

Daniel A. Siedell

CURRICULUM VITAE

www.dansiedell.com

CURRENT APPOINTMENTS

- 2013 Presidential Scholar & Art Historian in Residence
The King's College, New York City.
- 2016 Adjunct Faculty, Concordia University, Irvine, California.
Adjunct Faculty, Azusa Pacific University, Azusa, California.
- 2017 Adjunct Faculty, Concordia University, St. Paul, California.

PREVIOUS APPOINTMENTS

- 2012-2013 Scholar in Residence, New City Arts Initiative, Charlottesville, Virginia.
- 2011-2012 Director, Studio Enrique Martínez Celaya, Miami, Florida.
- 2007-2011 Assistant Professor of Modern and Contemporary Art History, Theory, & Criticism, University of Nebraska-Omaha, Omaha, Nebraska.
- 2005-2011 Director of Special Projects, Whale & Star, Studio Enrique Martínez Celaya, Santa Monica, California & Miami, Florida.
- 1996-2007 Chief Curator, Sheldon Museum of Art, University of Nebraska-Lincoln, Lincoln, Nebraska.

EDUCATION

- 1995 Ph.D., The University of Iowa (Dissertation advisor: Stephen C. Foster)

Major field: Postwar American art, criticism, and historiography.
Minor fields: Contemporary criticism and theory; 19th-and 20th-century European avant-garde tradition.
Dissertation title: "An Excavation of Tenth Street: The Failure of Modernism and the Politics of Postwar Historiography."
- 1991 M.A. in Art History, Criticism, and Theory, State University of New York at Stony Brook (Advisor: Donald B. Kuspit).
- 1989 B.A. in Art History, University of Nebraska-Lincoln.

PUBLICATIONS

Books

“The Right Eyes: Language, Faith, and the Development of Modern Art: 1855-1955.” (Manuscript in process).

Martínez Celaya: Work and Documents 1990-2015 (Santa Fe: NM: Radius Books, 2016). Distributed by D.A.P.
www.martinezcelaya.com

Who's Afraid of Modern Art? Essays on Modern Art & Theology in Conversation (Cascade, 2015). Foreword by Robyn O'Neil. <http://robynoneil.com/>

God in the Gallery: A Christian Embrace of Modern Art (Grand Rapids, MI: Baker Academic Press, 2008).

Martínez Celaya: Early Work (Delray Beach, Florida: Whale and Star, 2006). Foreword by Thomas McEvilley.
 Distributed by the University of Nebraska Press.

Enrique Martínez Celaya: The October Cycle, 2000-2002 (Sheldon: 2003). Distributed by D.A.P.

Journal Articles

“Justification and Painting,” *Lutheran Quarterly* (in progress).

“Where do you Stand? Anselm Kiefer’s Visual and Verbal Artifacts.” *IMAGE 77* (Summer 2013).

“Listening to *The Scream*,” *Modern Reformation* 22/4 (July-August 2013): 5-9.

“Space to Breathe: An Open Letter to Artists,” *CIVA SEEN* 12/2 (2013).

“They Have Ears to Hear, Let Them See?” *Comment* (Fall 2012).

“The Mark of Cain: Foreign Landscapes of Enrique Martínez Celaya,” *IMAGE 70* (Summer 2011): 33-40.

“Art In and Out of Context,” *The Journal of Aesthetic Education* 45/1 (January 2011).

“Art after Fifth Grade,” *Comment* (Summer 2010).

“Between Art and Religion: Reflections on the Strange Place of *God in the Gallery*,” *Cultural Encounters: A Journal for the Theology of Culture* 6/1 (Spring 2010).

“Icons and Iconoclasm,” *The City* 3/1 (Spring 2010).

“Between Teaching and Learning: Personal Notes on the Scholarship of Artistic Practice,” *International Journal for the Scholarship of Teaching and Learning*, vol. 3, issue 2 (Summer 2009).

“The Quest for the Historical Abstract Expressionism,” *The Journal of Aesthetic Education* (2008).

“*Coming Home* before and after *Schneebett*,” *artUS*. 16 (Jan.-Feb. 2007): 10-13.

