

**Ann Prentice Wagner, PhD**  
Recently relocated to Waterville, Maine  
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**I am a veteran art museum professional.** My greatest strengths lie in prints and drawings and in modern and contemporary American art. I began as a studio artist; I bring understanding of the creative experience to my curating, teaching, research, writing, and presentations. I am a magnetic public speaker who connects easily to both general and professional audiences. My professional history includes interactions with paper and frame conservators working to preserve and research art works.

## **EDUCATION**

**PhD in Art History, University of Maryland, College Park, Maryland, May 2006**  
**Dissertation: ““Living on Paper:’ Georgia O’Keeffe and the Culture of Drawing and Watercolor in the Stieglitz Circle”**

Major: American Art, Advisor, Professor Sally M. Promey

Minor: Dutch Baroque Art on Paper, Advisor: Professor Arthur K. Wheelock, Jr.

**M.A. in Art History, Boston University, Boston, Massachusetts, May 1987**

Major: American Art, Advisor: Professor Patricia Hills

M.A. paper: “Hiram Merrill: Memories of the New School of Wood Engraving”

**B.A. in Art History, George Washington University, Washington, D.C., January 1985**

**A.A. in Studio Art, Montgomery College, Rockville, Maryland, May 1982**

## **CONTRACTING EXPERIENCE**

**Michael Warrick**

July 2025

- Writing text for exhibition catalog of work by contemporary sculptor Michael Warrick - *Michael Warrick: Spirits*

**Menconi and Schoelkopf**

March – April 2022

- Writing articles to appear in future publications

**Whitney Museum of American Art**

January 25, 2022

- Participated in online discussion about the modern art of John Marin for American Fellows, an upper-level museum members group, with Barbara Haskell and Debra Bricker Balken.

**Dr. Dianne Locke, Private Collector of African American Art**  
Mitchellville, Maryland

July 2009 – June 2011

- Researched and catalogued Dr. Locke’s large and varied collection of African American Art

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**Smithsonian American Art Museum** September 2008 – December 2008  
Smithsonian Institution, Washington, D.C.  
Co-curator, researcher, and author of the book *1934: A New Deal for Artists*

**National Portrait Gallery** February 2008 - July 2008  
Smithsonian Institution, Washington, D.C.  
Researcher and author of entries for the book *Reflections/ Refractions: Self-Portraiture in the Twentieth Century*

**USS Constitution Museum** May 2006 – August 2006  
Boston, Massachusetts  
Museum exhibition researcher at the National Archives and the National Portrait Gallery, Smithsonian Institution, Washington, D.C.

**Archives of American Art Journal, Smithsonian Institution** September – November 2005  
Washington, D.C.  
Researcher and author of the article “Art for a President’s Daughter: Mollie Garfield’s Album.”

## **MUSEUM EMPLOYMENT HISTORY**

**Independent Curator** August 2021 – June 2023,  
July 2025 -Present

- Speaking, curating exhibitions, researching, and writing for clients.
- Clients include the Whitney Museum of American Art and Schoelkopf Gallery, both of New York City; Hearne Fine Art and Michael Warrick both of Little Rock, Arkansas.

**Bradbury Art Museum, Arkansas State University, Jonesboro, AR**  
**Museum Director July 2023 – June 2025**

- Grant Applications in collaboration with ASU Development – resulting in \$3.1 million grant from Windgate Foundation
- Budgeting and finance
- Supervising employees and interns
- Collaborating with other academic departments such as Art & Design, and English
- Curating exhibitions
- Writing press releases and communicating with media covering exhibitions and events
- Acquisition of works for permanent collection

**Arkansas Museum of Fine Arts (formerly Arkansas Arts Center) September 4, 2012 – August 16, 2021**  
Little Rock, Arkansas

**Curator of Drawings; endowed title Jackye and Curtis Finch, Jr., Curator of Drawings**

- Researched and curated or co-curated numerous permanent collection exhibitions
- Research, curated or co-curated more than thirty special exhibitions
- Collaborated with dealers and donors on selecting which works to proposed for accession

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- Maintained relations with museum supporters and donors
- Researched and proposed works for deaccession
- Chose works to recommend for acquisition, researched, and presented works of art to the Art Committee for acquisition
- Decided which works to lend from those requested for loan, subject to the approval of the Art Committee
- Assigned estimated insurance values for works of art to be loaned
- Chose works to be conserved, chose conservators to do that work, and decided between various conservation options
- Collaborated with the chief curator and registrars on revising exhibition and art handling policies and procedures, including increasing the time between light exposures for works on paper
- Researched and wrote wall texts, label texts, web texts, and printed publications for permanent collection and special exhibitions
- Supervised interns
- Gave public lectures and gallery talks
- Trained docents about upcoming exhibitions
- Co-taught classes with fine art instructors for the Museum School
- Worked with development staff on grant applications for exhibitions, publications, and conservation
- Helped to lead trips for members of the Collectors Group, an upper-level group of members who collect and donate artwork
- Edited the exhibition catalogue *The Crossroads of Memory: Carroll Cloar and the American South*, by Stanton Thomas, 2013-2014

**Smithsonian American Art Museum****April 2012 – July 2012**

Smithsonian Institution, Washington, D.C.

