

Elizabeth S. Hawley  
Curriculum Vitae

Assistant Professor of Art History  
Department of Art and Art History  
University of South Alabama  
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501 University Blvd. North  
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**EDUCATION**

- 2018 Ph.D., Art History, The Graduate Center, City University of New York (CUNY)
- Specialization: Art since 1900, Art of the United States, Native American Art
  - Dissertation: “Modern Arts and Pueblo Traditions in Santa Fe, 1909-1931”
- 2015 M.Phil., Art History, The Graduate Center, CUNY
- 2010 M.A., History of Art, The Courtauld Institute of Art
- Course: Informed: Art, Sex, War, and Gender Politics since 1960
- 2009 A.B., History of Art and Architecture, Harvard University

**PROFESSIONAL EXPERIENCE**

- 2020-present Independent Curator, exhibitions in New York, NY; Santa Clara, CA; and Mobile, AL (See all exhibitions listed below)
- 2017-2018 Barra Foundation American Art Fellow, Philadelphia Museum of Art, Philadelphia, PA
- 2016-2017 Writing Across the Curriculum (WAC) Fellow, York College, CUNY, Jamaica, NY
- 2015-2016 MoMA Museum Research Consortium Fellow, Department of Architecture and Design, Museum of Modern Art/Mellon Foundation, New York, NY
- 2015-2016 Exhibition/Publication Researcher, Laguna Art Museum, Laguna Beach, CA/Getty Foundation, (Remote)
- 2012 Research Assistant for Prof. Siona Wilson, The Graduate Center, CUNY, New York, NY
- 2012 Research Assistant for Prof. Rose-Carol Washton Long, The Graduate Center, CUNY, New York, NY
- 2011 Research Assistant for Prof. Claire Bishop, The Graduate Center, CUNY, New York, NY
- 2010-2011 Gallery Coordinator, The Copley Society of Art, Co|So, Boston, MA
- 2010 Visitor Services Gallery Assistant, The Institute of Contemporary Art, Boston, MA
- 2009-2010 Humanities Tutor and Resident Proctor, Harvard Summer School, Cambridge, MA
- 2008-2009 Research Assistant for Prof. Robin Kelsey, Harvard University, Cambridge, MA

**ACADEMIC APPOINTMENTS**

- 2022-present Assistant Professor of Art History, University of South Alabama, Mobile, AL
- ARH 103/CLA 103: Art History I (Prehistoric to Gothic Art)
  - ARH 348: Native American Art
  - ARH 492/590: Native Genders & Feminisms
  - ARH 590: Special Topic: Native Feminist Art (Graduate Independent Study)

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- 2021-2022 Academic Year Lecturer, Santa Clara University, Santa Clara, CA
- ARTH 11A: Culture & Ideas: Art of Contact in the Americas (Part I)
  - ARTH 12A: Culture & Ideas: Art of Contact in the Americas (Part II)
  - ARTH 185: Post-Modern and Contemporary Art
- 2020-2021 Visiting Assistant Professor of Art History/Visual Studies, Northeastern University, Boston, MA
- ARTH 1110-01: Global Art & Design History: Ancient – Medieval
  - ARTH 1111-01: Global Art & Design History: Renaissance – Modern
  - ARTH 2210-02: Modern Art & Design History
  - ENGL: 7976-01: Directed Graduate Study
- 2019-2020 Visiting Assistant Professor of Art History, Earlham College, Richmond, IN
- ART/MUSE 115: Art: Context & Meaning I (Prehistoric to Renaissance Art)
  - ART/MUSE 116: Art: Context & Meaning II (Renaissance to Contemporary Art)
  - ART 211: Twentieth-Century Art
  - ART/MUSE 240: Native American Art & Culture
  - ART 342: Politics & Activism in Global Contemporary Art
  - ART 382: Feminist Art & Theory Since 1970
- 2018-2019 Horowitz Visiting Assistant Professor in American Art, Boston University, Boston, MA
- AH 586: Transcultural Dialogues in Art of the American West: 1865-1968
  - AH 887: “Art Not Ethnology”: Exhibitions of Native American Art in U.S. Museums
- 2017 Visiting Lecturer, The New School: Parsons School of Design, New York, NY
- PLAH 3024: American Art and Activism from the Sixties to the Nineties
- 2017 Visiting Instructor/Lecturer, Pratt Institute, Brooklyn, NY
- HA 112: Themes in Art and Culture II (Renaissance to Contemporary Art)
- 2016 Adjunct Lecturer, York College, CUNY, Jamaica, NY
- FA 104: Introduction to Art History (Prehistoric to Contemporary Art)
- 2015-2016 Adjunct Instructor, St. Francis College, Brooklyn, NY
- FA 1402: Orientation in Art (Prehistoric to Contemporary Art)
- 2012-2015 Graduate Teaching Fellow/Adjunct Lecturer, New York City College of Technology, CUNY, Brooklyn, NY
- ARTH 1104: Art of the United States
  - ARTH 1106: Modern Art

