

Dr. M. Elizabeth (Betsy) Boone
Professor, History of Art, Design, and Visual Culture
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Education

Graduate School and University Center, City University of New York. PhD in Art History awarded May 1996. Dissertation: “Vistas de España: American Views of Art and Life in Spain, 1860–1898.” H. Barbara Weinberg, Supervisor; William H. Gerds, Eloise Quiñones-Keber, and Margaretta M. Lovell (UC Berkeley), Committee
University of California, Berkeley. MA in the History of Art awarded December 1985. Thesis: “Vincent van Gogh and his Exchange of Self-Portraits.” Svetlana Alpers, Supervisor
Barnard College, Columbia University, New York. BA with honors awarded 1983. Major in Art History; Minor in Spanish. Honors Thesis: “Images of Salome in Medieval Art.” Pamela Z. Blum, Supervisor

Research Fields

Art and visual culture in the United States, Spain, and Latin America during the long nineteenth century; trans-national relations and national identity; memory, subjectivity and the visual; exhibition and display; masquerade and mimicry in art

Academic and Curatorial Positions

Professor, History of Art, Design, and Visual Culture, University of Alberta, 2006–present;
Department Chair, Department of Art and Design, 2006–2011
Professor of Art History, Humboldt State University, Arcata, California, promotion to Professor in 2006; Associate Professor from 2001–2006; Department Chair from January 2003–August 2006; Assistant Professor from 1996–2001
Adjunct Instructor of Art History, Art Department, Queens College, City University of New York, 1989–1996
Curator, Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois, 1987–1988
National Endowment for the Arts Intern, American Paintings Department, Fine Arts Museums of San Francisco, 1986–1987
Research Assistant, University Art Museum, University of California, Berkeley, 1985–1987

Publications: Books

“The Spanish Element in Our Nationality”: Spain, America, and the World’s Fairs and Centennial Celebrations, 1876–1915. University Park: Pennsylvania State University Press, forthcoming in 2019. This monograph uses the Spanish displays at a series of world’s fairs and centennial exhibitions—in the United States (1876, 1893 and 1915), in Barcelona and Paris (1888 and 1889), and in Latin America (Argentina, Mexico, and Chile, 1910)—in order to examine a striking memory gap in U.S. history, one that acknowledges

the Spanish kings' financing of Christopher Columbus's historic voyage of 1492 but fails to consider the subsequent role of Spanishness in the development of U.S. national identity. Visual art and architectural spaces mounted at the fairs provide the focus for this study, which brings together trans-national relations with ethnic studies in a new and original manner. Funded by the Social Sciences and Humanities Research Council of Canada (SSHRC).

Vistas de España: American Views of Art and Life in Spain, 1860–1914. New Haven: Yale University Press, 2007 (R, 270 pages). This book considered paintings of Spain during the years 1860–1914, a period that marked a definitive shift in power between the United States and Spain, punctuated by the Spanish-Cuban-American War, and witnessed the emergence of complicated questions about and contradictory models for the nature of American national identity. I argue that the ways in which painters from the United States employed Spanish art and life in their work—fusing Spain's past with its present and foretelling a glorious future for their own nation—suggest provocative implications for both nineteenth-century history as well as for U.S. relations with the Spanish-speaking world today. The book received a Wyeth Foundation for American Art Publication Award.

Exhibition Catalogues

art&design@50. Exh. cat., Edmonton: Department of Art and Design, University of Alberta, 2015 (287 pages). This book and exhibition catalogue documented the history of the department from 1965 to 1915 through oral history interviews with retired faculty and staff, a comprehensive timeline of events, and a snapshot view of the department in 2015.

¡España! American Artists and the Spanish Experience. Exh. cat., New York: Hollis Taggart Galleries in collaboration with the New Britain Museum of American Art, 1998 (111 pages). I used this exhibition catalogue to document and examine works by such painters as Mary Cassatt, Robert Henri, John Singer Sargent, George Henry Hall, and Edwin Lord Weeks. I also served as the curator of the accompanying exhibition.

Edited Journals

Co-edited with Joan E. Greer, “Centering the Margins of Nineteenth-Century Art,” Forum (special section) in *Nineteenth Century Studies* 25 (2011): 141–237 (R). For this special section for the periodical *Nineteenth Century Studies*, Dr. Greer and I selected and prepared a series of articles that explore the Art, Design, and Visual Culture emanating from positions of marginality, with particular emphasis on Europe and the Americas. The forum consists of a co-authored “Introduction” in addition to the essays, examining canon formation and historiography; the reception of earlier art and art theory; religion, politics and gender; diaspora, exile and expatriation; nationhood and internationalization. In addition to ourselves, participants included Oscar Vázquez, Ray Hernández-Durán, and Margaret Samu.

