

REBECCA J. DEROO

Associate Professor, Visual Culture Program Director, School of Communication
Rochester Institute of Technology
College of Liberal Arts, Office 06-1106
92 Lomb Memorial Drive, Rochester, NY 14623
rjdgsh@rit.edu

EDUCATION

Ph.D. University of Chicago, Chicago, Illinois, 2000.

Doctoral Thesis, "Private Objects, Public Institutions: French Art and the Reinvention of the Museum, 1968-1978."

Fields: Visual Culture; Modern and Contemporary Art; Photography and Film; Museum Studies; Theory and Methodology; Gender Studies; Colonial and Post-Colonial Studies.

M.A. University of Chicago, 1994.

M.A. Thesis, "Framing French Colonialism in Algeria."

Université de Genève and Ecole Supérieure des Arts Visuels, Switzerland, 1992-1993.

Graduate work in photography, film, and art history through Rotary Foundation Fellowship.

Certificate in French Language and Civilization, Sorbonne, Paris, 1991.

B.A. Bryn Mawr College, Bryn Mawr, Pennsylvania, 1992.

Magna Cum Laude with honors in Art History.

POSITIONS

Associate Professor (2018), School of Communication, RIT.

Visual Culture Program Director, 2021-present. Core Museum Studies Program Faculty.

Assistant Professor 2014-2018. Teaching load: 5 courses per year.

Design and teach core courses on research methods and on exhibition history, theory, and design for undergraduate Museum Studies major and contemporary art and visual culture classes for Visual Culture minor. Women's and Gender Studies Program Teaching Faculty & Council Member. Affiliated faculty in Digital Humanities and Social Sciences Program.

Visiting Assistant Professor, Dept. of History of Art, Bryn Mawr College, 2012-2014.

Taught six undergraduate and graduate courses per year on contemporary art, exhibition studies, and methodology. Co-taught the senior thesis seminar; supervised theses.

National Endowment for the Humanities Research Fellow, December 2010-November 2011.

Grant for early archival research on photographer, filmmaker, and artist, Agnès Varda.

American Association of University Women Postdoctoral Fellow, July 2010-June 2011.

Grant for preliminary research for book on photographer, filmmaker, and artist, Agnès Varda.

Assistant Professor, Department of Art History and Archaeology, Washington University in St. Louis, July 2001-2010.

Taught undergraduate and graduate courses; supervised BA Honors, MA, and PhD theses.

Courtesy Appointment in Women and Gender Studies, 2007-2010.

Guest Curator, Washington University Kemper Art Museum, 2003.

Killam Postdoctoral Fellow, University of British Columbia, Vancouver, 2000-2001.

Rhoades Curatorial Fellow, Department of Photography, Art Institute of Chicago, 1998-1999.

Curated the exhibition *Beyond the Photographic Frame*.

SOLE-AUTHORED, PEER-REVIEWED BOOKS

Mary Kelly: The Convergence of Activism and Art (in progress).

Summary: The text excavates unpublished sources and builds on recent scholarship to analyze the work of the artist Mary Kelly in relation to critical theory and political engagement, especially through assessment of Kelly's role in feminist organizations and activist artist collectives. The project draws together my expertise in art, exhibitions, film, and politics, and moves into a new geographic and cultural area: London in the revolutionary years of the 1960s and 70s.

Agnès Varda between Film, Photography, and Art.

University of California Press, 2018.

Hardbound, paperback, and e-book editions.

Book selected as one of three finalists for the international Kraszna-Krausz Award for Best Book in the Field of Moving Image (Cinema Studies and New Media).

Book Featured on NPR weekend edition (broadcast and online).

Summary: *Agnès Varda between Film, Photography, and Art* forges interdisciplinary histories of cinema, multi-media art, and exhibitions, unraveling the multi-media nature of contemporary artistic production and its innovative modes of exhibition. It is a study of the celebrated multimedia artist and filmmaker Agnès Varda, best known as a foundational figure of the French New Wave film movement of the 1950s and 60s, and for her recent multimedia art exhibitions. Integrating material and methods from art history and cinema studies with extensive research in Varda's personal archives, the book examines alternate aspects of her oeuvre: her unacknowledged references to art and visual culture (painting, advertising, photography, and film) and engagement with contemporary cultural politics. Moreover, the book interprets her multimedia work's innovative boundary-crossing between narrative cinema and contemporary art exhibition.

Select Book Reviews:

Jenny Chamarette, *French Screen Studies*, September 28, 2021 (online).

Marion Schmid, *French Studies*, vol. 7 no. 2 (April 2020): 336.

Ray Balstad, *Women in French Studies*, Volume 26, 2018: 172-174.

Brittany Murray, *ASAP Journal*, September 9, 2018 (online).

The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France after 1968.

Cambridge University Press, 2006. Paperback edition in 2014.

Two foreign language translations (Albanian and Macedonian), 2013-2014.

Awarded Laurence Wylie Book Prize in French Cultural Studies, 2006-2007.

Summary: *The Museum Establishment and Contemporary Art* provides new perspectives on how the protests that shook France in 1968—the largest political insurrections in the modern West—precipitated a radical reconsideration of artistic practice that has shaped both art and museum exhibitions up to the present. The text illuminates how these tumultuous political events generated a reassessment of concepts of public history and national identity. Museums were no longer seen as neutral shelters for the presentation of art, but were recognized as embodiments of public history and national identity; as such, museums were criticized by activists for being disconnected from the everyday experiences of the French people. The book examines how artists, curators, and critics struggled to respond to the protests in the years that followed, seeking

ways to make art and museums relevant to, and representative of, the broader population. In doing so, the text highlights issues relevant to the politics of the public display of art that have been central to artistic representation.

Book Reviews:

Steven Harris, *Oxford Art Journal*, 31, no. 2 (2008): 304-308.

Kirrily Freeman, *H-France Review*, 7, no. 58 (2007): 1-5.

