

Ann Prentice Wagner, PhD
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I am a veteran arts professional. I have curated a wide range of modern, contemporary, nineteenth-century and old master exhibitions and collections of prints, drawings, photographs, paintings, sculpture, and craft works. My greatest strength lies in American art, particularly in the area of prints and drawings. 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 attendees. My professional history includes interactions with a range of paper, painting, sculpture, craft, and frame conservators 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

MUSEUM EMPLOYMENT HISTORY

Independent Curator **August 2021 – Present**
Speaking, curating exhibitions, researching, and writing for clients. Clients include Hearne Fine Art and private art collector Curtis Finch, both of Little Rock, AR; the Whitney Museum of American Art and Schoelkopf Gallery, both of New York City; and artist Ellen Soffer of Shreveport, LA. In November 2022, in collaboration with RB Fine Art, Arkansas, and Life Drawing Duo, I taught the online class Rembrandt: Gesture and Line which combined an art history lecture and discussion with a life drawing session via the internet.

Arkansas Museum of Fine Arts (formerly Arkansas Arts Center) September 4, 2012 – August 16, 2021
Little Rock, Arkansas
Jackye and Curtis Finch, Jr., Curator of Drawings

Smithsonian American Art Museum **April 2012 – July 2012**
Smithsonian Institution, Washington, D.C.
Label and text author

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

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

National Gallery of Art September 2004 – May 2005
Washington, D.C.
Research Assistant, Department of Modern and Contemporary Art (University of Maryland Museum Fellow)

National Portrait Gallery, Smithsonian Institution March 2000 – August 2001
Washington, D.C.
Assistant Curator of Prints and Drawings

National Portrait Gallery, Smithsonian Institution March 1991 – March 2000
Washington, D.C.
Curatorial Assistant and Collections Manager

National Portrait Gallery, Smithsonian Institution August 1989 – March 1991
Washington, D.C.
Museum Technician, Catalog of American Portraits

TEACHING EXPERIENCE

Online class with RB Fine Art and Life Drawing Duo **November 19, 2022**
Rembrandt: Gesture and Line

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 I

University of Maryland August 2009 – December 2009, August 2010 – December 2010
College Park, Maryland
Adjunct Undergraduate Art History Instructor, Western Art Survey I

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 I, and Pre-Columbian art history

CONTRACTING EXPERIENCE

Menconi and Schoelkopf March – April 2022

- Writing article to appear in their journal *Now Modern*

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 July 2009 – June 2011
Mitchellville, Maryland

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

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."

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

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.

SELECTED EXHIBITIONS CURATED – originating curator unless noted

Exhibition Highlights:

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

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.

12th 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.

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

Mid-Southern Watercolorists: 47th 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: 46th 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: 45th 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 75th 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

74th 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. Small book published by artist Robert Ecker, 2008.

Additional publications:

“Mental Voyages to Anywhere and Everywhere: John Marin from 1909 to 1919,” *Now Modern*, II, (Fall/Winter 2022): 82-97.

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.

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.

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, Washington, D.C.: Corcoran Gallery of Art, in association with Hudson Hills Press, 2011.

“Rediscovering 1934 & the PWAP,” *The Federalist* second series, no. 22 (Summer 2009): 9-10. Catalogue entries for self-portrait prints and drawings. In *Reflections/ Refractions: Self-Portraiture in the Twentieth Century*. Edited by Wendy Wick Reaves, 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. Hagerstown, Maryland, and London: Washington County Museum of Fine Arts in association with D Giles Limited, 2008.

Catalogue entries. In *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery*, edited by Wendy Wick Reaves. 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, 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.

SELECTED PRESENTATIONS

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 12th 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.

“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.

“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 75th 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.

“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.

“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.

MUSEUM SERVICE

Juror for 28th 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.

Juror for the 10th Annual Tech Juried Student Competitive Exhibition, Arkansas Tech University, Russellville, Arkansas, 2016.

Juror for the 65th 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 77th 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 Association of Art Museum Curators

The College Art Association

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