“Enrique Martínez Celaya’s *Thing and Deception* (1997): The Aesthetic Practice of Belief,” *Religion and the Arts* 10/1 (Spring, 2006).

- “Art and Failure,” *Journal of Aesthetic Education* 40/2 (Summer 2006).
- “Modern Art and the (Evangelical) Church,” *Perspectives in Religious Studies* 32/2 (Summer 2005).
- “Art Criticism as Narrative Strategy: Clement Greenberg’s Critical Encounter with Franz Kline.” *Journal of Modern Literature* 26/3-4 (Summer 2004).
- “Art and the Practice of Evangelical Faith,” *Christian Scholar’s Review* 34/1 (Fall 2004).
- “Rosalind Krauss, David Carrier, and Philosophical Art Criticism.” *Journal of Aesthetic Education* (Spring, 2004).
- “Contemporary Art Criticism and the Legacy of Clement Greenberg, or How Artwriting Earned its Good Name,” *Journal of Aesthetic Education* 36/4 (Winter 2002).
- “A Christian Approach to the History of Modern Art,” *The Cresset: A Review of Literature, Arts, and Public Affairs* (Valparaiso, Indiana). May 1998.
- “Kline Contra Kline,” *Art Criticism* 12/1 (Spring 1997): 83-94.
- “Re-reading De Kooning’s Critics.” *Art Criticism* 10/1 (December 1994): 29-46.
- “Modern Dance and Abstract Expressionist Painting: A Critical Relationship,” *Penn State Journal of Contemporary Criticism* vol. 4 (December 1991): 4-13; reprinted in vol. 5 (December 1993): 78-87.

Edited Volumes; Books Chapters; Essays in Exhibition Catalogues

- “The Protestant Tradition, Language, and the Visual Arts: A New Direction,” in *Protestantism and Aesthetics*, Sarah Covington & Kathryn Reklis, eds. (Brill). (In Progress).
- “So What?” Afterword to Bill Dyrness & Jonathan Anderson, *Modern Art and the Life of a Culture* (IVP Press, 2016).
- “Makoto Fujimura, *The Golden Sea*, and the Poetry of Loving Your Neighbor,” in *Golden Sea*, retrospective monograph (Abrams, 2013).
- “The Mark of Cain,” in *The Wanderer: Foreign Landscapes of Enrique Martínez Celaya* (New York: Museum of Biblical Art, 2010).
- “Liturgical Aesthetics and Contemporary Artistic Practice: Some Remarks on Developing a Critical Framework,” in *Beyond Belief: Theoaesthetics or Just Old-Time Religion?*, Ronald Bernier, ed. (Eugene, OR: Wipf & Stock, 2010).
- “After the End: The Artistic Practice of Hope,” in *Robyn O’Neil: The world has won. A Final bow was taken* (Des Moines Art Center, 2010).
- “Painting as Ascetic Practice,” in *Unfinished Conversations: Collecting Enrique Martínez Celaya* (Boca Raton: Boca Raton Museum of Art, 2009).
- “Assessment,” in James Elkins and David Morgan, eds. *Re-enchantment* (London: Routledge, 2008).
- “Joel Sheesely and Twentieth-Century American Painting,” in *Joel Sheesely* (Brauer Museum of Art; Lutheran Press of America, 2008).

Exhibition catalogue essay, *Robyn O'Neil* (Dallas, Texas: Dunn and Brown Contemporary, 2008).

“R.A. Blakelock and Contemporary Painting: Curatorial Reflections,” in *The Unknown Blakelock* (Sheldon; Marquand Books, 2008).

Exhibition catalogue essay, *David Bates* (Dallas, Texas: Dunn and Brown Contemporary, 2008).
<http://www.themodern.org/exhibition/past/David-Bates/1112>

“An Assessment,” in James Elkins, ed. *Genealogies of Art Criticism, Vol. 4* (sponsored by University College, Cork, Ireland; Routledge, 2007).

Guest Editor, The Future of the Art Museum: Curatorial and Educational Perspectives, *Journal of Aesthetic Education* 41/2 (Summer 2007). Participants include Rika Burnham, David Carrier, Elliott Kai-Kee, Enrique Martinez Celaya, Klaus Ottmann, and Sean Ulmer.

