**Curriculum Vitae**

**MEREDITH ANNE HOY**

**TENURE DOSSIER**

**May 15, 2019**

 Arizona State University

 Herberger Institute for Design and the Arts

 School of Art

 PO Box 871505, Tempe, AZ 85287-1505

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 510-410-9482

**ACADEMIC POSITIONS:**

Assistant Professor of Contemporary Art and Theory, School of Art, Herberger Institute for Design and the Arts, Arizona State University, August 2014-present.

Faculty Affiliate, Intermedia Program, School of Art, Herberger Institute for Design and the Arts, Arizona State University. Spring 2016-present.

Assistant Professor,Art Department, U Mass Boston, September 2010-August 2014

**EDUCATION:**

Ph.D. University of California at Berkeley, Department of Rhetoric and Film Studies, May 2010 Chair: Whitney Davis, Department of Art History)

 M.A. University of California at Berkeley, Department of Rhetoric and Film Studies, Sept. 2003

A.B. Stanford University, June 2001, Major:  Interdisciplinary Studies in Humanities Concentration in Modern Thought and Literature. Chair: Scott Bukatman, Department of Art History and Film Studies. (Awards: Honors in major and thesis)

 Yale University Fall 1996-Fall 1999. Major: Literature

**AREAS OF EXPERTISE:** Digital Art, Digital Aesthetics, Art and Technology, Media Archaeology, Art and Media Theory, Philosophy of Space and Place, Art and Ecology, Information Theory, Phenomenology, Poststructuralist Theory, Modern and Contemporary Art History and Theory and Criticism

**AREAS OF TEACHING COMPETENCE:** Digital Art/Media Studies, Art History (Modern and Contemporary), Media History and Theory, Art Theory, Art and Technology, Spatial Practice in Philosophy and the Arts, Modern and Contemporary Art Criticism

**PUBLICATIONS:**

**Books:**

*From Point to Pixel: A Genealogy of Digital Aesthetics*. Lebanon; Dartmouth University Press, 2017

**Book Manuscripts in Progress:**

 *The Fate of Nostalgia in in the Age of Digital Memory.* Manuscript in progress

 *Information Ecologies: Art, Environment, Aesthetics*. Manuscript in progress.

**Articles in Peer Reviewed Journals:**

“The Sensing I/Eye: Bringing The Drone Down To Earth.” Media-N The Journal of the New Media Caucus 2019: Volume 15, Issue 1, Pages 57–68 ISSN: 1942-017X, January 27, 2019.

 “Modern Science, Nature and the Phenomenology of Data Collection” *Leonardo* Volume 51, Issue 3 pp. 302-303, June 2018

 [“Introduction (Part II): Networked Bodies: Locative Practices and Mobility](http://median.newmediacaucus.org/art-infrastructures-hardware/introduction-part-ii-networked-bodies-locative-practices-and-mobility/).” *Media-N:The Journal of the New Media Caucus.* “[Art & Infrastructures: Hardware](http://median.newmediacaucus.org/art-infrastructures-hardware/).” Spring 2014: V.10 N. 01

“Digital Sensing: Intersections of Sonification and Visualization in Media Arts.” *Media-N Journal* *of the New Media Caucus*, New Media Caucus. “CAA Conference Edition.” Summer 2014: V.10 N.02

 “Mapping Sound and Fury: At the Borders of Art and Information.” *The International Journal of Technology, Knowledge and Society*, Common Ground Publishing. Volume 8, Issue 6: August 2013, pp. 103-112

 “After Midnight: Digital Homelessness and *L’espace Internet*.” *Leonardo*. Vol 38, Issue 1: 2005.

 A journey through Paris in the mid-2000’s, cataloging my search for wi-fi “hot spots”

**Invited Book Chapters:**

 “Information Theory and Aesthetics.” In Michael Kelly, ed. *Encyclopedia of Aesthetics, 2nd Edition*. Oxford; Oxford University Press, 2014

**Forthcoming Invited Book Chapters:**

“Clouding Past and Future: Memory and Temporality in the Age of Big Data.” *Dada Data: Contemporary Art Practice In The Era Of Post-Truth Politics*. Sarah Hegenbart and Mara Koelmel, eds. New York; Bloomsbury Press, forthcoming 2020.

