

## **JENNI SORKIN**

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### **EDUCATION**

#### **Yale University**

Ph.D. History of Art, 2010

**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

### **ACADEMIC APPOINTMENTS**

**Full Professor with Tenure** (July 2022-present)

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

Affiliate Faculty, Department of Studio Art (2013-present)

Affiliate Faculty, Feminist Studies (2013-present)

Affiliate Faculty, Department of History (2019-present), Gender and Sexuality Cluster

**Associate Professor with Tenure** (2017-2022)

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

**Assistant Professor** (2013-2017)

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

**Assistant Professor** (2011-2013)

#### **Contemporary Art History and Critical Studies**

#### **University of Houston, School of Art**

Affiliate Faculty, Women and Gender Studies

### **EXTERNAL INVITED TEACHING**

Winter 2022: **Consortium Scholar, Getty Research Institute, Winter Quarter**

- Invitational Course ARTH 297: Feminist Historiographies and the Emergence of Community
- A weekly on-site archival seminar built upon Special Collections holdings, for accepted PhD art history students from: UCLA, UC Riverside, UC Irvine, UC Santa Barbara, UC San Diego, and University of Southern California

Winter 2021: **Visiting Professor, University of Arkansas, Winter Intersession**

- Invitational Course ARHS 4031: American Craft, Material Culture, and the Contemporary
- Taught in conjunction with *Crafting America* exhibition, held at Crystal Bridges Museum of American Art
- Combined student population: University of Arkansas (half),
- Atlanta University Center Consortium at Spelman College (HBCU) (half)

**Fall 2019: Visiting Critic, Fibers Department, Tyler School of Art, Temple University**

- One week each in September, October and December
- Conducted MFA studio visits, participated in public MFA critiques,
- Gave two public talks

**Fall 2019: Terra Foundation Immersion Semester Sponsoring Professor**

- Advisee: Francesca Wilmott, PhD candidate
- Home institution: Courtauld Institute of Art, London (Jo Applin, advisor)
- Dissertation: Far Out California: Regionalism in Post-1960s American Art

2018-2019

**Inaugural Summer Faculty, Warren Wilson College, Swannanoa, North Carolina**

- Low-Residency MA in Critical Craft Studies
- Immersive daily sessions teaching Critical Race Theory, Feminist Theory, Craft History, and Material Culture Theory to MA students with mainly studio art backgrounds
- Two consecutive summers: July 25-30, 2018; July 27-August 3, 2019

**Visiting Faculty, MA Program in Curatorial Studies  
The Center for Curatorial Studies, Bard College**

2009-2010 Graduate Committee Member  
Pro-seminar: Contemporary Exhibition History; MA Writing Seminar;  
History of Curating Exhibitions (with Maria Lind)

**Yale University**

Fall 2008 School of Art, MFA Program  
ARTH 120: First-Year Post-War Art History Graduate Seminar

**FELLOWSHIPS & AWARDS**

**2021-22** Getty Residential Grant and Senior Consortium Scholar,  
Getty Research Institute, Los Angeles (\$67,000)

**2021** Faculty Research Grant, Academic Senate, UCSB (\$7200)

**2019** Co-Organizer, Terra Foundation Grant for two-day symposium:  
“Expanding Outliers in American Art,” symposium at  
Los Angeles County Museum of Art (\$15,000)

- Held in conjunction with West Coast presentation of *Outliers and the American Vanguard* (organized by National Gallery of Art, Washington D.C.)
- Graduate seminar “Otherness in American Art” (Winter 2019) organized in tandem with the exhibition and symposium

- 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 Sculpture by Women, 1947-2016*
- 2014-15** American Council of Learned Societies (ACLS) Fellow (\$35,000)
- 2012-13** Craft Research Fund, Center for Craft, Asheville, NC (\$12,500)
- 2012** New Faculty Fellowship, University of Houston (\$6000)
- 2011** Provost’s Travel Grant, University of Houston (\$750)
- 2010-11** Pacific Standard Time Post-Doctoral Fellowship,  
Getty Research Institute, Los Angeles (\$30,000)
- 2009-10** 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 (ACLS)  
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),  
Anthropology Department, Yale University (\$5000)
- 2007** Graduate Research Award, Center for Craft, Asheville, NC (\$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)
- 2004-09** Yale University Graduate Fellowship
- 2004** *Art Journal* Award, College Art Association
- 2000-02** Curatorial Studies Fellowship, CCS, Bard College

## **DIGITAL HUMANITIES**

### **Oral History Project**

#### **In Progress**

#### **Director, Documenting Gender Inequity in Art History**

Oral histories with American and British women art historians born before 1950, hosted by Gender Performance Research Group, Getty Research Institute, Los Angeles

## **PUBLICATIONS**

### **BOOKS**

- In progress** *Skin-Grid-Sin: Cloth at the Body's Margins.*  
- Examination of 1980s and 1990s identity politics as it elided with textile-based sculptural production in the U.S.
- 2021** *Art in California.* World of Art Series.  
(London: Thames & Hudson, 2021), 271 pages.
- Reviews:  
Jordan Karney Chaim, "California's Radical and Multicultural Art History, No Longer Dismissed." *Hyperallergic* (November 2, 2021).  
<https://hyperallergic.com/689326/californias-radical-and-multicultural-art-history-no-longer-dismissed/>
- 2016** *Revolution in the Making: Abstract Sculpture by Women, 1947-2016.*  
Paul Schimmel and Jenni Sorkin, eds. (Milan: Skira, 2016), 256 pages.
- 2016** *Live Form: Women, Ceramics and Community,*  
(London and Chicago: The University of Chicago Press, 2016),  
290 pages.
- Reviews:  
Jennifer Sichel, "Live Form: Live Form: Women, Ceramics, and Community, by Jenni Sorkin." *Sculpture Journal* v. 28 n. 2 (2019), 267-271.
- Tanya Harrod, "Live Form: Women, Ceramics, and Community, by Jenni Sorkin," *The Burlington Magazine*. (February 2019), 174-176.

Moira Vincentelli, "Live Form: Women, Ceramics, and Community," by Jenni Sorkin," *The Journal of Modern Craft*.v.11 n. 2 (July 2018), 177-179.

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

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

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

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/>

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>

### **Reprints, *Live Form***

**2018** *Craft*. (Documents of Contemporary Art) Tanya Harrod, ed. (London: Whitechapel Gallery, 2018), 218-225.

**2019** "Forms of Life: Marguerite Wildenhain's Pond Farm." Research Archive, *Bauhaus Imaginista*/Bauhaus 100, Haus der Kulturen der Welt (HKW), Germany. <http://www.bauhaus-imaginista.org>

### **Peer-Reviewed Book Chapters**

**2022** "Ancient Modernisms: Illegibility, Women, and 1950s Weaving." *Postwar Reader: A Global History, 1945-1965*. Okwui Enwezor and Atreyee Gupta, eds. (Durham, NC and London: Duke University Press, forthcoming). Accepted for publication.

**2018** "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.

- 2016** “Craftlike: The Illusion of Authenticity.” *Nation Building: Craft and Contemporary American Culture*. Ed, Nicholas Bell. (London and New York: Bloomsbury, 2016), 73-86.
- 2012** “Stain: On Cloth, Stigma and Shame,” (2000). *The Textile Reader*. Jessica Hemmings ed. (Oxford, UK: Berg Publishers, 2012), 220-224; 421-422.  
\* **Reprinted from *Third Text* 53 (Winter 2000/01), 77-80.**
- 2012** “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

- 2021** “Time Goes By, So Slowly: Tina Takemoto’s Queer Futurity,” *Panorama: Journal of the Association of American Art Historians*. (Issue 7.1/Spring 2021), online.  
<https://editions.lib.umn.edu/panorama/article/asian-american-art/time-goes-by-so-slowly/>
- 2020** “Be A Generalist!” Talk Back section. *Panorama: Journal of the Association of American Art Historians*. Issue 6.2/Fall 2020), online.  
<https://editions.lib.umn.edu/panorama/article/be-a-generalist/>
- 2019** “Patterns and Pictures: Strategies of Appropriation, 1975-1985.” *Burlington Contemporary* Issue 1 (May 2019), online.  
<http://contemporary.burlington.org.uk/journal/journal/patterns-and-pictures-strategies-of-appropriation-197585>
- 2014** “Pottery in Drag: Beatrice Wood and Camp,” *Journal of Modern Craft* 7:1 (Spring 2014), 53-66.
- 2013** “The Pottery Happening: Examining M.C. Richards’ *Clay Things to Touch...*(1958),” *Getty Research Journal* v. 5 (Spring 2013), 195-202.
- 2009** “Niki de Saint-Phalle’s *Standing Nana with Serpent*.” *Yale University Art Gallery Bulletin* (2009), 101-105.
- 2008** “Arlene Raven: Homecoming,” *Critical Matrix: The Princeton Journal of Women, Gender, and Culture*. v. 17 (Spring 2008), 88-95.
- 2003** “Envisioning *High Performance*.” *Art Journal* 62:2 (Summer 2003), 36-51.  
\***Received the Art Journal Award, College Art Association (2004)**
- 2003** “Way Beyond Craft: Thinking Through the Work of Mildred Constantine.” *Textile: The Journal of Cloth and Culture* 1:1 (Spring 2003), 29-47.