Contributor (33 essays), *American Sculpture from the Sheldon Memorial Art Gallery and Sculpture Garden* (University of Nebraska Press, 2005). Other contributors are Peter Boswell, David Cateforis, Charles Eldredge, Christin Mamiya, and Michael Taylor.

Weldon Kees and the Arts at Mid-Century (London and Lincoln: University of Nebraska Press, 2004), edited volume. Other contributors include Dore Ashton, Dana Gioia, Stephen C. Foster, and Irving Sandler.

“The Art Criticism of Weldon Kees,” in *Weldon Kees and the Arts at Mid-Century*, ed., Daniel A. Siedell. (Lincoln and London: University of Nebraska Press, 2004).

“Finding Our Way by *Losing the Instructions*,” in *Losing the Instructions: An Artistic Intervention by Barbara Kendrick and Timothy van Laar* (Lincoln, NE: Sheldon Art Gallery, 2004).

“After Abstract Expressionism: Mapping the Coordinates of the Critical Discourse, 1962-1977,” in Stephen C. Foster, ed. *An American Odyssey, 1950-1980: Debating Modernism* (Madrid: Circulo de Bellas Artes, 2004).

“In Defense of Curatorial Irrelevance,” *Curator: A Museum Journal* 47/4 (October 2004).

Selected Book Reviews

“The Faithful Presence of Lucas Cranach,” *Books & Culture* (July-August 2012).

Review of Caroline A. Jones, *Eyesight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses* (CAA.Reviews). Posted August 2006.

Review of *Buddha Mind in Contemporary Art*, *Curator: A Museum Journal* (Spring, 2006).

“Always Distinguish,” *Books & Culture Corner* (review of Kirk Varnedoe, *Pictures of Nothing*), November 2006.

“Passionately Ambivalent,” *Books & Culture Corner*. (Review of Theodore Prescott, ed. *A Broken Beauty* (Eerdmans, 2005) and Rosa, ed. *The Next Generation* (Eerdmans, 2005).

Review of Robin Jenson's *Substance of Things Seen* (Eerdmans, 2004), *Material Religion* 1/3 (November 2005).

Review of Sybil Gordon Kantor's *Alfred H. Barr, Jr. and the Intellectual Origins of the Museum of Modern Art* (MIT Press, 2002) for *CAA.Reviews*.

Review of *The Two Art Histories: The Museum and the University*, ed. Charles W. Haxthausen (Williamstown, Mass: Sterling and Francine Clark Art Institute and Yale University Press, 2002) for *CAA.Reviews*.

“Ed Ruscha,” review of *Ed Ruscha*, ed. Neal Benezra and Kerry Brougher (Washington DC: Smithsonian Institution, 2000), *Great Plains Quarterly* (Summer 2002).

Review of Sally Promey’s *Painting Religion in Public: John Singer Sargent’s Triumph of Religion at the Boston Public Library* (Princeton, 1999) for *Church History* (Fall 2000).

“Protestants and Pictures,” *Books & Culture* (Sept.-October 2000).

Review of Ann Eden Gibson’s *Abstract Expressionism: Other Politics* (Yale, 1997) for *Journal of Aesthetic Education* (Spring 1999).

Selected Exhibition Reviews

“Evoking the Forms at MOCA North Miami,” *The Miami Rail* (Summer 2015). (Review of *Alternative Contemporaneity* at MOCA.)

“Zombie Paintings at MoMA,” *The Miami Rail* (March 2015). (Review of *Forever Now* at MoMA.)

“Magic Powers: The Generous Work of Charley Friedman,” *Curator* (June 2015).

“MoMA’s Fragile Prayers” *Christianity Today* 59/1 (January-February 2015). (Review of Robert Gober retrospective at MoMA.)

“Conrad Bakker,” *artUS* 23 (Fall 2008): 17.

“Beverly Semmes,” *artUS* 23 (Fall 2008): 48.

Review of *Lisa Sanditz: Flyover* at the Kemper Museum of Contemporary Art, Kansas City, Missouri for *artUS* 17 (March-April 2007).

