

Cristina Albu

- CONTACT INFORMATION** Department of Art and Art History *Office:* (816)-235-2985
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214 Fine Arts Building *E-mail:* albu@umkc.edu
5100 Rockhill Road, *WWW:* <http://info.umkc.edu/art/portfolio/albu/>
Kansas City, MO 64110
- RESEARCH INTERESTS** Contemporary art of the world, art reception theories, crossovers between art and cognitive sciences, new media, theories of affect and place, museum studies
- ACADEMIC EMPLOYMENT** **University of Missouri - Kansas City**, Department of Art and Art History
Associate Professor, 2018 - present
Assistant Professor, 2012 - 2018
University of Pittsburgh, Department of History of Art and Architecture
Visiting Instructor, 2011 - 2012
- EDUCATION** **University of Pittsburgh**, Pittsburgh, PA **2007-2012**
History of Art and Architecture Department
PhD in History of Art and Architecture (GPA 4.0/4.0)
• Research area: Contemporary Art and Critical Theory
• Thesis: "Mirror Affect: Interpersonal Spectatorship in Installation Art since the 1960s"
• Adviser: Terry Smith
PhD Certificate, Cultural Studies Program, University of Pittsburgh
- University of Pittsburgh**, Pittsburgh, PA **2005-2007**
History of Art and Architecture Department
Master of Arts in Art History (GPA 4.0/4.0)
• Thesis: "The Site-Specific Installations of Andy Goldsworthy and Olafur Eliasson: Environmental Problematics and Relational Aesthetics"
- University of Warwick**, Coventry, UK **2003-2004**
Master of Arts in European Cultural Policy and Administration
• Thesis: "Negotiations over Spatial Configurations in Contemporary Art Galleries and Museums"
- University of Bucharest**, Bucharest, Romania **1999-2003**
English-American Studies Department
Bachelor of Arts in Foreign Languages and Literatures (summa cum laude)
• Thesis: "The Construction of Urban Space in Postmodern America"
- University of Bucharest**, Bucharest, Romania **1999-2003**
European Cultural Studies Department
Bachelor of Arts in Letters
• Thesis: "Tzvetan Todorov, the Modern Exile Face to Face with Alterity"
- BOOKS** *Embodied Signals: Affect, Intimacy, and Communication in Biofeedback Art* (in preparation)
Perception and Agency in Shared Spaces of Contemporary (co-edited with Dawna Schuld, New York; London: Routledge, 2018)
Mirror Affect: Seeing Self, Observing Others in Contemporary Art (Minneapolis: University of Minnesota Press, 2016)

BOOK CHAPTERS

“One among Many: Experiencing Complexity in Participatory Art Systems,” Johanna Gosse and Tim Stott eds., *Nervous Systems: Art, Systems, and Politics since the 1960s* (forthcoming with Duke University Press, 2022)

“Contagious Creativity: Participatory Engagement in ‘The Magic Theater’ Exhibition (1968),” David Cateforis, Steven Duval, Shepherd Steiner, Celka Straughn eds., *Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s* (Oakland, CA: California University Press, 2018): 125-140.

“Reflective Disruption: The Mise en Abyme of Consumer Spectacle in Lynn Hershman and Dan Graham’s Installations,” Slavko Kacunko, Hans Körner, Ellen Harlizius-Klück eds., *Framings* (Berlin: Logos Verlag, 2015), pp. 247-266.

“Photogenic Art: Precarious Participation and Documentation,” Camila Maroja, Caroline Menezes, Fabrizio Augusto Poltronieri eds., *The Permanence of the Transient: Precariousness in Contemporary Art* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), pp. 2-16.

“Entropic Discourse in Robert Smithson’s Spiral Jetty and Thoreau’s Walden,” Rodica Mihaila and Irina Grigorescu Pana eds., *The Sense of America. Histories into Text* (Bucharest: Univers Enciclopedic, 2009), pp. 125-137.