 “The Self in Pixels: Data-Mining Images in Social Media.” *Exploring Visual Aesthetics in Digital Arts.* Ugur Bakan, ed. MWP Art Series. London; MacroWorld Publishing,Forthcoming February 2020.

**Peer Reviewed Conference Proceedings:**

“Music of the Spheres: Locative Practice, Sound, and Ecology.” *Media-N: Journal of the New Media Caucus*. “ISEA 2012 Machine Wilderness: Special Media-N Edition.” *Media-N Journal* *of the New Media Caucus*, New Media Caucus. Fall 2013: V.09 N.03: July 2013

“Virtual Resistance: A Genealogy of Digital Abstraction.” ISEA2011 Istanbul Conference Proceedings, *Leonardo Electronic Almanac*, Volume 18 Issue 4 ISBN: 978-1-906897-12-3 ISSN: 1071-4391

“Painting as Programming: Casey Reas and the Aesthetics of Generative Code.” ISEA2011 Istanbul Conference Proceedings, *Leonardo Electronic Almanac*, Volume 18 Issue 4 ISBN: 978-1-906897-12-3 ISSN: 1071-4391

**Forthcoming Invited Articles:**

“Eco-Locative: From Landscape Painting to Multi-Media Mapping.” *Environment and Ecology Research*, (ISSN: 2331-6268). Forthcoming Fall 2010.

**Invited Articles:**

 “An Aura of Excess: Zaha Hadid and the Baroque Genetics of Contemporary Architecture.” In Cathy Soussloff and Alena Smieskova, eds. *Ars Aeterna*. *Special Issue: Unfolding the Baroque: Cultures and Concepts.* Constantine the Philosopher University Press. Volume 2, Issue 1: 2010.

 “Unframing Perspective: Towards a Definition of the Generative Sublime.” *Generatorx.no*. October 13, 2005. <http://www.generatorx.no/20051013/generator-x-paper-online>.

**Catalog Essays:**

V1b3 Catalog Essay 2015: Art2Drone. “Invisible Shadows: Overturning Secrecy in Drone Technology.” New York: College Art Association, 2015.

V1b3 Catalog essay 2014: Art2Make. “Sculpture, Relational Aesthetics, and the Art of 3D Printing.” New York: College Art Association, 2014.

 V1b3 Catalog essay 2013: AR to View. “Activating Space: Augmented Reality and Postmodernism.” New York; College Art Association, 2013.

 V1b3 Catalog essay 2012: Scan2Go: “Transitory Sites: Crossing Boundaries in v1b3’s *Scan2Go.*” New York; College Art Association, 2012.

Vlb3 Catalog essay 2012 Abstract: *Scan2Go:* “Transitory Sites: Crossing Boundaries” New York; College of Art Association, 2012.

**Book Reviews:**

 “Book Review: *The Paradoxical Object.*” *Media-N: Journal of the New Media Caucus.* “Tracing New/Media/Feminisms. Spring 2013: V.00 N.01.

**Edited Special Journal Issues (Peer-Reviewed/Refereed):**

 **Co-Editor in Chief:**

“Art and Infrastructures: Hardware” Meredith Hoy, Kris Paulsen, Co-Editors. *Media-N: Journal of the New Media Caucus* Spring 2014: V.10 N.1

“Algorithmic and Generative Art.” Meredith Hoy, Kris Paulsen, Lanfraco Aceti, Co-Editors. *Leonardo Electronic Almanac* (in progress)

 **Associate/Advisory Editor:**

 Autonomous Art Systems: Opportunities, Pitfalls and Implications.” Associate Editor. *Media-N: Journal of the New Media Caucus*. (Forthcoming 2018)

"Mestizo Technology: Art, Decoloniality and Latino Technoscience."Associate Editor. *Media-N: Journal of the New Media Caucus* Spring 2016: V. 12 N. 1

 *Journal of Technology, Knowledge, and Society*. Vol. 8, Issue 1, 2012.