## **EXHIBITIONS**

### *Borderwaters* (Forthcoming)

Alabama Contemporary Art Center, Mobile, AL; August 12 – November 11, 2023

Curator

### *Landscapes of Survivance* (Forthcoming)

Art and Art History Gallery, Santa Clara University, Santa Clara, CA; September 18 – October 27, 2023

Curator

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*Native Feminisms*

apexart, New York, NY; January 14 – March 6, 2021

Curator (Open Call Winner)

See brochure essay below

*African American Artists of the Great Migration*

Philadelphia Museum of Art, Philadelphia, PA; August 24 – December 2, 2018

Curator (Barra Fellow)

*Modern Times: American Art 1910-1950*

Philadelphia Museum of Art, Philadelphia, PA; April 18 – September 3, 2018

Researcher (Barra Fellow)

*California Mexicana: Missions to Murals, 1820-1930*

Laguna Art Museum, Laguna Beach, CA; October 15, 2017 – January 14, 2018

Researcher

*Frank Lloyd Wright at 150: Unpacking the Archive*

The Museum of Modern Art, New York, NY; June 12 – October 1, 2017

Contributing Curator, Section: Nakoma Country Club

See catalogue essay below

*David Monteiro: Luminous Paintings / Marine & Coastal Art*

Copley Society of Art, Boston, MA; July 7 – August 25, 2011

Gallery Coordinator (position for all Co|So shows)

*Summer Members' Show 2011*

Copley Society of Art, Boston, MA; July 7 – August 25, 2011

*Co|So Artists A to Z: Mistral*

Copley Society of Art, Boston, MA; July 7 – August 25, 2011

*Surf Strokes: Copley on Cape Cod*

Copley Society of Art, Boston, MA; July 9 – July 29, 2011

*Matter, Medium, & Meaning: A Contemporary Still Life Show*

Copley Society of Art, Boston, MA; May 19 – June 28, 2011

*Anne Grandin: Living Circle*

Copley Society of Art, Boston, MA; May 19 – June 27, 2011

*Co|So Artists A to Z: Citron*

Copley Society of Art, Boston, MA; March 3 – April 8, 2011

*Winter Members' Show 2011: White Lights*

Copley Society of Art, Boston, MA; March 3 – April 8, 2011

*Co|So Artists A to Z: Arabesque*

Copley Society of Art, Boston, MA; January 13 – February 25, 2011

*The New Members' Show 2011*

Copley Society of Art, Boston, MA; January 13 – February 25, 2011

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*Holiday Small Works*

Copley Society of Art, Boston, MA; November 18 – December 23, 2010

*Tom Grady: Domestic Bliss*

Copley Society of Art, Boston, MA; October 14 – November 12, 2010

*Sean Farrell: The Influence of Italy*

Copley Society of Art, Boston, MA; October 14 – November 12, 2010

*Co/So Artists A to Z: Fruitful*

Copley Society of Art, Boston, MA; September 16 – November 5, 2010

*Leslie Baker: Saved Views*

Copley Society of Art, Boston, MA; September 11 – October 8, 2010

**PUBLICATIONS**

**Book**

*Modern Arts in New Mexico: Transcultural Dialogues on Indigeneity, Authenticity, and Gender*  
(Under Contract, University of Nebraska Press)

**Articles**

“Don’t Bump Her’: Natani Notah and the Indigenous Feminist Art of Resurgence.” (In Progress)