### **Book and Exhibition Reviews in Peer-Reviewed Journals**

- 2019** Book review, *Fray: Art + Textile Politics*, by Julia Bryan-Wilson. *Art Journal* (Fall 2019), 116-119.
- 2019** Exhibition Review, *No Spectators: The Art of Burning Man*. Renwick Art Gallery, SAAM. *The Journal of Modern Craft* v. 12 n. 1 (Spring 2019), 79-83.
- 2018** “Minimalism Forever,” *Oxford Art Journal* v 41 n. 3 (Spring 2018), 435-438.
- 2018** Book review, *The Shape of Craft*, by Ezra Shales. *CAA.Reviews*, online. [http://www.caareviews.org/reviews/3449#.XNCIPaZ7k\\_U](http://www.caareviews.org/reviews/3449#.XNCIPaZ7k_U)
- 2012** Exhibition Review, *California Design 1930-1965: Living in a Modern Way*, Los Angeles County Museum of Art. *The Journal of Modern Craft* v. 5 (Summer 2012), 225-230.
- 2010** Book Review, *String, Felt, Thread: The Hierarchy of Art and Craft in American Art*, by Elissa Auther. *The Journal of Modern Craft* v. 3 (Winter 2010/11), 381-384.

### **Journal Issue Edited**

- 2013** Guest Art Editor, *Gulf Coast* literary journal (University of Houston, Fall 2013), 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**

- 2023** “Pedagogical Instincts: A Life in Community.” *Tony Marsh*. Ron Nelson, ed. (Long Beach, CA: Long Beach Museum of Art, 2023), forthcoming.
- 2023** “(Tasmanian) Devil in the Details: Magdalena Suarez-Frimkess.” *Magdalena Suarez-Frimkess: Clay Pop*. José Luis Blondet, ed. (Los Angeles: Los Angeles County Museum of Art, 2023), forthcoming.
- 2022** “Stopped in Time.” *Amy Sherald* (London: Hauser & Wirth Publishers, 2022), forthcoming.
- 2022** “Dead Heroines.” *Rosemary Mayer: Ways of Attaching*. Laura McLean-Ferris, ed. (New York and Aachen, Germany: Swiss Institute and Ludwig Forum, 2022), forthcoming.
- 2022** “U.S. Feminisms and Group Exhibition Practice: 1970-2022.” *#Empowerment: Planetary Feminisms*. Zeitbilder series. Uta Ruhkamp and Katharina Koch, eds. (Wolfsburg, Germany: Kunstmuseum Wolfsburg), forthcoming.

- 2022** “Kelly Akashi: Unlimited Form.” Lauren Schell Dickens, ed. (San José, CA: San José Museum of Art and Intellect Books, 2022), forthcoming.
- 2022** “Radiant Symbolism.” *Emily Mae Smith*. Karen Marta, ed. (New York: Petzel, 2022), forthcoming.
- 2022** “For the Love of Admiration: Polly Apfelbaum in Tribute.” *For the Love of Una Hale: Polly Apfelbaum in Residence*. (Glenside, PA: Arcadia University Art Gallery, 2022), forthcoming.
- 2022** “Devotion, Sadness, Longing: Affective States After Covid.” *This Mortal Coil*. (Kennesaw, GA: Zuckerman Museum of Art, 2022), forthcoming.
- 2021** “The Rape of Europa: Mary Reid Kelly and Patrick Kelly.” Brochure text. (Boston: Isabella Stuart Gardner Museum, 2021), unpaginated.
- 2021** “California Dreaming: Heidi Bucher’s Roots in West Coast Feminism,” *Heidi Bucher: Metamorphoses*. Jana Baumann, ed. (Munich: Haus der Kunst and Hatje Cantz, 2021), 189-199.
- 2021** “Mapping Judy Chicago: Between Religion and Art.” *Judy Chicago: A Retrospective*. Claudia Schmuckli, ed. (San Francisco and London: Fine Arts Museums of San Francisco and Thames and Hudson, 2021), 33-45.
- 2021** “Botanicals for the Eye: Yayoi Kusama’s Flower Power.” *Yayoi Kusama: Infinite Cosmos*. Mika Yoshitake, ed. (New York: Rizzoli, 2021), 106-117.
- 2021** “Stitch and Bitch: Julia Couzens.” *Julia Couzens* (San Francisco: Patricia Sweetow Gallery, 2021), 15-17.
- 2021** “The Persistence of Abstraction.” *The Pursuit of Craft*. Glenn Adamson and Jen Padgett, eds. Crystal Bridges Museum of American Art (University of Arkansas Press, 2021), 41-51.
- 2020** “Hybrid Vessels: Nicki Green’s Transmutations.” *Nicki Green: Between Washing and Unwithering*. (Boston: LaiSun Keane Gallery, 2020), 3-14.
- 2020** “Inka Essenhigh’s Uncanny Picturesque.” *Inka Essenhigh* (New York: Miles McEnery Gallery, 2020), 3-9.
- 2020** “Karla Black’s Push Pull.” *Karla Black: 20 Years*. Alison Ferris, ed. (Iowa: Des Moines Art Center, 2020), 53-59.
- 2019** “Michelle Stuart and the 1970s.” *Michelle Stuart: Strata*. Brochure text. Marc Selwyn Gallery, Beverly Hills, 2019).



- 2019** “Mary Lee Bendolph,” and “Thorton Dial,” *Among Others: Blackness at MoMA*. Darby English, ed. (New York: MoMA Publications, 2019), 128-129; 180-181.
- 2019** “(Feminist) Origins of Newcomb Pottery, 1895-1940.” Newcomb Art Museum, Tulane University (New Orleans, LA: Tulane Univeristy, 2019). Museum Collection Brochure), 1-24.
- 2018** “The Twenty-First Century Victorian.” *Petah Coyne: Having Gone I Will Return* (New York: Galerie Lelong & Co., 2018), 1-32.
- 2018** “Yayoi Kusama’s Ornamental Urgency.” *Yayoi Kusama: Festival of Life* (New York: Zwirner Books, 2018), 7-14.
- 2018** “Infinite Modularity.” *Tara Donovan*. (Denver and New York: Museum of Contemporary Art/Rizzoli, 2018), 82-97.
- 2018** “Running Stitch, Outrunning Time.” *José Leonilson: Empty Man*. Cecilia Brunson, Gabriela Rangel, Susanna V. Temkin, eds. (New York: Americas Society, 2018), 197-210.
- 2018** “Ghada Amer’s Material Plunder.” (New York: Cheim & Read, 2018), 5-12.
- 2018** “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.
- 2018** “White Light/White Heat: Dan Flavin and Ceramics.” *Dan Flavin, Lucy Rie, Hans Coper*. (St. Moritz, Switzerland: Vito Schnabel Gallery, 2018), 40-43.
- 2017** “Kiki Kogelnik: Boneless Bodies.” *Inner Life: Kiki Kogelnik*. (Stravenger, Norway and London, UK: Hatje Cantz and Kunsthall Stravenger, 2017), 29-41.
- 2017** “Annabeth Rosen’s Accumulations.” *Annabeth Rosen: Fired, Broken, Gathered, Heaped*. (New York and Houston: Lucia|Marquand and CAMH, 2017), 34-52.
- 2016** “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.
- 2016** “Gender and Rupture.” *Peter Voulkos: The Breakthrough Years*. Glenn Adamson, ed. (London: Black Dog Press, 2016), 13-25.
- 2016** “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.

- 2015** “Remix/Reframe: Francesca DiMattio’s Mash-Ups.” *Francesca DiMattio* (Houston: Blaffer Art Gallery, 2015), 21-27.
- 2015** “M.C. Richards.” “Weaving.” “Karen Karnes, Candleholder, 1950.” “Peter Voulkos, Rocking Pot, 1956.” “Marguerite Wildenhain, Large Vase, 1953.” In *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.
- 2015** Intensities of Labor: Marilyn Minter’s Food Paintings,” *Marilyn Minter* (New York: Rizzoli, 2015), 74-75.
- 2015** “Tactile Beginnings,” *Barbara Kasten: Stages*. (Zürich: JRP|Ringier, 2015), 148-169.
- 2015** “Carolee Schneemann: Theater of Responsiveness.” *Feministische Avantgarde: Kunst der 1970er*. Gabriele Schor, ed. (Vienna, Austria: Prestel, 2015), 151-154.
- 2014** “On Seating,” *Tom Loeser: It Could Have Been Kindling* (Milwaukee, WI: Chipstone Foundation and Museum of Wisconsin Art, 2014), 29-33.
- 2014** “Staging Form: Myra Mimplitsch-Gray,” *Myra Mimplitsch-Gray* (Memphis, TN: National Ornamental Metal Museum, 2014), unpaginated.
- 2014** “Crosscuts: Dan Webb’s Sculptural Practice,” *Fragile Fortress* (Bellevue, Washington: Bellevue Arts Museum, 2014), 15-31.
- 2013** “Softer Atrocities: An Introduction to Mary Reid Kelley’s *The Syphilis of Sisyphus* (2011).” *Gulf Coast* (University of Houston, Fall/Winter 2013), 94-96.
- 2013** “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.
- 2013** “Breve Noir,” *Anna Sew Hoy: Suppose and a Pair of Jeans*. (Los Angeles: Oslo Editions, 2013), 82-85.
- 2012** “A Prolonged Silence: John Cage and Still After,” *Silence*. (Yale University Press/The Menil Collection, 2012), 83-87.
- 2012** “Modernity and Primitivism: The Sculpture of Betty Feves,” *Betty Feves: Generations* (Portland, OR: The Museum of Contemporary Craft, 2012), 56-69.
- 2012** “Diana Guerrero-Maciá’s Hand-Sewn Hard Edges,” *Diana Guerrero-Maciá* (Chicago: threewalls, 2012), Brochure text.