Review of *Signal Channel* at the Bemis Center for Contemporary Art, Omaha, Nebraska for *artUS*. 15 (Oct-Nov. 2006).

“The Artworld’s *Memento Mori*,” *Books & Culture* (March-April, 2001).

Academic Papers

Symposium participant, *Beyond Kandinsky: Revisiting The Spiritual in Art*, sponsored by the School of Visual Arts, New York, March 30-April 8, 2011.

“Beyond Spirituality: Liturgical Aesthetics and Contemporary Art,” paper presented at College Art Association annual conference, Dallas, Texas, February 20, 2008.

“Enrique Martinez Celaya’s *Thing and Deception: A Meditation on Art and Belief*,” plenary speaker for 25th Anniversary Conference, Christians in the Visual Art (CIVA), Azusa Pacific University, June 17, 2005.

“Objects, Narratives, and History: The Permanent Collection of American Art at the Sheldon Memorial Art Gallery,” paper presented at panel session, “Reframing American Art for the Public: Current Ideas About Permanent Reinstallations,” College Art Association, New York, February 2003.

“A Modest Proposal for Revising the Art and Art History Curriculum Through the New Museum Theory,” paper presented at panel session, “Teaching Museum Theory Across the Art and Art History Curriculum,” College Art Association, Chicago, February 28-March 3, 2001.

“Policing the Boundaries of Modern Art: Discourses of Exclusivity and Pretensions to Enlightenment,” The Modernist Studies Association, “New Modernisms II,” University of Pennsylvania, October 12-15, 2000. (Panel chaired by MoMA Curator Ann Temkin.)

Co-chair (with Dr. David Cateforis of the University of Kansas) of “Harold Rosenberg Reconsidered,” College Art Association panel session, New York, February 25, 2000.

“Doom and the ‘Triumph’ of American Painting,” paper presented at an NEA-funded conference on the NO!Art Collective, “Art Actions and Human Rights: A Global Focus Celebration,” The University of Iowa, Iowa City, Iowa, March 4-6, 1999. (Participants include Dore Ashton and Serge Guilbaut.)

Selected Public Lectures, Conference Papers, and Presentations

“The Right Eyes: Language, Faith, and the Development of Modern Art, 1855-1955,” The School of the Art Institute of Chicago, Chicago, Illinois, 11 February 2016. (A version was also read at Courtauld Art Institute/The King’s College (London), Research Seminars, Sacred Traditions and the Arts, March 7, 2017.

“Luther and Modern Art: A Re-Appraisal,” The Round Church Study Centre, Christian Heritage, Cambridge, UK, March 8, 2017.

“Art Criticism and the Last Judgment, Or Why the Words We Use Around Paintings Matter,” Biola University, March 30, 2015.

“Images and the Word,” The Reformation Heritage Lecture, Concordia University-St. Paul, MN, February 5, 2015.

“Art, Modernity, & the Church,” Lecture Series, Westminster Theological Seminary California, Escondido, CA, April 7-11, 2014.

Plenary Speaker, INHABIT conference, sponsored by the International Arts Movement, New York, October 5, 2013.

“Oscar Wilde’s *De Profundis*,” The King’s College, New York, April 17, 2013.

“The Curator as Artist,” Sam Fox School of Design & the Visual Arts, Washington University, St. Louis, Sept 4, 2013.

“Modern Art, Protestant Tradition, & Higher Education,” Faculty Convocation, Anderson University, Anderson, Indiana, August 29, 2012.

Art, Culture, Theology conference, Union University, Jackson, TN, April 8-10, 2011.

“An Excavation of Tenth Street,” School of the Art Institute of Chicago, Chicago, IL April 6, 2011.

“A Space for Painting: The Literary Vision of Enrique Martínez Celaya,” Museum of Biblical Art, New York, December 11, 2010.

“The Mark of Cain: Figure and Landscape in the Work of Enrique Martínez Celaya,” Belmont University, Nashville, Tennessee, October 21, 2010.

