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SUMMARY:

MUSEUMS

Director, Westmont Ridley-Tree Museum of Art, Santa Barbara, CA
May 2008 - present

Director: National Museum of Women in the Arts, Washington, D.C.
September 2002 – October 2007

Executive Director: Art Museum of Western Virginia, Roanoke, VA
June 1998 – September 2002

Curator of American Art: High Museum of Art, Atlanta, GA
January 1985 – June 1998

Guest Curator/Consultant: Glenbow Museum, Calgary, Alberta
1981– 1986

Project Head/Senior Cataloguer: American Antiquarian Society, Worcester, MA
1979 – 1984

Guest Curator: Santa Barbara Museum of Art, Santa Barbara, CA
1980

Research Assistant to the Head of Conservation: Los Angeles County Museum of Art,
1977 – 1978

Acting Assistant Curator of Prints and Drawings: LACMA, CA
January - September, 1978

Curatorial Assistant: Grunwald Center for the Graphic Arts, UCLA
1976 –1977

TEACHING

Westmont College, R. Anthony Askew Chair, Professor of Art History,
May 2008 – present

Emory University: Adjunct Faculty, 1985–1988

Assumption College: Lecturer, fall 1984

California State University Dominguez Hills: Instructor, summer sessions, 1975, 1976

University of California, Los Angeles: Teaching Assistant, 1975–1976

EDUCATION

1998 Ph.D., Graduate Institute of the Liberal Arts, Emory University, Atlanta, GA

1978 M.A., Art History, University of California, Los Angeles (UCLA)

1974 B.A., Art History, UCLA, *cum laude*

Certificate of Fluency in German, Goethe Institute, Passau, Germany

LANGUAGES French, German, Swedish

PUBLICATIONS

- Edited papers from the 1990 North American Print Conference; published by University of Arkansas Press
- Published numerous exhibition catalogues, essays, articles, entries, brochures, newspaper commentaries
- Created two research databases

LECTURES, PAPERS, POD CAST, VIDEOS

- Lectured nationally and internationally on art and history
- Delivered papers at scholarly conferences
- Created pod cast with *Washington Post* for NMWA's permanent collection tour
- Created 5 educational videos

EXHIBITIONS

- Organized over 60 exhibitions around diverse subjects and themes: photography; Latin American art; contemporary art; Impressionism; American art; Aboriginal Australian art; Italian Renaissance art; Pre-Columbian art; folk art; design, craft; book illustration

SYMPOSIA

- Organized 5 symposia for 200-550+ attendees

EXTRACURRICULAR ACTIVITIES

- Art juror (multiple times)

- AAM accreditation team member/visitation reviewer
- NEA and NEH panelist
- NEA, NEH, IMLS grant reviewer; regional grant reviewer: Georgia and Virginia
- Lobbied for arts funding: Virginia State legislature and U.S. Congress

MEMBERSHIPS

ICOM; AAM; AFA; Small Museum Directors; VAM; SEMC; Director's Roundtable; ARTTABLE, Washington, D.C.; American Antiquarian Society, elected member

Resume Addendum

Museums

Director, Westmont Ridley-Tree Museum of Art, Santa Barbara, CA (May 2008 – present)

- organize exhibitions and educational outreach; write grants and other fund raising initiatives; manage Westmont Art Council; seek art acquisitions; research collections; publish brochures and catalogues; coordinate membership drives; served as an advisor for construction of a new state-of-the-art museum facility; budget for 5-7 exhibitions each year; encourage faculty to use the museum its collections and exhibitions as a learning laboratory; actively create outreach for students and Santa Barbara community involvement in the Museum

Director, National Museum of Women in the Arts, Washington, D.C. (September 2002 – October, 2007)

ADMINISTRATION/FINANCE

- Directed staff of 98; increased annual budget from \$8 to \$10.8 million
- Coordinated staff and board retreats for long range planning resulting in the implementation of a dynamic five year strategic plan with benchmarks for measuring staff and board accomplishments; outcome: re-branding museum image as an energized, innovative, highly professional organization
- Rewrote job descriptions; restructured organizational chart for best utilization of staff skills and equitable balance of duties among departments; recruited talented, new staff to the leadership team
- Implemented highly effective budgeting process and new operational structures to facilitate better stewardship and clarify seasonal income and expense expectations; untangled restricted funds from operational funds and established orderly endowment records; prompted Board to adopt endowment spending policy; moved from two to three star Charity Navigator rating; created a weekly written development/ financial report for board

and leadership team to track income and expenses; eliminated previous structural deficits with balanced budgets for each fiscal year