- 2012** “Interdisciplinary Bleed,” *Under the Table: Sculpture Looks to Clay* (Fort Worth, TX: Texas Christian University, Fort Worth Contemporary Arts, 2012), Brochure text.
- 2012** “Botanical Artifice,” *Interstitial Spaces: Beverly Penn and Julia Barello*. (Houston: Houston Center for Contemporary Craft, 2012), Brochure text.
- 2011** “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.
- 2011** “Lessness Labored Over: Frances Trombly’s Small Sculptures,” *Frances Trombly: Paintings*. (Fort Lauderdale, FL: Girl’s Club, 2011), 21-26.
- 2011** “Constructing Community,” *Anne Wilson: Wind/Rewind/Reweave*. (Knoxville, TN: Knoxville Museum of Art, 2011), 33-37.
- 2009** Entries on Carlton Ball, Maria Martinez, Gertrud and Otto Natzler, Susan Peterson, Lucy Rie, Peter Voukos. In *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.
- 2009** “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.
- 2008** “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.
- 2007** “The Feminist Nomad: The All-Women Group Exhibition.” In *WACK! Art and the Feminist Revolution*, Connie Butler and Lisa Mark, eds. Exh cat. (Cambridge, MA: The MIT Press/MOCA, Los Angeles, 2007), 458-471.
- 2007** “Selected Chronology of All-Women Group Exhibitions, 1943-1983.” (co-authored with Linda Theung) In *WACK! Art and the Feminist Revolution, 1965-*

1980. Connie Butler and Lisa Mark, eds. Exh cat. (Cambridge, MA: The MIT Press/MOCA Los Angeles, 2007), 473-499.
- 2007** Entries on Magdalena Abakanowicz, Judy Chicago, Tee Corinne, Barbara Hammer, Rebecca Horn, The Lesbian Art Project, Gina Pane, Carolee Schneemann, Sylvia Sleigh, Joan Snyder.  
In *WACK! Art and the Feminist Revolution*. Connie Butler and Lisa Mark, eds. Exh cat. (Cambridge, MA: The MIT Press/MOCA Los Angeles, 2007), 209, 223-226, 240-241, 247-248, 260-261, 279, 295-296, 300, 303-304.
- 2005** “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.
- 2005** “Joan Snyder: The Geography of the Surface.” *Joan Snyder* (New York: Abrams, 2005), 62-77.
- 2005** “Performance as Parody: Barbara T. Smith *in situ*.” *The 21<sup>st</sup> Century Odyssey Part II: The Collaborative Performances of Barbara T. Smith*. (Claremont, CA: Pomona College Museum of Art, 2005), 51-54.
- 2004** “Minimal/Liminal: Judy Chicago and Minimalism.” *Judy Chicago: Minimalism, 1965-1973*. (Santa Fe, NM: LewAllen Gallery, 2004), 2-17.
- 2002** “Weaving Possession.” *Lia Cook* (Winchester, UK: Telos Art Press, 2002), 29-38.
- 2002** 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**
- 2015** *Frieze* (UK), “Re-Reading Shulamith Firestone’s *Dialectic of Sex* (1970).” n. 170 (April 2015), 35-36.
- 2014** *Texte zur Kunst* (Germany), “Faith Wilding at threewalls, Chicago.” n. 94 (June 2014), 205-207.
- 2013** *Texte zur Kunst* (Germany), “Dasha Shishkin at MCA, Santa Barbara.” (September 2013), No. 91, Globalism issue, 237-239.
- 2010** *East of Borneo*, “Mythology and the Remake: The Culture of Re-Performance and Strategies of Simulation.” (October 2010), online journal, [www.eastofborneo.org](http://www.eastofborneo.org).
- 2008** *Frieze* (UK), “Focus: Kihinde Wiley.” n. 118 (October 2008), 282-283.

- 2008** *Frieze* (UK), “Finding the Right Darkness.” (March 2008), 136-141.  
- Feature on Zoe Leonard
- 2008** *Frieze* (UK), “Social Construction,” (March 2007), 35-36.  
- Opinion Piece on the Sackler Center for Feminist Art, Brooklyn Museum
- 2001** *NU: The Nordic Art Review* (Sweden), “Imagined Multiculturalism.”  
(Winter 2001), 35-36.
- 2000** *NU: The Nordic Art Review* (Sweden), “IKEA in America: Selling Suburbia  
the Myth of Urban Refinement.” no. 6. (Summer 2000), 18.
- 2000** *Make: The Magazine of Women’s Art* (UK), “A Conversation with Shirin  
Neshat.” n. 88 (Summer 2000), 20-21.
- 2000** *Art Monthly* (UK), “The Whitney Biennial.” n. 236 (May 2000), 36-37.
- 2000** *Art Monthly* (UK), “The 53rd Carnegie International.” n. 232  
(Dec 1999/Jan 2000), 28-29.
- 2000** *Art Monthly* (UK), “Veiled Truths: Shirin Neshat.” n. 203 (October 1999), 26-27.
- 1999** *The New Art Examiner*, “The Politics of Spirituality,” v. 26 n. 6 (March 1999),  
18-22.

#### **Reviews for *Artforum*, 2013-2018**

- 2018 Howardena Pindell at MCA, Chicago (June/July 2018), 313.
- 2018 Preview, Made in L.A. 2018, Hammer Museum (May 2018), 114.
- 2018 Preview, Sheila Hicks at Pompidou, Paris (January 2018), 84.
- 2016 Elaine Reichek at Shoshanna Wayne Gallery, Los Angeles (October 2016), 276.
- 2016 *Made in L.A.* at Hammer Museum, Los Angeles (October 2016), 262.
- 2013 *Artforum.com*, “Elmgreen & Dragset at Victoria & Albert Museum, London.”  
(December 2013), online.

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

- 2009 OURS: Democracy in the Age of Branding, Parsons School of Design,  
New York, n. 121 (March 2009), 162.
- 2009 Susan Meiselas, International Center for Photography, New York, n. 120  
(Jan/Feb 2009), 149-150.
- 2008 Decoys, Complexes, and Triggers: Feminism and Land Art in the 1970s,  
Sculpture Center, New York, n. 118 (October 2008), 296-297.
- 2008 Whiting Tennis, Derek Eller Gallery, New York, n. 117 (September 2008), 198.
- 2008 Arte≠Vida: Actions by Artists of the Americas, 1960-2000,  
Museo del Barrio, (May 2008), 127.
- 2007 Gego, The Drawing Center, New York, n. 110 (October 2007), 290.
- 2007 Museum de Reproducciones Fotograficas, Triple Candie, New York, n. 109

- (September 2007), 192.
- 2007 Eve Sussman and the Rufus Corporation at Creative Time/IFC Theater, New York, n. 107 (May 2007), 155.
- 2004 Ant Farm: 1968-1978 at the Santa Monica Museum of Art, n. 86 (October 2004), 162, 165.
- 2004 Kirsten Everberg at 1301 PE Gallery, Los Angeles, n. 84 (Summer 2004,) 135.
- 2004 Pictures Pictures, curated by Catherine Opie, Mark Selwyn Gallery, n. 83 (April 2004), 99.
- 2004 Lee Bontecou at The Hammer Museum, UCLA, n. 80 (January 2004), 96.
- 2003 Kim MacConnel at Santa Monica Museum of Art, n. 79 (November 2003), 94.
- 2003 Patrick Nickell at Luckman Gallery, Cal State University, LA, n. 78 (October 2003), 121.
- 2003 Veruschka at Arcadia University Art Gallery/Moore College, Phila., n. 76 (Summer 2003), 122-123.
- 2003 "New Hotels for Global Nomads," Cooper-Hewitt National Design Museum, n. 75 (May 2003), 96-97.
- 2003 Peter Forgacs at J. Paul Getty Museum, LA, n. 72 (Jan/Feb 2003), 96-97.
- 2003 Lesley Dill at Dorsky Museum of Art, SUNY New Paltz, n. 68 (Summer 2002), 120-121.
- 2002 Kim Jones at Pierogi, NY, n. 67 (May 2002), 93.
- 2002 Liliana Porter at Annina Nosei Gallery, NY, n. 66 (April 2002), 98.
- 2002 Francesca Gabbiani at Karen Lovegrove Gallery, LA, n. 65 (March 2002), 92-93.
- 2001 William Kentridge at New Museum, NY, n. 63/64 (Nov/Dec 2001), 123.
- 2001 Los Carpinteros at Grant Selwyn, Beverly Hills, n. 62 (October 2001), 104-105.
- 2001 Burt Barr at Brent Sikkema/Dear Friends at the ICP, n. 61 (September 2001), 99.
- 2001 Thomas Demand at 303 Gallery, NY, n. 60 (Summer 2001), 108-109.
- 2001 Yoko Ono at the Japan Society, NY, n. 59 (May 2001), 103.
- 2001 Marnix de Nijs/Edwin van der Heide, BeganeGrond, Utrecht, NL, n. 59 (May 2001), 97-98.
- 2001 Adrienne Gallinari at The Drawing Center, NY, n. 58 (April 2001), 106.
- 2001 Alice Neel at Robert Miller Gallery, NY, n. 57 (March 2001), 97-98.
- 2001 Brad McCullum and Jacqueline Tarry at Bronx Museum of Art, n. 56, (Jan/Feb 2001), 109.