**Articles in Progress:**

 “Digital Aesthetics: From Pixel to Vector.” A revisitation and extension of the theorization of digital aesthetics developed in my monograph *From Point to Pixel: A Genealogy of Digital Aesthetics* (UPNE 2017). Examines vector graphics against the backdrop of “digitality.” If vectoral construction departs from digital composition, how does this destabilize or reconfigure the notion of a digital image?

“The Apotheosis of Information: Quixotic Practices in Database Representation.”

Expansion of Lecture and Panel Discussion concerning the project “Print Wikipedia” by Michael Mandiberg. Print Wikipedia is a conceptual artwork/physical installation grounded in the notion of uploading the entire English-language Wikipedia and then printing and binding it. The endeavor to “capture” all of the information on Wikipedia is ultimately futile—at the time of a volume’s printing it will be already out of date, showing that paradox is at the conceptual foundation of the project.

 “Digital Materiality: Expanding Sculpture Through 3D Printing”

Developed from an invited lecture (Professor Dan Collins, Intermedia) to present at the Shemer Gallery in Scottsdale, Arizona, upon the opening of the exhibition *Materialize*. The projects collected in the exhibition lay expanded the sculptural field through the production of physical objects whose shapes are determined by computational processing. These objects are both truly digital and emphatically material, revealing the the material dimension of digitality. Many of these projects attempt to resolve the gap between digital abstraction (or immateriality) and materiality. They create objects that are both meaningful for human perceivers and also make reference to the language of computational processing.

**PROFESSIONAL ACTIVITIES:**

**Grants Received:**

Faculty Professional Development Award 2018-2019. School of Art, Herberger Institute for Art and Design, Arizona State University. In recognition of research and contribution to the School of Art.

IHR Seed Grant: “Atmosphere and Place.” Fall 2014. Meredith Hoy, Deliah Hannah, Sha Xin-Wei.

**Grants Nominated/Applied for:**

 Carl & Marilynn Thoma Art Foundation Arts Writing Awards in Digital Art. Spring 2018

**Grants Applied for:**

 National Science Foundation Workshop Grant: “Technologies of Affect: Data, Emotion, and Art.”

 Role: Principal Investigator. Co-PI’s: Hilary Harp, Barry Moon.

**Keynote Lectures:**

“From Dab to Strata: Geological Aesthetics in the Painting of Richard Pousette-Dart.” Public Lecture for Exhibition Opening: *Richard Pousette-Dart: Painting/Light/Space.* Curated by Joachim Homann, Bowdoin College Museum of Art. April 19, 2018

“Information Ecologies: Embodiment, Environment, and Big Data.” 10th Annual Council of Graduate Art Historians Symposium: *Art and Sustainability*. March 18, 2016

“Temporal Blur: Imprinted Memories of Forgotten Lives.” 9th Annual Council of Graduate Art Historians Symposium: *The Past is Present: Nostalgia and Visual Culture*. March 6 2015.

**Invited Lectures, Forum Participation, Symposia, Conference Presentations:**

**Public Lectures:**

“"Decomposed Portraits, Disfigured Selves: Critical Resistance in Digital Aesthetics." Sponsored by Media Arts & Technology Program, University of California at Santa Barbara. June 6, 2019

 “The Visual World of Information Ecology and Datafication,” *ASU School of Art TAG Fall Faculty Lecture Series*, ASU Grant St. Studios, TAG: The Art Grads at ASU. November 7, 2017

“Aesthetics of Variability: Transformative Potential in Software Art.” *Screen Histories: The Moving Image in Contemporary Art*. Hosted by Smith College Art Museum. April 11, 2016

“Michael Mandiberg’s ‘Print Wikipedia:’ The Apotheosis of Information.” Lecture for Opening of Exhibition *In the Stacks: Print Wikipedia*, Hayden Library, ASU Tempe Campus. February 24 2016

“Digital Materiality: Expanding Sculpture Through 3D Printing.” Lecture for Opening of *MATERIALIZE* Exhibition. Shemer Art Gallery, Phoenix, AZ. October 23, 2014

“Eco-Locative: From Landscape Painting to Multi-Media Mapping.” University of Connecticut Art History Department Yearly Speaker Invitational. April, 2013

**Symposia:**

“Digital Cosmology, Geological Temporality, and the Pleasures of Tinkering” *Eco Art History: Genealogies, Methodologies, Practices, Horizons*. Sponsored by University of California at Berkeley Art History Department. May 3-5, 2018.

