

JASON D. WEEMS

Assistant Professor
Department of the History of Art
University of California, Riverside
900 University Avenue
Riverside, CA 92521
Email: jweems@ucr.edu
Telephone: 951.827.5922

Education

Ph.D., Art History, Stanford University, 2003

M.A., Art History, Stanford University, 1999

B.A., Art History and History, University of Iowa, 1995

Professional Employment

Assistant Professor, American Art and Visual Culture
University of California, Riverside, 2008-present

Assistant Professor, Modern and American Art
University of Michigan-Dearborn, 2003-2008

Fellowships and Awards

Millard Meiss Publication Fund Grant (for *Barnstorming the Prairies*),
College Art Association, 2014.

Furthermore Grant in Publishing (for *Barnstorming the Prairies*), J.M.
Kaplan Fund, 2014.

Society for the Preservation of American Modernists Publication Grant
(for *Barnstorming the Prairies*), 2014.

Tyson Scholars Senior Fellowship, Crystal Bridges Museum of American
Art, 2013.

Center For Ideas and Society Faculty Fellowship, University of California,
Riverside, 2013.

Hellman Fellowship, University of California, Riverside, 2011-12.

"California Architecture and Design" Multi-campus Research Group
(participant), University of California Humanities Institute, 2011-2013.

Academic Senate Research Funds, Committee on Research, University of
California, Riverside 2009, 2010, 2011, 2013, 2014.

Faculty Teaching Fellow, University of Michigan-Dearborn, 2007-2008.

Fellowship in Art History/Visual Culture, King's College, Cambridge,
U.K. (finalist), 2006.

Faculty Summer Research Grant, University of Michigan-Dearborn, 2006.

Hunting Family Professor and Faculty Fellow, Institute for the Humanities, University of Michigan, 2005-2006.

Georgia O'Keeffe Museum Research Center Fellowship (declined), 2005-2006.

Fletcher Jones Foundation Fellowship, The Huntington Library, 2005 (summer, declined).

Rackham Faculty Fellowship and Research Grant, University of Michigan, Ann Arbor, 2005 (summer).

Harvard Society of Fellows Junior Fellowship (finalist), 2003.

College Art Association/Terra Foundation Fellowship in Pre-1940 American Art, 2002-2003.

Geballe Dissertation Prize Fellowship, Stanford Humanities Center, 2001-2002.

Graduate Lecturing Internship, National Gallery of Art (declined), 2001-2002.

Dissertation Fellowship in American Art, Smithsonian American Art Museum, 2000-2001.

Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art, 2000-2001.

Daniel and Florence Guggenheim Pre-doctoral Fellowship, National Air and Space Museum, Smithsonian Institution, 1999-2000

Graduate Research Opportunities Grant, Stanford University, 1999

Luce Travel Grant, Stanford University, 1999

Fellowship in American Art and Material Culture, Stanford University, 1995-1999

Presidential Fellowship, University of Iowa, 1991-1995

Stanley Grant for Overseas Research, University of Iowa, 1994

Phi Beta Kappa, graduated magna cum laude with honors theses in History and History of Art, University of Iowa, 1995

Conference Papers/

Invited Lectures

“Retooling the Machine in the Garden,” The American Studies Association Annual Conference, Los Angeles, CA., November 2014.

"Does Modernism Remember? Can Anti-Modernism Forget?: Depolarizing the Past in Some Nineteen Thirties Regionalist Manifestos," The Potomac Center for the Study of Modernity, University of Maryland, College Park, MD., October, 2014.

"There is No Such Thing as Nature Photography: Carleton Watkins at Malakoff," American Association for the Advancement of Science Pacific Division Annual Conference, Riverside, CA., 2014.

"Jeffersonian Urbanism: Frank Lloyd Wright's Aerial and Regional Vision," Charles Russell Research Center, University of Oklahoma, Norman, OK., 2014.

"Wings Over the Andes": Aerial Photography, Archaeology and Landscape Representation in the Americas, Circa 1931," XXXVII International Colloquium of Art History: Aesthetics of Landscape in the Americas, sponsored by the Instituto de Investigaciones Esteticas, Universidad Nacional Autonómica de Mexico, Queretaro, Mexico, 2013.