Articles in Journals and Essays in Books

“The 1910 Centenary Exhibition in Argentina, Chile, and Uruguay: Manufacturing Fine Art and Cultural Diplomacy in South America,” in David Raizman and Ethan Robey, eds.

- Expanding Nationalisms at World Fairs: Identity, Diversity and Exchange, 1851–1915*. New York: Routledge, 2017, 195–213 (R).
- “William Merritt Chase, Joaquín Sorolla, and the Art of Masquerade,” in José Luis Colomer, Blanca Pons-Sorolla and Mark Roglán, eds. *Sorolla in America: Friends and Patrons*. Madrid: Centro de Estudios Europa Hispánica and Center for Spain in America, 2015, 39–63. This book of essays received the 2017 Eleanor Tufts Award, recognizing an outstanding English-language book in the area of Spanish or Portuguese Art History, from the American Society for Hispanic Art Historical Studies.
- Noelle Belanger and M. Elizabeth Boone, “‘Art’ Smith, Flying at Night, and the 1915 San Francisco World’s Fair,” *Panorama: Journal of the Association of Historians of American Art* 1 (winter 2015): <http://journalpanorama.org/art-smith-flying-at-night-and-the-1915-san-francisco-worlds-fair/> (R). Belanger wrote her MA thesis under my supervision; research for this essay was completed with SSHRC funding for graduate student mentorship. Finalist (top 3 out of 68 nominations) for the 2016 ARIAH (Association of Research Institutes of Art History) Online Publishing Prize.
- “‘A Renewal of the fraternal relations that shared blood and history demand’: Latin American Painting, Spanish Exhibitions, and Public Display at the 1910 Independence Celebrations in Argentina, Chile, and Mexico,” *Revue d’art canadien/Canadian Art Review (RACAR)* 38:2 (Fall 2013): 90–108 (R).
- “‘Civil Dissension, Bad Government, and Religious Intolerance:’ Spanish Display at the Philadelphia Centennial and in Gilded Age Private Collections,” in Inge Reist and José Luis Colomer, eds. *Collecting Spanish Art: Spain’s Golden Age and America’s Gilded Age*. New York and Madrid: The Frick Collection in association with Centro de Estudios Europa Hispánica and Center for Spain in America, 2012, 42–63 (R).
- M. Elizabeth Boone and Joan Greer, “Forum: Centering the Margins of Nineteenth-Century Art: Introduction,” *Nineteenth Century Studies* 25 (2011): 141–45 (R).
- “Marginalizing Spain at the Chicago Columbian Exposition of 1893,” in “Centering the Margins of Nineteenth-Century Art,” *Nineteenth Century Studies* 25 (2011): 199–220 (R).
- “Choosing Zuloaga: American Painters, Spanish Teachers, and Gender Conflict in the Early Twentieth Century [Waldo Peirce and Dorothy Rice]” in *When Spain Fascinated America*, Ignacio Suárez-Zuloaga and Stanley Payne, eds. Madrid: Fundación Zuloaga, 2010, 189–214.
- M. Elizabeth Boone and José Pedro Muñoz Herrera, “La ciudad de Toledo en 1859 en las *Notes on Spain* de James Johnston Pettigrew,” *Archivo Secreto: Revista Cultural de Toledo* 4 (2008): 162–73.
- “Goya, El Greco and Mora: Spanish Painting Arrives in Twentieth-century New York,” in Lynne Pauls Baron, *F. Luis Mora: America’s First Hispanic Master*. Madison, Conn.: Falk Art Reference, 2008, xiii–xiv.
- “*Castilian Days*: John Hay, Joseph Pennell, and the Obfuscation of Politics by Art,” *Visual Resources* 21, no. 4 (December 2005): 329–45 (R).
- “Travel and Exploration in the Art of Remedios Varo (1908–1963),” in *Homenaje a Alejandro de Humboldt: Literatura de viajes desde y hacia Latinoamérica, Siglos XV al XXI, Actas [Junio 18–22, 2001]*. Oaxaca, Mexico: Universidad Autónoma Benito Juárez de Oaxaca and Humboldt State University, 2005, 616–21 (R).
- “‘Why Drag in Velasquez?’: Realism, Aestheticism, and the Nineteenth-Century American Response to *Las Meninas*,” in *Velázquez’s Las Meninas*, Suzanne Stratton-Pruitt, ed., Cambridge and New York: Cambridge University Press, 2003, 80–123 (R).
- “‘Something of his Own Soil:’ Jewish History, Mural Painting and Bernard Zakheim in San