Natalie Adamson, *Art Book*, 14, no. 2 (2007): 14-15.

Jeffrey Abt, *Museum and Society*, 4, no. 2 (2006): 113-115.

Reprints:

Chapter 4 “Annette Messager’s Images of the Everyday: The Feminist Recasting of ’68,” excerpt reprinted in *The Everyday*, ed. Stephen Johnstone (MIT: 2008): 164-169.

CO-EDITED PEER-REVIEWED JOURNAL ISSUE

Future Varda, thematic issue, *Camera Obscura*, no. 106 (May 2021).

Coedited with Homay King. Co-authored peer-reviewed introduction with Homay King, contributed two single-author peer-reviewed essays, and oversaw the journal issue from conception, peer-review and editing, to production.

Currently being taught at institutions including Oberlin College, the University of Wisconsin Madison, and the University of Chicago.

Summary: In the wake of Agnès Varda’s death in March 2019, *Future Varda* offers a reflection on the living issues her work illuminates. Varda was engaged until the last with feminism and the representation of women in the film industry and utilized an inventive range of media. This journal issue brings together Varda scholars of different generations and from different fields, analyzing under-acknowledged aspects of her work and opening avenues for the future.

PEER-REVIEWED ARTICLES AND BOOK CHAPTERS

“Agnès Varda and Le Collectif 50/50 en 2020: Power and Protest at the Cannes Film Festival,” *Camera Obscura* no. 106 (May 2021): 127-153.

“Agnès Varda: Photography and Early Creative Process,” *Camera Obscura* no. 106 (May 2021): 215-229.

“Future Varda,” co-authored with Homay King; introduction to special issue of *Camera Obscura* no. 106 (May 2021): 1-7.

“Pleasure, Pain, and Subversion: Agnès Varda’s *L’Opéra Mouffe*,” in *Plaisirs de Femmes: Women’s Pleasures and Their Discontents in French Literature and Culture*, ed. by Carrie Tarr, Maggie Allison, and Elliot Evans (Bern: Peter Lang, 2019): 37-54.

“Agnès Varda and *Ydessa*: Engaging Personal and Cultural Histories,” in *On Women’s Films: Across Worlds and Generations*, ed. by Ivone Margulies and Jeremi Szaniawski (New York: Bloomsbury, 2019): 147-161.

“Confronting Contradictions: Genre Subversion and Feminist Politics in Agnès Varda’s *One Sings, The Other Doesn’t*,” *Modern and Contemporary France*, 17, no. 3 (2009): 249-265.

“Unhappily Ever After: Visual Irony and Feminist Strategy in Agnès Varda’s *Le bonheur*,” *Studies in French Cinema*, 8, no. 3 (2008): 189-209.

“Boltanski's Display at the Documenta 5: Personal or Cultural Memory?” in *Orientations: Space/Time/Image/Word*, ed. by Claus Clüver, Véronique Plesch, and Leo Hoek (Amsterdam/New York: Rodopi, 2005): 125-139.

“Christian Boltanski's Memory Images: Remaking French Museums in the Aftermath of '68,” *Oxford Art Journal*, 27, no. 2 (2004): 219-238.

“Colonial Collecting: Women and Algerian *cartes postales*,” *Parallax*, 4, no. 2 (1998): 145–157.

Reprinted as:

“Colonial Collecting: French Women and Algerian *cartes postales*,” *Postcards: Ephemeral Histories of Modernity*, ed. by David Prochaska and Jordana Mendelson (Univ. Park, PA: Pennsylvania State Univ. Press, 2010).

“Colonial Collecting: French Women and Algerian *cartes postales*,” *Colonialist Photography: Imag(in)ing Race and Place*, ed. by Gary Sampson and Eleanor Hight (New York: Routledge, 2002, reprinted in 2004): 159-171.

“Annette Messager *Parading*,” *Chicago Art Journal*, 6, no. 1 (1996): 74-77.

INVITED ARTICLES AND FEATURES

“Agnès Varda: Multimedia Artist,” Invited feature in *Sight and Sound*, July 2018: 33.

“Metaphor and Memento in Christine Shank’s *Our First Year Together*,” *Afterimage*, 43, no. 1&2, (2015): 24-27. Invited article.

MUSEUM COLLECTION ESSAYS AND CATALOGUE ENTRIES

“Christian Boltanski’s *Padre Mariano*,” Kemper Museum of Art, January 2009.
<http://kemperartmuseum.wustl.edu/>

“Jean Le Gac: La Boîte de Couleurs,” *Critique d'art*, no. 6 (Fall 1995): 20.

EXHIBITIONS CURATED AND CO-CURATED

Changemakers: Rochester Women Who Changed the World.

Rochester Museum and Science Center, November 2020-May 2021.

<https://rmsc.org/changemakers/>

As a Community Curator, conducted original research, developed content, and wrote text for exhibition. Supervised student projects initially begun in my class “Gender and Contemporary Art” that were included in the exhibition: educational tour materials, illustrated brochures

featuring sites of change, and an interactive map and database of approximately 200 women, which is now part of the museum's permanent physical display and website:
<https://rmsc.org/changemakers/map-of-change/>

Agnès Varda: (Self)-Portraits. Facts and Fiction.

Dryden Theatre, George Eastman Museum (GEM), January-February 2016.

Co-curated with Jurij Meden.

Retrospective of ten films, featuring celebrated works and historical avant-garde cinema.

Initiated and facilitated institutional collaboration, presented two films, and arranged presentations by RIT faculty at each screening.

Authored series introduction and select film descriptions in print/online, and advertised events.

Series received support from the Cultural Services of the French Embassy, New York.

Featured "Repertory Pick" by The Criterion Collection.

Kate Gleason, Visionary: A Tribute on Her 150th Birthday.

Exhibition at the Wallace Center, RIT, and five temporary exhibitions across campus, Fall 2015.

Co-curated with Museum Studies Core Faculty; co-designed exhibition with Dr. Tina Lent.