“Data, Affect, Observer: Ecologies of Visualization.” *ARTsySTEM Symposium: The Changing Climates of the Arts and Sciences*. Utah State University. April 16-17, 2015

**Forum:**

“Information Ecologies: Embodiment, Environment, and Big Data,” 2017 Company of Ideas Forum: *Art and Knowledge in the 20th Century*,” Vancouver, CA, Jeffrey Rubinoff Sculpture Park (org. 2017 Vid Simoniti and James Fox, Cambridge University, UK). June 25-292017

 **Panel Discussions:**

Arizona State University, School of Art Scholar’s Panel Art. Hosted by Prof. Mary Hood, ASU Tempe Campus 100. September 6, 2016

**Panel Discussion Moderator:**

*MATERIALIZE* Exhibition Artists. Shemer Gallery, Phoenix, AZ. October 30, 2014

**Forthcoming Accepted/Refereed Conference Presentations:**

“Nostalgia-Machines: Image Archives, Data Storage, and the Reshaping of Memory.” 10th Annual Conference on the Image, Manchester School of Art, Manchester Metropolitan University, UK. 5-6 September, 2019

**Accepted/Refereed Conference Presentations:**

“Losing One’s Mind, Securing One’s Self: Human Memory and Digital Data Storage,” *SLSA*: *Out of Mind.* Society for Literature Science and the Arts 2018 32nd Annual Meeting*.*Toronto, CanadaNovember 15-18, 2018 (Unable to attend)

“Living Memory: Nostalgia and the Digital Archive,” *SLSA*: *Out of Time.* Society for Literature Sciences and the Arts 2017 31st Annual Meeting. ASU Tempe Campus. November 9-12, 2017

“Mediated Memory: Refiguring Nostalgia in Contemporary Art,” *ASAP/9: The Arts of the Present*, Association for the Study of the Arts of the Present. University of California at Berkeley, October 26-28, 2017

“Information Scrambling and Perspectival Distortion: Aesthetics and Semiotics of Mass Media in Recent Works by Casey Reas,” *VISAP’17: Sustain & Decay*, IEEE VIS 2017 Arts. Phoenix, Arizona. October 1-6, 2017

“Abstraction and Materiality in Relational Aesthetics” ASAP/7. September 30, 2015

“Eco-Mapping: Art, Technology, Ecology.” HASTAC 2015. May 28, 2015

“Modern Science, Nature, and the Phenomenology of Data Collection.” Balance/Unbalance Annual Conference 2015. March 28, 2015

 “Ecology and Sound.” ISEA2013. Sydney, Australia. June 11, 2013 (paper accepted, event not attended).

 “Digital Sensing: Intersections of Sonification and Visualization in Media Arts.” College Art Association Annual Meeting/New Media Caucus Special Event. New York, February 2013

 “Music of the Spheres: Locative Practice, Sound, Ecology.” ISEA2012: Machine Wilderness. Albuquerque, New Mexico. September 21, 2012

 “Virtual Resistance: A Genealogy of Digital Abstraction.” ISEA 2011: The 17th International Symposium on Electronic Art. Sabanci University, Istanbul. September 14, 2011

 “Painting as Programming: Casey Reas and the Aesthetics of Generative Code.” ISEA 2011: The 17th International Symposium on Electronic Art. Sabanci University, Istanbul. September 20, 2011

 “Eco-Locative: From Landscape Painting to Multi-Media Mapping.” On Panel: Bio-Art: Boundaries and Borders. 99th Annual College Art Association Conference. New York. February 9, 2011

 “Vasarely Redux: ElectroPlastique and the Structure of Digital Aesthetics.” ISEA2009: Inter- Society for Electronic Arts Symposium 2009: “Engaged Creativity in Mobile Environments.” University of Ulster, UK, August 23 to September 1, 2009