**Label and text author**

- Collaborated with Chief Curator Virginia Mecklenburg to research and write wall and label texts for exhibition

**Smithsonian American Art Museum****June 2011 – April 2012**

Smithsonian Institution, Washington, D.C.

**Senior Researcher, Project 100, Department of Education**

- Worked with Head of Education Susan Nicholson to lead a group of three professional researchers and three interns who researched art works in the collection
- Assembled this research material to place in historical context more than one hundred art works in the permanent collection to enhance educational presentations about those works, especially to be used for a program of historical and cultural education for the children of American military personnel stationed around the world
- Assembled research on museum intranet to make it available to all staff
- Presented research findings to the Executive Director and to education staff at meetings
- Wrote a series of Research Notes for the SAAM web site detailing research methods as models for high school and college students learning to perform research. An

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example can be seen at:

<https://s3.amazonaws.com/assets.saam.media/files/collections/search/artwork/researchNotes/L.1968.84.1.pdf>

**Smithsonian American Art Museum, Smithsonian Institution** December 2008 – July 2009  
Washington, D.C.

**Curatorial Associate** – Research assistant for the 2010 exhibition and book *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*; Virginia Mecklenburg, curator, and author

**Washington County Museum of Fine Arts** September 2006 – January 2008

Hagerstown, Maryland

**Museum Curator**

- Curated permanent collection and special exhibitions
- Arranged conservation of art works
- Created a program by which monetary donors could “adopt” artworks, paying for their conservation
- Selected works to present for position acquisition
- Gave public lectures and gallery talks
- Trained docents and staff
- Researched and wrote label texts, wall texts, brochures, and entries for publication
- Collaborated with potential donors and supporters
- Catalogued art works
- Helped to install exhibitions
- Managed art storage

**National Gallery of Art** September 2004 – May 2005

Washington, D.C.

**Research Assistant, Department of Modern and Contemporary Art (University of Maryland Museum Fellow)**

See Academic Awards and Fellowships below

**National Portrait Gallery, Smithsonian Institution** March 2000 – August 2001

Washington, D.C.

**Assistant Curator of Prints and Drawings**

- Performed the duties of Curatorial Assistant and Collections Manager given below
- Collaborated with donors and dealers on potential acquisitions

**National Portrait Gallery, Smithsonian Institution** March 1991 – March 2000

Washington, D.C.

**Curatorial Assistant and Collections Manager**

- Curated selected exhibitions
- Researched and catalogued art works
- Managed the print room and answered questions from scholars and the public
- Managed storage of the print and drawing collections

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- Collaborated with staff conservators to arrange art conservation
- Collaborated with staff photographers to arrange photography of works in the collection
- Gave public talks
- Trained docents in graphic art media

**National Portrait Gallery, Smithsonian Institution** August 1989 – March 1991  
Washington, D.C.

**Museum Technician, Catalog of American Portraits**

- Researched and catalogued American portraits in collections around the world
- Answered questions from scholars and the public
- Managed archive of over 100,000 files on portraits
- Filled out travel paperwork and was timekeeper for the department
- Ordered supplies

**PROFESSIONAL AWARDS AND GRANTS**

**Employee of the Year, Arkansas Arts Center** August 2018

**National Portrait Gallery Monetary Awards for Special Achievement**  
**Smithsonian Institution, Washington, D.C.** August 2001, July 1995, May 1991, May 1990

**Smithsonian Institution Research Opportunities Fund Grant** October 1998  
Award for travel to the Andy Warhol Museum, Pittsburgh, Pennsylvania, to conduct research for the exhibition “Andy Warhol’s *Flash - - - November 22, 1963*”

**Smithsonian Institution Research Opportunities Fund Grant** September – October 1995  
Award for travel to London and Bath, England, with paper conservator Jane Smith Stewart to conduct research on silhouettes by Auguste Edouart

**ACADEMIC AWARDS AND FELLOWSHIPS**

**University of Maryland:**

**Smithsonian Pre-Doctoral Fellowship** August 2002 to December 2002, & April 2003 to August 2003, **Smithsonian American Art Museum and Hirshhorn Museum and Sculpture Garden, and National Portrait Gallery, Smithsonian Institution, Washington, D.C.**

**Terra Foundation for the Arts/ American Council of Learned Societies Doctoral Dissertation Fellowship in American Art** September 2003 to August 2004  
Served at **Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C.**

**Georgia O’Keeffe Museum Research Center Visiting Scholarship** January 2003 to April 2003, Santa Fe, New Mexico

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**University of Maryland Museum Fellowship**, September 2004 – May 2005, funded by the University of Maryland, served at the Department of Modern and Contemporary Art, National Gallery of Art, Washington, D.C.