“Problematics of Postcolonial Dislocation in the Case of the National Museum of Contemporary Art in Bucharest,” Jaynie Anderson ed., *Crossing Cultures: Conflict, Migration, Convergence. Proceedings of 32nd Congress of the International Committee of the History of Art* (Melbourne: Melbourne University Press, 2009), pp. 1071-1076.

“I, European Citizen,” Romanian National Committee for Cultural Development ed., *National Citizenship European Citizenship* (Bucuresti: Fundatia Culturala Libra, 2003), pp. 181-182.

JOURNAL ARTICLES
AND ESSAYS

“Planetary Re-Enchantment: Human-Animal Entanglements in Victoria Vesna’s Octopus Brainstorming,” *Comparative Media Arts Journal*, Issue Ten (2021)

“Intimate Connections: Alternative Communication Threads in Nina Sobell’s Video Performances and Installations (1974-1982),” *Camera Obscura*, Vol. 35, Issue 1 (Spring 2020): 38-75.

“Modeling the Psyche: Nene Humphrey’s Multi-sensory Enactment of Empathetic Entanglement,” *Afterimage: The Journal of Media Arts and Cultural Criticism*, Vol. 44, no. 6 (May-June 2017): 15-20.

“Arterial Echoes,” *Arterial Echoes*. Exhibition catalog. (Kansas City: UMKC Art Gallery, 2016)

“On the Cusp of Change,” *Barry Anderson. The Janus Restraint*. Exhibition catalogue. (2013)

“Five Degrees of Separation between Art and New Media: Art and Technology Projects under the Critical Lens,” *Artnodes*. Peer reviewed e-journal on Art, Science and Technology, Vol. 11 (2011), pp. 68-72. Available online at: <http://artnodes.uoc.edu/ojs/index.php/artnodes/article/view/artnodes-n11-albu/artnodes-n11-albu-eng>

“Between Expanded Consciousness and Expanded Bodies: Spectatorial Engagement with Invisible Architecture,” *Athanos*, Vol. 28 (Fall 2010), pp. 85-93.

“The Indexicality of the Triptych Video Constructions in Isaac Julien’s Installations,” Veit Görner and Eveline Bernasconi eds., *Isaac Julien. True North and Fantome Afrique* (OstfildernRuit: Hatje Cantz Publishers, 2006), pp. 73-80.

“Anthony Caro’s Déjeuner sur l’herbe II: Inside and Outside the Frame of Picturality,” *Kritikos. Journal of Postmodern Cultural Sound, Text and Image*, Volume 3 (December 2006). Available online at: <http://intertheory.org/albu.htm>

“Hamlet, the Drama of European Identity,” *Akademia, Journal of Culture and Philosophy* (October,

2001), pp. 12-14.

ENCYCLOPEDIA
ARTICLES

“Science and Contemporary Art,” Thomas DaCosta Kaufmann ed., *Oxford Bibliographies in Art History* (2016). Available online at:
<http://www.oxfordbibliographies.com/view/document/obo-9780199920105/obo-9780199920105-0081.xml>

“Science in the Arts since 1945,” Andrew J. Waskey, Fred Nadis eds., *World History Encyclopedia, Era 9: Promises and Paradoxes, 1945-Present* (Santa Barbara, CA: ABC-Clio, 2011), pp. 777-778.

INTERVIEWS

“The Temporalities of Soviet and Postcommunist Visual Culture: A Discussion with Boris Groys and Petre Petrov” (with Robert Bailey), *Contemporaneity: Historical Presence in Visual Culture*, Vol. 1 (2011), pp. 41-60.