Highlighted Rochester innovator Kate Gleason's activities in engineering, women's suffrage, entrepreneurship, manufacturing, and building.

Constructed an on-site exhibition in the Wallace Center and temporary exhibitions at the schools and colleges at RIT that thematically related to her accomplishments, reaching approximately 680 students and faculty.

Resistance, Rebellion, and Renewal in Rochester: Narratives of Progress and Poverty.

Exhibition at the RIT Museum, Spring-Fall 2015. Co-curated with RIT Museum Studies Faculty.

Co-authored fourteen-page exhibition guidebook, and co-researched, designed, and installed exhibition covering 100 years of Rochester history, focusing on social progress and movements to address poverty, drawing together objects from RIT collections and regional archives.

Reviewed in Rochester *Democrat and Chronicle* newspaper in print and online.

Made in France: Art from 1945 to the Present.

Exhibition at the Washington University Museum of Art, 2003.

Curated exhibition of forty works of art, drawn from major public and private collections.

Organized in conjunction with seminar "Contemporary Art in France"; supervised undergraduate and graduate students' research projects, exhibition tours, and publication of research in exhibition guide.

Beyond the Photographic Frame.

Exhibition at the Art Institute of Chicago, Department of Photography, 1999.

Curated exhibit of fifty photographic works, including double-exposures and photo-collages.

Authored all interpretative labels and wall text.

POSTDOCTORAL NATIONAL AND INTERNATIONAL GRANTS AND AWARDS

American Philosophical Society (APS) Franklin Research Grant, 2022.

For research at the Getty Research Institute in the Mary Kelly *Post-Partum Document* Archive.

One of three international finalists for the Kraszna-Krausz Award for Best Book in the field of Moving Image (Cinema Studies and New Media). London, UK, 2018.

American Philosophical Society (APS), Franklin Research Grant, June 2012.
For research in French national archives and the personal archives of Agnès Varda.

National Endowment for the Humanities Research Fellowship, Dec. 2010-Nov. 2011.
Supported early archival research on photographer, filmmaker, and artist, Agnès Varda.

American Association of University Women Fellowship July 2010-June 2011.
Supported preliminary research on photographer, filmmaker, and artist, Agnès Varda.

Laurence Wylie Book Prize in French Cultural Studies, 2006-2007.
The Museum Establishment and Contemporary Art was selected from among fifty-seven nominated books written by both junior and senior scholars from a broad spectrum of fields in the humanities and social sciences.

Institut National d'Histoire de l'Art (INHA), Paris, July 2006.
Research Scholar in residence at French National Institute of Art History.

Killam Postdoctoral Fellowship, University of British Columbia, 2000-2001.
For research on trans-Atlantic contemporary art movements.

Hampton Research Grant in the Humanities and Social Sciences and Social Sciences and Humanities Research Council Grant (SSHRC) 2001-2002.
Collaborated with Serge Guilbaut and Jill Carrick to draft two proposals to support two international conferences. Grants submitted by and awarded to Serge Guilbaut.

Cecil Green College, University of British Columbia, 2000-2001.
Fellow in residence at the interdisciplinary, international center.

POSTDOCTORAL UNIVERSITY GRANTS AND AWARDS

RIT Seed Funding, April 2022.
Support for consulting Mary Kelly archives at the Getty Research Institute in May-June 2023.

RIT Seed Funding, January 2022.
Supports one course release in spring 2023 to apply for external grants to advance Mary Kelly book in progress.

Advance RIT Connect Grant, 2021.
For research in the Mary Kelly Papers, Getty Research Institute, in March-April 2022, following Getty's 1½-year closure due to the pandemic.

Trustees Scholarship Award, College of Liberal Arts, RIT, 2019-2020.

Summer Undergraduate Research Fellowship, RIT College of Liberal Arts 2021.
Supported supervision of undergraduate student Corrina Mullins in researching, writing, and adding contemporary changemakers to the Map of Change exhibited at the Rochester Museum and Science Center.

Faculty Research Grant, Rochester Institute of Technology, 2020.
Supported illustrations and copyright permissions for *Future Varda* journal issue.

Faculty Research Grant, Rochester Institute of Technology, 2019.
For new research in European archives.

Faculty Research Grant, Rochester Institute of Technology, 2018.
To support art reproductions and copyright permissions for article.

Faculty Development Grant, Rochester Institute of Technology, 2017.
To support presentation at the Women in French Conference, Leeds, UK, and archival research.

Book Subvention Fund Grant, Rochester Institute of Technology, 2016.
To fund images and copyright expenses for extensive illustration program of book on Agnès Varda, making available previously unpublished archival materials.

Faculty Research Grant, Rochester Institute of Technology, 2016.
To fund image and copyright expenses for book *Agnès Varda between Film, Photography, and Art*.

Faculty Development Grant, Rochester Institute of Technology, 2016.
To support presentation at international Association for the Study of Modern and Contemporary France (ASMCF) conference, Aston University UK, and five weeks of illustration research in Paris archives for book, *Agnès Varda between Film, Photography, and Art*.

Miller Fellowship, Rochester Institute of Technology, 2015.
To support course releases in spring semester 2016 for writing book manuscript, *Agnès Varda between Film, Photography, and Art*.

Faculty Development Grant, Rochester Institute of Technology, 2015.
For paper presentation at international Women in French conference, Leeds, UK, and five weeks of research at Agnès Varda's personal archives in Paris.

Interactive Learning Grant, Rochester Institute of Technology, March 2015.
In History and Theory of Exhibition class, students created works of art; selections were displayed in the *6 X 6 Exhibition*, Rochester Contemporary Art Center, Summer 2015.

Interactive Learning Grant, Rochester Institute of Technology, October 2014.
Supported class visit to *Question Bridge: Redefining Black Male Identity* exhibit, Rochester Contemporary Art Center, and discussion with Executive Director and Curator.

Faculty Research Grant, Washington University in St. Louis, June 2008.
For research in French national archives.

