

ERINA DUGANNE

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EDUCATION

- 2004 PhD, Art History
 The University of Texas at Austin
- 1997 MA, Art History
 The University of Texas at Austin
- 1993 BA, Art (Phi Beta Kappa)
 Reed College, Portland, OR

PROFESSIONAL EXPERIENCE

- 2012-present Associate Professor, School of Art and Design, Texas State University
- 2008-present Area Coordinator for Art History, School of Art and Design, Texas State University
- 2006-2012 Assistant Professor, School of Art and Design, Texas State University
- 2009-2010 Fulbright Guest Professor, Department of English and American Studies, University of Potsdam
- 2004-2006 Mellon Postdoctoral Fellow in the History of Photography, Department of Art, Williams College
- 2002-2004 Assistant Instructor, Department of Art and Art History, The University of Texas at Austin
- 2001-2003 Contributing Arts Writer, *Austin Chronicle*
- 2001-2002 Curatorial Intern, Department of American and Contemporary Art, Jack S. Blanton Museum of Art, The University of Texas at Austin

PUBLICATIONS

Books

Cold War Camera, co-editor with Thy Phu and Andrea Noble (under review with Duke University Press).

The Self in Black and White: Race and Subjectivity in Postwar American Photography (Hanover, NH: Dartmouth College Press in association with University Press of New England, 2010).

Reviewed: *caa.reviews*, *American Studies*, and *Reviews in American History*

Beautiful Suffering: Photography and the Traffic in Pain, co-editor with Mark Reinhardt and Holly Edwards (Chicago: University of Chicago Press in association with the Williams College Museum of Art, 2007). Awards: First Place, New England Museum Association Publication Awards; and Finalist, College Art Association Alfred H. Barr, Jr., Award
Reviewed: *Bookforum*, *The Art Book*, *The Journal of Politics*, *Surveillance & Society*, *Millennium: Journal of International Studies*, *Journal of American Studies*, and *Art History*

Textbooks

Global Photography: A Critical History, co-author with Terri Weissman and Heather Diack (under contract with Bloomsbury Publishing).

Essays in books

“Group Material’s ‘Art for the Future’: Visualizing Transnational Solidarity at the End of the Global Cold War,” in *Cold War Camera*, ed. Thy Phu, Andrea Noble, and Erina Duganne (under review with Duke University Press).

“Becoming Der Indianer: Andrea Robbins and Max Becher’s *German Indians*,” in *Crossroads in American Studies: Transnational and Biocultural Encounters*, ed. Frederike Offizier, Marc Prieue, and Ariane Schröder (Heidelberg: Winter 2016), 157-176.

“Uneasy Witnesses: Broomberg, Chanarin, and Photojournalism’s Expanded Field,” in *Getting the Picture: The History and Visual Culture of the News*, ed. Vanessa Schwartz and Jason Hill (London: Bloomsbury Publishing, 2015), 272-279.

“Photography after the Fact,” in *Beautiful Suffering: Photography and the Traffic in Pain*, ed. Mark Reinhardt, Holly Edwards, and Erina Duganne (Chicago: University of Chicago Press in association with the Williams College Museum of Art, 2007), 57-74.

“The Failure of the President’s Choice,” in *Visual Research Methods: Image, Society, and Representation*, ed. Greg Stanczak (London: Sage Publications, 2007), 121-140.
Reviewed: *Sozial Forschung (Social Research)*

“Transcending the Fixity of Race: The Kamoinge Workshop and the Question of a ‘Black Aesthetic’ in Photography,” in *New Thoughts on the Black Arts Movement*, ed. Lisa Gail Collins and Margo Crawford (New Brunswick: Rutgers University Press, 2006), 187-209.
Reviewed: *Callaloo*

Edited journal issues

Co-editor with Heather Diack, “Beyond the Pictures Generation: Special Issue on Photography in the 1980s,” *photographies* 10, no. 3 (September 2017).

Journal articles

“*The Nicaragua Media Project* and the Limits of Postmodernism,” *The Art Bulletin* 100, no. 1 (March 2018): 146-168.