"Sight in Sediment: Stratigraphy, History and Landscape Representation in the Americas, circa 1877," Pictures from an Expedition Aesthetics of Cartographic Exploration in the Americas Symposium, Newberry Library, Chicago IL., 2013.

"Barnstorming the Prairies: Aerial Vision and the Modern Midwest," Tyson Corporation Arts Program, Springdale, AR., 2013.

"A Sky View of Rural America, 1920-1940," Crystal Bridges Museum of American Art Scholars Lecture Series, Bentonville AR., 2013.

Introduction and Panelist, "What is the Future of Technology in American Studies?," American Studies Association Annual Conference, San Juan, Puerto Rico, 2012.

Invited Panelist, "New Directions in Photo History," Focus History of Photography Conference, Portland Art Museum, Portland OR., 2012.

"Pare Lorentz, New Deal Cinema and the Sound of Vision in Thirties America," Faculty Lecture Series, University of California, Riverside, CA, 2012.

"Flight, Spectacle, Blindness: Aerial Vision as Deception in Postwar Los Angeles," Landscape as a Weapon: An Incendiary Traces Event, Los Angeles, CA., 2012.

Introduction and commentary for session "Flights of Perception: Aerial Vision, Art and Modernity," College Art Association Annual Conference, Los Angeles, CA., 2012.

"Aeriality, Agriculture and Aesthetics: Airplane Photography and the New Deal," Society for the History of Technology Annual Conference, Cleveland, OH., 2011.

"Sight and Science: Questions of Subjectivity in Ray and Charles Eames's *Powers of Ten*," Honors Program Faculty Lecture Series, University of California, Riverside CA, 2011.

"Aerospace and Camouflage," The Birthplace of Aerospace in Southern California: A Conversation about Engineering, History and Art, Viterbi School of Engineering, University of Southern California, Los Angeles, CA., 2011.

Panelist for "Science and the Imagined Future," Designing the Technological Future: The Landscape of Science in Postwar Southern California Symposium, Huntington Library, San Marino, CA., 2011.

"Hidden In Plain Sight: War, Camouflage and Artifice in Midcentury LA," College of Humanities Arts and Social Sciences Theme Lecture, University of California, Riverside, CA., 2011.

"Thomas Hart Benton's Wartime Perils: Enemies, Allies and the Uncertainty of Asia," Illustrating War Symposium, Brigham Young University Museum of Art, Provo, UT., 2011.

"Native American Earthworks, Modernist Aesthetics and the Aerial Gaze," Visual Thinkers Lecture Series, Chapman University, Orange, CA., 2010.

"The New Deal's New Image for American Capital," College of Humanities and Social Sciences Theme Lecture, University of California, Riverside, CA., 2010.

"Pare Lorentz's Soundscapes: Vision and Aurality in New Deal Documentary," College Art Association Annual Conference, Chicago, IL., 2010.

"Grant Wood's Ambivalent Modernism," A Great American Thing: A Symposium in Honor of Wanda Corn, Stanford University, Stanford, CA., 2009.

"Wings Over the Andes: Aerial Photography and the Dematerialization of Archaeology Circa 1931," Past Presented: A Symposium on the History of Archaeological Illustration, Dumbarton Oaks, Washington, DC., 2009.

"Redefining Regionalism," What's Modern About American Art Symposium, Terra Foundation for American Art, Chicago, IL., 2009.

"Bureaucratizing Tradition: The Culture of New Deal Photography," Region, Class and Culture: New Perspectives on the American South Conference, Rhodes College, Nashville, TN., 2009.

"Sight Off Scale: Exponential Space and the Lure of the Limitless in Charles and Ray Eames's *Powers of Ten*," Where Minds and Matters Meet: History of Technology and the West Symposium, Huntington-USC Institute on California and the West, San Marino, CA., 2009.

"Too Familiar Images?: The Place of Local Knowledge in Visual Analysis," Organization of American Historians Annual Conference, Seattle, WA., 2009.

"California, Regionalism and Photography," round table convener and discussant, California Museum of Photography, Riverside, CA., 2009.

"In the Paths of Righteousness: Photographs by Jona Frank," public discussion with the artist, California Museum of Photography, Riverside, CA., 2008.

"Native American Earthworks, Modernist Aesthetics, and the Aerial Gaze," University of Arizona School of Art, Tucson, AZ., 2008.

"James Scripps Booth: Artist, Engineer, Polymath," Cranbrook Educational Community, Bloomfield Hills, MI., 2008.