Outstanding Faculty Mentor Award, Washington University in St. Louis, 2008.
Awarded by the Graduate Student Senate and Dean of Graduate Studies.

International and Area Studies Grant, Washington University in St. Louis, July 2008.
For new course development and evaluation of study abroad programs in Paris.

Faculty Research Grant, Washington University in St. Louis, June 2006.
For research at French archives and libraries.

Faculty Research Grant, Washington University in St. Louis, June 2005.
For research in French museums on feminist art of the 1970s.

Faculty Research Grant, Washington University in St. Louis, June 2003.
For archival research in France for the completion of book manuscript, *The Museum Establishment and Contemporary Art*.

NATIONAL AND INTERNATIONAL PREDOCTORAL GRANTS AND AWARDS

Josephine De Karman Fellowship, 1998-1999.
Fulbright Dissertation Fellowship for Research in France, 1996-1997.
Jacob Javits National Fellowship, 1993-1996 and 1997-1998.
American Photographic Institute National Fellow, 1996.
Rotary Fellowship for study at the University of Geneva, Switzerland, 1992-93.
National Endowment for the Humanities Younger Scholars Award, 1991.

UNIVERSITY PREDOCTORAL GRANTS AND AWARDS

Humanities Division Fellowship, University of Chicago, 1999-2000.
Humanities Division Tuition Fellowship, University of Chicago, 1998-1999.
Humanities Division Travel Fellowship, University of Chicago, 1998.
University of Chicago Travel Fellowship, 1997.
University of Chicago Graduate Fellowship, 1993-1997, declined.
University of Chicago Travel Fellowship, 1995.
Ruth Murray Prize for best graduate essay in gender studies, University of Chicago, 1994.
Kathleen J. Shelton Travel Fellowship, 1994.

CONFERENCES ORGANIZED

Transatlantic Exchange 1945-1972, Fondation des Etats-Unis, Paris, France, September 2002.
Co-organized bilingual international conference with Serge Guilbaut, Laurence Bertrand Dorléac, and Jill Carrick.

Reconstruction, Consumption, Contestation: Art and Critical Debates in Postwar France,
University of British Columbia, Vancouver, Canada, October 2001.
International bilingual conference co-organized with Serge Guilbaut and Jill Carrick.

Co-organized related conference seminar, Fondation Hartung, Antibes, France, October 2001.

CONFERENCE PANELS ORGANIZED AND CHAIRED

Chaired Panel, "Activist Exhibitions," College Art Association National Conference, online,
March, 2022.

Panel Chair, "Future Varda: Feminism, Ethics, and Politics," Society for Cinema and Media
Studies North American Conference, online, March 2021.

Panel Co-organizer, "'At the Head of the Table': Women Art Museum Directors in the 21st
Century"; College Art Association National Conference, Chicago, February 2020.

Panel Chair, “Women, Persecution, and Revolt,” Women in French Conference, Leeds, UK, May 2019.

Panel Chair at conference, “Technological Change and Cinematic Hybridity,” organized by the international research network, “Film and the Other Arts,” supported by a UK Arts and Humanities Research Council Grant. University of Applied Arts, Vienna, Austria, June 2017.

Panel Co-organizer with Tamar Carroll, “Feminist Documentary: Media, Activism, and Art,” Upstate New York Women’s History Conference, Hobart and William Smith Colleges, September 2015.

Panel Chair, “Self-Representation and Constructed Identities in the 20th and 21st Centuries,” Feminist Art History Conference, American University, Washington D.C., November 2013.

Panel Organizer, “Agnès Varda’s Paris: Filming the City and its Multimedia History,” Society for French Historical Studies Conference, Los Angeles, March 2012.

Co-organized two panels with Jill Carrick, “1968: Activist Art and Its Legacies,” Association of Art Historians Annual Conference, Belfast, Northern Ireland, April 2007.

Chaired panel, “Gender and Urban Space,” Society for the Study of French History Conference, Southampton, England, June 2005.

Co-organized panel with Ann Reynolds, “Creating Community: Feminist Art and Exhibitions of the 1970s,” College Art Association Annual Conference, February 2002.

PEER-REVIEWED CONFERENCE PAPERS

“The Women’s Workshop: Exhibitions and Activism” (on Mary Kelly), College Art Association National Conference, online, March, 2022.

“Agnès Varda: Power and Protest at Cannes,” Society for Cinema and Media Studies North American Conference, online, March 2021.

“Recovering Participants’ Public and Private Labor in *Women and Work* (1975),” College Art Association National Conference, Chicago, February 2020.

“Agnès Varda: Protest in the Film Industry,” Women in French Conference, Leeds, UK, May 2019.

“Desire, Resistance, and Power: Agnès Varda’s *L’Opéra Mouffe*,” College Art Association National Conference, New York, February 2019.

“Challenging Feminine Ideals in 1950s France: Agnès Varda’s *Carnet de notes filmées par une femme enceinte*,” Feminist Art History Conference, American University, September 2018.

“Documentary and the Multimedia Museum,” Panel on Agnès Varda’s Documentary Politics at Society for Cinema and Media Studies International Conference, Toronto, Canada, March 2018.

“Pleasure, Pain, and Subversion: Agnès Varda’s *L’Opéra Mouffe*,” Women in French Conference, Leeds, UK, May 2017.

“Documenting and Displaying Widowhood: Agnès Varda’s Multimedia Exhibition *L’île et elle*,” AHRC Network Conference, Cambridge University, UK, 2016.

“Reframing Urban Transitions in Agnès Varda’s Parisian *Daguerreotypes*,” Association for the Study of Modern and Contemporary France Conference, Aston University, Birmingham, UK, September 2016.

“Feminist Documentary and Dialogue in Agnès Varda’s *Widows of Noirmoutier*,” Upstate New York Women’s History Conference, Hobart and William Smith Colleges, September 2015.