“Primitivism, Posing, and the Racial Politics of Dance in John Sloan’s Nude Studies of Edna Guy.” (In Progress)

“Reconsidering the Taos Society of Artists: Indigenous Agencies, Exploitative Practices, and Transcultural Connections in William Herbert Dunton’s *The Orange Bonnet* and Bert Geer Phillips’ *The War Captain, Taos Pueblo*.” (In Progress)

“Diné Decolonization: The Art and Activism of Hannabah Blue and Bean (Jolene) Nenibah Yazzie.” In “Keeping the Faith: Religion, Gender, and the Arts in the Twenty-First Century,” edited by Gillian Hannum and Kyunghee Pyun. Special issue, *Religion and the Arts* 27, no. 1-2 (2023). (Forthcoming)

“From the Ground Up: Contemporary Diné artists enlist Native feminisms in a fight for environmental justice.” *Art in America* 110, no. 8 (November 2022): 66-71.

“Tonita Peña and the Politics of Pueblo Art.” *American Art* 35, no. 1 (Spring 2021): 62-93.

“James Luna and the Paradoxically Present Vanishing Indian.” *Contemporaneity: Historical Presence in Visual Culture* 5, no. 1 (2016): 5-26.

“Activist Art and Abortion Rights in the Post-*Roe v. Wade* United States: An Analysis of the Archival Works of REPOhistory, Kerr + Malley, and Andrea Bowers.” *Nierika: Revista de Estudios de Arte* 10 (July-December 2016): 27-44.

“Art, Activism, and Democracy: WochenKlausur’s Social Interventions.” *Peace and Change: A Journal of Peace Research* 40, no. 1 (January 2015): 83-109.

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**Book Chapters**

- “Indigenous Feminisms and Contemporary Native Art: Countering the Gendered Violence of Extractivism.” In *Digging the Earth: Extractivism and Resistance on Indigenous Lands of the Americas*, edited by Catherine Bernard. Cambridge, UK: Ethics International Press, 2023/24. (Forthcoming)
- “Bittersweet: Caribbean Diasporas, Transnational Feminisms, and Commodity Consumptions in Victoria Ravelo’s *Hidden in Plain View*.” In *Nourish and Resist: Food and Feminisms in Contemporary Global Caribbean Art*, edited by Hannah Ryan and Lesley A. Wolff. New Haven, CT: Yale University Press, 2023. (Forthcoming)
- “Native Feminisms and Contemporary Art: Indigeneity, Gender, and Diné Resurgence in the Work of Natani Notah and Jolene Nenibah Yazzie.” In *Expanding the Parameters of Feminist Artivism*, edited by Gillian Hannum and Kyunghee Pyun, 29-49. New York: Palgrave Macmillan, 2023.
- “Weaving the Way Toward Liberty: John Singleton Copley’s *Portrait of Mr. and Mrs. Thomas Mifflin (Sarah Morris)*.” In *Crafting Dissent: Handicraft as Protest from the American Revolution to the Pussyhats*, edited by Hinda Mandell, 33-46. Lanham, MD: Rowman & Littlefield, 2019.

**Catalogue Essays**

- Introduction to *Patrick Dean Hubbell: Tack Room*, 4-5. Santa Fe: Gerald Peters Gallery, 2022. Exhibition catalogue.
- Native Feminisms*. New York: apexart, 2021. Exhibition brochure, <https://apexart.org/Native-Feminisms-essay.html>.
- “‘Playing Indian’ at the Nakoma Country Club.” In *Frank Lloyd Wright: Unpacking the Archive*, edited by Barry Bergdoll and Jennifer Gray, 78-95. New York: Museum of Modern Art, New York, 2017. Exhibition catalogue.

