New York.

April 7, 2010. Invited panelist, "Then, Now, and Next: Studio Pottery in the Early 21st Century," Museum of Art and Design (MAD), New York.

April 1, 2010. Invited panelist, “Key Texts in Twentieth Century Ceramics Criticism,” National Conference on Education for the Ceramic Arts (NCECA), Philadelphia.

October 9-11, 2009. “A Woman Alone: M.C. Richards’ Legacy,” *Re-Viewing Black Mountain College Conference*, Black Mountain Study Center, Asheville, NC.

October 1-2, 2009. “Zen Pottery and Avant-Garde Ideals: The Black Mountain College Pottery Seminar, 1952.” *A Long and Tumultuous Relationship: East-West Interchanges in American Art Symposium*, Smithsonian American Art Museum, Washington D.C.

August 8, 2009. Invited lecture and panelist, “Walking Through Walls: Performance Art and its Influence on the (post) Studio and (new) Institution.” *threewalls*, Chicago.

March 19-22, 2009. Invited Participant and Presenter, Center for Craft Creativity and Design (CCCD) Annual Think Tank, University of North Carolina, Asheville.

February 27, 2009. “Queering Craft,” Chair and Moderator, College Art Association Conference, Los Angeles.

February 12, 2009. “Judy Chicago Today: Art, Feminism, and Activism in the 21st Century.” Panelist and Presenter, Textile Museum, Toronto, moderated by Allyson Mitchell.

November 13, 2008. “Collaboration in the Arts: Black Mountain and Beyond,” Panelist and Presenter, Yale University Art Gallery, moderated by Art Parlor (Yale undergraduates).

May 12, 2005. “Against the American Grain,” moderator, History of Art Graduate Symposium, Yale University.

February 2005. “Queer Art Exhibitions?” moderator, College Art Association Conference, Atlanta.

February 2005. “Notes on Collaboration: Twentieth-Century Performance Strategies,” Chair and moderator, College Art Association Conference, Atlanta.

February 2001. “Holding Tension: The Hand in Contemporary Fiber-Based Practice,” Labor and Fiber Practices Panel, moderated by Joan Livingstone, College Art Association Conference, Chicago.

Service

National and Professional Service

August 2018, National Endowment for the Humanities (NEH) Fellowship Review Panel, Washington D.C.

June 2018, Burke Prize Jury, Museum of Art and Design, New York

June 2018, Nasher Sculpture Center Prize Nominator, Dallas
April 2018, United States Artists Fellowship Award Panelist, Chicago
2017-18, Getty/ACLS Post-Doctoral Fellowship Reviewer

Editorial Boards

September 2017-Present, Editorial Board, *The Journal of Modern Craft* (Taylor& Francis),
Open-ended term
July 2010-June 2014, Editorial Board, *Art Journal*, College Art Association (4-year term)

Advisory Councils and Committees

July 2014-2016, Advisory Council, The Center for Craft, Asheville, NC
August 2012-May 2013, Exhibitions Committee, Houston Center for Contemporary Craft

Peer Reviewing

October 2015, Peer reviewer for *Technology & Culture*
June 2014, Peer reviewer for *Art Bulletin*
June 2013, Peer reviewer for Bloomsbury Press, United Kingdom
April 2012, Peer reviewer for *Textile: The Journal of Cloth and Culture*
October 2012, Peer reviewer for *Art Bulletin*
August 27-28, 2010, Invited Grant Panelist, Craft Research Fund Project Grants, The
Center for Craft, Asheville, NC

UCSB Service

University Service

2017-2019, Graduate Council
Sub-committees: Academic Program Review, Education/TEP Committee Member;
Central Fellowship Review Committee; Ad Hoc Committee on Online Course
Evaluations
April 2018, Continuing Central Fellowship Review Committee
March 2017, Advisory Committee on Career Development Awards
2016-17, NEH Next Gen Program, History of Art & Arch Faculty Representative
2016-2019, Mentor, Living Scholar Program, UCSB Women's Basketball

History of Art & Architecture Department

2017-2019 Graduate Committee, History of Art & Architecture
2015-2016, Chair, Curriculum Committee, History of Art & Architecture
2014-2015, Graduate Committee, History of Art & Architecture
2013-2015, Visiting Lecturer Committee, History of Art & Architecture

Talks, Panels, Presentations

May 7, 2018, Invited Panelist: Promotion to Associate Professor Workshop, Academic
Personnel Office.

September 28, 2016. Panel moderator, Anthony McCall lecture, History of Art & Architecture.

January 14, 2016. "Surviving As An Artist" Colloquium, College of Creative Studies.

April 8, 2015. "Out in Academe." Presentation at Student Resource Center for LGBTQ Graduate Student Initiatives.

April 2, 2014, Panel Discussion at AD+D Museum

December 10, 2013, Selection Committee, Undergrad Art for Cheadle Hall

December 5, 2013, Presentation at Fall Arts Colloquium, Art Department

November 18, 2013, Panel Discussion at AD+D Museum Salon and Fundraiser

October 8, 2013, Jobs Workshop for PhD Students

Advising

History of Art & Architecture, graduate

Dissertations Completed (principal advisor)

Aleesa Pitcharmarn Alexander. "Unaccountable Modernisms: The Black Arts of Post-Civil Rights Alabama." History of Art & Architecture, UCSB (PhD, 2018)

Placement: Assistant Curator of American Art, Cantor Art Center, Stanford University

Dissertations Completed (committee member)

Mary McGuire, "Theological Avant-Garde: The Arts Program at Judson Memorial Church, 1958-1973." History of Art & Architecture, UCSB (PhD, 2018)

Shannon Lieberman, "Alongside, Outside, Within, Against: Feminist Art and the American Museum, 1965-2007." History of Art & Architecture, UCSB (PhD, 2017)