“Autofiction and Feminist Strategy in Varda’s *Plages d’Agnès*,” Women in French Conference: Feminism, Writing, Art, and Film, 1975-2015, University of Leeds, UK, May 2015.

“Beyond Documentary: Self-Fiction in Varda’s *Beaches of Agnès*,” Feminist Art History Conference, American University, Washington D.C., November 2014.

“Urban Reorganization and Resistance in Agnès Varda’s *Daguerreotypes*,” College Art Association Conference, Chicago, February 2014.

“The Elusive Self-Portrait: Agnès Varda as Widow in *L’île et elle*,” Feminist Art History Conference, American University, Washington D.C., November 2013.

“The Limits of Documentary: Illegibility in Agnès Varda’s *Daguerreotypes*,” Feminist Art History Conference, American University, Washington D.C., November 2012.

“Multimedia Urban History in Agnès Varda’s *Daguerreotypes*,” Society for French Historical Studies Conference, Los Angeles, March 2012.

“Confronting Contradictions: Genre Subversion and Feminist Politics in Agnès Varda’s *L’une chante, l’autre pas*,” Society for French Historical Studies Conference, St. Louis, March 2009.

“The Aesthetics of Confrontation: Agnès Varda’s *One Sings, The Other Doesn’t*,” Society for the Study of French History Conference, Aberystwyth University (UK), July 2008.

“Labor of Love: Domestic Space and Housewives’ Work in Agnès Varda’s *Le bonheur*,” Society for Cinema and Media Studies Annual Conference, Philadelphia, March 2008.

“Unhappily Ever After: Agnès Varda’s *Happiness* and the Myth of the Loving Housewife,” College Art Association Annual Conference, New York, February 2007.

“Institutionalizing ’68: The Pompidou Center,” Annual Conference of the Society for the Study of French History, University of Southampton, UK, June 2005.

“Christian Boltanski’s Autobiographical Images: The Death of the Author?” College Art Association Annual Conference, Atlanta, February 2005.

“The Museum as a Site of Cultural Memory: From '68 to the Centre Pompidou,” *Cultural Memory in France* Conference, Winthrop-King Institute, Florida State University, October 2003.

“Boltanski's Memory Images: Remaking French Museums in the Aftermath of '68,” College Art Association Annual Conference, New York, February 2003.

“Annette Messager's Ethnography of the Everyday,” *Trans-Atlantic Exchange*, Fondation des Etats-Unis, Paris, France, September 2002.

“Christian Boltanski's Critique of the Museum: Personal or Cultural Memory?” Word and Image Conference, University of Hamburg, Germany, July 2002.

“Personal Life and Public Education in Annette Messager's *Travaux Domestiques*,” Barnard Feminist Art and Art History Conference, November 2001.

“From Malraux to the Expo '72: French Museums and Collective Culture,” *Art and Critical Debates in Postwar France* Conference, University of British Columbia, October 2001.

“Reconsidering the Idea of Everyday Life in Post-1968 France,” *France and America: Culture and Society in the 20th Century* Conference, University of Southampton, UK, July 2001.

“Messager’s *Cahiers*: Questioning the Formation of *Jeunes Filles*,” College Art Association Annual Conference, New York, February 2000.

“Evoking the Ordinary: Christian Boltanski’s Memory Images and the Audience for Art,” *Public Showing* Conference, University of Wisconsin, Milwaukee, April 1998.

“Consuming Women: Colonial Postcards and the *Collectionneuses*,” College Art Association Annual Conference, Toronto, Canada, February 1998.

“Framing French Tourism and Colonialism in Algeria,” Interdisciplinary French Studies Conference, University of Illinois, April 1995.

INVITED SCHOLARLY LECTURES

“Changemakers: Rochester Women Who Changed the World,” guest lecture in Dr. Anna Arnar’s course, Minnesota State University, February 2021.

“Multimedia Urban Politics in Agnès Varda’s *Daguerreotypes*,” University of Edinburgh, UK, November 2020.

“Protest at Cannes: Agnès Varda and 50/50 en 2020,” Oberlin College, November 2019.

Invited to present at British Film Institute Varda Film Retrospective and Conference, London, UK, June 2018 (declined).

“Agnès Varda’s Multimedia Exhibitions,” Department of Art, SUNY Buffalo and video streamed at Queen’s University, Canada, October 2016.

“Social Movements, Gender, and French Museums,” guest lecture in Dr. Libby Otto’s graduate seminar “Gender and Museums,” SUNY Buffalo, October 2016.

“Documenting and Displaying Widowhood: Agnès Varda’s Multimedia Exhibition,” Cambridge University, UK. Presented as part of the “Film and the Other Arts” Interdisciplinary Research Network funded by the UK Arts and Humanities Research Council. Invited to affiliate with Research Network, September 2016.

“The Limits of Documentary: Identity in Agnès Varda’s *Daguerreotypes*,” the Center for Visual Culture, Bryn Mawr College, October 2012.

“Filmic and Feminist Strategies in the Work of Agnès Varda,” American Association of University Women, Kirkwood Chapter, April 2011.

“Agnès Varda, Feminism, and The New Wave,” University of Auckland, New Zealand, September 2009.

“Reinventing French Museums in the Aftermath of 1968: Annette Messager’s Art of the Everyday,” New York University, February 2009.

“Unhappily Ever After: Visual Irony and Feminist Strategy in Agnès Varda’s *Happiness*,” University of Southern California, October 2008.

“Reinventing French Museums in the Aftermath of 1968: Annette Messager’s Art of the Everyday,” Tufts University, April 2008.

“Challenging Stereotypes: Image and Text in the Photographs of Lorna Simpson,” International Photographic Institute, Columbia University, June 2002.

“Exhibiting the Everyday Life of Women,” Department of Art History, University of British Columbia, Canada, October 2000.

UNIVERSITY, MUSEUM, AND CINEMA LECTURES AND PRESENTATIONS

“Storytelling Projects in the *Changemakers* Exhibition,” RIT Panel organized by Deans Stenport and Jokl, “Storytelling through Lived or Enhanced Realities,” October, 2021.