Co-author with Heather Diack, “Not Just Pictures: Reassessing Critical Models for 1980s Photography,” *photographies* 10, no. 3 (September 2017): 235-243.

“The Photographic Legacy of Lyndon Baines Johnson,” *Photography & Culture* 6, no. 3 (November 2013): 305-326.

“An Ambrotype and a Carte-de-Visite: Black Civil War Portraiture in Context,” *The Mirror of Race*, 5 April 2012, <http://mirrorofrace.org/wp/blackcivilwar/>.

“Family Folktales: Carrie Mae Weems, Allan Sekula, and the Critique of Documentary Photography,” *English Language Notes* (*The Shape of I: A Double Issue*, ed. Julie Carr and John-Michael Rivera) 49, no. 2 (Fall/Winter 2011): 41-52; re-published in *Carrie Mae Weems*, edited by Sarah Lewis and Christine Garnier (Cambridge: The MIT Press, 2020).

Catalogue and encyclopedia entries

“Photojournalism” in *Grove Art Online*, ed. Tanya Sheehan (New York: Oxford University Press, 2014), <http://www.oxfordartonline.com>; re-published in *Grove Guide to Photography*, ed. Tanya Sheehan (New York: Oxford University Press, 2017).

“David Levi Strauss,” in *Fifty Key Writers on Photography*, ed. Mark Durden (London: Routledge Press, 2013).

“Romare Bearden,” “Stuart Davis,” “Norman Lewis,” and “Larry Rivers,” in *Blanton Museum of Art: American Art since 1900*, ed. Annette DiMeo Carozzi and Kelly Baum (Austin: University of Texas Press in association with the Blanton Museum of Art, 2006).

“Bruce Davidson” and “John Szarkowski,” in *Encyclopedia of Twentieth Century Photography*, ed. Lynne Warren (New York: Routledge, 2005).

Book and exhibition reviews

Review of *Gather Out of Star-Dust: A Harlem Renaissance Album* by Melissa Barton. *caa.reviews*, 30 April 2018, <http://www.caareviews.org/reviews/3295>.

Review of *At the Edge of Sight: Photography and the Unseen* by Shawn Michelle Smith. *History of Photography* 39:1 (2015): 98-100.

Review of *Reading Magnum: A Visual Archive of the Modern World*, edited by Steven Hoelscher. *caa.reviews*, 27 March 2014, <http://www.caareviews.org/reviews/2214>.

Review of *Pictures and Progress*, edited by Maurice O. Wallace and Shawn Michelle Smith. *Visual Resources* 29, no. 4 (December 2013): 370-374.

Review of *War/Photography: Images of Armed Conflict and its Aftermath* at the Museum of Fine Arts, Houston. *caa.reviews*, 9 May 2013, <http://www.caareviews.org/reviews/2047>.

Review of *Imprisoned in a Luminous Glare: Photography and the African American Freedom Struggle* by Leigh Raiford. *African American Review* 45, no. 3 (Fall 2012): 479-480.

Review of *American Modern: Documentary Photography by Abbott, Evans, and Bourke-White* by Sharon Corwin, Jessica May, and Terri Weissman. *AHAA.reviews*, April 2011, <http://www.ahaonline.org/>.

Interviews

With Gina McDaniel Tarver. “Advertisement Extraction: Interview with Juan David Laserna Montoya,” *photographies* 10, no. 3 (September 2017): 329-345.

“The Kamoinge Workshop in Context: An Interview with Louis Draper, Albert Fennar, Beuford

Smith,” *exposure (The Journal of the Society of Photographic Education)* 44, no. 1 (Spring 2011): 4-11.

Other publications

“Building Global Solidarity Through ¡Luchar!,” blog entry for *In the Darkroom*, 12 August 2013, <http://inthedarkroom.org/coldwarcamera/building-global-solidarity-through-luchar>.