"Into the Jaws of Commerce: Copley's *Watson and the Shark*," Detroit Institute of Arts, Detroit, MI., 2007.

"Wood's Patchwork: Quilts, Modernity, and the Material Landscape," University of Rochester, Rochester, NY., 2007.

"The Digital Remainder: Photography and Belief," American Comparative Literature Association Annual Meeting, Puebla, Mexico., 2007.

"Sliding Scale: Vision, Subjectivity, and Limitlessness in Eames' *Powers of Ten*," Trans: Visual Culture Conference, University of Wisconsin, Madison, WI., 2006.

"Wright Above the City: Aerial Sight and Suburban Architecture," Provost's Faculty Lecture Series, University of Michigan-Dearborn, 2006.

"Suburban Architecture, Aerial Vision, and the American Dream," Winter Colloquium, Department of Comparative Literature and Foreign Languages, University of California, Riverside, CA., 2006.

"Plate to Pixel: The Dematerialization of Photography," seminar presentation to the Center for Ideas and Society Resident Fellowship Working Group, University of California, Riverside, CA., 2006.

"Suburban Architecture, Aerial Vision, and the American Dream," Gallatin School of Individualized Study, New York University, New York, NY., 2005.

"God's Eye, Man's Design: Aerial Vision, the American Dream, and the Greenbelt City," Knowledge and Belief Symposium, Stanford Humanities Center, Stanford, CA., 2005.

"Aerial Vision and Farm Security Administration Photography," School of Art and Design, Iowa State University, Ames, IA., 2005.

"The Archaeology of Surface: Midwestern Earthworks and the Aerial Gaze," College Art Association Annual Meeting, Atlanta, GA., 2005.

Theorizing the Windshield: Vision as the Edge of Mobility," International Conference in the History of Transport, Traffic, and Mobility, Dearborn, MI., 2004.

"Tones of Innovation: James Whistler and the Invention of American Modernism," Detroit Institute of Arts/Stanford Alumni Association, Detroit, MI., 2004.

"Barnstorming the Prairies: Aerial Vision and American Painting," Reynolda House Museum of American Art, Winston-Salem, NC., 2004.

"Every Visible Thing: Aerial Views, FSA Photography, and Comprehensive Image of Rural America," New Voices in American Art Symposium, Terra Museum of American Art, Chicago, IL., 2003.

"Flower Power: Charles Sheeler's *Flower Forms*," Cameo Lecture Series, Terra Museum of American Art, Chicago, IL., 2003.

"Looking High and Low: The Midwestern Landscape and the Emergence of an Aerial Aesthetic," College Art Association Annual Meeting, New York, NY., 2003.

"Barnstorming the Prairies: Flight, Aerial Views and the Idea of the Midwest, 1920-1940," College Art Association Annual Meeting (special session for CAA Professional Development Fellows), New York, NY., 2003.

"American Aeriality: An Overview," Stanford Humanities Center, Stanford, CA., 2002.

"Erosive Images: Indians, the Dustbowl, and FSA Photography," Refiguring the Ecological Indian Symposium, American Heritage Center, University of Wyoming, Laramie, WY., 2002.

"Every Visible Thing: Aerial Views, FSA Photography, and a Comprehensive Image of Rural America," American Studies Association Annual Meeting, Washington, DC., 2003.

"Prairie Illustrated: Atlases and Identity in the Early Middle West," Smithsonian American Art Museum Brown Bag Lecture Series, Washington, DC., 2001.

"The Machine Above the Garden: Aerial Views and the American Landscape, 1920-1940," National Air and Space Museum, Washington, DC., 2001.

"Toward Vertical Horizons: Bird's Eye Views and the Visualization of the American West," Southwest/Texas Popular Culture Association Conference, Albuquerque, NM., 2000.

"Life Above the Prairies: Aerial Imagery of Rural Life in Thirties Visual Culture," Middle-American American Studies Association Annual Conference, Omaha, NE., 1999.

Panels and Events Organized

"Allies, Enemies and Citizens: Refiguring Asianness in World War Two America," inaugural symposium for the Wong Form in Art and the Immigrant Experience, University of California, Riverside, 2015 (in development)

"Scale and American Art," session submitted for the 2016 College Art Association Annual Conference (co-chaired with Rachael Delue)

"Materializing the Americas: Objects, Encounters and Entanglements," Faculty Research Group, Center For Ideas and Society, University of California, Riverside, CA., 2013.