**Boston University**, Boston, Massachusetts:

**Graduate Scholarship for tuition credit**

Academic years 1985-1986 and 1986-1987

**Graduate Alumni Fellowship**

Academic year 1986 - 1987

**George Washington University**, Washington, D.C.:

**Graduated with Distinction, ranked first in winter 1985 class of Columbian College**

**Dean's List**

Fall 1982 through fall 1984

**Montgomery College**, Rockville, Maryland:

**Graduated with Honors**

May 1982

**Dean's List**

Spring 1981 through spring 1982

**Chancellor's Honor Award**

Fall 1980, spring 1981

### **SELECTED EXHIBITIONS CURATED – originating curator unless noted**

#### **Exhibition Highlights:**

**Marks in Motion**, March 13 – June 11, 2025, Bradbury Art Museum, Arkansas State University, Jonesboro, Arkansas

**Panoply: 26 Painted Lives, Ray Allen Parker**, March 14 – May 29, 2024, Bradbury Art Museum, Arkansas State University, Jonesboro, Arkansas

**Pop! Out of the Vault: Andy Warhol's Little Red Book**, February 19 – July 7, 2019, Arkansas Arts Center, Little Rock, Arkansas

**Becoming John Marin: Modernist at Work**, January 26 – April 22, 2018, works from the Arkansas Arts Center and loans, Arkansas Arts Center; exhibition traveled to San Antonio Museum of Art, San Antonio, Texas, October 27, 2018 – January 20, 2019; Zimmerli Art Museum, New Brunswick, New Jersey, April 11 - May 26, 2019.

**Will Counts: The Central High School Photography**, August 8 – October 22, 2017, AAC

**Herman Maril: The Strong Forms of our Experience**, January 27 – April 16, 2017, works loaned by the artist's estate, AAC; September 7 – December 7, 2016, University of Maryland Art Gallery, College Park, Maryland

**A Luminous Line: Forty Years of Metalpoint Drawings by Susan Schwalb**, February 2 – April 29, 2018, works loaned by the artist, AAC

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**Jon Schueler: Weathering Skies**, August 5 – October 23, 2016, watercolors loaned by the artist's estate, AAC

**Industrial Beauty: Charles Burchfield's *Black Iron***, February 26 – May 8, 2016, included loans and AAC collection works

**Our America: The Latino Presence in American Art**, October 16, 2015 - January 17, 2016, AAC, coordinating curator, exhibition originated by the Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C.

**12<sup>th</sup> National Drawing Invitational: Outside the Lines**, July 18 – October 5, 2014, works loaned by artists and their dealers, AAC, co-curator with independent curator Laura Roulet, Bethesda, Maryland

**1934: A New Deal for Artists**, February 27, 2009 – January 3, 2010, paintings from the collection of the Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C., co-curator with originating curator George Gurney, Deputy Chief Curator, Smithsonian American Art Museum

**Andy Warhol's *Flash - - - - November 22, 1963***, June 22 – September 5, 1999, works from the collection of the National Portrait Gallery, Delaware Art Museum, Wilmington, Delaware

**Andy Warhol's *Flash - - - - November 22, 1963***, September 18 – December 27, 1998, works from the collection of the National Portrait Gallery, National Portrait Gallery, Smithsonian Institution, Washington, D.C.

#### **Additional Exhibitions:**

**Exploring the BAM Collection**, June 27 – August 28, 2024, Bradbury Art Museum, Arkansas State University, Jonesboro, Arkansas

**Robert Bean: Personal Spaces**, July 18 – October 1, 2017, AAC

**Drawing on History: The National Drawing Invitational: A Retrospective Exhibition**, April 11 - September 24, 2017, AAC

**The Creativity Phenomenon: Acrylic Paintings by Deborah Poe**, April 11 – July 2, 2017, AAC

**Ansel Adams: Early Works**, January 27 – April 16, 2017, AAC, coordinating curator

**Seeing the Essence: Photographs by William E. Davis**, January 24 – April 16, 2017, AAC

**For the Love of Bees: Works in Hot and Cold Wax by Catherine Rodgers**, December 20, 2016 – March 19, 2017, AAC

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**Mid-Southern Watercolorists: 47<sup>th</sup> Annual Juried Exhibition**, February 10 – April 16, 2016, AAC

**A Special Loan: Renoir's *Madame Henriot in Costume***, May 24 – September 11, 2016, AAC, loan from the Columbus Museum of Art, Columbus, Ohio

**Dorothea Lange's America**, February 26 – May 8, 2016, AAC, coordinating curator

**Special Loan: William-Adolphe Bouguereau's *Admiration***, February 16 – May 15, 2016, AAC, on loan from the San Antonio Museum of Art

**Mid-Southern Watercolorists: 46<sup>th</sup> Annual Juried Exhibition**, February 12 – April 17, 2016, AAC

**Prints and Drawings by Miranda Young**, February 23 – May 29, 2016, AAC

**A Little Poetry: The Art of Alonzo Ford**, September 15 – October 25, 2015, AAC

**Inspired by Nature: Recent Work by Museum School *Plein Air* Instructors**, June 30 – October 18, 2015, AAC

**Mid-Southern Watercolorists: 45<sup>th</sup> Annual Juried Exhibition**, February 13, 2015 – April 12, 2015, AAC

**William Beckman: Drawings, 1967 – 2013**, October 24, 2014 – February 1, 2015, AAC, coordinating curator, exhibition originated by the Columbus Museum, Columbus, Georgia