 “Hacking the Borders of Art and Information: Jason Salavon and the Art of Anti-Visualization.” ISEA2009 Inter-Society for Electronic Arts Symposium 2009: “Engaged Creativity in Mobile Environments”. University of Ulster, UK, August 23 to September 1, 2009

 “An Aura of Excess: Zaha Hadid and the Baroque Genetics of Contemporary Architecture.” “Unfolding the Baroque: Extenstions of a Concept.” UC Santa Cruz, April 17, 2009

“Hacking the Borders of Art and Information: Jason Salavon and the Art of Anti-Visualization.” “Parasite: New Media Symposium.” UC Berkeley, October 26, 2007

“Locating Landscape: Representational Possibility in Locative Media.”Club Transmediale Conference 2005: “Splendid Isolation.”Berlin, February 2005 (Paper Selected, Conference Cancelled)

“Webbing the Grid: Internet Maps and the Play of Becoming.”Presented at “Remembering, Repeating, and Working Through”. UC Berkeley History of Art Symposium, March 2004

 “Drawing Utopic Space.”  Presented at Reality Zone [1]:  From Mechanics to Quantum.

 UC DARNet (UC Digital Arts Research Network) Multi-Campus Graduate Digital

 Media Arts Showcase and Conference.  UC Santa Barbara, April 24-27, 2003

**Forthcoming Panels, Sessions, and Symposia Organized:**

“Questioning Aesthetics” Symposium Co-Organized with Professor Michael Kelly, UNC Charlotte. (in Process, 2020)

**Panels, Sessions, and Symposia Organized:**

New Media Caucus Board Conversation: “Interconnections”, hosted by Meredith Hoy, Patrick Lichty, February 2, 2018

 Session Chair: Panel 6E: "Digital Lives: All We Have Is Time." SLSA 2017: Out of Time. Society for Literature, Science and the Arts. Arizona State University, Tempe. November 9- 12, 2017

 Session Chair: Panel 37. “Contemporary Art and Modernist Histories.” ASAP9: The Arts of the Present. Association for the Study of the Arts of the Present. University of California, Berkeley. Oakland Conference Center, Oakland. October 26–28, 2017

Selection Committee: “Rethinking Art History and Visual Culture. Fourth Annual Boston Area Undergraduate Art History Symposium.” Museum of Fine Arts, Boston. April 14, 2012

Session Chair: “Arabesque, Mandala, Algorithm: A Long History of Generative Art.” ISEA 2011: The 17th International Symposium on Electronic Art. Sabanci University, Istanbul. September 14, 2011

Selection Committee: “Rethinking Art History and Visual Culture: Nine Presentations by Young Scholars. Third Annual Boston Area Undergraduate Art History Symposium.” Museum of Fine Arts, Boston. April 1, 2011

Session Chair: “New Frontiers in Visual Culture.” Rethinking Art History and Visual Culture: Nine Presentations by Young Scholars. The Third Annual Boston Area Undergraduate Art History Symposium. Museum of Fine Arts, Boston. April 1, 2011

Session Chair: “Transformative Creativity: Participatory Practices. Asian Media Arts.” ISEA2009 Inter-Society for Electronic Arts Symposium 2009: “Engaged Creativity in Mobile Environments”. University of Ulster, UK, August 23 to September 1, 2009

Session Chair: “Ecolocated. Environment, Sound, and Engagement.” ISEA2009 Inter-Society for Electronic Arts Symposium 2009: “Engaged Creativity in Mobile Environments”. University of Ulster, UK, August 23 to September 1, 2009

Session Chair: “New Media Art and Relational Aesthetics.” ISEA2009 Inter-Society for Electronic Arts Symposium 2009: “Engaged Creativity in Mobile Environments”. University of Ulster, UK, August 23 to September 1, 2009

Session Chair: “Art Strategies, Economy, and Identities.” ISEA2009 Inter-Society for Electronic Arts Symposium 2009: “Engaged Creativity in Mobile Environments”. University of Ulster, UK, August 23 to September 1, 2009