- “The Tragedy of Abstract Expressionism,” Whale & Star, Miami, Florida, March 17, 2009.
- “On the Strange Place of Religion in Contemporary Art: Elkins’s challenge to Christian artistic and critical practice,” paper delivered at symposium on James Elkins, Biola University, La Mirada, California, 14-March 15, 2008.
- “Space and Time in the Work of Enrique Martínez Celaya,” Barbara Willson Memorial Lecture, Department of Art and Art History, University of Nebraska-Omaha, Omaha, Nebraska, December 13, 2007.
- Seminar Participant, *Visual Arts and the Church*, Calvin Seminars for Christian Scholarship, Calvin College, July 2006.
- Panel Discussion, with Bill Dyrness and Makoto Fujimura, Spring Arts Festival, Fuller Seminary, Pasadena, California, April 25, 2006.
- Introduction to Matthew Barney’s *Drawing Restraint 9*, Mary Riepma Ross Media Center, University of Nebraska-Lincoln, October 1, 2006.
- “The Relevance of Art Criticism,” Visiting Artist Lecture Series, Art Department, Kansas State University, February 8, 2002.

TEACHING

- Spring 2018 *Creative & Imaginative Practices*, The King’s College, New York City.
 Museums and Modernism, online course, Azusa Pacific University.
 History of Art II, online course, Concordia University—St. Paul.
 History of Art I, online course, Concordia University—Irvine.
- Fall 2017 *History and Theory of Curatorial Practices*, The King’s College, New York City.
 Writing Art Criticism, online course, Azusa Pacific University, Azusa, CA.
 History of Contemporary Art, online course, Concordia University—Irvine.
- Summer 2017 *Lectures on Art, Paris, and Anti-Semitism in Early Twentieth Century*, The King’s College, Paris, France.
- Spring 2017 *Nineteenth-Century Art, Part II*, The King’s College, New York City.
 Art History II, online course, Concordia University—Irvine.
- Fall 2016 *Nineteenth-Century Art, Part I*, The King’s College, New York City.
 Christ, Culture, & Mission (week-long D.Min course), Knox Theological Seminary, Fort Lauderdale, Florida.
 The History of Contemporary Art, online course, Concordia University—Irvine.

- Summer 2016 *Christ, Culture, & Mission* (week-long intensive D.Min class), Knox Theological Seminary, Fort Lauderdale, Florida.
- Modernism & Religion*, M.A. online graduate course, Azusa Pacific University.
- Machiavelli, Leonardo, and the Birth of the Modern* (The King's College seminar co-taught with political scientist Dr. David Corbin in New York City (May 9-17) and Florence (May 18-31).
- Spring 2016 *Writing Art Criticism*, M.A. online graduate course, Azusa Pacific University.
- Modernism & Museums*, M.A. online graduate course, Azusa Pacific University.
- Modernism & Religion*, M.A. online graduate course, Azusa Pacific University.
- The History and Theory of Curatorial Practice at the Museum of Modern Art*, The King's College, New York City.
- Curatorial Practices Practicum*, The King's College, New York City.
- God at Work: The Reformation & Vocation* (week-long intensive D.Min class), Knox Theological Seminary, Fort Lauderdale, Florida.
- Fall 2015 *Introduction to Visual Culture*, M.A. online graduate course, Azusa Pacific University.
- The History and Theory of Art Criticism*, The King's College, New York City.
- Writing Art Criticism Practicum*, The King's College, New York City.
- October 2015 *Christ, Culture, & Mission* (week-long intensive D.Min class), Knox Theological Seminary, Fort Lauderdale, Florida.
- The Arts: Worship & Mission* (week-long intensive D.Min class), Knox Theological Seminary, Fort Lauderdale, Florida.
- June 30-July 3 2015 *Lectures on The Origins of Modern Art*, The King's College in Paris, France.
- March 2015 *God at Work: The Reformation & Vocation* (week-long intensive D.Min class), Knox Theological Seminary, Fort Lauderdale, Florida.
- Spring 2015 *Christ, Culture, & Mission*, Knox Theological Seminary, Fort Lauderdale, Florida.
- The Artist in Literature & Film*, The King's College, New York City.
- Twentieth-Century Art*, The King's College, New York City.
- Fall 2014 *God at Work: The Reformation & Vocation*, Knox Theological Seminary, Fort Lauderdale, Florida.
- March 2014 *Christianity & Culture* (week-long intensive D.Min class), Knox Theological Seminary, Fort Lauderdale, Florida.
- Spring 2014 *God in the Gallery: Modern Art & Theology in Conversation*, The King's College, New York City.