#### **Reviews for *Modern Painters*, 2007-2008**

- 2008 *Thinking Through Craft* (Berg, 2007), by Glenn Adamson, book review, (April 2008), 90-91.
- 2007 *The Moving Images of Tracey Moffatt* (Phaidon, 2007), by Catherine Summerhayes, book review, (November 2007), 104-105.
- 2007 Louise Nevelson, The Jewish Museum, New York, (September 2007), 92-93.

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

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

- 2000 *Material Matters: The Art and Culture of Contemporary Textiles*. Ingrid Bachmann, ed. Book review, v. 27 n. 9 (June 2000), 50.
- 2000 Judi Strahota, Artemesia Gallery, Chicago, v. 27 n. 8 (May 2000), 51.
- 2000 Karen Finley, Double Door, Chicago, v. 27 n. 6 (March 2000), 46.
- 1999 Shari Rothfarb, The Jewish Museum, v. 27 n. 4 (Dec/January 2000), 53.
- 1999 *Where is Ana Mendieta?* by Jane Blocker, book review, v. 27 n. 3 (November 1999), 70.
- 1999 Lia Cook, Perimeter Gallery, Chicago, v. 26 n. 10 (July/Aug 1999), 47.
- 1999 Bibiana Suarez, Illinois Art Gallery, Chicago, v. 26 n. 9 (June 1999), 40-41.
- 1999 *Through Another Lens: My Life with Edward Weston* by Charis Wilson, Book review, v. 26 n. 7 (April 1999), 59.
- 1999 Ursula von Rydingsvard, Chicago Cultural Center, v. 26 n. 6 (March 1999), 56.
- 1998 Patrick Doherty, Evanston Art Center, v. 26 n. 1 (September 1998), 50.
- 1998 Plasticene, Blue Rider Theatre, Chicago, v. 25 n. 10 (July/Aug 1998), 55.
- 1998 Frederic Brenner, Spertus Museum, Chicago, v. 25 n. 9 (June 1998), 48.
- 1998 *The Precarious: The Art and Poetry of Cecilia Vicuña*, Catherine de Zegher, ed., Book review, v. 25 n. 7 (April 1998), 56.

### **Invited Lectures**

- 2022** November 17, 2022. University of Florida, Gainesville.  
\***Harn Eminent Scholar Chair in Art History Lecture**
- 2022** June 28, 2022. "Writing/Talking/Armaking." Newcastle University, UK. Online.
- 2022** June 15, 2022. "Cooking, Craft, and Performance: Jenni Sorkin in Conversation with Sara Clugage." Haystack Mountain School of Crafts, Deer Isle, Maine.
- 2022** May 24, 2022. "Art in California." Langson Institute and Museum of California Art, UC, Irvine.
- 2022** January 27, 2022. Doing Inclusive and Revisionist Ceramics History." Alfred University, School of Art and Design + the Alfred Ceramic Art Museum, Alfred, NY. Online.
- 2021** December 11, 2021. "Art in California." De Young Museum of Art, San Francisco.
- 2021** December 4, 2021. "Jenni Sorkin in Conversation with Ann Hamilton." Yale University Art Gallery, New Haven, CT. Online.
- 2021** June 23, 2021. "Doing Inclusive and Revisionist Craft History." Haystack Mountain School of Craft, Deer Isle, Maine. Online.
- 2021** June 16, 2021. "Live Form: A Biography." Restating Clay Symposium, Centre of Ceramic Art, York Art Gallery, York, UK. Online.

- 2021** May 12, 2021. “Jenni Sorkin in Conversation with Analia Saban.” Tanya Bondakar Gallery, New York. Online.
- 2021** April 15, 2021. “Object Study: Miriam Schapiro.” Stanley Museum of Art, University of Iowa. Online.
- 2021** April 13, 2021. “Feminist Ceramics (and Materiality in General),” Visiting Critic Program, School of Art and Art History, University of Iowa. Online.
- 2021** April 10, 2021. “Jenni Sorkin in Conversation with Julia Couzens.” Patricia Sweetow Gallery, San Francisco. Online.
- 2020** December 3, 2020. “Live Form Reconsidered.” Fort Collins Pottery Guild Lectures, Colorado State University. Online.
- 2020** February 11, 2020. “Between the Abject and the Object: Body Work in the 1990s.” Smart Lecture series, History of Art Department, University of Chicago.
- 2019** November 26, 2019. “Historicizing Art in California.” The Courtauld Institute of Art, University of London.  
\*Cancelled due to faculty strike
- 2019** November 25, 2019. “Between the Abject and the Object: Body Work in the 1990s.”  
**The 19<sup>th</sup> Annual Peter Dormer Lecture in Applied Arts, Royal College of Art, London**
- 2019** September 26, 2019. “Problematizing Craft in *Art in California*.” MICA, Maryland Institute College of Art, Baltimore.
- 2019** September 18, 2019. “Problematizing Craft in *Art in California*.” Tyler School of Art, Temple University.
- 2019** April 12-13, 2019.  
“Prime Objects: Digital Clay and Its Gendered Origins.”  
**Keynote, *Materializing Resistance: Gender, Politics and Craft Symposium*, University of Kentucky, Lexington.**
- 2019** April 8, 2019. “One Thousand Hours: Artistic Labor and the Vessel that Initiated American Studio Ceramics.” History of Art Department, University of Minnesota, Twin Cities.
- 2019** April 7, 2019. “Jenni Sorkin in Conversation with Shinique Smith.” Minneapolis Institute of the Arts.



- 2018** December 7, 2018. “Adelaide Alsop Robineau’s Prime Objects.”  
*A Celebration of The Robert E. Ellison Collection of American Art Pottery.*  
Scholar’s Day Symposium, American Decorative Arts Department,  
Metropolitan Museum of Art, New York.
- 2018** October 30, 2018. “Rendering Digital Clay Through Feminist History.”  
Visiting Lecture Series, Art, Art History, and Design Department,  
University of Washington, Seattle.
- 2018** March 27, 2018. “Live Form: Women, Ceramics, and Community.”  
Visiting Lecture Series, Art, Art History & Design Department,  
Michigan State University.
- 2018** January 18, 2018. “Wrought and Writ Large: Women and Wireworking.”  
Visiting Lecture Series, Art & Art History Department, University of Oregon.
- 2017** November 10, 2017. “Prime Objects: Digital Clay and Its Modernist Origins.”  
**Keynote Lecture. Graduate Student Symposium, “Long Shadows: Tradition,  
Influence, and Persistence in Modern Craft.”**  
**Yale Center for British Art, Yale University.**
- 2017** October 27, 2017. “Prime Objects: Digital Clay and Its Modernist Origins.”  
**Keynote Lecture. Graduate Student Symposium, “Working On It...  
Preparation in Art.” History of Art Dept, University of Southern California.**
- 2017** October 18, 2017. “Material Decisions: Women, Process, and Form.”  
Visiting Critic, Meadows School of Art, Southern Methodist University, Dallas.
- 2017** October 17, 2017. “Annabeth Rosen in Context.”  
Contemporary Art Museum, Houston (CAMH).
- 2017** September 25, 2017. “Running Stitch: Leonilson’s Embroideries.”  
Proyecto Leonilson, São Paulo/Americas Society Symposium,  
Institute of Fine Arts, New York University.
- 2017** July 28, 2017. “California Soul: The Vessel Traditions of Peter Voukos  
and June Schwarcz.” Renwick Art Gallery, Smithsonian American Art Museum,  
Washington D.C.
- 2017** March 23, 2017. “Material Decisions: Women, Process, and Form.”  
Visiting Critic, Colorado State University, Fort Collins.
- 2017** March 2, 2017. “Material Decisions: Women, Process, and Form.”  
**McIllroy Visiting Scholar Lecture, Fulbright School of Art,  
University of Arkansas, Fayetteville**