“Mathew Brady to Frederic E. Church,” introduction to Ben Ruggiero, *C- Frederic Church in Color After Mathew Brady Studio*, Museum of Pocket Art Retrospective, Bruno David Gallery, St. Louis, Missouri, 2011.

“Randall Reid: The Artist as Worker,” in Michelle Hays and Randall Reid, *Recontextualized: Ordered Layers* (Hays Design Studio, 2008).

“From Institutions to Individuals,” curator’s essay to *Beyond the Academy: Encouraging New Talent from Texas*, Arthouse at the Jones Center, Austin, Texas, 2003.

FELLOWSHIPS, GRANTS, AND AWARDS

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| 2015-2016 | Dean’s Seminar recipient, College of Fine Arts and Communication, Texas State University |
| | Research Enhancement Program Award, Texas State University |
| 2013-2014 | College Achievement Award for Service Activities, Texas State University |
| Fall 2013 | Faculty Development Leave, Office of the Provost, Texas State University |
| 2011-2012 | Marlene Nathan Meyerson Photography Fellowship, Harry Ransom Center, The University of Texas at Austin |
| 2010-2011 | Presidential Distinction Award for Teaching, Texas State University |
| 2010-2011 | Text and Academic Authors (TAA) Publication Grant |
| 2009-2010 | Potsdam Fulbright Junior Lectureship in American Studies |
| 2009-2010 | Wyeth Endowment for American Art Fellows Publication Grant |
| 2008-2009 | College Achievement Award for Creative/Scholarly Activities, Texas State University |
| 2008-2009 | Research Grant, Office of the Provost, Texas State University |
| 2004-2006 | Andrew W. Mellon Postdoctoral Fellowship, Department of Art, Williams College |
| 2003-2005 | College Art Association Professional Development Fellowship for Art Historians funded by the Wyeth Endowment for American Art |
| 2003-2004 | American Association of University Women Dissertation Fellowship |

SCHOLARLY PRESENTATIONS

Conference papers and participation

- Feb 2019 College Art Association Annual Conference, New York, NY
Paper (with Muriel Hasbun): “Yours in Struggle: Searching for El Salvador in Lucy Lippard’s Archive”
- Nov 2018 American Studies Association Annual Meeting, Atlanta, GA
Session chair and commentator: “Emerging Visualities, Seeing Emergencies Differently”
- Oct 2018 Association for the Study of the Arts of the Present 10th Annual Conference, New Orleans, LA
Paper: “The Potentiality of Central America in Yvonne Rainer’s *The Man Who Envied Women*”
- June 2018 Photography, Migration and Cultural Encounters in America Conference, Institute of Art, Design & Technology, Dun Laoghaire, Ireland
Paper: “There was no record of her smile: Muriel Hasbun’s *X post facto*”
- Sept 2017 Reframing Family Photography Conference, University of Toronto, Canada
Paper: “Family Photography and the Global Struggle for Human Rights”
- May 2017 *photographies* International Conference, University of Westminster, London, UK
Plenary session panelist: “Critical Issues in Photography Today”
- Sept 2016 Cold Atlantic International Conference, Museum Reina Sofía, Madrid, Spain
Paper: “Group Material’s ‘Art for the Future’: Visualizing Transnational Solidarity at the End of the Cold War”
- Feb 2016 College Art Association Annual Conference, Washington, DC
Session chair (with Heather Diack): “Beyond the Pictures Generation: New Approaches to Photography in the 1980s”

Panelist: “Art and Citizenship in Contemporary Social Practice,” organized by the Committee on Diversity Practices
- Oct 2015 American Studies Association Annual Meeting, Toronto, Canada
Session chair and commentator: “Chemical Harvests and Hideous Progeny: Visualizing the Miseries of Reproduction”
- April 2015 Photography and Migration Conference, Colby College, Waterville, ME
Paper (with Jason Reed): “Activating Photography in Borderland Collective’s *Northern Triangle*”
- Feb 2014 Cold War Camera Conference, Antigua, Guatemala
Paper: “Group Material, Photography, and the Cold War: Building Global Solidarity with Central America at P.S.1”
- Feb 2014 College Art Association Annual Conference, Chicago, IL
Paper: “The Presentness of Central America: Photography and Memory in Group Material’s 1984 Timeline”
- Jan 2013 Doing Photography Workshop, Durham Centre for Advanced Photography Studies, Durham University, United Kingdom
Paper: “Susan Meiselas and the ‘Living’ History of Nicaragua”