**Poet in Copper: Engravings by Evan Lindquist**, September 5 – October 26, 2014, AAC

**Seeing the Forest: Selections from the Collection**, August 12 – October 26, 2014, AAC, co-curator with Brian J. Lang, Chief Curator, Arkansas Arts Center

**Susan Paulsen: Wilmot**, June 27 – September 28, 2014, AAC, coordinating curator, exhibition organized by the Maison européenne de la photographie, Paris, France

**The Crossroads of Memory: Carroll Cloar and the American South**, February 28 – June 1, 2014, AAC, coordinating curator, exhibition co-organized with the Memphis Brooks Museum of Art

**Earthly Delights: Modern and Contemporary Highlights from the Permanent Collection**, January 28 – April 20, 2014, AAC, co-curator with Brian J. Lang

**Ties that Bind: Southern Art from the Collection**, January 14 – April 27, 2014, AAC, co-curator with Brian J. Lang

**Portraiture Now: Drawing on the Edge**, October 25, 2013 – February 9, 2014, AAC, coordinating curator, exhibition organized by the National Portrait Gallery, Smithsonian Institution, Washington, D.C.

**Interwoven: Paper**, August 9, 2013 – November 17, 2013, AAC

**Art in Context: Selections from the Permanent Collection**, June – December 2013, AAC. New iterations of this exhibition appeared twice each year.

**Time Travelers**, contemporary European drawings from the AAC Collection, May 21 – August 4, 2013, AAC

**Paul Signac Drawings and Watercolors: The James T. Dyke Collection**, May 21, 2013 – January 5, 2014, AAC. New versions of this exhibition appeared twice each year until 2018.

**Mona Lisa's Daughters: Portraits of Women from the Arkansas Arts Center**, February 14 – April 28, 2013, *Fort Smith Regional Museum of Art*, Fort Smith, Arkansas

**Edward Weston: Leaves of Grass**, February 1 – April 21, 2013, AAC, coordinating curator, exhibition originated by the Museum of Fine Arts, Boston

**Delta through the Decades**, January 11 – March 10, 2013, AAC, co-curator with Brian J. Lang  
**Multiplicity**, September 21, 2012 – January 6, 2013, AAC, coordinating curator, exhibition originated by the Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C.

**Designing for Victory, 1914-1945: Posters from the United States Army Heritage and Education Center**, November 17, 2007 – February 3, 2008, Washington County Museum of Fine Arts, Hagerstown, Maryland, coordinating curator, exhibition organized by the United States Army Heritage and Education Center and the Trout Gallery of Dickinson College, Carlisle, PA.

**Visions of the Susquehanna: 250 Years of Paintings by American Masters**, September 8 – December 2, 2007, WCMFA, coordinating curator, exhibition originated by the Lancaster Museum of Art, Lancaster, Pennsylvania

**Advancing the Legacy: Gifts in Honor of the 75<sup>th</sup> Anniversary of the Washington County Museum of Fine Arts**, June 9 – September 2, 2007, WCMFA

**West, East, and North of Norway: Photographs by Asle Svarverud**, April 28 – July 29, 2007, WCMFA

**74<sup>th</sup> Annual Cumberland Valley Photography Salon**, February 9 – April 22, 2007, WCMFA, cocurator with Curatorial Coordinator Margaret Dameron)

**Loving Art: The William and Anna Singer Collection**, January 27 – April 15, 2007, WCMFA, coordinating curator, exhibition organized by the Singer Museum, Laren, the Netherlands

**Works of Art Given by the American Association of University Women**, October 6 – November 26, 2006, WCMFA

**Our Fondest Dreams and Hopes: Celebrating 75 Years of Growth**, cocurator with Margaret Dameron, 2006, WCMFA

**Graphic Legacy: The Washington Print Club Thirtieth Anniversary Exhibition**, December 1994 to February 1995, National Museum of Women in the Arts, Washington, D.C., cocurated with Curator of Modern and Contemporary Art of the National Museum of Women in the Arts, Susan Fisher Sterling, and Washington Print Club members Herbert Cooper and Leonard Topper

**Literary Profiles: Silhouettes by Auguste Edouart**, May 1994 – August 1995, National Portrait Gallery, Smithsonian Institution, Washington, D.C.

**Hiram Merrill: Memories of a Wood Engraver**, February – April 1991, works from the collection of the Boston Public Library, Wiggin Gallery, Boston Public Library, Boston, Massachusetts

## **SELECTED PUBLICATIONS**

### **Books authored:**

Editor and contributor, *Becoming John Marin: Modernist at Work*. With contributions by: Todd Herman, Josephine White Rodgers, Meredith Ward, Nannette V. Maciejunes, David Stark, and Shelley R. Langdale. Fayetteville, Arkansas: University of Arkansas Press, 2018. Peer reviewed.

*Herman Maril: The Strong Forms of Our Experience*. College Park, Maryland: The University of Maryland Art Gallery, 2017.