- Francisco,” *American Jewish History* 90 (June 2002): 123–40 (R).
- M. Elizabeth Boone and José Pedro Muñoz Herrera, “John Singer Sargent y el gusto por el arte de Toledo en los Estados Unidos,” *Añil (Cuadernos de Castilla-La Mancha)* 24 (primavera 2002): 58–61. Muñoz Herrera is an art historian with the Patrimonio Histórico de Castilla-La Mancha, Spain.
- M. Elizabeth Boone and Jesús Pedro Lorente, “Baturros imaginarios: La visión de Aragón en la pintura decimonónica extranjera,” *Pasarela* 10 (December 1999): 47–55. Lorente is Professor of Art History and Museology at the University of Zaragoza, Spain.
- “Bullfights and Balconies: Flirtation and *Majismo* in the Spanish Paintings of Mary Cassatt, 1872–73,” *American Art* 9, no. 1 (Summer 1995): 54–71 (R).
- “Gilded Age Values and a Golden Age Painter: American Perceptions of Jan Vermeer,” *Rutgers Art Review* 12–13 (1992): 47–68 (R).

Exhibitions Curated and Exhibition Catalogue Essays

- PearlAnn Reichwein, Paulina Retamales, and M. Elizabeth Boone, “Welcome to Tipton Park: Edmonton’s Gyro Legacy,” permanent exhibition panels installed in the historic Tipton playground, Queen Elizabeth Community League and City of Edmonton, 2015. Reichwein is associate professor and Retamales a PhD student in the Faculty of Physical Education and Recreation at the University of Alberta.
- “*Una cualidad lírica de un encanto duradero: La pintura norteamericana y chilena en el Centenario de Chile en 1910*,” Museo Nacional de Bellas Artes, Santiago de Chile, 18 March–18 May 2014. Served as exhibition curator and author of the accompanying brochure.
- “Extending the Artist’s Family: Teaching, Photography, and Uxoriousness in the Paintings of William Merritt Chase and Joaquín Sorolla,” in *Sorolla and America*, ed. Blanca Pons-Sorolla. Dallas: Meadows Museum at Southern Methodist University, 2013. Exhibition traveled to the San Diego Museum of Art and the Fundación MAPFRE, Madrid.
- “The Neo-Baroque Art of Liz Ingram,” in *Liz Ingram: Transition and Transformation*. Irsee, Bayern, Germany: Schwabenakademie Irsee, 2013, 12–20.
- “Books, Canvases, and the Built Environment: The Allure of Spain in the Late Nineteenth and Early Twentieth Centuries,” in *Spanish Sojourns: Robert Henri and the Spirit of Spain*, ed. Valerie Leeds. Savannah, Georgia: Telfair Museums, 2013, 43–59. Exhibition traveled to the San Diego Museum of Art and the Mississippi Museum of Art.
- “Interview,” in *Facets of Form: Peter Hide and His Contemporaries*. Edmonton: FAB Gallery, University of Alberta, 2009. Served as exhibition co-curator (with the artist).
- “Ingrid Nickelsen’s Inner Eye,” in *Ingrid Nickelsen: A Life’s Work*. Eureka, Calif.: First Street Gallery, Humboldt State University, 2006.
- “Robert Frederick Blum: Un pintor norteamericano en el Toledo de Ricardo Arredondo,” essay in *Arredondo, pintor de Toledo*, ed. José Pedro Muñoz Herrera. Toledo, Spain: Museo de Santa Cruz, 2002.
- “The Art of Repetition: Three Decades of Sculpture by Maris Benson,” in *Maris Benson: A Thirty-Year Retrospective*. Eureka, Calif.: First Street Gallery, Humboldt State University, 2002. Served as exhibition curator.
- Essays on William Bradford, Eastman Johnson, Reginald Marsh, Elizabeth Nourse, and John Singer Sargent in *New Britain Museum of American Art; Highlights of the Collection, Volume 1*. New York: Prestel, 1999, 40–41, 94–95, 110–11, 122–23, and 144–45.
- “‘Brilliant Sunlight and Wonderful Color:’ Mathias Alten and Spain,” in *Mathias Alten: Journey*

of an American Painter. Grand Rapids and Seattle: Grand Rapids Art Museum in association with Marquand Books, 1998, 72–89.

Jiri Anderle: A Selection of Contemporary Czechoslovakian Prints from the Werksman Collection. Evanston, Illinois: Mary and Leigh Block Gallery, Northwestern University, 1988. Served as exhibition curator.

Talent of the Brush: Fourteen Paintings by Frank Duveneck. San Francisco: The Fine Arts Museums of San Francisco, 1986. Served as exhibition curator.

Book and Exhibition Reviews

Manifestos and Polemics in Latin American Modern Art, edited and translated by Patrick Frank (Albuquerque: University of New Mexico Press, 2017). Published in *Canadian Journal of Latin American and Caribbean Studies* 43, 1 (2018): 134–36.