- Maintained facility, systems, and equipment in impeccable condition and efficiency

INSTITUTIONAL ADVANCEMENT

- Reinvigorated a stalled endowment campaign resulting in meeting our \$25 million goal; raised \$15 million in planned giving; improved annual giving campaign with best results in museum history; stabilized a downward trend in direct mail appeals with a 10-20% increase over five years; launched three successful telemarketing campaigns – one organized for the Board as callers (\$100,000 raised in 2 days)
- Wrote successful grants for NEA (\$50,000); NEH Challenge (\$638,000); IMLS (\$138,000) (\$150,000); IMLS National Award, 2007; DOE (\$1 million and \$1.1 million) as well as Kress Foundation, Trust for Mutual Understanding, Rosner Foundation, Dallas Coors Foundation, Prince Foundation, and others; built and reinvigorated relationships with 75 corporate sponsors: Merck; Toyota; Wal-Mart; Chevron; FedEx; General Dynamics; Alcoa; Smith Barney and more
- Museum membership averaged 25,000 each of four years; managed direct mail consultant with positive results

ARTISTIC VISION

- Enlivened the exhibition schedule and programming offering more variety and better balance between scholarship and popular programming; aimed for quality and excellence concentrating on several high profile initiatives; built working relationships with Embassies: Mexico; Peru; Italy; Sweden, Iceland; Korea; Denmark; Finland; France and others; initiated international projects with the Louvre; the Hermitage; Conaculta-Inah; sVo, France; partnered with government organizations: The White House; Library of Congress; Smithsonian Latino Center
- Initiated *CLARA: Database of Women Artists*, first-ever, powerful Internet tool for researching women artists; funded by two IMLS grants; implemented national educational initiative: *Art, Books, and Creativity* with \$2.1 million combined DOE grants; launched DC's first *Women's Film Festival*; initiated *Women to Watch Series* with State Committees and *Women Artists Worldwide Series* with Embassies
- Lectured nationally and internationally on women artists; passionately engaged audiences with the NMWA mission resulting in new patrons for the museum; taught as part of the Women in Art History adult education class; built relationships with donors by giving special exhibition tours
- Cultivated art collectors resulting in major gifts to the collection (Cassatt, Kngwarreye; Native American pottery, 350 Frida Kahlo letters; and others); added significant contemporary art by purchase: Chakia Booker, Leslie Dill; Anna Gaskell; Dana Hoey

- Structured new exhibition planning meetings in order to add multiple views and voices to curatorial planning; expanded exhibitions and programming focus beyond art by women to include humanities based exhibitions exploring art about women [*Enterprising American Women* (2002); *Women in Ancient Mexico and Peru* (2005)]

OUTREACH/AUDIENCES

- Increased advertising for programming and institutional branding; re-created NMWA website; grew the Business and Professional Women's Council from 35 members to 110; began Young Professional Forum for women under 35; launched the *Enterprising Women of Washington Award* and *Legacies Series*; programmed around women's advocacy issues to draw in new audiences; organized year-long 20th anniversary celebration attracting high-profile media attention; 2007 was the highest net (\$350,000) for gala fundraising in museum history
- Guided NMWA through year-long AAM Museum Assessment Program Public Perception resulting in new emphasis on local audiences and innovative marketing strategies for reaching diverse visitors
- Increased State Committees from 17 to 25 in four years; added 9 international committees: Canada; France; Spain; Italy; England; India; Indonesia; Peru; Czech Republic