Available online at: <http://contemporaneity.pitt.edu/ojs/index.php/contemporaneity/article/view/34/4>

BOOK REVIEWS

Review of Ken Lum. *Everything is Relevant: Ken Lum's Writings on Art and Life, 1991-2018*. *ARTMargins Online* (August 2020). Available at:

<https://artmargins.com/everything-is-relevant-ken-lums-writings-on-art-and-life-1991-2018/>

Review of Lisa Blackman. *Haunted Data: Affect, Transmedia, Weird Science* (London: Bloomsbury Academic, 2019), *Journal of Curatorial Studies*, Vol. 8, no. 2 (Winter 2019): 271-274.

Review of Anton Nijholt. *Brain Art: Brain-Computer Interfaces for Artistic Expression* (Cham: Springer, 2019), *Leonardo Reviews* (October 2019). Available at:

<https://www.leonardo.info/review/2019/10/brain-art-brain-computer-interfaces-for-artistic-expression>

EXHIBITION
REVIEWS

“Polly Apfelbaum: Waiting for the UFOs,” *Informality Blog*, April 5, 2019. Available online at:
<http://informalityblog.com/polly-apfelbaum-waiting-for-the-ufos/>

“Dawit Petros. The Stranger’s Notebook,” *Temporary Art Review*, January 9, 2017. Available online at: <http://temporaryartreview.com/dawit-petros-at-artspace/>

“*The Censorship of Memory* - Vlad Basarab,” *New Ceramics. The European Ceramics Magazine* (Issue 6, November 2012), p. 41.

COURSES TAUGHT

University of Missouri - Kansas City, Kansas City, MO

Course Instructor, Department of Art and Art History

World Currents of Contemporary Art

2012 - 2021

Participatory Forms of Spectatorship in Contemporary Art

Fall 2012, Spring 2014, 2019

Site-Specific Art within and beyond Museum Walls

Spring 2013, Fall 2015, Fall 2020

Contemporary Art, Emotion and Cognition

Fall 2013

The Artist in Society (interdisciplinary course)

Fall 2014, Fall 2016

Becoming Contemporary: Global Art Constellations

Spring 2015

Sensing, Feeling, Thinking: Contemporary Art and the Mind

Spring 2017, Spring 2021

Art Museums: History and Practice

Fall 2017, Spring 2020

Methods in Critical Theory

Fall 2018

Scope and Methods in Art History

Fall 2019, Fall 2020, Fall 2021

University of Pittsburgh, Pittsburgh, PA

Course Instructor, Department of History of Art and Architecture

Foundations in Art History

Spring 2012

Introduction to Contemporary Art

Fall 2011, Summer 2007

Introduction to Modern Art

Fall 2011

Introduction to Western Architecture

Spring 2012, Summer 2009, Summer 2008

Introduction to World Art

Spring 2012, Spring 2009

AWARDS,
FELLOWSHIPS AND
GRANTS

- Haskell Distinguished Research Award, University of Missouri Kansas City, Spring 2019
- University of Missouri Research Board Grant for the project “Turning the Mind Inside Out in Contemporary Art,” 2016-2017
- UMKC Friends of the Library Grant (with Seung Lark-Lim and Thomas G. Burns) for book acquisition on “Visual Culture, Emotion and Cognition,” 2013
- Nomination for Elizabeth Baranger Teaching Award, University of Pittsburgh, 2012
- Mellon fellowship for participation in the Workshop in Cognitive Science/Neuroscience and the Humanities, Center for Advanced Study in the Behavioral Sciences, Stanford University, 2011
- Graduate Excellence in Teaching Award, 2010
- Cultural Studies Predoctoral Fellowship, 2010-2011
- Andrew Mellon Predoctoral Fellowship, 2009-2010
- Friends of the Frick Fine Arts Grant for research at ZKM, Karlsruhe, Summer 2009
- Marstine Family Foundation Grant for research at the 53rd Venice Biennial, Summer 2009
- Wilkinson Travel Grant for research at MoMA, New York, Summer 2008
- U.S. National Committee for the History of Art Scholarship for paper presentation in the 32nd CIHA Congress, Melbourne, January 2008
- Dissertation Development Grant, University of Pittsburgh, for research at the Generali Foundation, Vienna; Kunsthaus Bregenz, Bregenz; 52nd Venice Biennial and documenta 12, Kassel, Spring 2007
- Arts and Sciences Graduate Fellowship, University of Pittsburgh, 2005-2006
- ECUMEST grant for participation in the international workshop Cultural Policy Research in the Countries of South-East Europe, Belgrade, Fall 2005
- European Union grant for participation in the EASA Conference Face to Face: Connecting Distance and Proximity, Vienna, Fall 2005
- Travel grant for participation in the ENCATC symposium of cultural administration, Krakow, Spring 2005
- Open Society Institute and Chevening Scholarship for MA studies at University of Warwick, 2003-2004
- UNESCO Summer School special prize, Summer 2002
- Honors Scholarship, University of Bucharest, 1999-2003
- Second prize in English Olympiad (county level), 1999
- Second prize in French Olympiad (county level), 1999
- Special award in Latin Olympiad (county level), 1998