- April 2012 “Shape of the I”: A National Conference on Subjectivity, University of Colorado at Boulder
Paper: “Family Folktales”
- Nov 2011 American Studies Association Annual Meeting, San Antonio, TX
Session chair: “Melodrama, Memory, Shame: Visualizing Affect in American Political Identities”
- Oct 2011 American Studies Association Annual Meeting, Baltimore, MD
Paper: “Implicating History: Susan Meiselas and the Traffic of Nicaragua in Photography” as part of Visual Culture Caucus Panel: “The Illustrated Press and the Transit of Images in Twentieth-Century America”
- Oct 2010 Association of Historians of American Art Symposium, Brooklyn, NY
Paper: “Icons, Photography, History: The Visual Culture of LBJ”
- March 2010 Society for Photographic Education 47th National Conference, Philadelphia, PA
Paper (with Bill Gaskins): “The Self in Black & White--Race and Subjectivity in Postwar American Photography:”
- March 2008 New Critical Perspectives on African-American Art History Conference, University of Maryland, Baltimore, MD
Paper: “Beyond the Literal: Roy DeCarava in Context”
- Nov 2006 Race, Ethnicity & Place Conference, Texas State University
Paper: “The Kamoinge Workshop in Context”
- Feb 2005 Society for Photographic Education 42nd National Conference, Portland, OR
Paper: “Beyond the Literal: Roy DeCarava and a ‘Personal’ Photography in the 1950s,”
- Feb 2004 College Art Association Annual Conference, Seattle, WA
Paper: “Looking In/Looking Out: The Representation of Race in 1950s and 1960s U.S. Photography”
- Feb 2002 College Art Association Annual Conference, Philadelphia, PA
Paper: “The Politics of the Snapshot: The Street Photography of Louis Draper”
- Oct 2001 Laying Claim: (Re)Considering Artists of African Descent in the Americas Conference, Colgate University, Colgate, NY
Paper: “Inside or Outside: Photographing Harlem in the 1960s”

Guest lectures and seminars

- Oct 2015 Dean’s Seminar, College of Fine Arts and Communication, Texas State University, San Marcos, TX
Lecture: “Group Material’s ‘Art for the Future’: Visualizing Inter-American Solidarity at the End of the Cold War”
- March 2015 Newberry Library Seminar on American Art and Visual Culture, Chicago, IL
Paper: “The Nicaragua Media Project and the Politics of Representation in the 1980s”
- Feb 2015 Cold War Camera Research Seminar, Mexico City, Mexico

Paper: "Building Global Solidarity with Central America: Group Material and an 'Art for the Future'"

- April 2014 Modern Art Colloquium, University of Illinois at Urbana-Champaign, IL
Lecture: "Central America as 'Living' History: Photography and Social Change at the End of the Cold War"
- June 2010 Leipzig University, Leipzig, Germany
Lecture: "Roy DeCarava and the Personal Turn in Postwar American Documentary Photography"
- May 2010 University of Potsdam, Germany
Lecture: "Getting Down to the Feeling: Bruce Davidson, Roy DeCarava, and the Civil Rights Movement"
- March 2010 Jacobs University, Bremen, Germany
Lecture: "The Self in Black and White: Race and Subjectivity in Postwar American Photography"
- Nov 2010 School Teacher Exchange Program (STEP), A Three-Day Workshop at WannseeForum, Berlin, Germany
Lecture: "Photography, Presidents, and History: What Barack Obama Can Learn from the Presidential Photography of Lyndon B. Johnson"
- Sept 2008 Texas State Galleries, Texas State University, San Marcos, TX
Lecture: "LBJ's Photographic Legacy"
- March 2004 Lawndale Art Center, Houston, TX
Lecture: "The Space In Between: Kelli Connell and the Representation of Subjectivity in Photography"