 Conference Committee: *Parasite*, New Media Symposium held at UC Berkeley, October 2007

Conference Organizer: *070707*: *Elements of Chance*. Intel, UC Berkeley-Sponsored workshop/conference, July 2007

 Conference Committee: *050505: Zoning and Grinding: Old Spaces, New Transitions*, New

 Media Conference held at UC Berkeley, May 2005

 Co-Director: UC Berkeley Townsend Center New Media Working Group, Fall/Spring, 2004-2005

Panel Co-Chair. “7th Annual Art+Communcation Festival: TransCultural Mapping.” RIXC-Sponsored Conference on Locative Media in Riga, Latvia, September 2004.

Conference Committee: *040404: Plasmatica: The Unfolding of New Structures in Old Spaces*, April 2004, New Media Conference held at UC Berkeley, April 2004

Co-Director: UC Berkeley Townsend Center Film Studies Working Group, Fall/Spring, 2001-2002

Conference Commmittee: *Born to Be Bad: Trash Cinema*. Trash Cinema Conference held at UC Berkeley, March 2002

Director: UC Berkeley New Graduate Student Orientation, UC Berkeley Graduate Assembly, August 2002

**Curatorial Experience:**

Co-curator and Selection Committee: “Balance/Unbalance Exhibition.” Muriel Magenta, Meredith Hoy, co-curators. Night Gallery, Tempe AZ. March 19-28, 2015.

Co-curator: “Mathematical Rhymes: Algorithmic and Generative Art.” Meredith Hoy, Kris Paulsen, Vince Dziekian, co-curators. Boston Cyberarts. September 6-October 2, 2013.

Co-Curator: “Mediating Place.” Meredith Hoy, Kevin Benisvy, co-curators. Harbor Art Gallery, University of Massachusetts, Boston. October 5-25, 2011

**Editorial Service:**

***Leonardo* Peer Review Panel:**

Funk, Tiffany. “A Musical Suite Composed by an Electronic Brain”: Reexamining the Illiac Suite and the Legacy of Lejaren A. Hiller Jr. in Conceptual Art "

**Peer Reviewing (Book Manuscripts):**

*In Defense of Dialogue: Reading Habermas and Postwar Literature*. Routledge, Fall 2019

**Peer Reviewing (Journals):**

 **“**Legal Matters: Art, Simulation, and Coercive Disobedience.” *Art Journal*, Fall 2019

“"Queer Criticalities, Instagram, and the Digital Ethics of Display A Case Study." *International Journal for Digital Art History*, Spring 2019

"Mestizo Technology: Art, Decoloniality and Latino Technoscience." *Media-N: Journal of the New Media Caucus* Spring 2016: V. 12 N. 1

"Mestizo Technology: Art, Decoloniality and Latino Technoscience." *Media-N: Journal of the New Media Caucus* Spring 2016: V. 12 N. 1

 “ISEA2012: Machine Wilderness.” *Media-N: Journal of the New Media Caucus.* 2013

 “Tracing New/Media/Feminisms.” *Media-N: Journal of the New Media Caucus*. Spring 2013: V.00 N.01

 “Found, Sampled, Stolen: Strategies of Appropriation in New Media Art.” *Media-N: Journal of the New Media Caucus.* Fall 2012: V.08, N.02

Editorial Assistant: *Acoustic Space*: *Transcultural Mapping,* TCM Reader Published Concurrently with 7th International Art+Communication Festival. Marc Tuters, ed, The Center for New Media Culture RICX Riga, Latvia, Summer 2004.