CONFERENCES

- “Liminal Spaces of Trauma in Hedda Sterne’s Paintings of the 1940s,” *Image and Memory: Jews, Antisemitism, and the Holocaust in Romania*, University of Pittsburgh, November 2021
- “Planetary Attunement: Enactments of Animal Consciousness in Victoria Vesna’s Octopus Brainstorming,” *College Art Association Conference*, February 2021
- “Planetary Re-Enchantment: Human-Animal Entanglements in Victoria Vesna’s Octopus Brainstorming,” *UAAC (Universities Art Associations of Canada) Conference*, October 2020
- “Becoming (Un)Masked: Semiotics of Identification in Nick Cave’s *Hy-Dyve*”, *College Art Association Conference*, Chicago, February 2020
- “Mapping Neural Entanglement: Mental Landscapes in Mariko Mori’s *Wave UFO* and Suzanne Dikker and Matthias Oostrik’s *Mutual Wave Machine*”, *UAAC Conference*, Quebec City, October 2019
- “Aesthetics of Biofeedback: Modeling Consciousness in Art of the 1960s and 1970s,” *College Art Association Conference*, New York, NY, February 2017
- “Mental Exchanges: Biofeedback in the Art of the 1960s and 1970s,” *Southeastern College Art*

Conference (SECAC), Roanoke, VA, October 2016

“Mirror Friction: The Ethics of the Gaze in the Works of Agnes Denes, Ivan Navarro and Kader Attia,” *College Art Association Conference*, Washington, D.C., February 2016

“One among Many: Experiencing Complexity in Participatory Art Systems,” *Society for Literature, Science and the Arts Conference*, Houston, November 2015

“Contagious Creativity: Networked Participation in Art and Technology Projects of the 1960s,” *Hybrid Practices in the Arts, Sciences and Technology from the 1960s to Today*, Spencer Museum of Art, Lawrence, KS, March 2015

“Building Connections between Visual Art, Dance and Music in the General Education Curriculum,” *The College Music Society Conference*, St. Louis, October 2014

“One of an Exposed Crowd: Mirror Affect in Contemporary Art,” *Affect and Inquiry Symposium*, Obermann Center for Advanced Studies, University of Iowa, March 2014

“The Anti-Retinal Bias of Participatory Art Theorists,” *Southeastern College Art Conference (SECAC)*, Greensboro, NC, November 2013

“Photogenic Installation and New Media Art: Precarious Participation and Documentation,” *AAH Annual Conference*, University of Reading, April 2013

“Reflective Interludes: Mimetic Suspension in the Works of David Rokeby and Olafur Eliasson,” *Mimesis Now Conference*, University of Rochester, April 2012

“Unruly Mirror Images: Affective Intervals in Olafur Eliasson’s *Take your time*,” *Art and the Mind Symposium*, University of Southern California, Los Angeles, February 2012