Invited talks

- April 2018 Mayborn Museum Complex, Baylor University, Waco, TX
Gallery talk with Borderland Collective on *Northern Triangle*
- Feb 2017 University of Arizona Museum of Art, Tucson, AZ
Gallery talk with Borderland Collective on *Northern Triangle*
- Oct 2016 Krannert Art Museum, University of Illinois at Urbana-Champaign
Artist talk with Borderland Collective on *Northern Triangle*
- March 2016 Threewalls at Rational Park, Chicago, IL
Gallery talk with Borderland Collective on *Northern Triangle*
- May 2015 Houston Center for Photography, Houston, TX
Artist dialogue with Amy Elkins
- Dec 2014 Blue Star Contemporary Art Museum, San Antonio, TX
Gallery talk with Borderland Collective on *Northern Triangle*
- June 2010 University of Potsdam, Germany

Invited talk: “Transatlantic Encounters in American Art and Visual Culture”

Feb 2007 Texas State Galleries, Texas State University, San Marcos, TX
Invited talk: “Randall Reid: The Artist as Worker”

Feb 2006 Williams College Museum of Art, Williamstown, MA
Gallery talk with Mark Reinhardt on *Beautiful Suffering: Photography and the Traffic in Pain*

Panels and workshops

May 2018 Virginia Museum of Fine Art, Richmond, VA
Roundtable discussant: *Working Together, Louis Draper and the Kamoinge Workshop*

May 2018 Mexic-Arte Museum, Austin, TX
Panelist: “Reflections on Latinx and Latin American Resistance”

April 2018 Texas State Galleries, San Marcos, TX
Panel discussion with Anthony Romero as part of programming for *Organize Your Own: The Politics and Poetics of Self-Determination Movements*

Oct 2017 Texas State Galleries, San Marcos, TX
Panel moderator: *Through the Repellent Fence* Q&A with Producer Jeffrey Brown and Director Sam Wainwright Douglas

Feb 2017 University of Arizona Museum of Art and Tucson High Magnet School, Tucson, AZ
Workshop with Borderland Collective: “I Am for a Border”

Nov 2016 *New Cities, Future Ruins* Curatorial Initiative, Dallas, TX
Panelist: “The New America: Immigration, Demographic Change and Political Power in the ‘Gap States’”

Oct 2016 La Casa Cultural Latina at the University of Illinois at Urbana-Champaign
Workshop with Borderland Collective: “Timeline”

April 2016 National Museum of Mexican Art, Chicago, IL
Panel organizer and moderator: “The Movement and Feeling of Place”

March 2016 School of the Art Institute of Chicago, IL
Panelist with Borderland Collective: “Northern Triangle”

Jan 2015 Blue Star Contemporary Art Museum, San Antonio, TX
Panel organizer and moderator: “1980s Activism Against U.S Intervention in Central America”

EXHIBITIONS

Co-curator, *Art for the Future: Artists Call and Transnational Solidarity Since the 1980s*, Tufts University Art Galleries, September 1 - December, 19 2020.

Co-organizer with Borderland Collective, *Northern Triangle*, Blue Star Contemporary Art Museum, San Antonio, TX, December 4, 2014 - February 15, 2015.

Traveled: Threewalls at Rational Park, Chicago, IL, March 18 - April 23, 2016; Krannert Art Museum at University of Illinois Urbana-Champaign, IL, August 26 - December 22, 2016; University of Arizona Art Museum, Tucson, AZ, February 4 - April 2, 2017; Staniar Gallery, Washington and Lee University, Lexington, VA, November 6 - December 8, 2017; and Mayborn Museum Complex, Baylor University, April 19 - September 16, 2018

Co-curator, *Beautiful Suffering: Photography and the Traffic in Pain*, Williams College Museum of Art, January 28 - April 30, 2006.