- 2017** January 26, 2017. Visiting Lecture Series. “Material Decisions: Women, Process, and Form.” Newcomb Art Museum, Tulane University, New Orleans.
- 2016** October 21, 2016. “Pond Farm and the Summer Craft Experience.” Museum of Art & Design (MAD), New York.
- 2016** May 19-20, 2016. “Revolutions and Revolts: Thinking Through Feminist Exhibition Practice.”  
**Keynote Lecture. *Penetrable/Traversable/Habitable: Exploring Spatial Environments by Women Artists in the 1960s and 1970s.***  
**Cento de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon, Portugal.**
- 2016** May 2, 2016. “Jenni Sorkin in Conversation with Joan Snyder.” Parrasch Heijnen Gallery, Los Angeles.
- 2016** March 18, 2016. “Ceramics as Living History.”  
**Chipstone Lecture. National Council on Education for the Ceramic Arts (NCECA) Annual Conference, Kansas City, MO.**
- 2015** January 31, 2015. “Everyday Black Mountain.”  
**Keynote Lecture. *Contextualizing Craft and Design Symposium,***  
**Nora Eccles Harrison Museum of Art, Utah State University, Logan.**
- 2014** April 30, 2014: “Ancient Modernisms.” Visiting Lecturer’s Program, Cranbrook Academy of Art, Bloomfield Hills, MI.
- 2014** April 23, 2014: “We Can Work It Out: Feminist Labor and Jewelry.”  
**Headline Lecture. Society of North American Goldsmith’s Annual Conference, Minneapolis, MN.**
- 2014** April 21, 2014: “MC Richards: Being a Woman in Cage’s Circle.” Department of Art and Art History, Carleton College, Northfield, MN.
- 2014** April 16, 2014: “Elaine Reichek and the Archive.” Visiting Artist’s Program, School of the Art Institute of Chicago.
- 2014** March 28, 2014. “Live Form: Women, Ceramics, and Community.” Contemporary Art Working Group, University of Southern California.
- 2014** March 8, 2014. “Crafting a Continuum.” Exhibition walkthrough, Bellevue Arts Museum, Bellevue, Washington.
- 2013** November 29-30, 2013. “Elaine Reichek, Sampled.”  
**Keynote lecture, “The Subversive Stitch Revisited: The Politics of Cloth.”**  
**Victoria & Albert Museum, London.**

- 2013** November 2, 2013. “Black Mountain and Heart Mountain: Ceramics in Camp, 1942-1952.” American Ceramics Circle Conference, Museum of Fine Arts, Houston.
- 2013** October 12, 2013. “Black Mountain and Heart Mountain: Ceramics in Camp, 1942-1952.” *Shaping Craft + Design Symposium*, Black Mountain College Museum and Research Center, Asheville, NC.
- 2013** 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.**
- 2012** April 26, 2012. “Black Mountain and Heart Mountain: Ceramics in Camp, 1942-1952.” Visiting Artist Series. School of Art and Design, University of North Texas, Denton.
- 2012** March 29, 2012. “Post-War Ceramics: The Syracuse Annuals and the Search for Form.” Philadelphia Art Alliance.
- 2012** March 27, 2012. “Ancient Modernisms.” Bard Graduate Center for the Decorative Arts, New York.
- 2011** February 23, 2011. “Black Mountain and Heart Mountain: Ceramics in Camp, 1942-1952.” Getty Research Institute, Los Angeles.
- 2011** November 2, 2011. “Ancient Modernisms.” **Distinguished Alumni Lecture, Visiting Artist Series. The School of the Art Institute of Chicago.**
- 2012** March 29, 2012. Gallery talk, “The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991.” Contemporary Arts Museum, Houston.
- 2011** November 21, 2011. “Learning from Los Angeles: The Woman’s Building, 1973-1991.” Visiting Critic, Art Department Lecture Series, Cornell University.
- 2011** September 10, 2011. “Beatrice Wood/Louise Bourgeois.” Santa Monica Museum of Art, Santa Monica, California.
- 2010** May 29, 2010. “Jenni Sorkin on Michael Heizer.” Galley Talks series, Dia Beacon, Beacon, New York.
- 2009** 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.

- 2008** October 19, 2008. “Gauguin and Freud, Femininity and Primitivism.” In conjunction with Dark Continents exhibition, Museum of Contemporary Art, Miami.
- 2008** October 7, 2008. “The Black Mountain College Pottery Seminar, 1952.” D. Crit, Design Criticism Graduate Program, School of Visual Arts, New York.
- 2008** March 3, 2008. “Japonisme for the Mid-Century: American Ceramics, Zen and the 1950s.” Art and Art History Department, Ohio University, Athens.
- 2007** 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.
- 2005** April 16, 2005. “Freedom and Unfreedom: Pond Farm and the Summer Craft Experience.” Art and Art History Department, University of Vermont, Burlington.
- 2004** February 18, 2004. “Southern California Performance Art, 1970-1985.” *Inter/Meta/Trans Intermedia Festival*, CalArts, Valencia, CA.
- 2003** March 2, 2003. “The Life and Times of *High Performance Magazine*.” Theater and Performance Studies Department, CalArts, Valencia, CA.
- 2002** November 18, 2002. “Text/Textile.” Fiber and Material Studies Department, The School of the Art Institute of Chicago.

### **Conference Presentations, Workshops, and Panel Discussions**

- 2022** April 1 and May 20, 2022. Invited presenter and panelist, Harry Smith Exhibition Planning. Mahindra Humanities Center and Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA.
- 2022** March 2, 2022. “Hairwork c. 1893/c. 1993.” Reframing Fashion Studies Workshop, Stanford Humanities Center, Stanford University, CA.
- 2022** February 19, 2022. Invited presenter and panelist, “Heidi Bucher in Los Angeles.” *Heidi Bucher: Metamorphoses*. Haus der Kunst, Munich. Online.
- 2021** December 4, 2021. Invited presenter and panelist, “Hairwork c. 1893/c. 1993.” Women/Art Conference, History of Art Department, Yale University, New Haven. Online.
- 2021** November 19, 2021. Invited presenter, “Reproduction and Resistance at the Los Angeles Woman’s Building.” *Xérogaphie: Artists Femmes, 1965-1990*. L’Institut National d’Histoire de l’Art (INHA), Paris. Online.

- 2021** November 5, 2021. Invited presenter, “Hairwork c. 1893/c. 1993.” *About Time: Temporality in American Art and Visual Culture*. Université de Paris.
- 2021** June 9, 2021. Invited presenter and panelist, “Equity and Power: Sexism in Ceramics,” *Women Working with Clay* Symposium, Hollins College. Online.
- 2021** February 11, 2021. Invited presenter and panelist, “Futures of Activist Scholarship,” College Art Association. Online.
- 2021** January 27, 2021. Invited panelist, “Tara Donovan’s Intermediaries: Finding Uniqueness in Mass Production.” Pace Gallery, New York. Online.
- 2020** October 10, 2020. Invited panelist, “Nicki Green: New Work.” LaiSun Keane Gallery, Boston. Online.
- 2020** September 12, 2020. Invited panelist, “The Loaded Vessel: Re-Contextualizing the Yunomi,” Craft in America Center, Los Angeles. Online.
- 2020** July 10, 2020. Invited Panelist, “California Art,” Institute and Museum of California Art, Irvine. System-wide museum planning. Convened by Director Kim Kanatani. Online.
- 2020** February 16, 2020. Speaker, “Transnational Feminisms: The Feminist Art Project.” College Art Association conference, Chicago.
- 2020** February 14, 2020. Speaker, “Teaching as a Career-Building Strategy for American Women Artists in the 20th-Century.” College Art Association conference, Chicago.
- 2019** October 18, 2019. Invited speaker, “Weimar in the Woods: Marguerite Wildenhain’s Pond Farm.” *Re-Forming Modernism: Craft, Design, and Architecture at the Bauhaus*. Bard Graduate Center, New York.
- 2019** August 14, 2019. Invited panelist. Conversations: Jack Halberstam, Candace Lin, and Jenni Sorkin on Sarah Lucas.” In conjunction with *Sarah Lucas: Au Naturel*. Hammer Museum, UCLA.
- 2019** February 28-March 1, 2019. Co-convenor, with Suzanne Hudson. “Expanding Outliers in American Art” Symposium, Los Angeles County Museum of Art, in conjunction with *Outliers and the American Vanguard* (Curator: Lynne Cooke).
- 2019** February 14, 2019. Moderator and Panel Co-Organizer with Namita Gupta Wiggers, “10<sup>th</sup> Critical Craft Forum: Craft Scholarship in the Next Ten Years.” College Art Association, New York.