“Familiar Strangers: Real and Imaginary Collectivities within the Frame of Reflective Installations,” *ASAP/3: Arts of the Planet Conference*, The Association for the Study of the Arts of the Present, Pittsburgh, October 2011

“The Seeds of Discord between New Media and Mainstream Contemporary Art: Critical Reflections on Art and Technology Projects,” *College Art Association Annual Conference (CAA)*, New York, February 2011

“Mirroring Others: Collective Encounters with Art and Technology Projects,” *Southeastern College Art Conference (SECAC)*, Virginia Commonwealth University, October 2010

“Interrogating Objecthood: Mirroring Processes in Art of the 1960s,” *40th Middle Atlantic Symposium in the History of Art*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, March 2010

“Informal Encounters with Non-Cartesian Environments: Visitors’ Reactions to Cecil Balmond’s Hedge Installation,” *Grad Expo*, University of Pittsburgh, March 2010

“The Mirror as Social Interface in the Art Practice of Michelangelo Pistoletto and Joan Jonas,” *Cultural Studies Association 8th Annual Meeting*, University of California, Berkeley, March 2010

“Between Expanded Consciousness and Expanded Bodies: Affective Relationality to Invisible Architecture,” *27th Art History Graduate Student Symposium*, Florida State University, October 2009

“Affective Encounters with Man-Machine Networks in the Installations of Christian Moeller and Rafael Lozano-Hemmer,” *Machines and Machinations, Romance Studies Graduate Conference*, Cornell University, September 2009

“From Introspection to Convivial Participation: Departures from Black Box Topology in Contemporary Video Art Display,” *Northeast Historic Film Symposium*, Bucksport, July 2009

“Mapping World Connections: Site-Specificity as a Mode of Placemaking in the Works of Andy Goldsworthy and Olafur Eliasson,” *Graduate Student Symposium*, Kress Foundation Department of Art History, University of Kansas, April 2009

“Word-Image Dialectics in Photography of the 1970s: Hans Haacke and Martha Rosler,” *8th International Conference on Word and Image Studies*, Institut National d’Histoire de l’Art, Paris, July 2008

“Entropic Discourse in Thoreau’s *Walden* and Robert Smithson’s *Spiral Jetty*,” *RAAS Fulbright Conference*, University of Bucharest, May 2008

“Conviviality and Place Relationality in the Site-Specific Works of Andy Goldsworthy and Olafur Eliasson,” *Grad Expo*, University of Pittsburgh, March 2008

“Problematics of Postcolonial Dislocation in the Case of the National Museum of Contemporary Art in Bucharest,” *32nd Congress of the International Committee of the History of Art*, University of Melbourne, January 2008

“A Postcolonial Analysis of the Debate on the Foundation of the National Museum of Contemporary Art in Bucharest,” *Defining Ourselves and Being Defined: Globalization, Regionalism and Multiculturalism*, *GOSECA conference*, University of Pittsburgh, February 2007

“The Disavowal of Modernity via the Fusion of Science and Art in Olafur Eliasson’s Site-Specific Installations,” *Natural Selections: Art, Science, and Exchange with the Natural World*, *Graduate Student Symposium*, Carnegie Museum of Art, Pittsburgh, March 2006

“A Report on the Troubled Condition of Cultural Policy in Postmodernism,” *Cultural Policy and Arts Production Conference*, Belgrade University, October 2004

“Why We Have Not Turned to Speaking a Universal Language?” *Open Society Institute Mid-Year Conference*, Nottingham University, Spring 2004

GUEST LECTURES

“Neuroaesthetics: An Introduction” and “Art and Brainwave Modulations,” Medicine and Visual Art course, School of Medicine, University of Missouri, Kansas City, June 2021

“Affective Alliances in Contemporary Art,” Susquehanna University, April 22, 2021

“Mirror Alliances in Contemporary Art,” “Empathy and Ethics of the Gaze,” “Mirroring the Invisible,” Center of Excellence in Image Studies, University of Bucharest, Romania, March-April, 2021

“What Keeps Us Looking at Art?,” Kemper Museum of Contemporary Art, October 5, 2020

“Contemporary Art and Biofeedback,” LASER, UCLA Art||Sci Center, Los Angeles, February 1, 2018.