"Prime Objects of the Gods: Replications and Transformations of Navajo Sandpainting Imagery," lecture and seminar by Janet Berlo (Rochester University), Center for Ideas and Society, University of California, Riverside, CA., 2013.

"What is the Future of Technology in American Studies," Science and Technology Caucus-sponsored session for the 2012 American Studies Association Annual Conference, San Juan, Puerto Rico., 2012.

"Flights of Perception: Aerial Vision, Art and Modernity," session for the College Art Association Annual Conference, Los Angeles, CA., 2012.

"Visual Culture," Session at the Associated Historians of American Art Inaugural Conference, Brooklyn, NY. (co-chaired with Robert Sheardy), 2010.

"California, Regionalism and Photography," roundtable and discussion, UCR/California Museum of Photography, Riverside, CA., 2009.

"The Culture of the Diagram," lecture and research seminar by John Bender and Michael Marrinan, University of Michigan Institute for the Humanities, Ann Arbor, MI., 2006.

"Resettling the Indian: Art, Inhabitation, and the Western Landscape," panel at the Re-figuring the Ecological Indian Symposium, American Heritage Center, University of Wyoming, Laramie, WY., 2002.

"Network Views and Public Voices in Interwar America," session at the American Studies Association Annual Conference, Washington, DC. (co-organized with Elena Razlogova), 2001.

Doctoral Dissertation Committees

Dissertation on the cultural and environmental history of the Tijuana River and the U.S.-Mexican border, Carolyn Schutten, Department of History, University of California, Riverside [in progress].

Dissertation on citrus agriculture and the railroads in early twentieth-century California, Benjamin Jenkins, Department of History, University of California, Riverside [in progress].

"Victory at Home and Abroad: Race, Civil Rights, and the Tuskegee Airmen of the Second World War," Kenneth Shaefer, Department of History, University of California, Riverside [in progress].

"Processing the Suburbs: Paperwork and Mainframes in Postwar America," Steve Anderson, Department of History, University of California, Riverside [in progress].

"The Bus, Los Angeles and Public Transportation in the Twentieth Century," James Stroup, Department of History, University of California, Riverside [in progress].

"Southern California's Unique Museum-Hotel: The Many Fantastical Lives and Historical Meanings of Riverside's Mission Inn," Emily McEwen, Department of History, University of California, Riverside, 2014.

Masters Thesis Committees

(Chair) Thesis on the aesthetics of motion in early Disney animation, Melissa Wolf, Department of Art History, University of California, Riverside [in progress].

(Chair) Thesis on the representation of race and labor in California New Deal murals, Jasmine Zavala, Department of Art History, University of California, Riverside [in progress].

Thesis on Latin American independence ideology and the portraiture of early nineteenth-century Peruvian painter José Gil de Castro y Morales, Theresa Knopp, Department of Art History, University of California, Riverside [in progress].

Thesis on William Eggleston's 1976 MOMA exhibition of color photography, Reva Main, Department of Art History, University of California, Riverside [in progress].

Thesis on phenomenology and social ideology in the work of contemporary artist Sarah Oppenheimer, Cyle Metzger, Department of Art History, University of California, Riverside [in progress].

Thesis on Carnegie Hall and the architectural preservation movement in New York City during the 1960s, Sandra Schmidt, Department of Art History, University of California, Riverside [in progress].

Thesis on feminist social activism and body politics in contemporary sign art, Rachel Zimmerman, Department of Art History, University of California, Riverside [in progress].

(Chair) "Marketing Native Objects, Visualizing Native Bodies: New Deal Photography and the Sherman Institute," Chelsea Herr, Department of Art History, University of California, Riverside, 2014.

(Chair) "Picturing Soldaderas: Symbols of the Mexican Revolution," Jessica Orzulak, Department of Art History, University of California, Riverside, 2014.

(Chair) "Warriors of Tula: Iconography, Identity and the Sculpted Body," Amy Whitacre, Department of Art History, University of California, Riverside, 2014.

(Chair) "George Bellows Paints California: A Sumer Escape Out West," Margaret Wallace, Department of Art History, University of California, Riverside, 2014.