Executive Director

**Art Museum of Western Virginia, Roanoke, VA
(June 1998 – September 2002)**

- Directed staff of 15; annual budget of \$1.2 million
- Acquired 33 million dollars of American art (Homer, Dewing, Sargent, Eakins, Cole, Motherwell, and others)
- Guided feasibility study, RFP, and architectural planning for \$85 million new facility; Randall Stout Architect
- Increased annual fund by 200%; launched capital campaign (\$85 million)
- Maintained attendance over 100,000 for each of three years
- Wrote successful NEA, IMLS, VAM, and other foundation and corporate grants
- Lobbied Virginia legislature for operations funding; successfully re-oriented budget and programming to accommodate 100% loss of Virginia state funding to all cultural organizations in 2001: AMWV was the only cultural organization in Roanoke that did not lay-off staff or close; AMWV operated in the black for each fiscal year

Curator of American Art

**High Museum of Art, Atlanta, GA
1985-1998**

- Researched, wrote, and published first American Art Collection Catalogue, funded by Luce Foundation

- Organized critically acclaimed national traveling exhibitions (Norman Rockwell; John Twachtman)
- Acquired over 1.5 million dollars of American acquisitions: Durand, Cole, Earl, Gifford, Benbridge, Stuart, and others
- Created, coordinated, and programmed Fine Arts Collectors--support group for American Art department; engaged 125 members; 15 members nominated to HMA Board leadership; twenty gifts over 10 years to the collection
- Wrote successful grants for exhibitions, collections research, and conservation (NEA; IMLS; Ford Motor Company; Luce Foundation)

**Guest Curator/Consultant, on American Illustration Collection
Glenbow Museum, Calgary, Canada
1981-1986**

- Organized exhibition with publication from permanent collection that traveled to three venues
- Served as consultant for collections management: cataloguing; storage recommendations; deaccession assessment

**Project Head/Senior Cataloguer, American Engravings Project.
American Antiquarian Society, Worcester, MA, 1979-1984**

- Researched and catalogued 16,000 Colonial and Federal American engravings
- Traveled to 25 libraries/museums to record colonial and federal period prints

**Guest Curator, *Enchanted Images* exhibition
Santa Barbara Museum of Art, CA, 1980**

- Organized exhibition and wrote catalogue on American children's book illustration

**Research Assistant to the Head of Conservation
Acting Assistant Curator, Department of Prints and Drawings
Los Angeles County Museum of Art, 1977-79**

- Began as researcher for art conservators; transferred to Prints and Drawings Department as interim Assistant Curator of Prints and Drawings

**Curatorial Assistant
Grunwald Center for the Graphic Arts, UCLA, 1976-77**

- Catalogued prints and drawings; assisted visiting scholars

Teaching

R. Anthony Askew Professor of Art History

Westmont College, Santa Barbara, CA, 2008 – present

- Museum Studies
- American Art
- Modern and Contemporary Art
- Video and New Media Art

Adjunct Faculty

Emory University, Atlanta, GA, 1985-1988

- American Art
- History of Prints

Lecturer

Assumption College, Worcester, MA, fall, 1984

- Modern and Contemporary Art
- Introduction to Art History

Instructor, Department of Art History

California State University, Dominguez Hills, summers of 1975 and 1976

- American Art and Architecture

Reader/Teaching Assistant, Department of Art History

UCLA, 1975-76

- European Prints
- American Art

EDUCATION

1998 Ph.D., Graduate Institute of the Liberal Arts, Emory University, Atlanta, GA [Founded in 1952, Emory's Graduate Institute of the Liberal Arts is one of the first interdisciplinary Ph.D. programs in the United States. It provides a challenging, interdisciplinary space for students to pursue theoretically sophisticated and historically grounded studies of culture and society.]

Major areas: Women's Studies, African American Studies, Southern Studies

Dissertation: *Creating Self-Portraits at Southern Expositions: Atlanta, Nashville, Charleston*

Graduate Advisor: Dr. Richard Long

Advisory Team: Dr. Cristine Levenduski; Dr. Dana White

1978 M.A., Art History, University of California, Los Angeles (UCLA)

Major areas: American Art, Prints and Drawings, Islamic Art

Thesis: *American Children's Book Illustrators in the Nineteenth Century*

1974 B.A., Art History, UCLA, *cum laude*

Certificate of Fluency, Goethe Institute, Passau, Germany

LANGUAGES: French, German, Swedish

SELECTED PUBLICATIONS

Books:

Graphic Arts & the South: Proceedings of the 1990 North American Print Conference (editor), University of Arkansas Press, 1993

Exhibition and Collection Catalogues:

Jean-Baptiste-Camille Corot: The Lady Leslie Ridley-Tree Collection in Context, "Corot in America" p. 48-66 and "Corot's American Collectors" p. 111-118, Westmont College, 2013

The Permanent Collection: Westmont Museum of Art, 2011

Foreword: Italian Women Artists from Renaissance to Baroque, National Museum of Women in the Arts, 2007

Foreword: The Book as Art, National Museum of Women in the Arts, 2007

Acknowledgements: Dreaming Their Way: Australian Aboriginal Women Painters, National Museum of Women in the Arts, 2006

Foreword: Amalia Amaki: Boxes, Buttons and the Blues, National Museum of Women in the Arts, 2005

Nordic Cool: Hot Women Designers, National Museum of Women in the Arts, 2004

American Paintings at the High Museum of Art, Hudson Hills Press, 1994, (co-authors Phyllis Peet and Donelson Hoopes) (expanded version of catalogue published in Japanese, 1996)

Incandescent Spirit: Page Hazlegrove/ Sculpture in Glass (production/co-editor), Art Museum of Western Virginia, 2000

Georgia Printmakers, High Museum of Art, March, 1986

American Illustration, 1890-1925: Romance, Adventure & Suspense, Glenbow Museum, Calgary, Canada, fall, 1985

Enchanted Images: American Children's Illustration, 1850-1950, Santa Barbara Museum of Art, 1980

Articles, Exhibition Brochures, Catalogue Essays and Entries:

"Journeys: Westmont Alumni Artists' Invitational" Westmont Ridley-Tree Museum of Art, Westmont College 2012

“Randall Stout: Architecture of Art & Community” *Randall Stout*, Equal Books: Design 06 Peak, September 2010.

“John Carlander: Highlights from a Thirty-Year Career,” essay for exhibition catalogue, *John Carlander: Highlights from a Thirty-Year Career*, Westmont Museum of Art, 2010.

“Language Skills: The Art of the Expanded Print” in *New Works by Martha Ensign Johnson*, Westmont Museum of Art, September 2008

“Art Boosts both Culture, the Economy,” *Commentary, The Roanoke Times*, December 26, 1999.

“Norman Rockwell: A New Viewpoint,” with Maureen Hart Hennessey, *Norman Rockwell Pictures for the American People*, High Museum of Art and Norman Rockwell Museum, 1999

“Introduction,” *John Henry Twachtman: An American Impressionist*, High Museum of Art, 1999

“Albert Bierstadt,” “Mary Cassatt,” “Frederic E. Church,” “Henry O. Tanner,” *Entries for Rings: Five Passions in World Art*, High Museum of Art, 1996

“Fine Art at the Cotton States and International Exposition,” Atlanta, 1895, High Museum *Antiques Show and Sale Magazine*, fall, 1995

“The High Museum of Art: A Vision for a Southern City,” *American Art Review*, August/September, 1994

“Literary References in Harnett’s Still-Life Paintings,” *William M. Harnett*, Amon Carter Museum, Metropolitan Museum of Art, Harry N. Abrams, 1992

“Prints for the People,” High Museum of Art, exhibition brochure, 1990

“Dobson’s Encyclopedia: A Precedent in American Engraving,” *Winterthur Historic Prints Conference Papers*, winter, 1987

“American Illustration, 1890-1925: Romance, Adventure & Suspense,” High Museum *Antiques Show and Sale Magazine*, fall, 1987

“The Nativity--a Watercolor by Walter Appleton Clark,” *American Traditions in Watercolor: The Worcester Art Museum Collection*, Worcester Art Museum, spring, 1987

“American Prints Between the Wars,” High Museum of Art, January, 1987, brochure, co-authored with Carl Mullis

“Childe Hassam” and **“Allen Tucker,”** entries for *The Advent of Modernism: Post-Impressionism and North American Art, 1900-1918*, High Museum of Art, 1986

Social Studies Reader, fourth grade, Coronado, Press, San Diego; four articles on children and museums: **“Continuing Research in Museums,” “Moving Museums,” “How Old is It?” “Children’s Museums,”** 1986