- 2018** November 8-10, 2018. Invited speaker, "Textile Networks in Chicago, 1940-1970." *Chicago Design: Histories and Narratives; Questions and Methods*. Art Design Chicago and Art Institute of Chicago.
- 2018** September 28, 2018. Moderator and Panel Organizer, "Alterity and the Exhibition Environment: Feminist History of Alternative Spaces in Chicago." EXPO Chicago: Art and Design in Chicago Symposium. Navy Pier, Chicago.
- 2018** February 21, 2018. Presenter. "Prime Objects: Digital Clay and the Search for Form." "Technology and Craft." College Art Association, Los Angeles. Organizer: Kayleigh Perkov.
- 2017** May 9, 2017. Presenter. "Reimagining Feminism." American Association of Art Curators Conference, Brooklyn Museum.
- 2017** February 23, 2017. Invited Lecture, "An Elliptical History of Bodies Without Bones." *Shaping Bodies* conference, School of Art, Virginia Commonwealth University, Richmond.
- 2017** February 16, 2017. Invited Respondent, "Gendering Media-Specificity," *Gender and Jewelry*, College Art Association Conference, New York.
- 2017** February 11, 2017. Invited Panelist, 360 Speaker Series: *Off the Pedestal: Women Artists in Art Museums*. Nasher Sculpture Center, Dallas.
- 2016** March 24, 2016. Invited Organizer. "Introduction: Skill and De-Skill," *Crafted at Black Mountain: Skill, De-Skill, and Contemporary Art Practice*, Hammer Museum, UCLA.
- 2015** 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.
- 2015** October 31, 2015. Co-Organizer with Gloria Sutton and Presenter. *After Black Mountain College* Conference, Northeastern University, Boston.
- 2015** February 3, 2015. Invited Presenter. "Prime Objects." *Data Clay* Symposium, California College of the Arts, San Francisco.
- 2014** October 30-31, 2014. Invited Presenter. "Re-Thinking Media Specific Exhibition Practice." *Ceramics Study Day*, Yale University Art Gallery, New Haven.
- 2014** February 18, 2014. Invited Panelist. "From the 1960s to Now: Three Perspectives on Art and Craft Practices." Gallery 400,

- University of Illinois, Chicago.
- 2014** February 13, 2014. “Anti-Decoration.” College Art Association Conference, Chicago.
- 2012** April 24, 2013. Invited panelist, “Aspects of Forrest Bess.” Menil Collection, Houston.
- 2012** February 18, 2012. “Learning from Los Angeles: The Woman’s Building, 1973-1991.” College Art Association, PST Getty Research Institute Panel, Los Angeles.
- 2012** November 13, 2012. Invited moderator, “Participation and Feminist Strategies.” Cynthia Woods Mitchell Center for the Arts, University of Houston.
- 2012** November 10, 2012. Invited moderator, “United in Anger: A History of ACT UP with Director Jim Hubbard.” Houston Cinema Arts Festival.
- 2012** November 8-9, 2012. Invited presenter, Smithsonian American Art Museum, Washington D.C., “Nation Building: Craft and Contemporary American Culture.”
- 2012** 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.”
- 2012** February 22, 2012. Invited panelist, “What is Contemporary About Craft?” College Art Association, Los Angeles.
- 2012** January 21, 2012. Invited moderator, Debbie McMahon Fiber Arts Symposium, Southwest School of Art, San Antonio.
- 2011** November 10, 2011. Invited panelist, Houston Cinema Arts Festival, “Women Art Revolution! screening with Filmmaker Lynn Hershman Leeson.”
- 2011** 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.
- 2011** February 10, 2011. Invited panelist, CAA Centennial Session on Feminism. Norma Broude and Griselda Pollock, Co-Chairs. College Art Association Conference, New York.
- 2010** April 13, 2010. Invited panelist, “Marta Minujín: Minucodes,” The Americas Society, New York.

- 2010** April 7, 2010. Invited panelist, “Then, Now, and Next: Studio Pottery in the Early 21<sup>st</sup> Century,” Museum of Art and Design (MAD), New York.
- 2010** April 1, 2010. Invited panelist, “Key Texts in Twentieth Century Ceramics Criticism,” National Conference on Education for the Ceramic Arts (NCECA), Philadelphia.
- 2009** October 9-11, 2009. “A Woman Alone: M.C. Richards’ Legacy,” *Black Mountain College Conference*, Black Mountain Study Center, Asheville, NC.
- 2009** 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.
- 2009** August 8, 2009. Invited lecture and panelist, “Walking Through Walls: Performance Art and its Influence on the (post) Studio and (new) Institution.” threewalls, Chicago.
- 2009** March 19-22, 2009. Invited Participant and Presenter, Center for Craft, Think Tank, Asheville.
- 2009** February 27, 2009. “Queering Craft.” Chair and Moderator, College Art Association Conference, Los Angeles.
- 2009** February 12, 2009. “Judy Chicago Today: Art, Feminism, and Activism in the 21<sup>st</sup> Century.” Panelist and Presenter, Textile Museum, Toronto.
- 2008** November 13, 2008. “Collaboration in the Arts: Black Mountain and Beyond.” Panelist and Presenter, Yale University Art Gallery, moderated by Art Parlor (Yale undergraduates).
- 2005** May 12, 2005. “Against the American Grain,” Moderator, History of Art Graduate Symposium, Yale University.
- 2005** February 11, 2005. “Notes on Collaboration: Twentieth-Century Performance Strategies.” Chair and moderator, College Art Association Conference, Atlanta.
- 2001** February 16, 2001. “Holding Tension: The Hand in Contemporary Fiber-Based Practice,” Labor Practices Panel, College Art Association Conference, Chicago.

## **Curatorial Experience**

### **Museum Positions Held**



**2007-08 Research Assistant**, Yale Center for British Art, New Haven

**2002-04 Research Assistant and Exhibition Coordinator**

Museum of Contemporary Art, Los Angeles

- Assistant to Curator Connie Butler
- Planning, travel, and archival research for *WACK! Art and the Feminist Revolution*
- Organized two curatorial conferences for further exhibition and catalog planning

**2002-04 Research Assistant**, The Getty Research Institute, Los Angeles,  
Contemporary Art and Programs

- Assistant to Scholar in Residence Griselda Pollock
- Assistant to Head of Contemporary Programs Andrew Perchuk
- Curatorial liaison between MOCA and GRI for Minimalism two-day symposium

**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.

Thea Ballard, "Q&A with Jenni Sorkin." *Modern Painters* (March 2016), 82-87.

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>

Michael Skenske, "I'm with Her." *Cultured Magazine* (Fall 2016), 176-187.

*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 Consulting

**2021-23**      **Curatorial Consultant**, "High Craft in Chicago, 1975-1985," Ukrainian Institute of Modern Art, Chicago; Terra Foundation Art/Design Initiative

**2021-23**      **Curatorial Consultant**, Ruth Duckworth Retrospective, Smart Museum of Art, University of Chicago  
Terra Foundation Art/Design Initiative

**2019**      **Curatorial Consultant**, August 11-13, 2019.  
*Crafting America* exhibition, Crystal Bridges Museum of American Art  
Jen Padgett, Associate Curator.

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

**2013**      **Curatorial Consultant**, February 21-22, 2013.  
*Leap Before You Look: Black Mountain College*.  
Institute of Contemporary Art, Boston. Helen Molesworth, Chief Curator.

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

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

- Organized by Geraldine Gourbe and Elizabeth Lebovici.
- One week of open sessions,
- Presented a lecture on feminist collectivity and Los Angeles exhibition histories.

**2010**      **Co-Director, with Gabriela Rangel, SITAC VIII**

February 4-6, 2010. "Blind Spots: Feminisms, Cinema, and Performance/Puntos Ciegos: los Feminismos, el Cine, y el Performance."

International Symposium on Contemporary Art Theory / Simposio Internacional de Teoría sobre Arte Contemporáneo, Mexico City.

**2009 Curatorial Consultant, *Doin' It in Public: Art and Feminism at the Woman's Building*.** Otis College of Art and Design, Pacific Standard Time Exhibition Initiative, Getty Research Institute, Los Angeles.