"The Canterbury Roll: A Viewer's Guide of the Twelve Typological Windows at Canterbury Cathedral," Edgar Ramirez, Department of Art History, University of California, Riverside, 2014.

"The Evolution of Gregory Ain's Interwar and Postwar Housing Communities," Brooke Devenney, Department of Art History, University of California, Riverside 2014.

(Chair) "Sex, Myth and Metaphor in Moche Visual Culture," Andrew Turner, Department of Art History, University of California, Riverside, 2013.

"Robert Adams and the Art/ Activist Problem," Michaeline Anderson, Department of Art History, University of California, Riverside, 2013.

"Jack Goldstein and the Mediated Object," Fernando Ramirez, Department of Art History, University of California, Riverside, 2013.

(Chair) "Reconceptualizing Social Medicine in Diego Rivera's *History of Medicine in Mexico: the People's Demand for Better Health Mural*," Gabriela Rodriguez, Department of Art History, University of California, Riverside, 2012.

"Demonstrating Modernism: Richard Neutra's Early Model Houses," Danielle Peltakian, Department of Art History, University of California, Riverside, 2012.

"Salvadore Dali's *Bacchanale*: A "Paranoic" Ballet," Mary Corey, Department of Art History, University of California, Riverside, 2011.

(Chair) "'The Power of Suggestiveness': Sadakichi Hartmann, Thomas Wilmer Dewing and American Modernism," Tia Vasiliou, Department of Art History, University of California, Riverside, 2011.

"Bad Painting and Kitsch," Steven Hampton, Department of Art History, University of California, Riverside, 2011.

(Chair) "History on Stage: Looking Back at the 'West As America,'" Elizabeth Spear, Department of Art History, University of California, Riverside, 2010.

(Chair) "Stitching the Divide: May Morris, Gender, and the Arts and Crafts Movement in Britain and the United States," Natasha Thoreson, Department of Art History, University of California, Riverside, 2010.

"Thinking Inside the Square: Contemporary Monumentality, Site Specificity and Trafalgar Square's Empty Fourth Plinth," Melinda Brocka, Department of Art History, University of California, Riverside, 2010.

"Constructing Identities: Race, Gender and Class in the Photography of Martin Chambi," Bruce Picano Department of Art History, University of California, Riverside, 2009.

"Constructing an Identity for Artist and City: An analysis of the Trans-Atlantic Career of Mateo Perez de Alesio," Juli Johnson, Department of Art History, University of California, Riverside, 2009.

Undergraduate Theses

"Violence and Contemporary Art," Jordan Gadd, Department of Art and Art History, Pomona College, Pomona, CA, 2009 (committee member).

"Making the Ninth Try A Success: John Singer Sargent's 1888 Portrait of Isabella Stuart Gardner, Tia Welch, Department of Art History, University of California, Riverside, 2009 (advisor).

"David Siqueros and Printmaking," Jennifer Harris, Art History Program, University of Michigan, Dearborn, 2007 (advisor).

Courses Taught Graduate

"Size Matters: Scale in American Art and Culture"
 "The City and The Country in American Art"
 "Landscapes of the Americas"
 "Art Historical Methodology"
 "The Historiography of Art History"

Undergraduate

"Introduction to American Art"
 "Western Art Since 1400"
 "Revolution, Reaction and Rebellion: American Art Between the World Wars"
 "Industry and Alienation: Later 19th Century American Art"
 "California Modern Art"
 "Colonialism and Collaboration: the Arts of Early America" [in development]
 "The Art of Indigeneity" [in development]
 "Themes in American Photography"
 "Twentieth-Century Art"
 "American Art, Colonial Period to World War Two"
 "American Regionalism" (seminar)
 "Theory and Methods of Art History" (seminar)
 "Museum Theory and Practice" (seminar)