- August 2010, 2011 Co-founded and taught with Enrique Martínez Celaya a week-long workshop for fifteen emerging and mid-career professional artists around the country at Whale & Star, Miami, Florida.
- July 2007-2008 Visiting Adjunct Faculty, M.F.A. program, Azusa Pacific University, Azusa, California.
- Fall 2007-Spring 2011 Assistant Professor of Modern and Contemporary Art History and Criticism (University of Nebraska-Omaha).
- Courses taught:
 Survey of Western Art History II.
 Modern Art I
 Modern Art II
 Theory and Practice Since 1900
 North American Art
 Contemporary Art
 Curatorial Practices
 The Art Museum: History, Theory, and Practice
 Poets and Painters (with poet Miles Waggoner)
- Supervised twenty-two internship projects and directed twelve senior art history thesis projects.
- 1996-2007 Adjunct Faculty appointment, Department of Art and Art History, University of Nebraska-Lincoln.
- Selected courses taught:
 Arts, Media, and Politics, Spring 2006
 Confronting Modern and Contemporary American Art, Spring 2004
 History of the Museum of Modern Art, Spring 2003
 Twentieth Century Art Criticism and Theory, Fall 2001
 Marcel Duchamp: Significance and Influence, Fall 2000
 The New York School, Spring 1999
 Weldon Kees: The Arts at Mid-century, Spring 1998
- Independent readings and directed studies
 MFA graduate studio committee participation (twenty-five students)
- 1991-96 Adjunct teaching at SUNY-Stony Brook; University of Iowa; Concordia University Nebraska; Doane College; Nebraska Wesleyan University.

PROFESSIONAL EXPERIENCE

Museum Administration

- 1996-2007 Chief Curator, Sheldon Museum of Art, University of Nebraska-Lincoln.

Organized over a dozen exhibitions per year. Supervised staff, involved in all aspects of museum exhibitions: collections management, fund-raising and development, promotion, education. Worked with University administration, museum board, collectors, and stakeholders in the community.

1999-2000

Interim Director, Sheldon Museum of Art, University of Nebraska-Lincoln.

Guided museum through transitional phase while strengthening its relationship to the teaching and research mission of the University, including collaborations with faculty and departments in College of Fine & Performing Arts and the College of Arts & Science

Selected Museum Exhibitions (Sheldon Museum of Art)

Chris Ware, 2007. https://en.wikipedia.org/wiki/Chris_Ware

The Anatomy of Charley Friedman, 2007. <http://www.charleyfriedman.com/>

Mike Cloud: Systems. 2006. <http://www.mikecloudart.com/>

Santiago Cal: Tierra! Tierra!, 2005. <http://santiagocal.com/>

Video in Contemporary American Art: Nic Nicosia and Brian Fridge, 2005.

Singular Expressions: A Sheldon Invitational, 2005.

Anne Lindberg: Air and Mass, 2004. <http://www.annelindberg.com/>

Losing the Instructions: An Artistic Intervention by Barbara Kendrick & Timothy van Laar (Luce Visiting Scholar Program).

Enrique Martínez Celaya: The October Cycle, 2000-2002. (Traveled to the Museum of Art, Fort Lauderdale, Florida), 2003-2004. www.martinezcelaya.com

Nancy Friedemann—Sanchez: Excerpts from the Labyrinth, 2002. <http://www.nancyfriedemann.com/>, 2002.

Conrad Bakker: Art and Objecthood, 2000. <http://conradbakker.tumblr.com/>, 2000.

Parallel Perspectives: Early Twentieth Century American Art from the Addison Gallery of American Art and the Sheldon Memorial Art Gallery. (Luce sponsored collaborative exhibition that opened at the Addison and traveled to the Sheldon). 1998

Weldon Kees and the Arts at Mid-Century. (Traveled to the University of Iowa Museum of Art). 1998

Independent Curatorial Practice

Consulting Curator, *Enrique Martínez Celaya: Schneebett*, Miami Art Museum, Miami, Florida, 2011. <http://schneebett.com>

Guest Curator, *The Wanderer: Foreign Landscapes of Enrique Martínez Celaya*, Museum of Biblical Art & *The Crossing* at the Cathedral of Saint John the Divine, New York, 2010.