“American Etching Revival, 1875-1920,” *High Museum Antiques Show & Sale Magazine*, fall, 1985

“Native North Americans: Six Portraits by Henry Inman,” High Museum of Art, brochure, 1985

“Stuff and Nonsense--Humorous Illustrators in America,” *Imprint Magazine*, August, 1985

“Separately Published Engravings in the Early Republic: An Introduction to Copperplate Engraving and Printing in America through 1820,” *American Printing History Journal*, June, 1984

“Drawings by American Illustrators at the Glenbow Museum,” *Drawings*, Drawings Society, summer, 1984

Entries (35) on art and architecture for a children’s encyclopedia, ***Know Power: Children’s Book of Knowledge***, Waldeman Publications, NY, 1981

Resource Handbook for West Coast Conservators, Los Angeles County Museum Associates, 1978

“Young Folks and Children’s Literature,” *The American Personality: Artist-Illustrator of Life in the United States*, Wight Art Gallery, UCLA, 1976

Databases:

Catalogue of American Engravings, American Antiquarian Society, 1987 (*spearheaded revision of Stauffer and Fielding’s Colonial and Federal American Prints Catalogue; updated and expanded into database format; catalogued 16,000 historical prints and intaglio book illustrations; created subject index*)

Clara: Database of Women Artists, National Museum of Women in the Arts, 2006 (*advisory role: created Internet- searchable, 19,000 record index of international women artists, historic and contemporary*)

SELECTED LECTURES AND PAPERS

Jean-Baptiste-Camille Corot,” Community Talk, 2013

“Old Mistresses: Twelve Women Artists from the Renaissance and Baroque Periods” Westmont College Salon Series, 2012

“The Faces of Jesus in Art” Westmont College Department Chapel Talk, 2011

“How Women have Shaped and Influenced Modern Art in America” Ed Cella Gallery, Los Angeles, 2010; Westmont’s Salon Series, 2010

“The Changing Role of Museums in the 21st Century,” Conversations that Matter, Westmont Downtown Series, 2009

“Mary’s Story: A Christmas Reflection on the Life of Mary,” All Saints Episcopal Church, December 2009

“Contemporary Art: A Global Perspective,” Santa Barbara City College, 2009

“The Challenges of Women Artists” Santa Barbara Museum of Art, Collector’s Group lecture, 2009; a gathering of women artists in Santa Barbara, 2009

“The Role of an Art Museum on a Christian College Campus” Biola College, symposium on *Arts and Christianity*, 2008

“A Vision for the Arts at a Liberal Arts College,” Installation lecture, 2008

National Museum of Women in the Arts: A Global Mission,” American Deputy Ambassador to India, residence, New Delhi, India, 2005

“How Women Have Shaped and Influenced the Arts in America,” Art and Embassies Series, Washington, D.C., 2005; International Press, featured speaker, Washington, D.C. 2005; Friends of Art, Reading, PA, opening season speaker, 2006; keynote speaker, regional docent conference, Huntington Museum of Art, Charleston, West Virginia, 2006; speaker for Focus: Women’s Forum luncheon Charlottesville, VA, 2007; Catherine Lorillard Wolfe Art Club, NY, annual luncheon speaker, 2007

“Mary Cassatt: Modern Women,” Art History class, National Museum of Women in the Arts, 2003

“Catherine the Great: The Politics of Collecting Art,” Cosmos Club, Washington, D.C., 2002

“John Henry Twachtman,” Art Museum of Western Virginia, fall, 1999; High Museum of Art, February, 2000

“Negro Buildings at Southern World’s Fairs,” Popular Culture Association conference, San Diego, 1999.