**Teaching Experience:**

**Arizona State University:**

ARS 586/591 Theories of Contemporary Art. Fall 2014, Spring 2015, Fall 2015, Fall 2016 (As 586), Fall 2017, Spring 2018, Fall 2018, Spring 2019

 ARS 498/598 Media Archaeology: From Panoramas to Digital Screen. Spring 2016, Fall 2016, Fall 2017, Spring 2018, Spring 2019

 ARS 439/539 Art of the 20th. Century II. Spring 2017

 ARA 489/589 Writing Art and Design Criticism. Fall 2014, Spring 2015, Fall 2015, Spring 2017

 **Individualized Study:**

 Lauren Copley, MFA Intermedia, Spring 2019

 Hannah Ziesmann, MA Art History, Fall 2018, Spring 2019

 Parker Barfield, MFA Painting, Fall 2018, Spring 2019

 Mike Jacobs, MFA Painting, Spring 2018, Fall 2018, Spring 2019

 Caleb Manning, BA Art History, Fall 2018, Spring 2019

 Christoph Schreiber

 Melodie Muffoletto, BA Art History, Summer 2018

 Kim Lyle, MFA Intermedia Fall 2017

 Samantha Adams BA Art History Fall 2017

 Ben Durham “Modern and Contemporary Critical Theory” Spring 2016

 Shawn Barker “Contemporary Media and the Sublime” Fall 2015.

 Courtney Richter “Contemporary Art Criticism” Fall 2015.

 Jennifer McCabe Morales “Feminism and Social Practice” Fall 2015.

 Shahab Sagheb “Digital Media Applications in Contemporary Art Practice” Fall 2015.

 Kev Nemelka “Art, Media, Ecology” Spring 2015.

**BA Honors Committees:**

Madeleine Randall (Grad. Spring 2018)

**BA Art History Honors Capstone Chair**

 Caleb Manning (Grad. Spring 2019)

**MFA Committees:**

 Marcela Erives, MFA Sculpture, Grad. Spring 2020

 Michael Jacobs, MFA Painting, Grad. Spring 2019

 Erin Kuhn, MFA Printmaking , Grad. Spring 2020

Andrew Noble, MFA Intermedia, Grad. Spring 2018)

 Jace Becker, MFA Photography, On Leave

 Alex Foster, MFA Woods, Grad. Spring 2018

 Emily Ritter, MFA Printmaking, Grad. Spring 2018

 Kimberly Lyle, MFA Intermedia, Grad. Spring 2018

 Alison Sweet, MFA Intermedia, Grad. Fall 2017

 Rachel Goodwin, MFA Painting, Grad. Spring 2017

 Molly Koehn MFA Fibers, Grad. Spring 2017

 Travis Ivey, MFA Painting, Grad. Spring 2017

 Elliott Kayser, MFA Ceramics, Grad. Spring 2017

 Courtney Richter, MFA Fibers, Grad. Spring 2016

**MA Committees:**

 Jennifer Cernada, LACMA Fellow, Chair (Grad. Spring 2021)

 Celia Yang, LACMA Fellow, Chair, (Grad. Spring 2021)

 Hannah Ziesmann, Chair (Grad. Spring 2020)

 Sydney Kreuzmann, Chair (Grad. TBA)

 Christoph Schreiber, Chair (Grad. Spring 2018)

 Kev Nemelka, Chair (Grad. Spring 2017)

 Lynda Xeapoleass, Member, (Grad. Spring 2018)

 Brittany Corrales (Completed Spring 2015)

 Maddison Zulak (Completed Spring 2015)

 Elnaz Bokarachi (Completed Spring 2015)

**Other Teaching**

 Art History/Museum Studies Professional Workshop for Undergraduate & Graduate Students (co-taught w. Prof. Julie Codell), January 17, 2020

Art History/Museum Studies Professional Workshop for Undergraduate & Graduate Students (co-taught w. Prof. Julie Codell), January 11, 2019

ASU Graduate Student Workshop (co-taught w. Prof. Julie Codell), January 26, 2018

Guest lecture ARS 102 April 20, 2017

 ASU Graduate Student Workshop 2017

 ASU Graduate Student Workshop 2016

 Guest Lecture Dan Collins Fall 2016

**Teaching Outside ASU**

Maryam Muliaee: Media Study, University of Buffalo. Member, Ph.D Committee. Dissertation topic: Media studies, place, memory & nostalgia

Minhae Shim Roth:

Mentor/Recommender: MA Arch, University of Miami, grad. Spring 2018, Mentor/Recommender: Ph.D UC Berkeley Architecture (History/Theory/Society), beg. Fall 2018 Thesis, Advisor: Art History BA, University of Massachusetts Boston