Dissertations in progress (principal advisor)

JV Decemvirale. "Knowing Your Place and Making Do: Radical Art Activism in Black and Latino Los Angeles, 1960 to the Present." History of Art & Architecture, UCSB (PhD expected, 2019)

Awards: Luce/ACLS Predoctoral Fellowship in American Art; Terra Summer Residency in Giverny, France; Smithsonian American Art Museum Pre-Doctoral Fellowship in Latinx Art

Holly Gore, "Aspirational Structures: Institutional Building in Wood, 1943-1969." History of Art & Architecture, UCSB (PhD expected, 2020)

Awards: Luce/ACLS Predoctoral Fellowship in American Art

Dissertations in progress (committee member)

Virginia Reynolds Badgett, "Art from Life and Individuals: Individuality at Work in Robert Henri's Portraiture." History of Art & Architecture, UCSB (PhD expected, 2019)

Grant Klarich Johnson, "Supple Materials: Sheila Hicks and the Matter of the Global." History of Art Department, University of Southern California (PhD expected, 2019; Suzanne Hudson, advisor)

Dissertations completed (outside committee member)

Noga Bernstein, "Ruth Reeves." History of Art Department, State University of New York, Stonybrook. (PhD, 2018) (Michelle Bogart, advisor)

Rebecca Skafsgaard Lowery. "Contingent Bodies: Art in and around Los Angeles, 1969-1975." Institute of Fine Arts, New York University. (PhD, 2016) (Thomas Crow, advisor)

Sarah Parrish, "Anthropologies of Fiber: Claire Zeisler, Ed Rossbach, Sheila Hicks." History of Art Department, Boston University (PhD, 2017) (Gregory Williams, advisor)

PhD Exam Committees

Major Exam Co-Chair, Colin Raymond

Major Exam Chair, Matthew Limb

Major Exam Chair, JV Decemvirale

Major Exam Chair, Holly Gore

Minor Exam Co-Chair, Matt Limb

Minor Exam Chair, Colin Raymond

Minor Exam Chair, Ginny Reynolds Badgett

Minor Exam Chair, Aleesa Pitcharmarn Alexander

History of Art & Architecture, undergraduate

Independent Study/Honors Thesis advisor, Merisa Vetti, senior.

College of Creative Studies, undergraduate

Undergraduate Research award, advisor, Juan Silverio, junior.

University of Houston Service

2012-2013, College of Liberal Arts and Sciences Bylaws Committee

2012-2013, Public Art Committee

2011-2013, Blaffer Art Gallery, Exhibitions Committee

University of Houston, School of Art

2012-2013, Visual Culture Committee, Chair

2011-2013, MFA Graduate Reviews, School of Art (annually)

2011-2013 Graduate Admissions Committee, MA Art History Program (annually)

Bard College

2009-2010, Graduate Committee, The Center for Curatorial Studies, MA Program

2010, Sophomore Moderations (panel convened to be accepted into the Major),

Committee Member, BA Program, Art History Department

MA Theses Advised at University of Houston:

Rebecca Black, "Women, Interwar British Art, and Holocaust Imagery."

MA Theses Advised at The Center for Curatorial Studies and Bard College:

Yulia Tikhonova, "Remodeling Systems: Vlatka Horvat, Pablo Helguera, and Alon Levin."
Andrea Torreblanca, "Tactical Implications: Place and Displace."
Wendy Vogel, "Lora Sana, I Was There and Not There: Carola Dertnig and Viennese Actionism." (reader)
Carlos Palacios, "Ghost Stories: Pablo Rasgado and the Phantasmagoric." (reader)
Francesca Sonara, "After the Headlines Fade: Vandy Rattana and Documentary Practice in Post-Vietnam Cambodia." (reader)
Nick Gorski, "The Future to Behold: Science Fiction Cover Art, 1920-1970." (BA thesis, reader)

Documentary Appearances

Crossroads: Craft in America, PBS series, Airdate: November 16, 2012.

Press Citations

Carmen Winant, "Interview with Jenni Sorkin," *CARLA* (September 2017), xx.
Michael Slenske, "I'm With Her," *Cultured Magazine* (Sept/Oct 2016), 176-187.
Sara Roffino, "Form Over Feminism," *Art + Auction* (March 2016), 68-77.
Katy Green, "The Shape of Things," *Vogue* (February 2016), 136.
Robin Cembalest, "Transformers," *W Magazine* (February 2016), 136.
Thea Ballard, "Q&A with Jenni Sorkin," *Modern Painters* (March 2016), 82-87.
Hilarie M. Sheets, "Female Artists Are (Finally) Getty Their Turn," *New York Times*. Thursday, March 29, 2016. <https://www.nytimes.com/2016/04/03/arts/design/the-resurgence-of-women-only-art-shows.html>
Sharon Mizota, "PST A to Z: Beatrice Wood: Career Woman at Santa Monica Museum of Art," *The Los Angeles Times*, Culture Monster, Thursday, September 13, 2011, latimesblogs.latimes.com.
Lisa Orkin Emmanuel, "Dark Continents Exhibit to Open at Museum of Contemporary Art," *Miami Herald*, Tuesday, September 23, 2008.
Sharon Mizota, "Women in the City," *The Los Angeles Times*, Art and Entertainment, Sunday, February 11, 2008.
Viv Gospnik, "All Hail the Feminaissance," *The Guardian* (UK), Art & Architecture, Friday, May 11, 2007.

Professional Affiliations

College Art Association (CAA), 2003-present; *Art Journal* Editorial Board, 2010-2014;
Queer Caucus (of the CAA), 2003-Present; Co-Chair, 2004-2006
Saybrook College Graduate Affiliate, Yale University, 2006-2009