NANITCH: Early Photographs of British Columbia from the Langmann Collection, Presentation House Gallery, North Vancouver. Published in *Panorama: Journal of the Association of Historians of American Art* 2, 1 (winter 2016): <http://journalpanorama.org/nanitch-early-photographs-of-british-columbia-from-the-langmann-collection/>

Misplaced Objects: Migrating Collections and Recollections in Europe and the Americas, by Silvia Spitta (Austin: University of Texas Press, 2009). Published in *Canadian Review of Comparative Literature* 38, 3 (September 2011): 419–22.

Joaquín Sorolla, 1863–1923, by José Luis Díez and Javier Barón (Madrid: Museo del Prado, 2009). Published in *caa.reviews* at <http://www.caareviews.org/reviews/1545>, 2010.

Hold That Pose: Visual Culture in the Late-Nineteenth-Century Spanish Periodical, by Lou Charnon-Deutsch (University Park: Penn State University Press, 2008). Published in *Hispanic Research Journal* 10 (September 2009), 381–83.

El siglo XIX en el Prado, by José Luis Díez and Javier Barón (Madrid: Museo del Prado, 2007). Published in *caa.reviews* at <http://www.caareviews.org/reviews/1297>, 2009.

At Work: The Art of California Labor, edited by Mark Dean Johnson (San Francisco: California Historical Society Press, 2003). Published in *Western American Literature: Quarterly Journal of the Western Literature Association* 40 (Winter 2006), 476–78.

Fixing the World: Jewish American Painters in the Twentieth Century, by Ori Z. Soltes (Hanover: Brandeis University Press/University Press of New England, 2003). Published in *American Jewish History* 90 (December 2002), 479–81.

Whistler and Holland, by J. F. Heijbroek and Margaret F. MacDonald. (Zwolle, The Netherlands: Waanders Publishers and the Rijksmuseum, 1998). Published online in *caa.reviews* at <http://www.caareviews.org/reviews/266>, 1999.

Reprints / Translations / Republications

“The Neo-Baroque Art of Liz Ingram,” originally published 2013, translated into Japanese and republished by the Embassy of Canada Prince Takamado Gallery, Tokyo, 2015.

“La familia del artista se amplía: docencia, fotografía y devoción conyugal en la pintura de William Merritt Chase y Joaquín Sorolla,” originally published 2013, translated into Spanish and republished in *Sorolla y Estados Unidos*. Blanca Pons-Sorolla, ed. Madrid: Fundación MAPFRE, 2014, 108–126.

“Bullfights and Balconies: Flirtation and *Majismo* in the Spanish Paintings of Mary Cassatt, 1872–73,” originally published 1995, reprinted in *Out of Context: American Artists Abroad*, Laura Fattal and Carol Salus, eds., Westport, Conn.: Greenwood Publishing

Group, 2004.

“American Artists and the Spanish Experience,” originally published 1998; reprinted in *American Art Review* 11, 1 (January–February 1999): 120–31.

Conferences (Selected)

- “Horsepower: Livestock, Natural Resources, Machinery... and Fine Art at the International World’s Fairs,” session organizer of a panel for the Universities Art Association of Canada Annual Conference, Banff, 13 October, 2017 (R).
- “Art History 101 and 102 [do not have to be] the bane of our existence!” presentation for the “Art History Pedagogy Caucus: Surveying the Survey,” Universities Art Association of Canada Annual Conference, Banff, 13 October, 2017 (R).
- “La Exposición de San Diego y la vivencia de la Hispanidad” [Lived Experience and Spanishness at the 1915 San Diego Exposition], Association of Spanish and Portuguese Historical Studies Annual Conference, San Diego, March 2016 (R).
- “‘A new aspect of the proud and magnificent activity found in North America’: Art from the United States in Argentina, Chile and Uruguay at the 1910 Centenaries of Independence,” College Art Association Annual Conference, New York, February 2015 (R).
- “Pinturas viajeras: Arte moderno de los Estados Unidos en el centenario de Chile, 1910,” VII Alexander von Humboldt, Claudio Gay & Ignacio Domeyko International and Interdisciplinary Conference, Santiago de Chile, January 2014 (R) (delivered in Spanish).
- “‘All the evolutions that can be done without going into the fourth dimension:’ Aviation, Night Photography, and Painting with Light at the San Francisco World’s Fair,” with Noelle Belanger (MA student in the History of Art, Design, and Visual Culture at the University of Alberta), Nineteenth Century Studies Association Annual Conference, Fresno, California, 8 March 2013 (R).
- Old Spain, Nueva España and the Potential of Multiple Histories in the Making of American Identity*, at “Transactions: Transnationalism and the Formation of American Culture,” Interdisciplinary Symposium held at the Brigham Young University Museum of Art, Provo, Utah, 27–28 January 2012 (R).
- Imagining the Moorish Past (and Present) in 1893*, Association for Spanish and Portuguese Historical Studies Annual Conference, Lisbon, 1 July 2011 (R).
- Exhibiting Spain at the Chicago Columbian Exposition of 1893*, College Art Association Annual Meeting, New York, 9 February 2011 (R).
- “Centering the Margins of 19th-Century Art,” session organizer (with Dr Joan Greer) of a panel for the Universities Art Association of Canada Annual Conference, Edmonton, 22 October 2009 (R).
- “*Civil dissension, bad government, and religious intolerance: Spanish Display at the Philadelphia Centennial and in Gilded Age Private Collections*,” at “Collecting Spanish Art: Spain’s Golden Age and America’s Gilded Age: A symposium in honor of Jonathan Brown,” organized by the Center for the History of Collecting in America in collaboration with the Centro de Estudios Europa Hispánica, The Frick Collection, New York, 21 November 2008.
- Spanish Art at the American Centenaries: Nationalism and Internationalism in Argentina, Mexico, and Chile*, College Art Association Annual Meeting, Dallas, 22 February 2008 (R).
- Nationalist Mis-Steps: Spanish Art at the Mexican Centennial*, Universities Art Association of Canada Annual Conference, Waterloo, 2 November 2007 (R).
- George Henry Hall, Bartolomé Murillo, and the American Pilgrimage to Seville*, Program in