Consulting Curator, *Robyn O'Neil: The world has won. A Final bow was taken*, Des Moines Art Center, Iowa, 2010.

Consulting Curator *Unfinished Conversations: Collecting Enrique Martínez Celaya*, Boca Raton Museum of Art, Boca Raton, Florida, 2009.

Selected Special Projects

2005-2011 Director of Special Projects (2005-2011) & Director (2011-12) of the Los Angeles & Miami-based studio of Enrique Martínez Celaya and Whale & Star, the studio's public, educational, and publishing arm.

2010-2011 The Lecture Project, Whale & Star, Miami, Florida.
Curated program of eleven lectures on art and ethics.
<http://thelectureproject.com>.

Developed relationships with collectors, curators, critics, scholars, and students; developed public and educational programming; maintained relationships with dealers in Los Angeles, New York, Stockholm, Berlin, London, and Sydney. Developed short and long term organizational plans for both the studio and its publishing and educational arm, Whale & Star.

2010-2011 The Workshop, Whale & Star, Miami, Florida

Co-founded and taught with Enrique Martínez Celaya a week-long workshop for fifteen emerging and mid-career professional artists around the country at Whale & Star, Miami, Florida.

Selected Curated Events

Organized lectures and led museum tours focusing on art's capacity to address pain, suffering, and death for chaplains and staff of Vista Healthcare, a North Miami-based company offering hospice and other palliative care, June 2015.

Organized, curated, and emceed "How Art Works," a one-day symposium on Art & Faith, sponsored by CIVA (Christians in the Visual Arts) and hosted by The King's College, New York City, October 11, 2014. Speakers included *Art in America* critic Eleanor Heartney; *Wall Street Journal* arts reporter Kelly Crow; dealer and curator John Silvis; Fordham theology professor Dr. Katherine Reklis; and Trinity International theology professor Dr. Taylor Worley, October 2014.

Tour of the St. Louis Art Museum, sponsored by Covenant Seminary, Central Presbyterian Church, Grace and Peace Fellowship, Memorial Presbyterian Church, and The Chapel, Sept 2013.

Tour of the Virginia Museum of Fine Arts, Richmond, sponsored by the New City Arts Initiative (Charlottesville), Nov 2013.

Tour of the Whitney Museum of American Art, sponsored by Baylor University's Communications Department, New York program, 2012.

Organized exhibition, *Selections from Makoto Fujimura's Four Holy Gospels Project* at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida., 2012.

Tour of the Fogg Art Museum, Harvard University for participants in Veritas Riff program (Andy Crouch & Michael Lindsay), 2011.

Organized and led museum patrons' tour to Houston, Texas. Visited museums, galleries, private collections, and artists' studios, 2007.

Organized and led museum patrons' tour to Dallas, Texas. Visited museums, galleries, private collections, and artists' studios, 2006.

Organized and led museum patrons' tour to San Francisco. Visited museums, galleries, private collections, and artists' studios, 1999.

Organized and led museum patrons' tour to Mexico City. Visited museums, galleries, and artists' studios, 1996.

PROFESSIONAL SERVICE

Professional Organizations

2010-Present	Editorial Board, <i>Visual Inquiry: Learning & Teaching Art</i> (published by Intellect, UK)
2008-Present	Society for Continental Philosophy and Theology.
2002-2007	Association of Art Museum Curators (AAMC).
2000-Present	Modernist Studies Association.
2000-Present	Christians in the Visual Arts (CIVA)
1995-Present	College Art Association

Outside Reviewer/Reader

Visual Inquiry (member of editorial board)

The Journal of Aesthetic Education

The Journal of American Studies

International Journal of Education and the Arts

Choice: Reviews for Academic Books (American Libraries Association)

Review two to three books per year.

Affiliations

Fellow, Institute for the Theology of Cultural Engagement, Portland, Oregon