“The Running of Rings: Behind the Scenes at the High’s Olympic Exhibition,” *Piedmont College*, October, 1996

“Fine Arts and Women Artists: The Role of Women at Atlanta’s Cotton States and International Exposition,” High Museum of Art, fall, 1995

“A Day at Atlanta’s World’s Fair,” (stereopticon-views lecture) High Museum of Art, fall, 1995

“Imaging the Southerner,” Popular Culture Association Conference, New Orleans, LA, February, 1993

“American Impressionists and the Sea,” Marietta/Cobb Museum of Art, Marietta, GA, fall, 1992

“William Michael Harnett and the Iconography of the Book,” (*Iconography and the Culture of the Book* conference), American Antiquarian Society, Worcester, MA, June, 1991

“Art in Georgia Collections: Trends and Tastes,” Telfair Academy of Arts and Sciences, Savannah, GA, April, 1989

“Audubon: Artist and Natural Historian,” Colquitt Country Arts Alliance, Moultrie, GA, October, 1988

“American Children’s Book Illustration in the Late Nineteenth Century,” (*Collecting Children’s Books* symposium), American Antiquarian Society, fall, 1988

“American Illustration: 1890-1925,” Montgomery Museum of Art, January, 1988 and Furman University, Greenville, SC, October, 1987

“The American Etching Revival: 1880-1900,” Atlanta Fine Print Fair, Atlanta College of Art, March, 1987

“Stuff and Nonsense--American Illustrators of Humor for 19th Century Children” New York Public Library, Pforzheimer Lecturers, 1984, and High Museum of Art, 1985

“An Introduction to Prints and Printmaking,” Assumption College, Worcester, MA, fall, 1984

“Nineteenth Century Children’s Book Illustration,” Smithsonian Institution Associates Program, winter, 1982

“Dobson’s Encyclopedia: A Precedent in American Engraving,” Winterthur Museum, spring, 1982

“Words, Pictures and Children,” Santa Barbara Museum of Art, winter, 1981

“American Children Through Their Books,” New England Children’s Librarians’ Association, American Antiquarian Society, Worcester, MA, fall, 1980

“Papermaking, Printing and Ink Making of the Old Masters,” Los Angeles County Museum of Art, winter, 1978

VIDEOS

“Bright Hope for Tomorrow,” Westmont College, speaker

“National Museum of Women in the Arts: Institutional Video,” TV Gals, New York, NY, 2003

“Benny Andrews,” Whitehead Media Ventures, Lynchburg, VA, 2001

“Arts in America: The Colonies and Young Republic,” High Museum at Georgia-Pacific Center, Atlanta, spring, 1986 (winner of documentary video award)

“Arts in America: Land of the Free, 1825-1865,” HMAG-PC, fall, 1986

“Arts in America; The Gilded Age, 1865-1894,” HMAG-PC, winter, 1987

POD CAST

“Touring the Permanent Collection at NMWA” recorded in cooperation with the *Washington Post*, 2007

EXHIBITIONS (organized)

Westmont Ridley-Tree Museum of Art, Santa Barbara, CA

2013

Jean-Baptiste-Camille Corot: The Lady Leslie Ridley-Tree Collection in Context

Journeys: Westmont Alumni Artists’ Invitational

Dreamkeepers: Contemporary Australian Aboriginal Artists

Jan Albert Fürst Kolstad: Prints

Brad Howe: Sculpture Garden

2012

*Eric and Heather ChanSchatz: Universal Platform
Jenchi Wu Sculpture Garden*

Voskuyl Library Exhibitions Fall 2011:

- *Chumash Artifacts: Selections from the Santa Barbara Museum of Natural History*
- *Chumash Sacred Sites: Photographs by Robert Frear*

5X5: An Invitational

Continua in Light: Video Installation by Cheryl Calleri and Thekla Hammond

Mexican Prints: Selections from the Gil Garcia and Marti Correa de Garcia Collection

Rafael Perea de la Cabada: Alien Heartland

SPECIAL EVENT - Dias de Mexico: A Family Festival

Westmont Senior Exhibition 2012

LIFT: 2012 [community juried show]