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

## **GRADUATE ADVISING**

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

#### **Dissertations Completed (Principal Advisor)**

**2022 Holly Gore.** "Reinventing Work: Modernist Wood and Skilled Trade: 1930-1965." History of Art & Architecture, UCSB (PhD, 2022)

Awards: Luce/ACLS Pre-Doctoral Fellowship in American Art, 2018-19  
Center for Craft Graduate Research Fellowship (2017-18)  
Asheville Art Museum Curatorial Fellow (2017-18)

Placement: Director of Interpretation and Research,  
Wharton Esherick Museum, Malvern, PA

**2021 John Vincent Decemvirale.** "Knowing Your Place and Making Do: Radical Arts Activism in Black and Latino Los Angeles, 1968-1984." History of Art & Architecture, UCSB (PhD, 2021)

Awards: Luce/ACLS Pre-Doctoral Fellowship in American Art, 2017-18  
Terra Summer Residency in Giverny, France, 2017  
Smithsonian American Art Museum Pre-Doctoral Fellowship  
in Latinx Art, 2018-19  
Faculty Fellow, Museum Studies, Syracuse University, 2020-21

Placement: Post-Doctoral Presidential Fellow and Humanities Teaching Fellow,  
California Institute of Technology, Pasadena, 2021-23

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

Awards: CASVA Pre-Doctoral Travel Award for American Art, 2015  
Center for Craft Graduate Research Fellowship, 2016  
Whitney Fellowship, Metropolitan Museum of Art, 2017-18

Placement: Assistant Curator of American Art, Cantor Art Center,  
Stanford University, 2018-Present

**Dissertations Completed (Committee Member)**

**2021 Virginia Reynolds Badgett.** “Representing Modern Women: Robert Henri, Portraiture and Identity.” History of Art & Architecture, UCSB (PhD, 2021)

Awards: Birmingham Museum of Art Provenance Research Fellow

Placement: Assistant Curator, Special Collections, Boston Athenaeum,  
2020-Present

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

Placement: Professor of Art History, Mt. San Antonio College, Walnut, CA

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

Placement: Adjunct Assistant Professor, Art History, Portland State University,  
Oregon

**Dissertations completed (External Committee Member)**

**2021 Grant Klarich Johnson.** “Supple Materials: Sheila Hicks and the Matter of the Global.” History of Art Department, University of Southern California (PhD, 2021) (Suzanne Hudson, advisor)

Placement: Mellon Post-Doctoral Fellow, Department of Costume and Textiles,  
Philadelphia Museum of Art

**2019 Noga Bernstein.** “Ruth Reeves Cross-Cultural Practice Between Art and Design.” History of Art Department, State University of New York, Stonybrook. (PhD, 2019) (Michelle Bogart, advisor)

Placement: Post-Doctoral Fellow, Dept of Sociology and Anthropology,  
The Hebrew University, Jerusalem

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

Placement: Assistant Professor, Art History, Plymouth State University,  
New Hampshire

**2016 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)

Placement: Associate Curator, Museum of Contemporary Art, Los Angeles

**Dissertations in progress (Principal Advisor)**

**Matthew Limb.** “Dirt(y) Politics: Ceramics and Ecology in the American West, 1962– 2000.” History of Art & Architecture, UCSB (PhD expected, 2023)

Awards:

Tyson Fellow, Crystal Bridges (2022-23)  
Smithsonian Pre-Doctoral Fellowship (2021-22)  
Luce/ACLS Pre-Doctoral Fellowship (2020-21)  
Decorative Arts Trust Grant (2018)  
CASVA Pre-Doctoral Travel Award for American Art (2017)  
Center for Craft Graduate Research Fellowship (2016)

**Sara Morris.** “Figurative Sculpture and the Crafting of Identity in Postwar American Art, 1960-1990.” History of Art & Architecture, UCSB (PhD expected, 2023)

Awards:

Renwick Pre-Doctoral Fellowship, Smithsonian American Art Museum (2021-22)  
CASVA Pre-Doctoral Travel Award for American Art (2019)

**Elizabeth Driscoll Smith.** “Build/Live/Work: Artist-Built Environments and the Expanded Vernacular in the Twentieth Century.” (PhD expected, 2024)

Awards:

Smithsonian Pre-Doctoral Fellowship (2022-23)

**Rachel Winter.** “A Spectacle of Inclusion: The Rise of Contemporary Art from the Arab World, Iran, and Turkey in the United States and England, 1970-2020.” History of Art & Architecture, UCSB (PhD expected, 2024)

Awards:

Borchard Foundation European Studies Fellowship (2021)  
Center for Middle Eastern Studies Fellowship (2021)  
Decorative Arts Trust Grant (2021)  
Center for Craft Graduate Research Fellowship (2021)

Placement: Assistant Curator, Broad Art Museum, Michigan State University, East Lansing

**Leticia Cobra Lima.** “Assemblage in Latin America, 1960 to the Present.” History of Art & Architecture, UCSB (PhD expected, 2024)

Awards:

Graduate Division Research Fellowship (2022)

**Colin Raymond.** “Formulations of a Medium: The Rise of Japanese Video Art, 1965-1989.” History of Art & Architecture, UCSB (PhD expected, 2024)

Awards:

Japan Foundation Fellowship (2019-20)

**Sara Jane Pinkerton.** Watershed: Promoting a Feminist Ethics of Care and Responsibility for California’s Water through Eco Art.” Feminist Studies, UCSB (Leila Rupp, co-advisor)  
(PhD expected, 2025)

**Dissertations in progress (Committee Member)**

**Ali Derafshi,** “Architecture in Exile: Iranian Displacement, Post-1979.” History of Art & Architecture, UCSB (Volker Welter, advisor)  
(PhD expected, 2023)

**PhD Exam Committees**

**2022** Major Exam Chair, Elizabeth Driscoll Smith  
**2021** Major Exam Chair, Leticia Cobra Lima  
**2020** Major Exam Chair, Sara Morris  
**2018** Major Exam Co-Chair, Colin Raymond  
**2018** Major Exam Chair, Matthew Limb  
**2017** Major Exam Chair, JV Decemvirale  
**2016** Major Exam Co-Chair, Sarah Jane Pinkerton  
**2016** Major Exam Chair, Holly Gore  
**2016** Minor Exam Co-Chair, Matt Limb  
**2016** Minor Exam Chair, Colin Raymond  
**2015** Minor Exam Chair, Ginny Reynolds Badgett  
**2014** Minor Exam Chair, Aleesa Pitcharmarn Alexander

**MFA Committees**

**2021** Erin Adams, Sculpture  
**2021** Lucas Murgida, Installation  
**2020** Serene Blumenthal, Video  
**2019** Kayla Mattes, Installation  
**2019** Elisa Ortega Montilla, Installation  
**2018** Robert Huerta, Installation  
**2017** Rose Briccetti, Painting  
**2017** Peter Sowinski, Sculpture

- 2016** George Sanders, Sculpture  
**2015** Megan Mueller, Installation

## **GRADUATE COURSES TAUGHT**

### **University of California, Santa Barbara**

**Winter 2022** 270D Portrait Partials: Feminist Historiographies and the Emergence of Community

- **Getty Consortium at Getty Research Institute, Los Angeles**
- Thematic seminar, by application only for PhD students in Southern California art history programs: UCI, UCR, UCLA, UCSB, and USC
- Held weekly at Getty Research Institute's Special Collections

**Fall 2020** 263D Alchemy, Magic, Spirituality

- Presentation of *Supernatural America: The Paranormal in American Art*, Bob Cozzolino, Senior Curator, Minneapolis Institute of the Arts

**Spring 2020** 263D Sculpture and Identity

- Presentation by Kip Fulbeck, Professor of Art, UCSB, on Whitney Biennial 1993

**Winter 2019** 263D Outsider/Vernacular/Folk: Otherness in American Art

- Taught in conjunction with my symposium, "Expanding Outliers in American Art" Symposium, Los Angeles County Museum of Art, in conjunction with *Outliers and the American Vanguard*.
- On-site course visits to LACMA exhibition venue
- Seminar visitor/discussant: Lynne Cooke, Curator, National Gallery of Art

**Spring 2018** 263D 1970s: Feminist Art, Culture, Thought

- Seminar visitor/presenter: Carmen Winant, Associate Professor of Art, Ohio State University

**Winter 2017** 263D Contemporary Art Criticism

- Seminar visitor: Sven Spieker, Editor of *ARTMargins*

**Winter 2016** 263D Black Mountain College: The Training of American Artists

- On-site course visits to Hammer Museum exhibition venue

**Fall 2014** 263D Biography

**Fall 2013** 260D Contemporary Art Criticism

## **UNDERGRADUATE TEACHING**

### **University of California, Santa Barbara**

#### **Lower Division**

**Winter 2020 5B Introduction to Museum Studies**

- 100 students with TA-led sections
- Weekly pedagogy meeting for two Teaching Assistants

**Spring 2017 6C: Modern and Contemporary Art, 1750-Present**

- Spring 2018** - 420-500 students with TA-led sections
- Spring 2021** - Weekly pedagogy section for ten Graduate Teaching Assistants
- Weekly honors section

**Upper Division**

**Fall 2013 119B Contemporary Art 1960-Present**

**Fall 2014**

- 60 students, lecture-based

**Winter 2014 120AA Contemporary Material Culture**

- 60 students, lecture-based

**Winter 2014 120BB Global Art Since 1980**

- 40 students, lecture-based

**Winter 2018 148A Contemporary Art History 1960-Present**

**Winter 2019**

- 60 students, lecture-based

**Spring 2016 148C Art in California, 1916-present**

- 125 students, lecture-based

**Winter 2018 141H Curating Contemporary Art**

**Winter 2020**

- Invitational course for art history majors
- Project-based, 25 students

**UCSB Art Department and UCSB College of Creative Studies**

**Spring 2019 1C: Visiting Artist Lecture Series**

- Lower division, 250 students
- Programmed the line-up of 10 visiting artists
- Coordinated studio visits with MFA students
- Organized weekly dinner with MFA students

**Fall 2016 CS12 Professional Practices for Artists**

- By invitation only, for honors art majors and MFA students
- Project-based, 18 students
- Led students in portfolio development