Organized Panel on the *Changemakers* exhibition, featuring the Senior Director, Rochester Museum & Science Center, and presentations by my students who created exhibition components; RIT Moving Forward lecture series, November 2020.

“Agnès Varda’s *Daguerreotypes*,” Edinburgh Cinetopia Documentary Film Festival, August 2020.

“Agnès Varda in Memoriam,” Dryden Theatre, George Eastman Museum, November 2019.

“Agnès Varda’s *Daguerreotypes*,” Cleveland Cinémathèque, November 2019.

“Agnès Varda’s *The Gleaners and I*,” RIT, March 2019. “ co-organized via the RIT Center for Engaged Storycraft.

“Melancholy and Merchandise at the Cartier Museum: Agnès Varda’s ‘Island’ Exhibition,” McKenzie Salon Series, Rochester Institute of Technology, 2017.

Presented film, *Happiness*, in retrospective series *Agnès Varda: (Self-) Portraits. Facts and Fiction*. Dryden Theatre, George Eastman Museum, February 2016.

Co-presented film with Rebecca Scales, *Cléo de 5 à 7*, in retrospective *Agnès Varda: (Self-) Portraits. Facts and Fiction*. Dryden Theatre, George Eastman Museum, January 2016.

Facilitated Discussion for Sree Sreenivasan, Chief Digital Officer at the Metropolitan Museum of Art, on Museum Technology and Audience Engagement, Memorial Art Gallery, Rochester, NY, September 2015.

Public dialogue with artist Christine Shank, in conjunction with her exhibition *Our First Year Together*. Visual Studies Workshop, Rochester, NY, November 2014.

“Memory and Biography in Christian Boltanski’s *Padre Mariano*,” Kemper Museum of Art, Washington University, January 2009.

“Technology, Gender, and the Body” panelist, organized by the Committee on Women and Art, Washington University, November 2008.

“Unhappily Ever After: Visual Irony and Feminist Strategy in Agnès Varda’s *Happiness*,” Women, Gender, and Sexuality Studies Colloquium, Washington University, October 2008.

“Contemporary Art in the Washington University Collection,” Gallery Talk, Washington University Sesquicentennial, September 2003.

“Contemporary Art from France,” Friday Forum, Washington University Museum of Art, April 2003.

“French Art from 1945 to the Present: Culture, History, and Politics,” Gallery Talk, Washington University Museum of Art, January 2002.

“From Pollock to Performance: Art from 1950 to 1970,” St. Louis Art Museum, Nov. 2002.

“Christian Boltanski’s *Padre Mariano*: Materials and Methods,” Washington University Museum of Art, January 2001.

COURSES DESIGNED AND TAUGHT

Contemporary Cinema: Fact and Fiction (new course approved spring 2022)

Gender and Contemporary Art (new course)

History and Theory of Exhibitions

Exhibition Design

Research Methods

Introduction to the Visual Arts

Senior Thesis Seminar (co-taught)

Contemporary Art in Exhibition

Art Historical Methodologies (co-taught)

Contemporary Art

Feminist Art and Theory

Contemporary Art in France

Documents and Documentary: Photography and Film
Since 1960: Art, Criticism, Theory (writing intensive class)
Modern European Art, Theory, and Criticism
Introduction to Modern Art (large lecture, 180 students)

THESIS AND EXAM COMMITTEES

Ph. D. Examiner

Jezebel Mansell, "Reckonings with Loss in the Works of Camille Laurens, Agnès Varda, and Sophie Calle." University of Cambridge, UK, December 2019.

Ph. D. Theses

Michael Murphy, "White Collared: Fashioning Masculinity in American Visual Culture," Washington University in St. Louis, 2006.

Vassiliki Rapti, "Ludics in Surrealist Theater and Beyond," Committee on Comparative Literature/ Performing Arts Department, Washington University in St. Louis, 2006.

Christa Jones, "Exile, Nomadism, and Identity in French and Francophone Works by Assia Djebar, Malika Mokeddem, and Leila Sebbar," Department of Romance Languages, Washington University in St. Louis, 2005.

Eloise Sureau, "L'écriture du flou: Une Etude de l'œil et des techniques visuelles dans *Les Chants de Maldoror*," Dept. of Romance Languages, Washington University in St. Louis, 2004.

George Speer, "Binding Frankenstein: Reclaiming the Self in the Visual Culture of the Machine Age," Washington University in St. Louis, 2004.

Brad Fratello, "Making a Tradition of Modern Art: The Case of Jean-François Millet," Washington University in St. Louis, 2001.

M.A. Theses

Maria T. Olivo, "Visualizing the News: An Analysis of a Year of Interactive News from the *New York Times* and *Washington Post*," December 2015. School of Communication, Rochester Institute of Technology, second reader.

Elissa Weichbrodt, "Access to the Unfamiliar: Reconsidering Lynne Yamamoto's *Chiyo Works*," Washington University in St. Louis, 2008.

Zooey Elliott, "Constructing Community in Gordon Matta-Clark's Food Performances," Washington University in St. Louis, 2006.

Matt Bailey, "Clement Greenberg's Avant-Garde," Washington University in St. Louis, 2004.

Noelle Paulson Bradley, "Bernard, Gauguin, Van Gogh and *L'Atelier des Tropiques*," Washington University in St. Louis, 2004.

Mary Brunstrom, "Serra in St. Louis: From Twain to Joe," Washington University in St. Louis, 2004.

Monica Friel, "Clay Meets Palette: Paul Gauguin's Ceramics and the Quest for an Avant-Garde Style, 1886-1903," Washington University in St. Louis, 2003.

Jodi Kovach, "The Iconographic Tradition of the Calavera: Nationalism and International Modernism in the Representation of Mexican Folk Culture," Washington University in St. Louis, 2003.