“Reflections of Ourselves: Mirroring Acts in Contemporary Art,” Broad Art Museum, Michigan State University, Lansing, Michigan, August 3, 2017

“Aesthetics of Biofeedback: Modeling Consciousness in Contemporary Art,” Center for Behavioral Medicine, University of Missouri - Kansas City, April 2017

“One among Many: Experiencing Complexity in Participatory Art Systems,” University of Oklahoma, Norman, OK, March 2017

“Reflective Encounters: Interpersonal Spectatorship in Contemporary Art,” Truman State University, Kirksville, MO, November 2016

“Mirror Alliances: Self and Others inside the Spectacle,” Kansas City Art Institute, April 2015

“Site as Muse: Why Location Matters in a Global Art World,” Artery Gallery, North Adams, Mass., September 2012

“Methods of Analysis of Contemporary Art Reception,” Foundations in Art History, University of Pittsburgh, November 2011

“Unseen: the Move towards Conceptualism,” Contemporary Visual Culture (1945 to present), School of Art, Carnegie Mellon University, March 2011

“Interpersonal Mirroring Processes in Contemporary Art since the 1960s,” How Is Art More than a Thing?: Performativities of Objects, Technologies, Temperaments, graduate seminar, School of Art, Carnegie Mellon University, February 2011

“Posthuman Rhizomatic Networks in the Works of Christian Moeller and Rafael Lozano-Hemmer,” Art/Photography/Media Summer School, University of Zürich, June 2009

“How to Do Research on Contemporary Art,” Art and Architecture Humanities Resources and Services graduate seminar, University of Pittsburgh, July 2008

PUBLIC
CONVERSATIONS
WITH ARTISTS

“Reimagining Suppressed Histories of Racial Violence,” Shutz Lectures Series, University of Missouri - Kansas City. Moderator of conversation between Krista Thompson and Isaac Julien, November 2021.

“Neuroscience and Art: Exploring Mind Control,” Kiblix Festival (Ljubljana). Panel participant, together with Marco Donnarumma, Masa Jazbec, Rhea Klansek, Warren Neidich, Victoria Vesna, June 2021. Available at: <https://www.youtube.com/watch?v=I6wjlrUApys>

“Invisible Entanglements: Art, Distant Connections, and Biofeedback,” Telluric Vibrations, Los Angeles Hub for Ars Electronica Festival (Linz). Moderator of conversation with Suzanne Dikker, David Rosenboom, Nina Sobell and Victoria Vesna, September 2020. Available at: <https://www.youtube.com/watch?v=w9mZefh4pBI&t=13s>

“Venture into Optics: Panel Discussion with Barry Anderson and Jose Faus,” Johnson County Library, December 2019

“Memorializing Mass Atrocities with Public Art: A Conversation with Artist Luigi Toscano,” UMKC, October 2019

“Body-Mind Entente: Panel discussion with artist Nene Humphrey and cognitive scientist Alex Francisco,” UMKC Fine Arts Gallery, February 2016

“The Center Is a Moving Target: Conversation with Rashawn Griffin and Diana Heise,” Crossroads Conversations, Kemper Museum of Art, April 2014

“Visual Reverberations: Conversation with Robert Howsare,” *Sonance*, UMKC Fine Arts Gallery, November 2013