- Religious Studies Fourth Annual Symposium, University of Alberta, Edmonton, 16 April 2007.
- “Spanish-American” Identity in the Early Twentieth Century: Challenges, Opportunities, and the Art of F. Luis Mora*, Dimic Institute for Comparative and Cross-Cultural Studies, University of Alberta, Edmonton, 14 March 2007.
- Luis and Jo Mora: Competing Visions of Spain and the American Southwest*, Southwest / Texas Popular Culture and American Culture Associations Annual Meeting, Albuquerque, 17 February 2007 (R).
- Defining American, Defining Expatriate: The Puzzling National Identities of Sargent, Mora and Henri*, College Art Association Annual Meeting, Boston, 25 February 2006 (R).
- Castilian Days: John Hay, Joseph Pennell, and the Obfuscation of Politics by Art*, American Studies Association Annual Meeting, Washington, D.C., 9 November 2001 (R).
- Jewish History, Mural Painting, and Bernard Zakheim in San Francisco*, paper presented at an international conference titled “Re-visión del muralismo del siglo XX (décadas 20–40): México - Estados Unidos,” Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, Mexico City, 21–23 August 2000.
- Jewish History in Two San Francisco Murals by Bernard Zakheim*, American Studies Association Annual Meeting, Seattle, 20 November 1998 (R).
- John Singer Sargent, the ‘Leyenda Negra,’ and the Negation of Hispanicism in American Art*, American Culture Association, Orlando, 10 April 1998 (R).
- Chair and Commentator*, “Industrious Recreation: Class, Culture and Landscapes of Leisure,” American Studies Association Annual Meeting, Kansas City, 2 November 1996.
- A Torpedo in Dance Shoes? The Portraits of Carmencita by John Singer Sargent and William Merritt Chase in the Context of Spanish-American Conflict*, American Studies Association Annual Meeting, Nashville, 29 October 1994 (R).

Invited Lectures (Selected)

- Andalusian Themes in the Art of the United States*, National Endowment for the Humanities Summer Seminar, Granada, Spain, 29 June 2015.
- Chase, Sorolla, and the Art of Masquerade*, San Diego Museum of Art, 31 May 2014.
- “The Spanish Element in Our Nationality”:* *Rethinking the Invention of American Identity in the Late Nineteenth Century*, Telfair Museum of Art, Savannah, Georgia, 5 December 2013.
- Worlds Fairs and the Making of American Histories: Lessons from San Francisco and San Diego*. National Museum of American History Colloquium Series, Washington DC, 11 May 2012.
- Dependents and Independence: Spanish Art and the Latin American Centennial Celebrations of 1910*, Department of Art History and Latina/Latino Studies Program, University of Illinois at Urbana-Champaign, 19 April 2012.
- Los que eligieron a Zuloaga*, “De Segovia a Nueva York: La cultura española en América,” Caja Segovia en colaboración con la Fundación Zuloaga, Segovia, Spain, 27 April 2010 (delivered in Spanish).
- Spanish Art and the Centennial Celebrations of 1876, 1889 and 1919*, Brandon University, Manitoba, 28 October 2008.
- “Vistas de España.” Afterthoughts on American Artists in Spain*, Queen Sofia Spanish Institute, New York, 23 October 2007.
- Sol y sombra: American Artists Explore the Sunlight and Shadows of Spain*, Evergreen House,

Johns Hopkins University, 4 November 1999.
American Artists in Spain: Eakins, Sargent and Chase, New Britain Museum of American Art,
New Britain, Connecticut, 30 October 1998.