**SERVICE**



## **National and Professional Service**

- 2021** McKnight Foundation Fellowships for Fiber Artists, Invited Juror
- 2020** Glass Art Society, Saxe Emerging Artist Award, Invited Juror
- 2020** National Endowment for the Humanities Fellowship Review Panel, Final Round, Washington D.C.
- 2020** UC Irvine, Institute and Museum of California Art Stakeholders Moderated Conversation
- 2020** The American Academy in Berlin, Fellowship Reviewer
- 2020** Pew Fellowship in the Arts, Philadelphia, Fellowship Reviewer
- 2020** Promotion and Tenure cases at:  
University of Wisconsin, Madison (Department of Art)  
University of Washington (Department of Art)  
University of Kentucky (Department of Art History)
- 2019** National Park Service, National Historic Landmarks Peer Reviewer
- 2019** Israel Science Foundation, Personal Research Grants Reviewer
- 2019** ACLS Emerging Voices Post-Doctoral Fellowship Reviewer
- 2017-20**, Getty/ACLS Post-Doctoral Fellowship Reviewer
- Inaugural Post-Doctoral Program
  - Three-year term of service
- 2019** Promotion and Tenure cases at:  
University of Wisconsin, Milwaukee (Art History)  
University of Nevada, Las Vegas (Art History)  
University of Washington, Seattle (Art History)
- 2019** Center for Craft Mid-Career Artist Award, Jury, Asheville
- 2019** Nasher Sculpture Center Prize Nominator, Dallas
- 2018** National Endowment for the Humanities (NEH) Fellowship Review Panel, Washington D.C.
- 2018** Inaugural Burke Prize Jury, Museum of Art and Design, New York
- 2018** Nasher Sculpture Center Prize Nominator, Dallas

- 2018** United States Artists Fellowship Award, Panelist, Chicago
- 2013** Bloomsbury Press (UK), Peer reviewer, Book manuscript
- 2012** *Textile: The Journal of Cloth and Culture*, Peer reviewer, article manuscript
- 2012** *Art Bulletin*, Peer reviewer, article manuscript
- 2010** Grant Panelist, Craft Research Fund, Center for Craft, Asheville, NC

### **Editorial Boards**

- 2017-Present** Editorial Board, *The Journal of Modern Craft*  
(Taylor & Francis), Open-ended term
  - Solicit and review contributions
  - Suggest peer reviewers
  - Edit and work with first-time authors
  - Mentor U.S. Reviewers Editor, and suggest West Coast exhibitions
- 2014-Present** Advisory Board, *Textile: The Journal of Cloth and Culture*  
(Taylor & Francis), Open-ended term
- 2010-14** Editorial Board, *Art Journal*, College Art Association  
(Four-year term)

### **National Advisory Councils and Committees**

#### Center for Craft (Asheville, NC):

- 2018-present Program Advisory Council
- 2020-21 Think Tank Advisory Committee
- 2019-20 Symposium Planning Committee
- Curatorial Mentor for Curatorial Grant Fellows
- 2014-16 Executive Advisory Council

#### Houston Center for Contemporary Craft (Houston, TX):

- 2012-13 Exhibitions Committee
- 2011-13 Artist Residency Review Committee

### **Peer Reviews for University Presses and Journals**

- May 2021 Peer review, *Getty Research Journal*, Journal article
- February 2021 Book Manuscript Reviewer, Yale University Press
- December 2019 Book Manuscript Reviewer, University of Chicago Press
- August 2019 Exhibition Catalog Manuscript Reviewer,  
Renwick Art Gallery, Smithsonian Institution Press

Summer 2019	Book Manuscript Reviewer, University of California Press
Spring 2019	Book Manuscript Reviewer, University of California Press (resubmit)
Fall 2018	Book manuscript reviewer for Yale University Press (resubmit)
December 2018	Peer review, <i>Journal of Design History</i> , Journal article
Summer 2018	Book manuscript reviewer for: University of California Press University of Chicago Press Yale University Press
January 2017	Peer reviewer, <i>Frontiers: Journal of Women's Studies</i> , Journal article
December 2016	Book manuscript Reviewer for Routledge Press
November 2016	Peer reviewer for <i>Art Journal</i> , Journal article
October 2015	Peer reviewer for <i>Technology &amp; Culture</i> , Journal article
June 2014	Peer reviewer for <i>Art Bulletin</i> , Journal article
June 2013	Book manuscript reviewer for Bloomsbury Press, UK
April 2012	Peer reviewer, <i>Textile: The Journal of Cloth and Culture</i> , Journal article
October 2012	Peer reviewer for <i>Art Bulletin</i> , Journal article

## **UCSB SERVICE**

### **University Service**

2022-25	Vice-Chair, Faculty Executive Committee, Arts & Humanities
	- Three-year term; bi-monthly meetings
	- Additional committee work and meetings required
2022-23	Advisory Search Committee for the Director of Intercollegiate Athletics
2020-21	Committee on Faculty Research Grants
2017-20	Graduate Council
	- Three-year term; bi-monthly meetings

- Additional committee work and meetings required

**Sub-Committees:**

Academic Program Review, Education/TEP Committee Member  
 MA Data Analytics Committee Member  
 Ad Hoc Committee on Online Course Evaluations  
 Chancellor's Advisory Council on Student Housing

**Award Committees:**

- 2018-20 Continuing Central Fellowship Review Committee  
 2019 Lancaster Dissertation Award Committee  
 2017 Advisory Committee on Career Development Awards
- 2016-17 NEH Next Gen Program, History of Art & Arch Faculty Representative
- 2016-19 Mentor, Living Scholar Program, UCSB Women's Basketball

**History of Art & Architecture Department**

2019-21 **Graduate Advisor (Director of Graduate Studies)**  
 Chair, Graduate Committee  
 Member, Curriculum Committee

- 2019-21 Faculty Advisor, *react/review*
- Oversaw and advised structure for a peer-reviewed, graduate-run journal
  - Attended bi-monthly meetings
  - Held three distinct workshops on peer editing, peer reviewing, and image permissions
  - Liaison between grad editors and UC Open Access

- 2018-19 Chair, Development Committee  
 2017-18 Member, Graduate Committee  
 2015-16 Chair, Curriculum Committee  
 2014-15 Member, Graduate Committee  
 2013-15 Co-Chair, Visiting Lecturer Committee

**UCSB Talks, Panels, Presentations**

- June 4, 2021. Invited presenter and panelist, Public History Colloquium, History Department, UCSB, online.  
 "Telling Diverse Stories: The National Park Service's Women's History Initiative and Collaboration in Historic Preservation."
- November 12, 2020. Invited Panelist: NEH Fellowship Workshop: Reviewer's Perspectives, Office of Research Development.
- February 23, 2020. Museum Jobs Workshop with Alumni, History of Art & Architecture

- May 7, 2018. Invited Panelist: Promotion to Associate Professor Workshop, Academic Personnel Office.
- September 16, 2018. Grant Applications Workshop, History of Art & Architecture.
- 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, Undergraduate 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

### **Public Service**

- September 23, 2021. “Feminism in Context.”  
Invited Speaker, Docents Lecture,  
Fine Arts Museum of San Francisco
- July 1, 2021. Ceramic Literacy Book Club, organized by Bridget Fairbank  
BPractical Pottery  
First book club selection: *Live Form*  
Edmonton, Canada
- June 15, 2021. “Queer Kusama.” SAGE: Advocacy and Services  
for LGBT Elders. New York Botanical Gardens, New York.  
Online.
- March 17, 2021. “Feminist Art,” Invited Speaker, Docents Lecture,  
Santa Barbara Museum of Art. Online.

### **History of Art & Architecture, undergraduate theses**

- 2020 Independent Study/Honors Thesis advisor, Evan Moore, senior
- 2020 Honors Thesis second reader, Madi Hester, senior
- 2020 Honors Thesis second reader, Rita Lake, senior

- 2019 Independent Study/Honors Thesis advisor, Kendall Murphy, senior
- 2018 Independent Study/Honors Thesis advisor, Christina Spektor, senior
- 2015 Independent Study/Honors Thesis advisor, Merisa Vetti, senior

**College of Creative Studies, undergraduate advising**

2017 Undergraduate Research Award, Advisor, Juan Silverio, junior

**UNIVERSITY OF HOUSTON**

**University Service**

- 2012-13 College of Liberal Arts and Sciences Bylaws Committee
- 2012-13 Public Art Committee
- 2011-13 Blaffer Art Gallery, Exhibitions Committee

**School of Art**

- 2012-13 Visual Culture Committee, Chair
- 2011-13 MFA Graduate Reviews, School of Art (annually)
- 2011-13 Graduate Admissions Committee, MA Art History Program (annually)

**MA Thesis Advised at University of Houston:**

2013 Rebeckah Black, “Women, Interwar British Art, and Holocaust Imagery.”

**BARD COLLEGE**

**College Service**

- 2009-10 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 and BA 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* issue 9 (September 2017), 22-26.

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) Getting 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](http://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**

Association of Historians of American Art, 2019-present  
College Art Association (CAA), 2003-present; *Art Journal* Editorial Board, 2010-2014  
Queer Caucus (of the CAA), 2003-Present; Co-Chair, 2004-2006