**University of Massachusetts, Boston:**

Art 102: Renaissance to Modern Art. Taught Fall 2010, Spring 2011, Fall 2011, Spring 2012, Fall 2012, Fall 2013

 Art 321: Space and Place in Contemporary Art and Media. Taught Fall 2013

 Art 310: History and Theory of New Media**.** Taught Fall 2012

 Art 310: Art Now! History and Theory of Contemporary Media Arts**.** Taught Fall 2011

Art 250: Art of the 20th Century: Revolution in Art from Courbet to Gursky: 1848-2011**.** Taught Spring 2011

 Art 310: Space and Place in Contemporary Artand Media**.** Taught Fall 2010

 **Undergraduate Honors Committees:**

 Yasmeen Abdallah: Art Department Honors, Fall/Spring 2011-12

 Nicole Farland: Art Department Honors, Fall/Spring 2010-11

 Cassandra Schramm: Art Department Honors, Spring 2011

**PROFESSIONAL, COMMUNITY AND UNIVERSITY SERVICE:**

 **ASU:**

 **School of Art:**

Gallery Advisory Committee, beg. Fall 2019

 Council of Graduate Student Historians Art Faculty Advisor Fall 2018- Present

 Visiting Artist Lecture Series Selection Committee, Fall 2015-Spring 2018

 Council of Graduate Student Historians, Faculty Liason Fall 2017-Spring 2018

 Galleries Director Search Committee, Spring 2016

 **School of Art/Art History:**

 Professional Development Graduate Workshop. January 11, 2019

 Art History Graduate Workshop January 26, 2018

 Art History Graduate Workshop January 13, 2017

Scholar’s Panel ART 101, January 6, 2016

 School of Art/Art History: Graduate Workshop, January 15, 2016

 School of Art/Art History: Graduate Workshop, January 16, 2015

 **Internal Professional Service:**

 ASU Art Museum: Creative Impact Board, Fall 2015-Spring 2016

**External Professional Service:**

 New Media Caucus:

 Elected Special Board Position:

 Development of

 1) Resources Task Force;

 2) Reference Compendium of New Media Artists/Scholars on NMC Website; 3) Publish periodic artist/scholar “Features” on NMC Website.

 January 2018-January 2019

 **Board of Directors**:

 New Media Caucus, January 2012-January 2018.

 **Editorial Boards/Committees:**

 **Media-N Journal:**

 Editorial Board, March 2012-present.

 **Media-N Journal:**

 Chair, New Media Journal Review Committee, April 2012-2014.

 **UMass Boston Service:**

Visual Culture Consortium, Boston: Steering Committee Member, Committee Member. January 2011-2014.

 U Mass Boston Faculty Staff Union: Executive Committee, Sept. 2012-2014.

 U Mass Boston, Academic Affairs Committee: Member, September 2012-2014.

Selection Committee: Ruth Butler Annual Scholarship. University of Massachusetts, Boston. April 2012

Chair: New Media Competitive Review Committee. *Media-*N: *Journal of the New Media Caucus*. March 2012-2014

 CLA Subcommittee Member: AFR Evaluation and Report. CLA Academic Senate, UMass Boston. 2012

 Selection Committee: Sam Walker Annual Scholarship. University of Massachusetts, Boston. April 2012

 Selection Committee: Ruth Butler Annual Scholarship. University of Massachusetts, Boston. April 2011

 Academic Senate: Committee Member. College of Liberal Arts, University of Massachusetts, Boston. January 2011-September 2012.

 College of Liberal Arts Open House: Art Department Representative. University of Massachusetts, Boston. April 2011

 Writing Portfolio Exam Grading: College of Liberal Arts, University of Massachusetts, Boston. October 26, 2010

 College of Liberal Arts Welcome Day: Art Department Representative. University of Massachusetts, Boston. March 31, 2012; April 2, 2011

 College of Liberal Arts Open House: Art Department Representative. University of Massachusetts, Boston. October 16, 2010; October 15, 2011

**Professional Affiliations:**

 New Media Caucus

 Media-N Journal

 College Art Association

 Society for Cinema and Media Studies