University Service**UC Riverside**

Vice Chair of Executive Committee, College of Humanities, Arts and Social Sciences (2014-present)
 Executive Committee Member, College of Humanities, Arts and Social Sciences (2013-present)
 Undergraduate Faculty Advisor for Art History (2014-present)
 Departmental Hiring Committee for Lecturers (2014-present)
 Departmental Committee on Graduate Studies (2014-present)
 Department Coordinator for the Wong Forum and Endowment (2014-present)
 Departmental Search Committee in Latin American Art [and University Affirmative Action Monitor] (2013-2014)
 Chair of Selection Committee for the Patricia McSweeney McCauley Chair in Teaching, College of Humanities, Arts and Social Sciences, (2014)
 Session Moderator, Art History Graduate Student Symposium (2014)
 Faculty Contributor, UCR Scholarship Celebration Day (2014, 2009)
 Contributor, Anthropology Department Graduate Program External Review (2013)
 Departmental Committee on Graduate Studies (2011-2012)
 Steering Committee, California Center for Native Nations (2010-present)
 Chancellor's Native American Advisory Committee (2009-2012)
 Contributor, CHASS First Year Program Haynes Grant Application (2011)
 Departmental Ad hoc Committee for Undergraduate Learning Outcomes, (2011)
 Departmental Committee on Undergraduate Enrollment (2010-2011)
 Departmental Committee on CMP / Artsblock Relations (2010-2011)
 College of Humanities, Arts and Social Sciences Photography Competition Juror (2010)
 Contributor, Music Department Undergraduate Curriculum External Review (2009)
 Departmental Search Committee in History of Photography (2009-2010)
 Department Web Master (2008-2012)

UM-Dearborn

Art History Program Coordinator (2004-2005, 2007-2008)
 Science and Technology Studies Program Advisory Committee (2004-2008)
 Art History Library Liaison (2006-2007)
 Art History Program/Henry Ford Estate Student Internship Coordinator (2005-2006)
 Writing Program Review contributor (2005)
 Communications Program Technology Advisory Committee (2004-2005)
 Faculty Liaison for Slide Collection Digitization Initiative (2004-2005)
 Undergraduate Majors Co-advisor (2003-2008)
 Faculty Advisor to the Student Art History Association (2003-2006)

External Service

Field Editor for Book Reviews in *American Art*, *caa.reviews*, College Art Association (2013-present)
 Editorial Board, *Panorama: Journal of the Association of Historians of American Art* (2012-present)
 Faculty Presenter, Visual Studies Research Institute Grant Writing

Workshop, University of Southern California (2014)
 Co-chair, Science and Technology Caucus, American Studies Association (2011-2013)
 Faculty Collaborator, "Teaching History Through Art and Visual Culture," [3-year Federal Teaching American History Grant collaboration between the St. Elsinore, CA public schools and UCR] (2010-2012)
 Selection Committee, National Endowment for the Humanities, Landmarks of American History and Culture Grant Program (2011)
 Project Evaluator, National Endowment for the Humanities (2008)
 Reader of Fellowship Applications, Stanford Humanities Center (2006-present)
 Manuscript Reviewer: Oxford University Press, *Smithsonian American Art Journal*, *American Indian Culture and Research Journal*, *Great Plains Quarterly*, *Invisible Culture: An Electronic Journal of Visual Culture*, and others

Publications

Books

Barnstorming the Prairies: Aerial Vision and Modernity in Rural America, 1920-1940. Minneapolis, MN.: University of Minnesota Press [in press, 2015].

Inventing the Americas: Art, Archaeology and the Modern Making of a Pre-Columbian Past [in progress]

Mapping Spaces: Aerial Vision and Cartography in Art and Architecture, scholarly anthology co-edited with Min Kyung Lee [in progress].

Articles and Chapters

"Mapping the Subterranean West: Clarence King and Timothy O'Sullivan," *American Art* [in press, 2015].

"Scale, a Slaughterhouse View: Industry, Urbanism and Corporeality in Turn of the Century Chicago," chapter under contract for an anthology on scale in American art edited by Jennifer Roberts, The Terra Foundation for American Art Research Series/University of Chicago Press [in progress].

"The Los Angeles Aqueduct: Architecture Against Aridity," in *SAH Archipedia: Classic Buildings*, ed. Gabrielle Esperdy. Charlottesville, VA: University of Virginia Press and Society of Architectural Historians [in progress].

"A Conversation Missed: Towards an Historical Understanding of the Americanist Modernist Divide," (with Joshua Shannon), in *Companion to American Art*, ed. John Davis, Jennifer Greenhill and Jason Lafountain. New York: Blackwell Press [in press, 2014].

"War Furniture: Charles and Ray Eames Design for the Wounded Body," *Boom: A Journal of California* Vol. 2, No. 1 (Spring 2012), pp. 48-50.