**Artist Entries**

- “Robert Henri, *Tom Po Qui (Water of Antelope Lake/Indian Girl/Ramoncita)*.” In *Smarthistory*, September 15, 2020, <https://smarthistory.org/henri-tom-po-qui/>.
- “The Works of Art: Anne Goldthwaite.” In *Central to Their Lives: Southern Women Artists in the Johnson Collection*, edited by Lynne Blackman, 84-85. Columbus: University of South Carolina Press, 2018. Exhibition catalogue.
- Entries on Richard Caton Woodville, Alexander Edouart, Henry Bacon, Rufus Wright, Timothy O’Sullivan, Mary Hallock Foote, Elizabeth W. Withington, Sarah Hillis Short Addis, and Robert Henri. In *California Mexicana: Missions to Murals, 1820-1930*, edited by Katherine Manthorne. Berkeley: University of California Press, 2017. Exhibition catalogue.
- “William H. Johnson, *Children (1941)*.” In *African American Artists and the Museum*, MRC Dossier 3, 2016 Museum Research Consortium Study Sessions. New York: Museum of Modern Art, New York, 2016.
- “Introduction: Shigeo Kubota,” MoMA: Art and Artists, 2016. MoMA.org. <https://www.moma.org/artists/3277?locale=en>

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**Exhibition / Book Reviews**

Review of *Taking Space: Contemporary Women Artists and the Politics of Scale*, curated by Jodi Throckmorton and Brittany Webb, Pennsylvania Academy of the Fine Arts, Philadelphia, PA. *Art Inquiries* 18, no. 2-3 (2021-2022): 208-213.

“The Tricky Role of Humor in Activist Art and Design.” Review of *Drawing the Line: Rael San Fratello at the U.S.-Mexico Border*, curated by Joseph Becker, San Francisco Museum of Modern Art, San Francisco, CA. *Hyperallergic*, October 25, 2021, <https://hyperallergic.com/683222/the-tricky-role-of-humor-in-activist-art-and-design/>.

“Roots of Revolution and Diaspora in Firelei Báez’s ICA Watershed Installation.” Review of *Firelei Báez*, organized by Eva Respini, Institute of Contemporary Art/Boston Watershed, Boston, MA. *Boston Art Review* 7 (Fall 2021): 98-101. Online version: August 30, 2021, <https://bostonartreview.com/reviews/firelei-baezs-ica-watershed-elizabeth-hawley/>.

Review of *Fray: Art + Textile Politics*, by Julia Bryan-Wilson. *Winterthur Portfolio* 53, no. 2-3 (Summer/Autumn 2019): 191-193.

**CONFERENCES / SYMPOSIA / LECTURES**

**2023**

Eighth Feminist Art History Conference, American University, Washington, DC (Forthcoming)  
“Don’t Bump Her’: Natani Notah and the Indigenous Feminist Art of Resurgence”

CAA 2023 Annual Conference, New York, NY

“Uranium Mining, Irradiated Bodies, and Diné Feminist Responses in the Work of Natani Notah and Emma Robbins”

**2022**

2022 Annual Conference, Mid-Atlantic Popular & American Culture Association, Virtual

“Warrior Women: Indigenous Resurgence and Aesthetic Decolonization in the Work of Jolene Nenibah Yazzie”

SECAC 2022, Maryland Institute College of Art, Baltimore, MD (Postponed from 2021 to 2022)

Panel Co-Chair: “Art, Ecology, and Environmental Catastrophe in the Americas”

CAA 2022 Annual Conference, Chicago, IL

“‘Women aren’t supposed to be warriors’: Jolene Nenibah Yazzie and the Decolonization of Diné Gender Roles”

**2021**

Guest Lecture, Katherine Manthorne’s graduate course *Race Discourse in American Art, 1760-1945*, The Graduate Center, CUNY, New York, NY (Invited)

“Primitivism, Posing, and Racial Politics in the Southwest”

Seventh Feminist Art History Conference, American University, Washington, DC (Postponed from 2020 to 2021)

“Primitivism, Posing, and the Racial Politics of Dance in John Sloan’s Nude Studies of Edna Guy”

Rewald Seminars, Art History Department, The Graduate Center, CUNY, New York, NY (Invited)

“Tonita Peña and the Politics of Pueblo Painting”

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**2020**

SECAC 2020, Virginia Commonwealth University School of the Arts, Richmond, VA  
Panel Chair: “Reframing the Artist’s Model”

*Cultures of Making Symposium*, CraftNow Philadelphia/Philadelphia Museum of Art, Philadelphia, PA (Invited)  
Panelist: “Crafting Dissent”