*1934: A New Deal for Artists*. Washington, D.C., and London: Smithsonian American Art Museum in association with D Giles Limited, 2009. Catalogue for the exhibition of the same name. Peer reviewed.

*Robert Rodgers Ecker*. Book published by artist Robert Ecker, 2008.

### **Additional publications:**

Director's Statement. In *Delta National Small Print Exhibition: 2023*. Jonesboro, Arkansas: Arkansas State University, 2023.

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Catalog entries on self-portraits by Raphael Soyer, Hayward Oubre, Antonio Frasconi, June Wayne, Jack Beal. In *Eye to I: Self-Portraits from the National Portrait Gallery*, edited by Brandon Brame Fortune, pp. 56, 163, 165, 180, 226. Washington, D.C., and Munich, Germany: National Portrait Gallery, Smithsonian Institution, and Hirmer, 2019.

“Introduction: Susan Schwalb, Silverpoint, and the Arkansas Arts Center.” In *A Luminous Line: Forty Years of Metalpoint Drawings by Susan Schwalb*, p. 7. New York: Garvey Simon Gallery, 2018.

“Becoming John Marin: Modernist at Work,” *Antiques & Fine Art* XVII, issue 1 (Spring 2018): 120-127.

“Becoming John Marin: Modernist at Work,” *American Art Review*, XXX, no. 1 (January – February 2018): 52-59.

“Juror’s Statement.” In *2017 Delta National Small Prints Exhibition*, 4-5. Jonesboro, Arkansas: Bradbury Art Museum, Arkansas State University, 2017.

*Jon Schueler: Weathering Skies*. Little Rock, Arkansas: Arkansas Arts Center, 2016. Exhibition brochure.

*Industrial Beauty: Charles Burchfield’s “Black Iron,”* Little Rock, Arkansas: Arkansas Arts Center, 2016. Exhibition brochure.

*13<sup>th</sup> National Drawing Invitational: Outside the Lines*. Little Rock, Arkansas: Arkansas Arts Center, 2014. Exhibition brochure.

Co-authored with Brian J. Lang, “The Arkansas Arts Center: Celebrating Fifty Years of Excellence in the Visual and Performing Arts,” *Antiques & Fine Art* XIII, issue 1 (Anniversary, 2014): 216-223.

Many articles in the *Washington Print Club Quarterly* from 1991 to the most recent ones (none from 2003 to 2010):

“Book Review: Martin C. Jürgens, *The Digital Print: Identification and Preservation*.” *Washington Print Club Quarterly* 47, no. 2 (Summer 2011): 12-15.

“William T. Williams: Variations on Themes’ at the David C. Driskell Center.” *Washington Print Club Quarterly* 46, no. 2 (Summer 2010): 9-12.

“Introduction.” In *Robert Patierno: A Delight in Disorder* with additional essays by Leo Pfeiffer, Rob Evans, and Rory Parnell, not paginated. Mountville, Pennsylvania: Robert Patierno, 2011.

Catalogue entries for: “*Boston Harbor* [by] Robert Salmon,” “*The United States Frigate ‘President’ Engaging the British Squadron, 1815* [by] Fitz Henry Lane,” and “*Tourn Mountain, Head Quarters of Washington, Rockland Co., New York* [by] Jasper Francis Cropsey.” In *Corcoran Gallery of Art: American Paintings to 1945*, edited by Sarah Cash, 86-87, 98-99, 202-

203, notes pages 259-262. Washington, D.C.: Corcoran Gallery of Art, in association with Hudson Hills Press, 2011.

“Rediscovering 1934 and the PWAP,” *The Federalist* second series, no. 22 (Summer 2009): 9-10.

Catalogue entries for self-portrait prints and drawings of : “Edward Hopper,” “John Sloan,” “John H. B. Storrs,” “Raphael Soyer,” “Vincent Canadè,” “Jerome Myers,” “Louis Lozowick,” “Theodore Roszak,” “Minna Citron,” “Milton Avery,” “Grant Wood,” “Hayward Oubré,” “Antonio Frasconi,” “June Wayne,” “Thomas Hart Benton,” “Jack Beal,” “Fritz Eichenberg,” “Werner Drewes,” “Robert Julius Brawley,” “Jacob Lawrence.” In *Reflections/ Refractions: Self-Portraiture in the Twentieth Century*, edited by Wendy Wick Reaves, 29, 37, 39, 45-47, 53, 59, 61-63, 65, 71, 75, 85, 95, 97, 101, 121, 129, 141, 143, 157, 167. Washington, D.C.: Published in cooperation with Rowman & Littlefield Publishers, Inc., by Smithsonian Institution Scholarly Press, 2009. Peer reviewed.

“1934: A New Deal for Artists,” *Antiques & Fine Art* IX, no. 3 (Spring 2009): 166-173.

Catalogue entries: “Thomas Cole, *Study for The Voyage of Life: Childhood*,” and “Edward J. Steichen, *Yellow Moon*.” In *One Hundred Stories: Highlights from the Washington County Museum of Fine Arts, Hagerstown, Maryland*, edited by Elizabeth Johns, 150-151 and 172-173. Hagerstown, Maryland, and London: Washington County Museum of Fine Arts in association with D Giles Limited, 2008.