External Fellowships, Residencies, and Grants

Visiting Scholar, Instituto Franklin de Estudios Norteamericanos (Franklin Institute of North American Studies), Universidad de Alcalá de Henares, Spain, March to May 2018.

Resident Scholar, National Endowment for the Humanities Summer Research Institute (The Alhambra and Spain's Islamic Past), Granada, Spain, June and July 2015.

Baird Society Resident Scholar, Dibner Library of the History of Science and Technology, Smithsonian Institution Libraries, Washington, D.C., April and May 2012.

“Spain at the American World's Fairs and Centennial Celebrations, 1876–1915,” Social Sciences and Humanities Research Council of Canada (SSHRC) Standard Research Grant, 2010–2014, PI. CAD \$66,256.

Summer Research Fellow, Erasmus Institute, Center for Religion, Ethics, and Culture, College of the Holy Cross, Worcester, Mass., 2003.

American Society for Hispanic Art Historical Studies (dissertation photography grant), 1995–96.

Chester Dale Fellowship and Jane and Morgan Whitney Fellowship (dissertation writing grant), The Metropolitan Museum of Art, New York, two-year pre-doctoral fellowship, 1993–94 and 1994–95.

Program for Cultural Cooperation Between Spain's Ministry of Culture and United States Universities (dissertation research grant), 1991–92.

Internal Fellowships and Grants

President's Grants for the Creative and Performing Arts from the Killam Research Fund (conference presentation and research assistant to clear reproduction permissions for *The Spanish Element in Our Nationality*), University of Alberta, 2017–18.

VP (Research), University of Alberta, Support for the Editing of Scholarly Journals (teaching release to serve as co-Executive Editor of *Panorama: Journal of the Association of Historians of American Art*), 2017.

President's Grants for the Creative and Performing Arts from the Killam Research Fund (research assistant for art and masquerade), University of Alberta, 2015.

KIAS Dialogue Grant (research assistant for Tipton Playground project), University of Alberta, 2015, Collaborating Investigator (with Dr PearlAnn Reichwein, PI).

President's Grants for the Creative and Performing Arts from the Killam Research Fund (conference presentation), University of Alberta, 2013–14.

Chairs' Research Grant, Faculty of Arts, University of Alberta, 2008–2011.

Endowment Fund for the Future Capital Recruitment Fund (equipment), University of Alberta, 2008, PI.

SAS Support for the Advancement of Scholarship Grant (conference presentation), Faculty of Arts, University of Alberta, 2008.

Harriet Snowball Winspear / Violet Archer Recruitment Award, Faculty of Arts, University of Alberta, two-year grant, 2006–2008.

HSU Foundation, Professional Dissemination Grants (photographs), Humboldt State University, 2004–2005.

Faculty Development Award (teaching release), Humboldt State University, 2000-2001.
HSU Foundation and Office of Undergraduate Studies, Small Grant Awards (curriculum development), Humboldt State University, 1997-98.
Henry Luce Fellowship (dissertation research), Graduate School and University Center, City University of New York, 1991-92.
University Fellowship and Program Fellowship, Graduate School and University Center, City University of New York, two-year fellowship, 1988-90.

Awards and Honors

Eleanor Tufts Award, recognizing an outstanding English-language book in the area of Spanish or Portuguese Art History (for anthology *Sorolla in America: Friends and Patrons*), from the American Society for Hispanic Art Historical Studies, 2017.
Finalist (top 3 out of 68 nominations) for ARIAH (Association of Research Institutes of Art History) Online Publishing Prize (for article “‘Art’ Smith, Flying at Night, and the 1915 San Francisco World’s Fair”), 2016
University of Alberta Excellence in Leadership Award (for service as Chair of the Department of Art and Design), 2010
Wyeth Foundation for American Art Publication Award (for book *Vistas de España: American Views of Art and Life in Spain, 1860-1914*), 2006

Teaching

Undergraduate lecture classes: Introduction to the History of Art, Design, and Visual Culture; History of Art, Design, and Visual Culture in the 18th and early 19th Century; History of Art, Design, and Visual Culture in late 19th Century; History of Art, Design, and Visual Culture in the 20th Century; History of Art, Design, and Visual Culture in the United States; History of Art, Design, and Visual Culture in Latin America

Upper division undergraduate and graduate seminar classes: Theory and Methods in the History of Art, Design, and Visual Culture; Ecocritical Studies in the History of Art, Design, and Visual Culture; Art and Masquerade; Murals, Public Art and Propaganda; World’s Fairs and Centennial Expositions; Canons in the History of Art, Design, and Visual Culture; Spanish Painting from Goya to Picasso; Winslow Homer; Édouard Manet and the Realist Tradition; Impressionism; Expatriate Artists in the Late 19th Century; Art and Religion

Graduate Student Supervision

PhD Supervisions:

Vicki Kwon, “Bringing People Together in the Contact Zone: Encounters with the Public in Contemporary Visual Art,” PhD in the History of Art, Design, and Visual Culture, University of Alberta, in process (co-supervised with Dr Natalie Loveless).