2011

John Carlander: Highlights from a Thirty-Year Career

Paul Lindhard Sculpture Garden

Form and Function: Ceramic Artists in California

Selections from the Permanent Collection: Celebrating 25 Years

SPECIAL EVENT - The Discerning Eye: An Art Collector's Symposium

Westmont Senior Exhibition 2011

Voskuyl Library Exhibitions

An Art Connoisseur's Library: Gifts from Lady Leslie Ridley-Tree

2010

Sordid and Sacred: The Beggars in Rembrandt's Etchings

Rembrandt Lecture by Getty Associate Curator Anne Woollett

Photographs by Zwelethu Mthethwa

Dan Patterson Sculpture Garden

Gee's Bend Quilters: Selections from Paulson Press

American Viewing Stones: Selections from the James and Alice Greaves Collection

Kiyoshi Saito Prints

SPECIAL EVENT - Japanese Family Festival: A Celebration of Arts and Culture

Senior Exhibition 2010

Views and Visions: Travelers

2009

Language Skills: The Art of the Expanded Print: Martha Ensign Johnson

Ceramics: Form and Function [Chris Rupp: guest curator]

Bruce Herman: Miriam – Virgin Mother

Dutch Prints in the Age of Reformation

Views and Visions: Interior Spaces

Donald Davis: Sculpture Garden

National Museum of Women in the Arts, Washington, D.C.

2004 *Nordic Cool: Hot Women Designers* (co-organized with Jordana Pomeroy)

Art Museum of Western Virginia, Roanoke, VA

2001 *Incandescent Spirit: Page Hazlegrove/Sculpture in Glass*

High Museum of Art, Atlanta, GA

1999-2000 *Norman Rockwell: Pictures for the American People*

1998 *Eastman Johnson: Negro Life at the South: Recent Acquisition*

John Twachtman: American Impressionist

1997 *Multiple Choices* (Re-interpretation of American Permanent Collection)

1995 *Childe Hassam: Impressionist Printmaker*

Fine Art at the Cotton States and International Exhibition

American Landscape and Cityscape Drawings from the Permanent Collection

1994 *American Figure Drawings from the Permanent Collection*
(co-organized with Cynthia Payne)

John George Brown: The Dignity of Years

Mary Cassatt: Art in the Making

Plain Style Portraits from Georgia Collections

1993 *Double Takes: A New Look at the High* (co-organized)

Dream Makers: American Children's Book Illustrators

Native Americans: A Documentary from the Early Nineteenth Century

An American Sampler of Folk Expressions, 1700-1920 (co-organized with Donald Peirce)

1992 *American Watercolors from the Collection of the High Museum of Art*

Art & Medicine: Images of Healing from the 16th to the 19th Century (co-organized with Cynthia Payne)

Prints for the People: Associated American Artists

1991 *Mammoth Plates and Early Views of the American West*

1990 *Civil War and Reconstruction Photographs*

American Works on Paper

1989 *Georgia Collects* (American section)

Italian Views by American Artists, 1830-1915

- A Lasting Impression: The Daguerreotype in America* (co-organized with George Whiteley)
- 1988 *Arts in America: Turn of the Century*
American Women of the Etching Revival (co-organized with Phyllis Peet)
- 1987 *American Prints between the Wars*
Arts in America: The Gilded Age, 1965-1894
Arts in America: Land of the Free, 1825-1865
- 1986 *Arts in America: The Colonies and Young Republic*
Georgia Printmakers
- 1985 *Mammoth Plates for the American West*
American Landscape Etchings, 1875-1920
- Glenbow Museum, Calgary, Alberta, Canada
- 1985 *American Illustration, 1890-1925: Romance, Adventure & Suspense*
- American Antiquarian Society, Worcester, MA
- 1983 *The Physician Artist-Illustrator*
- 1982 *George Washington--Hero, Patriot, and President*
- 1981 *The Printmaker's Trade*
- 1980 *American Children through Their Books*
- Santa Barbara Museum of Art, CA
- 1980 *Enchanted Images*
- Los Angeles County Museum of Art, CA
- 1978 *Drawings of German Old Masters from the Collection*
Drawings of Italian Old Masters from the Collection
- Grunwald Center for the Graphic Arts, UCLA, CA
- 1978 *American Personality: Impressions--The Artists' Point of View*
Arnold Gros--Contemporary Hungarian Printmaker