“An Introduction to Fine Art Prints,” brochure, Washington County Museum of Fine Arts, Hagerstown, MD, 2007.

“Art for a President’s Daughter: Mollie Garfield’s Album,” *Archives of American Art Journal* 45, nos. 1-2 (2005): 2-17.

Catalogue entries: “Mary Cassatt Self-Portrait,” “John Twachtman by Julian Alden Weir,” “Stuart Davis or Wyatt Davis by Stuart Davis,” “Theodore Roszak Self-Portrait,” “Milton Avery Self-Portrait,” “John Marin Self-Portrait,” “Ornette Coleman by Elaine de Kooning,” “Jacob Lawrence Self-Portrait,” “Stokely Carmichael (Kwame Ture) by Jacob Lawrence,” and “Robert F. Kennedy by Roy Lichtenstein.” In *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery*, edited by Wendy Wick Reaves, 48-51, 52-55, 128-131, 136-139, 168-171, 184-187, 208-211, 212-215, 216-219, 224-227. Washington, D.C., Seattle, and London: National Portrait Gallery, Smithsonian Institution in association with the University of Washington Press, 2002.

Review of *Adirondack Prints and Printmakers: The Call of the Wild*, edited by Caroline Mastin Welsh. *Winterthur Portfolio: A Journal of American Material Culture* 34, nos. 2/3 (Summer/Autumn 1999): 165-168.

“The Graver, the Brush, and the Ruling Machine: The Training of Late Nineteenth-Century Wood Engravers.” In *The Cultivation of American Artists*, edited by Georgia Brady Barnhill,

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Diana Korzenik, and Caroline F. Sloat, 143-167. Worcester, MA: American Antiquarian Society, 1997.

“The Graver, the Brush, and the Ruling Machine: The Training of Late Nineteenth-Century Wood Engravers.” *Proceedings of the American Antiquarian Society* 105, part 1 (April 1995): 167-191.

“Women and Printmaking: A Selected Bibliography.” In *Graphic Legacy: The Washington Print Club Thirtieth Anniversary Exhibition*, edited by Susan Fisher Sterling, 9-13. Washington, D.C.: The National Museum of Women in the Arts, 1994.

“Hiram Campbell Merrill: A Retrospective Exhibition.” *Journal of the Society of American Wood Engravers* 2 (Winter/Spring 1991): 16-19.

### **PUBLIC SPEAKING AND MEDIA INTERVIEW WEB LINKS**

Opening Lecture by Ann Prentice Wagner, *Becoming John Marin: Modernist at Work*, Arkansas Arts Center

<https://www.youtube.com/watch?v=Si-FiUqsVqI>

Scholars Day for *Becoming John Marin: Modernist at Work*, with Ann Prentice Wagner, Ruth Fine, Shelley Langdale, and Josephine White Rodgers

[https://www.youtube.com/watch?v=6kF\\_n9VryKk](https://www.youtube.com/watch?v=6kF_n9VryKk)

Ask a Curator, with Brian J. Lang and Ann Prentice Wagner, Arkansas Museum of Fine Arts

<https://www.youtube.com/watch?v=6nylAwFly3o>

Gallery talk by Ann Prentice Wagner for Smithsonian American Art Museum exhibition *1934: A New Deal for Artists*

<https://www.youtube.com/watch?v=vG4fqOaoRKs>

2020 National Public Radio program featuring quotes from Ann Prentice Wagner

<https://www.npr.org/2020/05/25/854864293/art-of-the-new-deal-how-artists-helped-redefine-america-during-the-depression>

### **SELECTED PRESENTATIONS**

“Navigating New Deal Archives: Hidden Stories of the Public Works of Art Project,” July 16, 2024, online presentation for the Living New Deal with fellow speakers John Bowles and Jennifer Peoples Hernandez.

“Saving a Generation: New Deal Art Projects,” May 20, 2025, online presentation for the American Decorative Arts Forum of Northern California.

“Marks in Motion: The Artists Behind the Marks,” April 24, 2025, Bradbury Art Museum, Arkansas State University, Jonesboro, Arkansas.

“Engraved in Memory: Exploring the BAM Collection,” August 26, 2024, Bradbury Art Museum, Arkansas State University, Jonesboro, Arkansas.

Online discussion about American artist John Marin with Barbara Haskell and Debra Bricker Balken, for the Whitney Museum of American Art, New York, New York, January 25, 2022.

“Alonzo Ford: Artist of the Arkansas Delta,” online presentation for the Delta Cultural Center, Helena, Arkansas, March 19, 2021.

“Becoming John Marin: Modernist at Work,” November 2, 2019, San Antonio Museum of Art, San Antonio, Texas.

“Drawings at the Arkansas Arts Center,” May 31, 2019, at the Spencer Museum of Art, Lawrence, Kansas, at the annual meeting of the Print Council of America.