PhD Committees and Exams:

Hanna Chuchvaha, “The Art of Printing and the Culture of the Art Periodical in Late Imperial Russia (1898-1917),” Candidacy Examiner, Interdisciplinary PhD in Slavic Studies and the History of Art, Design, and Visual Culture, University of Alberta, 2008; Internal Dissertation Reader and Oral Examiner, 2012.

Catharine Mastin, Candidacy Examiner, Interdisciplinary PhD in History & Classics and the History of Art, Design, and Visual Culture, University of Alberta, 2008.
Angélica Ramírez Roa, Candidacy Examiner, Modern Languages and Cultural Studies, 2008.

MA Supervisions:

Adam Whitford, “The World in an Object Lesson: Visual Pedagogies in Children’s Literature Produced for the 1893 Columbian Exposition,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2018.
Julie-Ann Mercer, “*Views in Hudson’s Bay* (1825) and Peter Rindisbacher: Constructions of Indigenous and Non-Indigenous Culture in the Red River Settlement,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2017 (co-supervised with Dr. Joan Greer). Received a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship.
Luciana Erregue, “*A Place to Stand: Viewing Numa Ayriñac’s Portrait of President Juan Perón and his Wife Eva Duarte at the Museo del Bicentenario*,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2015. Received a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship.
Heather Caverhill, “Masquerade and Modernity in the Cypress Hills: Performing Prairie Photography in the late 1870s,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2014. Received a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship. Cur
Noelle Belanger, “Ford and Futurism: Modern Time at the Panama-Pacific International Exposition,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2013.

MA Committees (2nd Reader and External):

Sarah Flowers Eggert, “The Politics of Funding: The Impact of Federal and Corporate Funding on the Art Gallery of Alberta and the Art Gallery of Ontario,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2017 (2nd reader).
Yifan Li, “Making the Qianlong Emperor’s Private Garden: Imperialization of the Lion Grove in Eighteenth-century China,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2017 (2nd reader).
Bradley Smith, “The Politics of Soviet Self-Representation: Soviet Cultural Diplomacy at the 1925 and 1937 Paris World’s Fairs,” MA in History, University of Alberta, 2016 (external).
Brandi Goddard, “Self-Portraiture and Allegory in the Paintings of Seán Keating, 1915–50,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2016 (2nd reader).
Szofia Opra-Szabo, Designing the Costumes, Set and Lighting for August Strinberg’s *A Dream Play*, MDes Drama, University of Alberta, 2015 (external).
Tracey Hilden, “Implications of Performance, Site, and Dialogue in Abdunnasser Gharem’s Social Practice Artworks,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2014. Received a SSHRC Joseph-Armand Bombardier Masters Canada Graduate Scholarship (2nd reader).
Tessa Hawkins, “Print Culture in Victorian England: The Ottoman Empire at the Great Exhibition of 1851,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2013 (2nd reader).
Fran Cullen, “A Time of Cinema: A Case Study of Temporality in Contemporary Art,” MA in

the History of Art, Design, and Visual Culture, University of Alberta, 2012 (2nd reader).
Kimberly Johnson, “Stripped Bare: Body World Plastinates as Anatomical Portraiture, Informed by the Wax Sculpture of Museo della Specola, Florence, Italy, and the Practices of Early Modern Portraiture,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2011 (2nd reader).
Jacob Rodriguez, “(Re)Constructing the Château Trompette: Architectural Politics in Post-Fronde Bordeaux,” MA in the History of Art, Design, and Visual Culture, University of Alberta, 2011 (2nd reader).
Ian Leung, “Directing Jean Genet, *The Maids*, MFA Drama (Directing), University of Alberta, 2007 (external).

BA Honours Thesis and Undergraduate Research Supervision (University of Alberta):

Mariana Soares Espindola, “Fernando Kobra and Contemporary Mural Painting in Brazil” (working title), BA Honours Thesis, 2018.
Liuba González de Armas, “Cuba, the United States, and Cultural Diplomacy in the *Declaración de la Habana* Print Portfolio of 1961,” Roger S. Smith Research Award, 2016.
Rosalyn Estoque, “Parque Güell: Catalanian Identity and the Creation of History through Landscape and the Fotoscop,” 2013.
Katherine Potapova, “Monet in 1891: Impressions and Expressions,” BA Honours Thesis, 2011 (received John McDonald Medal in Arts and a SSHRC Joseph-Armand Bombardier Masters Canada Graduate Scholarship).
Anne Pasek, “Porfirian Visuality: Modernity and Disorder in the Popular Prints of José Guadalupe Posada,” BA Honours Thesis, 2011 (received a SSHRC Joseph-Armand Bombardier Masters Canada Graduate Scholarship).
Anne Ginger Carlson, “The Depiction of Women in the Art of Ramón Casas,” BA Honours Thesis, 2010.
Cybil Stephens, “Anti-fascism and the Taller de Gráfica Popular,” BA Honours Thesis, 2008 (also received Roger S. Smith Research Award).