CREATIVE
PROGRAMMING AND
ACADEMIC EVENTS
ORGANIZED

- Co-organizer of Marilyn T. and Byron C. Shutz lecture series, “Speak Up! Building Racial Justice through Art, Pedagogy, and Writing,” University of Missouri, Kansas City, 2021-2022
- Panel Chair, “Modulating the Invisible,” Society for Literature, Science and the Arts (SLSA), University of Michigan, Ann Arbor, October 2021
- Lecture Series Chair, “Turning the Mind Inside Out: Thought at the Intersection of Art, Philosophy, and Science,” University of Missouri - Kansas City, Spring 2017
- Panel chair, Emergent Creativity in Systems of Art Co-Production, Society for Literature, Science and the Arts (SLSA), Atlanta, GA, November 2016
- Panel chair (with Dawna Schuld, Indiana University), Seeing Others Seeing: Interpersonal Experience in Contemporary Art, College Art Association Conference, New York, 2015
- Curator of Flatfile exhibition at H&R Block Artspace at Kansas City Art Institute, August 2012
- Panel chair, Conceptualist Legacies in Contemporary Art Practice, ASAP/3 National Conference, Carnegie Mellon University, 2011
- Conference and festival chair, “To Act or Not to Act: Ethics in Romanian Cinema,” international graduate student conference and film festival, University of Pittsburgh, 2010
- Symposium Co-chair, “The Place of the Image: Global Connections, Local Affiliations,” national graduate student symposium, University of Pittsburgh, 2009-2010
- Symposium Chair, “Storytelling: Playful Interactions and Spaces of Imagination” national graduate student symposium, University of Pittsburgh, 2007-2008
- Member, organizing committee of the “Romanian Cinema on the Edge,” film festival, University of Pittsburgh, Fall 2007

MA COMMITTEE
SERVICE

- Milica Acamovic, “Fresh Meat Rituals: Confronting the Flesh in Performance Art” (thesis adviser, defended)
- Jillian Aubrey, “Eatopia in Contemporary Art: Aesthetic Spaces of Collective Food Consumption in Contemporary Art” (thesis adviser, defended)
- Liz Black, “Presence in Touch,” (MA in Studio Art, committee member, defended)
- Marselle Bredermeyer, “Hayv Kahraman’s Bodyscreens: Skin, Depth, and Surface” (thesis adviser, defended)
- Logan Chermack, “History and Politics in the Sculptures of Sokari Douglas Camp” (committee member, defended)
- Meredith Derks, “Translating Magic: Remedios Varo’s Visual Language” (committee member, defended)
- Danielle Hampton, “Re-Imagining the Spaces of Femininity: Vanessa Bell and the Domestic Interior” (committee member, defended)
- Luisa Hartigan, “Performing Feminism through Photography in the Age of Social Media” (thesis adviser, in progress)
- Brian Hearn, “Frank Overton Colbert: A Study in Transcustomary Indigenous Modern Art” (thesis adviser, defended)
- Rebecca Lawder, “Living Landscapes: John Dunkley and the Living Landscape of Colonial Jamaica” (committee member, defended)
- Ashley Lindeman, “Synthesis of Communications: A Spiritual Voice Amidst Belligerent Noise” (committee member, defended)
- Rachael Love, “Representations of the Dreaming Mind in Nineteenth Century French Art” (committee member, defended)
- Colin Mosely, “A Longing for Interspecies Communication” (MA in Studio Art, committee member, defended)
- Shaka Myrick, “Micanga: Toward a Visual History of Beads in Afro-Brazilian Culture” (committee member, in progress)
- Amelia Nelson, “Contemporary Landscape Photography: Dissolving Boundaries in Jungjin Lee’s Wind Series” (thesis adviser, defended)

- Johanna Perry, “Subversive Exposure: Realism and Masquerade in Song Byeok’s Art Practice” (thesis adviser, defended)
- Caleb Stockham, “There Is a Museum for That? Defining New Pop-Up Experiential Exhibition Spaces” (external committee member, defended)
- Renee Williams, “Dialogue at the Threshold: The Artist Between Museum and Community” (thesis adviser, defended)