Rachel Keith, "Taming the Wild Beast: The Role of Egypt in Matisse's Artistic Cosmogony," Washington University in St. Louis, 2002.

Kelly Scheffer, "Modernism, Regionalism, and the Photography of Group f. 64," Washington University in St. Louis, 2002.

Joe Fox, "Berenice Abbott's Surrealist Gaze," Washington University in St. Louis, 2002.

Sara Rowe, "Salomania: The Reception of Salomé Imagery in Turn of the Century America," Washington University in St. Louis, 2001.

M.A. Exam

Valerie Smosna, Bryn Mawr College, 2014.

Candice Graham, Washington University in St. Louis, 2004.

Sonia Fulop, Washington University in St. Louis, 2003.

Kimberly Kern, Washington University in St. Louis, 2003.

M.F.A., Sam Fox School of Design and Visual Arts, Washington University in St. Louis

Matthew O'Shea, "Sexual Politics and Domesticity," 2007.

Aimee Koch, "Gender and the Gaze in *American Photographer*," 2005.

Omya Alston, "Race, Representation, Invisibility, and Objectification," 2004.

B.A. Honors Thesis

Xingzhe He, "Contemporary Portraits: Liu Chuang's *Buying Everything on You and Love Stories*," Bryn Mawr College, 2014.

Awarded prize for best undergraduate thesis at Bryn Mawr College, 2014.

Ivy Gray-Klein, "Alternative Histories: Diaspora and Reclamation in the Brooklyn Museum's Period Rooms," Bryn Mawr College, 2014.

Select research included in panel at the 2015 College Art Association Conference.

Emma Gulley, "Resurrecting the Midwife: Re-examining 15th-Century Birth of the Virgin Scenes," (reader), Bryn Mawr College, 2014.

Micaela Houtkin, "Vincent van Gogh: Art as Consolation," (reader), Bryn Mawr College, 2014.

Qianni Zhu, "Les Fleurs du Mal? Odilon Redon's Pursuit of Happiness," (reader), Bryn Mawr College, 2014.

Valerie Smosna, "Cleansing Utopia, Staining Utopia: Monika Sosnowska's *Dirty Fountain* in Zamosc, Poland," Bryn Mawr College, 2013.

Julia Stuart, "Forging Identity in Contemporary Iran: Shadi Ghadirian's Representations of Women in the Untitled Qajar Series," Bryn Mawr College, 2013.

Alexandra Colon, "The Aesthetics of Remembrance: Film Form and Memory Work in *Los Rubios* and *El Edificio de los Chilenos*," (reader), Bryn Mawr College, 2013.

Sitara Chowfla, "Action is the Antidote to Despair: Candy Chang and the Activation of Urban Communities through Participation," (reader), Bryn Mawr College, 2013.

Dan Marcus, "Identity and Abjection in Matthew Barney's *Field Dressing*," Washington University in St. Louis, 2006.

Sarah Hammond, "Consuming Images: Mass Culture, Fine Art, and the Independent Group in Postwar Britain," Washington University in St. Louis, 2004.

Museum Studies, Bachelor of Science Senior Thesis

Courtney Barber, "Controlling Artistic Identity: A Case Study of KAWS at the Brooklyn Museum," 2021.

Rebecca Jarrett, "Decolonization of Zimbabwean Museums: The Movement Toward Practices Informed by Indigenous Cultures," 2020.

Monica Conary, "Let's Go Camping: A Physical Experience on a Virtual Platform," 2020.

Katherine MacLaren, "When Museums and Heritage Intersect: Language Preservation and Revitalization in Cultural Institutions," 2019.

Anna Vernacchio, "The Role of Programming in Interpreting LGBTQ Identities in Contemporary Art Museums," Rochester Institute of Technology, 2019.

Angelina Konovitz-Davern, "Modeling Artists' Networks at Artpark, 1974-1978," Rochester Institute of Technology, 2018.

Lauren Hubbs, "Inspecting Nitrate Silent Cinema: Case Studies from the John E. Allen Collection of the George Eastman Museum," Rochester Institute of Technology, 2018.

Summer Undergraduate Research Fellow Supervision

Corrina Mullins, 2021 Fellow researching, writing, and adding approximately 60 living changemakers to the Map of Change, exhibited at the Rochester Museum & Science Center: <https://rmsc.org/changemakers/map-of-change/>

B.A. Seminar Honors

Rebecca Tucker, “The Problems of Site Specificity in Krzysztof Wodiczko’s St. Louis Projection,” Washington University in St. Louis, 2008.

Honors Papers

Rebecca Merriman, “Engaging the Museum Visitor: Redefining Art Experience,” Rochester Institute of Technology, Fall 2015.

Jeannette Forbes, “Video Games in Art,” Rochester Institute of Technology, Fall 2014.

Kearse Award for Excellence in Undergraduate Writing, RIT, 2016.

Received by Melissa Fanton, for her paper “Guerrilla Girls: The Difficulty of Maintaining Objectivity,” written in my class “History and Theory of Exhibition.”

PROFESSIONAL SERVICE

Afterimage Editorial Board Member, 2019-.

Museum Committee Member, National College Art Association, 2018-2021.

Professional Mentor, College Art Association National Conference, 2017 and 2015.

Manuscript Reviewer, *Art Journal*, Published by the College Art Association, 2016, 2017.

Manuscript Reviewer, *Cinema Journal*, Pub. by Society for Cinema and Media Studies, 2014.

Manuscript Reviewer, Ashgate Press and *Modern and Contemporary France*, 2009.

Manuscript Reviewer, SECAC Review, 2007.

Manuscript Reviewer, Ashgate Press, 2006.

Manuscript Reviewer, University of California Press, 2005.

Manuscript Reviewer, Cambridge University Press, 2003.

COLLEGE AND INSTITUTE SERVICE

International Education Committee, College of Liberal Arts, RIT. Chair 2019-2021.

Member 2017-2021. Collaborate to increase study abroad opportunities and review faculty proposals and curricula.