Professional and Academic Service

Professional and Academic Service (Editorial Boards)

Executive Editor, *Panorama: Journal of the Historians of American Art*, 2017–present.
Editorial Board (Consejo Asesor), *Cuadernos de Arte: Universidad de Granada*, 2017–present.
Editorial Board (Comité Asesor), *Visión Doble: Universidad de Puerto Rico, Río Piedras*, 2017–present.
Editorial Committee, University of Alberta Press, 2016–present.

Professional and Academic Service (Other)

Reviewer, Mellon/ACLS Dissertation Completion Fellowship adjudication committee, 2016–17 and 2017–18.
Chair, SSHRC (Social Sciences and Humanities Research Council of Canada of Canada) Insight Grant adjudication committee, 2013–14.
Jury Member, SSHRC (Social Sciences and Humanities Research Council of Canada) Post-doc adjudication committee, 2011–12 and 2012–13.
Jury Member, Wyeth Foundation for American Art Publication Grants, College Art Association, 2008–2011 (three-year term).
Chair, Eleanor Tufts Book Award Committee, American Society for Hispanic Art Historical

Studies, 2009.

Visual Arts Consultant, *Western American Literature*, providing the editors with images and documentary information for publication in the quarterly journal of the Western Literature Association, 1998–2006.

Regular participation at Advanced Placement, History Day and other research events held in local high schools and educational institutions, California, and Edmonton, 1997–present.

External Promotion and/or Tenure Reviews:

University of Illinois, Urbana-Champaign

Humboldt State University

Mount Allison University

Sewanee: The University of the South

University of North Texas

University of Regina

Program Reviews (primary author):

MFA in Craft Media, Alberta College of Art and Design, 2010

BA in Art History, University of Calgary, 2009

Self-Study, Department of Art and Design, University of Alberta, 2008

NASAD Reaccreditation, Department of Art, Humboldt States University, 2005

Manuscript Reviews (book-length monographs):

University of Nebraska Press (1)

University of Oklahoma Press (1)

Penn State University Press (2)

Yale University Press (2)

Prentice-Hall (1)

Manuscript Reviews (articles):

Intermediality: History and Theory of the Arts, Literature, and Technology

American Art

English Studies in Canada

University Service (selected)

Provost's Representative to Chair Selection and/or Chair Review Committees for the following departments: Educational Policy Studies, 2016–17; Renewable Resources, 2015–16; Mathematical and Statistical Sciences, 2015–16; Fine Arts and Humanities, Augustana campus, 2015–16; Agriculture, Food, and Nutritional Science, University of Alberta, 2014–15; Medicine, University of Alberta, 2014–15.

Graduate Advisor, History of Art, Design, and Visual Culture (HADVC), 2012–present (except January to June, 2014). Responsible for graduate student recruitment, first-year advising, GTA and GRA funding recommendations, and social events. Responsible for developing a course-based MA in HADVC (2016–17)

Coordinator, History of Art, Design, and Visual Culture (HADVC), 2015–16. Responsible for scheduling HADVC classes, supervising contract academic staff, reviewing curriculum, preparing agendas, and chairing monthly meetings.

Chair, Department of Art and Design, University of Alberta, 2006–2011. Responsibilities

included representing the Department to the Administration and University at large, as well as overseeing all issues relating to Strategic Planning, Budget, Hiring, Personnel, Curriculum, Scheduling, and Student Activities. Served on the University Research Awards Committee, 2006–2011; University Museums Acquisitions Committee, 2006–2011; President’s Advisory Council of Chairs, 2007–2011; Killam Trust Committee, 2008–2011.

Chair, Art Department, Humboldt State University, 2003–2006. Responsibilities included representing the Art Department to the College of Arts, Humanities and Social Sciences and the University at large, as well as overseeing all issues relating to the Department’s Accreditation, Budget, Curriculum, Development, Personnel, Scheduling, and Student Activities. Served on the College of Arts, Humanities, and Social Sciences Curriculum Committee, 2000–2001 (member) and 2003–2005 (chair); Exhibitions and Programming Committee, First Street Gallery, Eureka, California, 1997–2001 and 2002–2006 (member).

Student Representative, Executive Committee, Faculty Search Committee, and Student Admissions Committee, Ph.D. Program in Art History, Graduate Center, City University of New York, 1991–92.

Languages

English (native)

Spanish (fluent)

French (reading and speaking)

German (reading)