Panel Discussion about the exhibition “Beyond: Georgia O’Keeffe and Contemporary Art,” with Rod Bigelow and Stace Treat of Crystal Bridges Museum of American Art, July 16, 2018, at the Clinton School of Public Service, Little Rock, Arkansas

“Scholars’ Day Panel Discussion on John Marin.” Live-streamed panel discussion with Ruth Fine, Josephine White Rodgers, and Shelley Langdale, March 27, 2018, Arkansas Arts Center.

“Feed Your Mind Friday” with Katie Hall, Registrar for Collections, about care and conservation of the John Marin Collection, March 16, 2018, AAC.

“Becoming John Marin: Modernist at Work.” Opening lecture for the exhibition of the same name, January 25, 2018, AAC.

Gallery talk on *Boo! Images of the Macabre* at the Windgate Gallery in the Center for Humanities and Arts at the University of Arkansas-Pulaski Technical College, October 13, 2017.

“Feed Your Mind Friday” with Virmarie DePoyster on Georgia O’Keeffe’s pastel *From Pink Shell*, March 17, 2017, AAC.

“Feed Your Mind Friday” on Cubism and Herman Maril, February 10, 2017, AAC.

“Herman Maril: The Strong Forms of Our Experience,” opening lecture on the exhibition of the same name, January 26, 2017, AAC.

“Feed Your Mind Friday,” lecture on the work of Jon Schueler, September 2, 2016, AAC

“Feed Your Mind Friday,” lecture on Renoir’s *Madame Henriot in Costume: A Special Loan*, June 3, 2016, AAC.

“Feed Your Mind Friday,” lecture on Charles’ Burchfield’s passion for the bridges, trains, ships, and grain elevators of the Port of Buffalo, April 15, 2016, AAC.

“New Lines: the 12<sup>th</sup> National Drawing Invitational,” lecture at the Arkansas Arts Center, September 8, 2014.

“The Birth of New Deal Art: The Public Works of Art Project,” and “Charles Burchfield’s *Black Iron: Looking Through the Sketches*,” keynote and concluding lectures for the Arkansas College Art History Symposium, University of Central Arkansas, Conway, Arkansas, March 13 – 14, 2014.

“Out of the Vault: Black Iron by Charles Burchfield,” talk for upper-level members of the Arkansas Arts Center, Arkansas Arts Center, November 12, 2013.

“The American Scene: Place in New Deal Art,” illustrated lecture at the University of Iowa Museum of Art, November 6, 2013.

Gallery talk on the exhibition *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London*, Arkansas Arts Center, July 14, 2013.

“Discoveries about 1934: A New Deal for Artists,” illustrated lectures for members and the public at the Fort Wayne Museum of Art, Fort Wayne, Indiana, May 21, 2010, at the Oklahoma City Museum of Art, Oklahoma City, Oklahoma, May 26, 2011; and at the Chazen Museum of Art, Madison, Wisconsin, February 21, 2013. Gallery talk on this exhibition at the Figge Art Museum, Davenport, Iowa, November 7, 2013. I also conducted docent education about this exhibition at the venues where I spoke.

“The Fine Art of Print Collecting,” gallery talk for Collectors Group at the Arkansas Arts Center, Little Rock, Arkansas, November 12, 2012.

“The Collaborative Process in Printmaking,” gallery talk for the public at the Arkansas Arts Center, Little Rock, Arkansas, October 21, 2012.

“History and Conservation of John Rogers’s *The Wounded Scout, A Friend in the Swamp and Taking the Oath and Drawing Rations*,” public lecture with Conservator Helen Ingalls at the Luce Foundation Center, Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C., April 19, 2012.

“The American Scene in 1934,” illustrated lecture at the Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C., October 23, 2009.

“June Wayne’s Self-Portrait: Curator/ Conservator Gallery Talk,” with Rosemary Fallon, National Portrait Gallery, Smithsonian Institution, Washington, D.C., May 11, 2009.

“1934: A New Deal for Artists: Gallery Talk,” Smithsonian American Art Museum, Washington, D.C., March 19, 2009.

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“Visions of the Susquehanna: 250 Years of Paintings by American Masters,” gallery talk led by curator Rob Evans, Washington County Museum of Fine Arts, Hagerstown, Maryland, September 30, 2007.

“Georgia O’Keeffe: From Art Teacher to Modernist,” illustrated lecture for the Valley Art Association at the Mansion House Art Gallery, Hagerstown, Maryland, September 26, 2007.

“Looking at Prints: Gifts in Honor of the 75<sup>th</sup> Anniversary,” illustrated lecture for the public at the Washington County Museum of Fine Arts, Hagerstown, Maryland, July 15, 2007.

“Maintaining the Treasures: Conservation and Care of the Collection,” illustrated lecture for members of the Washington County Museum of Fine Arts, Hagerstown, Maryland, at the WCMFA, March 22, 2007.

“The Early Modern Works of Georgia O’Keeffe,” illustrated lecture for the Singer Society of volunteers at the Washington County Museum of Fine Arts, Hagerstown, Maryland, October 12, 2006.