**2019**

SECAC 2019, University of Tennessee at Chattanooga, Chattanooga, TN  
Panel Chair: “‘Red Roots of White Feminism’: Indigenous Feminisms in Art of the Americas”

**2018**

Sixth Feminist Art History Conference, American University, Washington, DC  
“Issues of Race, Gender, and Pueblo Tradition in the Art of Tonita Peña”

SECAC 2018, University of Alabama at Birmingham, Birmingham, AL  
Panel Co-Chair: “Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen”

Curatorial Brown Bag Lunch Series, Philadelphia Museum of Art, Philadelphia, PA  
“Tonita Peña and the Politics of Pueblo Painting”

*Religion, Class, and Social Order*, Seminar Series, The Committee for the Study of Religion, The Graduate Center, CUNY, New York, NY  
“John Sloan and Tonita Peña: Painting, Politics, and Pueblo Preservation”

**2017**

*International Perspectives in the Era of John Sloan and the Ashcan School*, Delaware Art Museum, Wilmington, DE (Invited)  
“John Sloan’s Santa Fe Art and Preservationist Politics: Negotiating the Perception, Protection, and Promotion of Pueblo Culture”

SECAC 2017, *Microscopes and Megaphones*, Columbus College of Art & Design, Columbus, OH  
Panel Co-Chair: “Picturing Politics: Socio-Political Conflicts in Art of the United States, 1865-1929”

Southwest Art History Conference XXIX, Taos, NM  
“John Sloan and the Paradoxes of Preservation: Negotiating the Perception, Protection, and Promotion of Pueblo Culture”

**2016**

SECAC 2016, Virginia Tech/Hollins University, Roanoke, VA  
“‘Playing Indian’: Frank Lloyd Wright and American Indian Imagery”

Southwest Art History Conference XXVIII, Taos, NM  
“‘Playing Indian’: Frank Lloyd Wright and Southwestern Indian Imagery”

*Race and the Museum*, 2016 Study Sessions, Museum of Modern Art, New York, NY  
William H. Johnson’s *Three Girls* (1941)

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2016 Midwest Art History Society Conference, Chicago, IL  
“From Pottery to Painting: Tonita Peña and the Changing Traditions of Pueblo Art”

*Branding the American West*, Brigham Young University Museum of Art, Provo, UT  
“Imaging the Indian, Imagining the Indian: Maria and Julian Martinez at the 1915 Panama-California Exposition”

**2015**

2015 Annual Conference, Mid-Atlantic Popular & American Culture Association, Philadelphia, PA  
“Suffragism, Socialism, and Reproductive Rights: Cartoon Imagery in Margaret Sanger’s *Birth Control Review*”

SECAC 2015, *Confluence*, Pittsburgh, PA  
“From Pottery to Painting: Issues of Race, Gender, and Pueblo Tradition in the Art of Tonita Peña”

*Everyday Enchantments: Beyond Disenchantment’s Critical Horizon*, Rutgers University, New Brunswick, NJ  
“‘The Land of Enchantment’: Pueblo Pottery Production in Early-20th-Century Santa Fe”

**2014**

SECAC 2014, *Nexus: From Handmade to High Tech*, Ringling College of Art and Design, Sarasota, FL  
“Activist Art and Abortion Rights in the Post-Roe v. Wade United States: An Analysis of the Archival Works of REPOhistory, Kerr + Malley, and Andrea Bowers”

**2013**

Critical Information Conference, School of Visual Arts, New York, NY  
“Art, Activism, and Media Manipulation: WochenKlausur’s Social Interventions”

2013 Annual Conference, Mid-Atlantic Popular & American Culture Association, Atlantic City, NJ  
“Performative Production of Pueblo Pottery: An Analysis of Jesse L. Nusbaum’s Early Photographs of Maria and Julian Martinez”

SECAC 2013, University of North Carolina at Greensboro, Greensboro, NC  
“Borderline Brits: Race, Class, and Nationhood in the Art of Chris Ofili and Gillian Wearing”

*Envisioning Peace, Performing Justice: Art, Activism, and Cultural Politics in the History of Peacemaking*, Southern Illinois University, Carbondale, IL  
“Art, Activism, and Democracy: WochenKlausur’s Social Interventions”