PHD COMMITTEE
SERVICE

- Poppy Di Candeloro, “Contemporary Vanitas: The Grotesque in Art of the Nuclear Age” (committee member, in progress)
- Milton Gomez, “Tactical Disembodiment in Queer Art and Literature” (committee member, in progress)
- Amy Nygaard, “Sites of Trauma, Bodies of Recovery: The Work of Contemporary South African artist Jane Alexander” (committee member, defended)
- Joseph Keehn, “Performing Queerly: Expressions of Cultural Humility in the Works of Mac Taylor” (committee member, in progress)
- Michelle Workman, “Renee Stout: the Creation of Images through Ritual Performances” (committee member, in progress)

PROFESSIONAL AND
ADMINISTRATIVE
SERVICES

- Juror, Emerging Curator Program, Plug Projects, Kansas City, 2022
- Juror, Committee for the Selection of Public Art for KCI Airport, Spring 2021
- Reviewer for Duke University Press, Minnesota University Press, 2020
- Reviewer for *Afterimage*, *Art Journal*, *Contemporaneity Journal*, *Participations: International Journal of Audience Research*
- Advisory Board Member, *Contemporaneity Journal*, 2012 - present
- Director of Graduate Studies, Department of Art and Art History, UMKC, Spring 2019 - present
- Reviewer for European Science Foundation - Science Connect, 2020
- Juror, CAA Art Journal Award, 2019-2021
- Faculty Advisor, Graduate Art History Association, UMKC, 2016-2019
- Judge, Community of Scholars Symposium, University of Missouri - Kansas City, March 2019
- External Reviewer, MFA exhibition, Washington University in St. Louis, April 2017
- Exhibition Judge, Annual BFA exhibition, Kansas City Art Institute, April 2014
- Art History Faculty Liaison for Mellon Curatorial Fellowship Advisory Council, Nelson Atkins Museum of Art, Spring 2014
- Reviewer, Research Infrastructures, Foundation for Science and Technology (FCT, Portugal), 2013
- Editor, *Contemporaneity Journal: Historical Presence in Visual Culture*, 2010-2012
- Instructor, New Teaching Assistant Orientation, August 2011
- Grad Expo judge, Arts and Sciences, University of Pittsburgh, March 2011
- Instructor, New Teaching Assistant Orientation, January 2011
- Coordinator, New Graduate Student Orientation, Department of History of Art and Architecture, University of Pittsburgh, August 2010
- President, Pittsburgh Romanian Studies Group, 2008-2010
- Teaching Assistant Mentor, 2008-2009
- Graduate committee representative, 2008-2009
- Public relations officer, GOSECA conference, Fall 2008
- Website administrator, GOSECA conference, Fall 2007

Treasurer, Pittsburgh Romanian Studies group, 2007-2008

MA representative, HAA graduate student organization, 2005-2006

PROFESSIONAL
AFFILIATIONS

Member of the Association for Women in Slavic Studies
Member of the Chevening Alumni Group
Member of the College Art Association
Member of the Cultural Studies Association
Member of the International Association of Word and Image Studies
Member of the Pittsburgh Romanian Studies Group
Member of the Society for Romanian Studies
Member of Southeastern College Art Conference
Member of the Society of Literature, Science and the Arts

LANGUAGES

Romanian (native speaker), **English** (fluent), **French** (advanced), **Italian** (advanced), **German** (reading skills), **Greek** (elementary), **Latin** (elementary)

REFERENCES

Frances Connelly, Emerita Professor of Modern Art History (University of Missouri - Kansas City)
connellyf@umkc.edu
Caroline Jones, Professor of Modern and Contemporary Art History (Massachusetts Institute of Technology)
cajones@mit.edu
Christine Ross, Distinguished James McGill Professor of Contemporary Art History (McGill University)
christine.ross@mcgill.ca
Terry Smith, Andrew W. Mellon Professor of Contemporary Art History and Theory (University of Pittsburgh)
tes2@pitt.edu