"Vision at California Scale: Charles and Ray Eames, Systems Thinking, and the Diminishing Status of the Human Body after World War Two" in

Where Minds and Matters Meet: Technology in California and the West, ed. Volker Janssen. Berkeley: Huntington Library and the University of California Press, 2012, pp. 251-292.

"Wings Over the Andes: Aerial Photography and the Dematerialization of Archaeology Circa 1931" in *Past Presented: The History of Archaeological Illustration*, edited by Joanne Pillsbury. Cambridge, MA.: Dumbarton Oaks and Harvard University Press, 2012, pp. 319-354.

"Interpreting a 1930s Aerial Survey Photograph: The Artfulness of Technological Images," *History and Technology* Vol. 27, No. 2 (July 2011), pp. 223-233.

"Looking Up, Looking Down: Visual Angles on American Art," *American Art* Vol. 25, No. 1 (Spring 2011), pp. 2-10.

"Scanning Bob's Body: Rauschenberg's *Booster*, Science, and the Techno-visual Subject," *Bulletin of the Detroit Institute of Art* Vol. 82 (May 2008), pp. 1-17.

"Art History," *The Encyclopedia of American Material Culture*, ed. Shirley Wadja and Helen Sheumaker (Santa Barbara, CA: ABC-CLIO, 2007), pp. 42-46.

"Aerial Views and Farm Security Administration Photography," *History of Photography* Vol. 28 No. 3 (Autumn 2004), pp. 266-281.

Exhibition Catalogs and Catalog Essays

"The Layered Modernity of Grant Wood's *Fall Plowing*," in *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas*, ed. Peter Brownlee, Valeria Piccoli and Georgiana Uhlyarik. New Haven: Yale University Press, [in press, 2015].

"Landscape Photography Under Pressure: Carleton Watkins at Malakoff," *Carleton Watkins: The Stanford Albums*, ed. Cantor Arts Center (Stanford, CA: Stanford University Press, 2014), pp. 192-195.

"Los Angeles: Camouflage and Contestation," *KCET Artbound Series* (<http://www.kcet.org/arts/artbound/projects/incendiary-traces/>), 2012, 10 manuscript pages.

"The Meaning of California in Late Twentieth-Century Photography, and Vice Versa" in *Seismic Shift: Lewis Baltz, Joe Deal & California Landscape Photography, 1945 – 1980*, ed. Colin Westerbeck (Los Angeles: UCR/California Museum of Photography, 2011), pp. 73-78.

"Nature, Knowledge and Enlightenment: Ansel Adams and *Fiat Lux*," in Simon Forty, ed., *The Unseen Ansel Adams* (London: Compendium Press, 2010), pp. 8-17.

James Scripps Booth: Artist, Engineer, Polymath (Dearborn MI: University of Michigan-Dearborn, 2008), 90 pp. [exhibition catalog editor and essayist;

produced in conjunction with an undergraduate museum studies seminar].

"Charles Sheeler's *Flower Forms*," *Terra Museum of American Art Collection Cameo Series* (March 2003), not paginated.

Book Reviews

Review of Sarah Hunt, James P. Rhonda, Joan Carpenter Triccoli and John Wilmerding, *Painters of the American West, Volume Two*, for *Great Plains Quarterly* [in progress]

"Defining American Photography," *Art Journal* Vol. 68 No. 4 (Winter 2009), pp. 108-12 (extended review of three volumes in the University of California Press series "Defining Moments in American Photography," ed. Anthony Lee).

Review of Erika Doss, ed., *Looking at Life Magazine*, for *caa.reviews* (April 2004).

Exhibitions Curated

Interrogating Manzanar: Japanese-American Internment in the Photographs of Ansel Adams, Dorothea Lange, Toyo Miyatake and the US Government, UCR California Museum of Photography, Riverside, CA., March-July, 2015. (co-curated with Joanna Szupinska-Myers, in progress)

James Scripps Booth: Artist, Engineer, Polymath, Berkowitz Gallery of Art, University of Michigan-Dearborn, Dearborn, MI., May-June, 2008.

Charles Sheeler's Flower Forms, Terra Museum of American Art, Chicago IL., January-April, 2003.

Professional Affiliations

College Art Association
American Studies Association
Associated Historians of American Art
Society for the History of Technology

Languages

French: (skilled)
German: reading (intermediate)
Latin: reading (intermediate)
Spanish: (beginning)