Visual Arts, Culture, and Media Speaker Series and Faculty Working Group Co-organizer (with Jonathan Schroeder) 2019-2021.

Brings together faculty and staff across RIT for interdisciplinary discussion and collaboration.

Moving Forward Committee Member, RIT, 2020-2021.

Developed campus programming to celebrate the suffrage centennial.

Miller Fellowship Committee. College of Liberal Arts, RIT, 2016-2019. Chair 2018-2019. As former Miller Fellow, nominated by the Dean to serve on grant review panel.

Women's and Gender Studies Council, 2017-present.

The committee oversees the Women and Gender Studies Program and organizes campus events that promote diversity and inclusion. The council, with the support of an Advance RIT grant, has been especially active developing tracks and ideas for a new major.

Center for Engaged Storycraft (CES) Steering Committee, 2018-2019.

Committee develops center plans and events. Member of subcommittee that planned and presented the 2019 Documentary Film Series; assisted with the CES exhibit at Imagine RIT; and conducted video interviews abroad as part of the Women and Power project.

Institute Academic Support Committee, RIT. 2017-2019.

Represented College of Liberal Arts on Institute committee that reviews and supports academic and educational services, including teaching, cultural programs, museum and library services, student support, and programs for diversity and inclusion.

Affiliated Faculty Member, Digital Humanities and Social Sciences, RIT, 2015-present.

Teach Exhibition Design as an elective course, attend lectures and interdisciplinary events including THAT Camp Conference at the Strong Museum and Memorial Art Gallery (Spring 2016, 2018).

Faculty Development Grant Committee Member, College of Liberal Arts, RIT, 2016-2019.

Evaluate applications to support faculty research, scholarship, and grantsmanship.

Faculty Reviewer, Photography MFA Studio Visits/Critiques, School of Imaging Arts and Sciences, RIT, February 2015, 2016, and 2017.

Consultant to Museum Studies Task Force, Bryn Mawr College, Fall 2012.

Appointed by the Provost to collaborate on development of new Museum Studies Curriculum.

Gender Studies Faculty Workshop and Lecture Series Participant, Washington University in St. Louis, 2005, 2008-2009.

Consulting on De-accession Project, 20th-Century Artwork, Kemper Museum, 2008.

Co-Organizer, Assistant Professors' Forum, Washington University in St. Louis, 2003-2005.

Appointed by the Dean of Arts and Sciences. Organized panels including: grant writing, teaching techniques, and university service.

Organizer, Lecture Series "Art and Culture in Contemporary France," for the Washington University Museum of Art, Spring 2003.

DEPARTMENTAL AND PROGRAM SERVICE

Visual Culture Program Director, School of Communication, RIT, 2021- present.

Bimonthly meetings with School of Communication program directors to advance strategic directions; lead regular curriculum committee meetings to expand courses; coordinate scheduling; hire and mentor adjuncts new to RIT; represent the program at campus events. Development of a redesigned major.

RIT Museum Studies Program Core Faculty, 2014-present.
Collaborate with colleagues to develop curriculum, research exhibitions, and design events engaging the wider campus and community.

Student Professional Development and Extra-Curricular Events,
RIT Museum Studies Program, 2014-present.
Collaborate with colleagues in planning and facilitating professional development activities and extra-curricular events for majors and minors, including sessions on: Internships, Study Abroad, Graduate School, Resumé-Writing, Museum Careers.

Journalism Curriculum Committee Member, School of Communication, RIT, 2020-2021.

Publication Committee, RIT School of Communication, RIT, 2021.

Faculty Co-Advisor for Student Research Conferences,
Museum Studies and Public History, RIT, May 2017 and May 2019.
Collaborated with Dr. Tina Lent and Dr. Michael Brown to organize student research conference for RIT seniors and regional undergraduate and graduate programs in Museum Studies and Public History.

Supervised Student Research Presentations, Imagine RIT Festival, May 2017.
Supervised preparation and presentation of two Exhibition Design student team projects as part of the Digital Humanities and Social Sciences display.

Organized Museum Field Trips and Meetings with Professionals in Museum Studies Core Courses, 2014-present.
Invitees included: Deputy Director, Georgia O’Keeffe Museum, Director of Rochester Contemporary Art Center, Senior Curator of the Rochester Museum & Science Center, Curator of Photography at the George Eastman Museum, Assistant Director of Visual Studies Workshop, Director of NTID Dyer Arts Center.

Major, Minor, and Immersion Fairs, 2015 and 2017, 2018, 2020, 2021, 2022.
Represented the Visual Culture and/or Museum Studies program and met with prospective majors and minors.

Minor Advisor, Department of Art History, Washington University in St. Louis, 2001-2004, Spring 2006, Fall 2008-2010.

Study Abroad Advisor, Department of Art History, Washington University in St. Louis, Fall 2004, Fall 2007-2010.

Director of Undergraduate Studies, Dept. of Art History, Washington University in St. Louis, Spring 2006 and Fall 2006.

Professional Development Workshop Organizer, Department of Art History, Washington University in St. Louis, 2001-2004; 2006-2009.
Topics included: Careers in Art History, Applying to Graduate School, Applying for Fellowships, Study Abroad, For Teaching Assistants: Leading Class Discussion, Crafting Presentations, Grading Methods.

Faculty Supervisor, Department of Art History, Washington University in St. Louis, Field Trips to Boston (2004); Washington, D.C. (2006); and Chicago (2008).

Graduate Admissions Committee, Department of Art History, Washington University in St. Louis, 2001-2010.

Undergraduate Advising, Department of Art History, Washington University in St. Louis, 2001-2010.

MEMBERSHIPS

College Art Association

Society for Cinema and Media Studies

Society for the Study of Modern and Contemporary France

Research Affiliate, "Film & the Other Arts," AHRC-Funded International Research Network (2016-2018)

LANGUAGES

Fluent in French.

Reading and translating abilities in German.