“Medium and Meaning in Georgia O’Keeffe’s Graphic Modernism,” illustrated lecture sponsored by the Archives of American Art/ Smithsonian American Art Museum/ National Portrait Gallery, Smithsonian Institution, Washington, D.C., March 9, 2006.

An illustrated lecture of a selection from my dissertation, “‘Living on Paper:’ The Culture of Drawing and Watercolor in the Stieglitz Circle, 1902-1925,” at the symposium “New Voices in American Art” at the Terra Museum of American Art, Chicago, Illinois, April 24, 2004.

“‘Living on Paper:’ The Culture of Drawing and Watercolor in the Stieglitz Circle,” illustrated lecture for Smithsonian American Art Museum Fellows Lecture Series, Smithsonian Institution, Washington, D.C., May 16, 2003.

“Living on Paper: Drawings and Watercolors by Georgia O’Keeffe, 1915-1918,” illustrated lecture at the Georgia O’Keeffe Museum, Santa Fe, New Mexico, March 19, 2003.

“Andy Warhol and the Kennedy Assassination: *Flash: November 22, 1963*,” illustrated lecture at the Delaware Art Museum, Wilmington, Delaware, July 7, 1999.

“Andy Warhol’s *Flash: November 22, 1963*,” gallery talks at the National Portrait Gallery, Smithsonian Institution, Washington, D.C., October 15, and November 22, 1998.

“Andy Warhol’s *Flash: November 22, 1963*,” illustrated lecture sponsored by the National Museum of American Art, the National Portrait Gallery, and the Archives of American Art, Smithsonian Institution, Washington, D.C., October 23, 1998.

“Apprenticeship in Art: The Education of American Wood Engravers, 1860-1890,” illustrated lecture sponsored by the National Museum of American Art, the National Portrait Gallery, and the Archives of American Art, Smithsonian Institution, Washington, D.C., November 10, 1993.

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“Hiram Merrill: The Education of a Wood Engraver,” illustrated lecture at the conference *The Cultivation of American Artists*, at the American Antiquarian Society, Worcester, Massachusetts, May 1, 1993.

“Hiram Merrill: Memories of a Wood Engraver,” illustrated lecture at the symposium given at the Wiggin Gallery, Boston Public Library, Boston, Massachusetts, at the opening of the exhibition “Hiram Merrill: Memories of a Wood Engraver,” February 1991.

Gallery talks at the Phillips Collection, Washington, D.C.:

“A Voyage on Paper,” September 2, 1993.

“Defining the Modern Portrait,” August 6, 1992.

“Honoré Daumier’s Expressions of Modern Life,” January 17, 1991.

“Winslow Homer: Master of Observation and Design,” March 16, 1989.

“George Inness’ American Ideal Landscape,” December 1, 1988.

### **TEACHING EXPERIENCE**

**George Mason University** January 2011 – May 2011  
Fairfax, Virginia  
Adjunct Undergraduate Art History Instructor, Art of the United States 1900 - 1950

**Towson University** August 2010 – December 2010  
Towson, Maryland  
Adjunct Undergraduate Art History Instructor, Western Art Survey Renaissance to Contemporary

**University of Maryland** August 2009 – December 2009, August 2010 – December 2010  
College Park, Maryland  
Adjunct Undergraduate Art History Instructor, Western Art Survey Renaissance to Contemporary

**University of Maryland** August 2001 – May 2002  
College Park, Maryland  
Teaching Assistant, Department of Art History and Archaeology, for undergraduate classes in western art survey Renaissance to Contemporary, and Pre-Columbian art history

### **MUSEUM SERVICE**

**Juror for 28<sup>th</sup> Annual Juried Exhibition, Texarkana Regional Arts and Humanities Council, 2017**, Texarkana, (Texas and Arkansas), USA.

**Juror for 2017 Delta National Small Prints Exhibition, Bradbury Art Museum, Arkansas State University, Jonesboro, Arkansas.**

**Juror for “Hot Off the Press” exhibition of works by student printmakers at Henderson State University, Arkadelphia, Arkansas, 2017.**

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**Juror for the 10<sup>th</sup> Annual Tech Juried Student Competitive Exhibition, Arkansas Tech University, Russellville, Arkansas, 2016.**

**Juror for the 65<sup>th</sup> River Valley Invitational: Naturally Diverse Arkansas, July 18 – September 1, 2013, Fort Smith Regional Art Museum, Fort Smith, Arkansas, with Tammy Harrington of University of the Ozarks and Manuela Well-Off-Man, Assistant Curator, Crystal Bridges Museum of American Art.**

**Juror for 77<sup>th</sup> Annual Cumberland Valley Artists Exhibition, June 6 – August 16, 2009, Washington County Museum of Fine Arts, Hagerstown, Maryland, with Professor Dustin Davis of Frostburg State University.**

**PROFESSIONAL ASSOCIATIONS**

Print Council of America, elected 2014

The American Alliance of Museums

The Association of Historians of American Art

The Washington Print Club; Editorial Board of the Washington Print Club Quarterly until 2012;

Washington Print Club Board Member from 1993 to 1995