Curator, *Photojournalism/Personal Journalism*, teaching exhibition, Williams College Museum of Art, February 5 - July 17, 2005.

Curator, *Beyond the Academy: Encouraging New Talent from Texas*, Arthouse at the Jones Center, Austin, TX, January 18 - March 9, 2003.

Awards: Austin Critics Table Award for Best Museum Exhibition

Traveled: Galveston Art Center, Galveston, TX, May 17 - June 22, 2003.

COURSES TAUGHT AND CURRICULUM DEVELOPED

Texas State University

Renaissance to Modern Art (200-level lecture)

History of Photography (300-level lecture)

Issues in Contemporary Art (300-level lecture)

Art Criticism and Writing (300-level undergrad seminar)

Documentary Photography (400-level undergrad seminar)

History of American Art (400-level undergrad seminar)

The Arts in Popular Culture (400-level undergrad seminar)

Art History Thesis I & II (senior capstone seminars)

The Black Image in Postwar America (Honors undergrad seminar)

New Bachelor's of Arts Degree Proposal in Art History

New Minor Proposal in Art History

Participant, Multicultural Curriculum Transformation Institute, sponsored by the Center for Multicultural and Gender Studies

University of Potsdam

History of American Art (undergrad seminar)

Photography in American History (undergrad seminar)

Representing Race in America (undergrad seminar)

Popular Culture in America (undergrad seminar)

Documentary Photography in America (grad seminar)

Williams College

History of Photography (200 level undergrad lecture)

Photojournalism/Personal Journalism (300 level undergrad seminar)

Photography in Contemporary Art (300 level undergrad seminar)

University of Texas at Austin

Introduction to the Visual Arts (300 level undergrad lecture)

Issues in 20th-Century Photography (300 level undergrad lecture)

Advising Activities

PhD Dissertation Committee

Deanna Ledezma, PhD dissertation: "The Fecundity of Photography: Race, Gender, and the Propagation of Family Photographs," 2016-2019 (Department of Art History, University of Illinois at Chicago)

PhD Qualifying Exam Committee

Deanna Ledezma, PhD candidate, Department of Art History, University of Illinois at Chicago, 2015-2016

MFA Thesis Committee

Alexa Goldberg, MFA thesis: "Developing a Toolkit for a Social Awareness Community Exhibit," 2015 (MFA Program in Communication Design, Texas State University)

MA Qualifying Paper Ad Hoc Committee

Bryan Frank, MA thesis: "Relations Between Media: Cinematic Illusion in the Photography of Lotte Jacobi," 2005 (Graduate Program in the History of Art, Williams College)

BA Thesis Advisor

Brittany Domer, BA honor's thesis: "798: Commodified Chineseness, Marketable Oppression," 2013 (Honors College, Texas State University)

Becky Burditt, BA honor's thesis: "Images from a Forgotten War: Photojournalism, *Life*, and 'The Little Boy Who Wouldn't Smile,'" 2006 (Department of Art, Williams College)

Martine Neider, BA thesis: "How Does a City Die? The Publication and Exhibition of James Nachtwey's Photographs of Kabul," 2006 (Department of Art, Williams College)

PROFESSIONAL SERVICE

Editorial board

2016-present Editorial Advisory Board member, *photographies*, Taylor & Francis

Reviews

Articles

photographies

Modernism/modernity

Art Journal

European Journal of Womens Studies

Depth of Field

American Art

History of Photography

Photography & Culture

Visual Resources: An International Journal of Documentation

Manuscripts

UNC Press
 Getty Publications
 Bloomsbury Publishing
 Oxford University Press
 Routledge
 Prentice Hall

Grants

- 2015-2027 Terra Foundation for American Art International Publication Grant, College Art Association
- 2016 Social Sciences and Humanities Research Council Grant, Government of Canada
- 2015 European Research Council Grant