FAMILY FESTIVALS

Dias de Mexico, 2012 Westmont College

Japanese Family Day, 2010 Westmont College

SYMPOSIA

- 2013 “Jean-Baptiste-Camille Corot : Conversations on Connoisseurship”
Westmont College
- 2010 “Westmont Salon Series: Women and Contemporary Art,” held at three
private homes
- 2010 “The Discerning Eye: A Symposium about Collecting Art” Westmont
College
- 2008 “The Changing Role of Museums in the 21st Century,” Askew Chair
installation symposium, Westmont College
- 2007 “Legacies of Women in the Performing Arts: Diahann Carroll; Jane
Curtin; Julie Taymor; Loretta Swit; Della Reese,” NMWA (Sept. 14)
- 2007 “The Art of Collecting Art: Debra Force of Debra Force Fine Arts and
Alice Duncan of Gerald Peters Gallery,” NMWA (June 25)
- 2007 “Legacies of Women in Civil Society: Madeleine Albright; Dorothy
Height; Antonia Novella; Muriel Siebert; Wilhelmina Holladay,”
NMWA (March 8)
- 1991 “On Judging Quality: A Symposium on Collecting Fine Art,” High
Museum of Art, (March 15-16)
- 1990 “Graphic Arts & the South,” North American Print Conference, Atlanta,
(March 14-17)

JUROR

- 2010 Arts Fund, Drawings category
- 2009 Santa Barbara City College Student Exhibition
- 2007 AARP, Washington, D.C.
- 2001 Festival in the Park, Roanoke, VA
- 2000 Lynchburg Fine Art Center, Annual Exhibition, VA
- 1993, 1994 Habitat for Humanity Birdhouse Show and Sale, Atlanta, GA
- 1995, 1997
- 1992 Middle Georgia Art Association Winter Arts Festival, Macon, GA
- 1991 Georgia Miniature Art Society International Show, Atlanta, GA
- 1988 PBS Art Auction, New Orleans, LA
Art Festival, Chattanooga, TN
- 1987 Walt Disney World Art Show, FL
Greenville Open Exhibition, SC
Madison-Morgan Cultural Center Ninth Regional Art Exhibition, GA
Atlanta Dogwood Festival, Georgia Tech, GA
Georgia Council for the Arts Art Bus Program, Atlanta, GA
Meridian Annual Bi-State exhibition, MS
- 1986 Knoxville Dogwood Arts Festival, TN
Johnson City Arts Festival, TN
Huntsville Panoply, AL
Georgia Business Community for the Arts Award, Atlanta, GA
Georgia Council for the Arts Art Bus Program, Atlanta, GA

COMMUNITY INVOLVEMENT

Board Member:

2011- present – Board Member, Santa Barbara Mission Archives
2010 - present - Board Member, Central California Coast Museum
2007 First Trinity Lutheran Church, Washington, D.C., President, Church Council
2006 First Trinity Lutheran Church, Washington, D.C., Vice President, Church Council
1989-1998 Board Member, Perry Homes Cluster: *[Perry Homes is the largest housing project in Atlanta; the Cluster finds ways to improve the quality of life for its residents]*

Volunteer:

2009 Music Academy of the West, *May Madness* Fundraiser, volunteer
2008 Santa Barbara Museum Director's Committee [ongoing]
2000 and 2002 Legacy International: *[hosted young professionals who had internships in Roanoke companies; all interns were from former Soviet Union countries]*
1999-2002 Roanoke Opera Hospitality Committee: *[provided housing for visiting opera performers]*
1995-1998 Urban Training League of Atlanta, Sisters of Tomorrow: *[supports teenage mothers living in housing projects who want to improve their parenting skills]*

Museum Representative:

2000-2007 AAM [re]accreditation team reviewer
1985-2007 Grant reviewer/panelist: IMLS, NEA, NEH
1999 - 2002 Dumas House for the Arts, *[from 1930 -1955, an African American Jazz Club; closed in the 1960s, then restored in 1998 as performance hall]* Board Member, Roanoke VA
1985-1999 The Atlanta Project: Leadership Committee, *[project spearheaded by the Jimmy Carter Center, the Atlanta Project seeks to eliminate poverty in Atlanta]*

Memberships:

ICOM; AAM; AFA; Small Museum Directors; VAM; SEMC; REX Director's Roundtable *[12 museum directors who meet quarterly with facilitator]*; ARTTABLE, Washington, D.C. (elected: 2002); American Antiquarian Society, (elected: 1999)