Southwest Art History Conference XXV, Taos, NM  
“Body of Work, Bodies at Work: Jesse L. Nusbaum’s Photographs of Maria and Julian Martinez’s Performative Production of Pueblo Pottery”

**2012**

SECAC 2012, *Collisions: Where Past Meets Present*, Meredith College, Durham, NC  
“Posing the Self by Performing the Other: James Luna and the Paradoxically Present Vanishing Indian”

*Deadly Serious Art: Strategies of Humor as Critique*, The Graduate Center, CUNY, New York, NY  
“Holocaust Humor?: Generational Debates of Appropriation, Appropriateness, and Irony in ‘Mirroring Evil: Nazi Imagery, Recent Art’”



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**AWARDS / GRANTS / SCHOLARSHIPS / FELLOWSHIPS**

- 2023 Arts and Sciences Summer Professional Development Award, University of South Alabama
- 2022-2023 SECAC William R. Levin Award for Research in the History of Art Since 1750
- 2022 Academic Year Lecturer Professional Activity Grant, Santa Clara University
- 2022 Andy Warhol Foundation Arts Writers Grant Finalist
- 2021-2022 Lunder Institute for American Art Research Fellowship
- 2018-2019 Wolfsonian-Florida International University Fellowship
- 2017-2018 Dissertation Year Award, The Graduate Center, CUNY
- 2017-2018 Walter Read Hovey Scholarship, The Pittsburgh Foundation
- 2017-2018 Committee for the Study of Religion Seminar Fellowship, The Graduate Center, CUNY
- 2016-2017 Marian Goodman Travel Grant
- 2016 Early Research Initiative Knickerbocker Award for Archival Research in American Studies
- 2016 Charles D. Cuttler Graduate Student Travel Stipend
- 2016 Conference Presentation Support for Ph.D. Students, The Graduate Center, CUNY
- 2015-2016 Marian Goodman Travel Grant
- 2015-2016 Doctoral Student Research Grant, The Graduate Center, CUNY
- 2011-2016 Enhanced Chancellor's Fellowship, The Graduate Center, CUNY
- 2015 Conference Presentation Support for Ph.D. Students, The Graduate Center, CUNY
- 2015 Advanced Research Collaborative Knickerbocker Award for Archival Research in American Studies
- 2014 Conference Presentation Support for Ph.D. Students, The Graduate Center, CUNY
- 2014 Provost's Summer Research Award, The Graduate Center, CUNY
- 2013 Conference Presentation Support for Ph.D. Students, The Graduate Center, CUNY
- 2013 Peace History Travel Award, Peace History Society
- 2013 Advanced Research Collaborative Knickerbocker Award for Archival Research in American Studies
- 2012 Conference Presentation Support for Ph.D. Students, The Graduate Center, CUNY
- 2010 M.A. Dissertation Distinction
- 2009 A.B. Thesis *magna cum laude*

**PROFESSIONAL AFFILIATIONS**

Association of Historians of American Art  
College Art Association  
Mid-Atlantic Popular & American Culture Association  
Native American Art Studies Association  
Southwest Art History Conference  
SECAC (formerly Southeastern College Art Conference)

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Western Association of Women Historians

Western History Association

**SERVICE**

**Peer Review**

Manuscript Review, *Arts*

Manuscript Review, *MAST Journal (Media Art Study and Theory)*

**Boards / Committees / Juries / Other Programs**

2023-present Committee on Women in the Arts, College Art Association  
2022-present Alumni Advisor, Department of History of Art and Architecture, Harvard University  
2021-present Advisory Board, Craft for Social Change (Chapbook Series), RIT Press  
2022 Juror for the 2022-2023 Exhibition Season, apexart International Open Call  
2021-2022 Faculty Committee, Art History Student Research Paper Prize & Symposium, Santa Clara University  
2021 Juror for the 2022-2023 Exhibition Season, apexart NYC Open Call  
2020-2021 Art History/Visual Studies Curriculum Development Committee, Northeastern University  
2019-2020 Search Committee, Earlham Art Collection Curator, Earlham College  
2019-2020 Faculty Mentor, Ronald E. McNair Post-Baccalaureate Achievement Program, Earlham College  
2019 Co-Organizer, Museum Careers Panel and Q&A, Earlham College