Texas State University committee work

- 2018-present Co-Chair, Quality Enhancement Plan Task Force on Undergraduate Research
- 2017-present Chair, Foundations Review, School of Art and Design
- 2016-present Member, Promotion/Tenure Document Committee, School of Art and Design
- 2016-present Member, Flex Space Committee, Texas State University Galleries
- 2012-present Member, Tenure Track Mentoring Committee, School of Art and Design
- Mentor for Jennifer Stob (2014-present)
 - Mentor for Kathryn Moore (2016-2017)
 - Co-mentor for Jill Fantauzza (2014-2015)
 - Mentor for Gina Tarver (2012-2014)
- 2011-present & 2007-2009 Member, Outcomes Committee, School of Art and Design
- 2011-present & 2008-2006 Member, Curriculum Review Committee, School of Art and Design
- 2008-present Art History Internship Coordinator, School of Art and Design
- 2008-present Faculty liaison, Alkek Library
- 2008-present Faculty sponsor, Art History Association, School of Art and Design
- 2015-2018 Member, Presidential Award for Excellence in Teaching Selection Committee
- 2016-2017 Chair, Faculty Awards Committee, School of Art and Design
- 2015-2016 Chair, Search Committee for Director of Universities Galleries, School of Art and Design
- Spring 2015 Member, Honors College Scholarship Committee

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| 2014-2015 | Chair, Search Committee for Tenure-track Faculty in Renaissance Art History and Visual Culture, School of Art and Design |
| Fall 2014 | Member, College of Fine Arts Curriculum Committee |
| Fall 2014 | Chair, Curriculum Committee, School of Art and Design |
| Spring 2013 | Member, Feasibility Study Committee, School of Art and Design |
| Spring 2013 | Member, Fine Arts 2313 Review Committee |
| 2013-2014 | Chair, Search Committee for Tenure-track Faculty in Contemporary Art History and Visual Culture, School of Art and Design |
| 2013-2014 | Member, Search Committee for Tenure-track Faculty in Photography, School of Art and Design |
| Fall 2012 | Member, Administrative Assistant III Search Committee, School of Art and Design |
| Spring 2012 | Member, Strategic Planning Committee, School of Art and Design |
| 2012-2016 | Member, Faculty Awards Committee, School of Art and Design |
| 2011-2013 | Member, Foreign Study Committee, School of Art and Design |
| 2008-2009 | Chair, Visual Resource Center/Alkek Library Committee, School of Art and Design |
| 2008-2009 | Member, Tenure-track Faculty in Modern Art History Search Committee, School of Art and Design |
| 2008-2011 | Member, Alkek Library Committee |
| 2006-2007 | Member, Tenure-track Faculty in Digital Photography Imaging Search Committee, School of Art and Design |
| 2006-2007 | Member, Scholarship Committee, School of Art and Design |

Educational workshops and critiques

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| March 2016 | School of the Art Institute of Chicago, IL Intersectionality Critique and Exchange |
| Nov 2012 | Texas State University, San Marcos, TX Program for Excellence in Teaching and Learning Workshop on “Promotion and Tenure” |
| April 2011 | Texas State University, San Marcos, TX Workshop on “Fulbright: A World of Opportunity” |
| Nov 2010 | Texas State University, San Marcos, TX Invited talk: “Transatlantic Encounters: Teaching American Art and Visual Culture at the University of Potsdam” |

Mar 2010 Fulbright Berlin Seminar, Berlin, Germany
Panelist on “Bologna: Impact on Fulbright?”

Public talks and readings

Nov 2010 Wittliff Collections Gallery, Texas State University, San Marcos, TX
Book reading on *The Self in Black and White: Race and Subjectivity in Postwar American Photography*

April 2010 English Bookshop, Amsterdam, The Netherlands
Book reading on *The Self in Black and White: Race and Subjectivity in Postwar American Photography*

Jury participation

Mar 2016 Juror, “A Week in the Life of Texas State,” LBJ Student Center, Texas State University

Nov 2012 Juror, Fourth Annual Research Conference for Graduate Students, Texas State University

Oct 2009 Juror, Selection Committee, 2010-2011 Fulbright Scholarships for Study in the U.S.A.

April 2007 Juror, *Persona* Art Award, Texas State University