

JACQUELYNN BAAS

DIRECTOR EMERITUS, UC BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

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EDUCATION:

PhD History of Art, The University of Michigan, 1982
MA History of Art with Certificate in Museum Practice, University of Michigan, 1973
BA History of Art, Michigan State University, 1971, Honors College, 1971

Certificate: Management Development Program, Harvard Graduate School of Education,
Harvard University, Summer 1986

ACADEMIC SPECIALTIES: Nineteenth to twenty-first century art and architecture, history of print media, Asian philosophy and modern/contemporary art. Dissertation topic: The Artistic Revival of the Woodcut in Nineteenth Century France.

PROFESSIONAL EXPERIENCE:

2024-25 Co-Consulting Advisor, with Lawrence Rinder, Wangduechhoeling Palace Museum and Cultural Centre, Bumthang, Bhutan: <https://www.bhutanfound.org/wangduechhoeling-more-than-a-palace-museum/>

2018-19 Guest Curator for *Land(e)scape 2018*, Barbara Stauffacher Solomon's Art Wall Supergraphic for the Berkeley Art Museum Pacific Film Archive; on view August 15, 2018 – March 4, 2019.

Spring 2016 Adjunct Professor, Department of the History of Art, University of California, Berkeley

2014-16 Guest Curator for the University of California Berkeley Art Museum and Pacific Film Archive exhibition, "Berkeley Eye: Perspectives on the Collection," the first collection exhibition in the museum's new building, July 14-December 2016.

2010-12 Guest Curator for the Hood Museum of Art, Dartmouth College exhibition, "Fluxus and the Essential Questions of Life," Spring 2011 Dartmouth College; Grey Art Gallery NYU Fall 2012; University of Michigan Museum of Art Spring 2012. ("Best Show in a University Gallery," International Association of Art Critics Award of Excellence 2011.)

Guest Curator for the Emory Visual Arts Gallery exhibition, "Contemporary Mandala: New Audiences, New Forms," January 21 – April 15, 2012.

- 2011 Consultant to the Director regarding the print and drawing collection of the Toledo Museum of Art
- 2008-09 Content consultant and moderator, London Contemporary Art Forum, Robert H. N. Ho Family Foundation
- 2008-09 Interim Director, Mills College Art Museum, Oakland, CA
- 2007-08 Interim Director, University of California Berkeley Art Museum and Pacific Film Archive.
- 2004-07 NEH advisor to the film, *Orozco: Man of Fire*, Paradigm Productions, 2006 (first broadcast as part of the PBS American Master series September 19, 2007); author of introduction to PBS website: http://www.pbs.org/wnet/americanmasters/database/orozco_j_en.html.
- 2005-06 Collaborating Curator: special exhibition and catalogue essay, "No Boundary: Duchamp, Cage, and Especially Fluxus," for *Trace Root*, "Chapter One" of *Fever Variations*, the 6th GWANGJU BIENNALE, Gwangju, Korea, September 8 – November 11, 2006.
- 1999-2005 Co-founder and program director, "Awake: Art, Buddhism, and the Dimensions of Consciousness," arts consortium generating two books and over fifty public programs and artist residencies. "Awake" was the focus of the Summer 2006 issue of *Curator: The Museum Journal* (volume 49, number 3). *Awake archive*: University of California Bancroft Library/University Archives BANC MSS 2023/249.
- 1988-99 Director, University of California Berkeley Art Museum and Pacific Film Archive. Named *Director Emeritus* September 1999. Museum collections comprise Western and Asian art from the Renaissance to the present, including a world-class film collection and program.
- 1984-1988 Director, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire. Founding director of a museum designed by Charles Moore, dedicated September 1985. Museum collections comprise art and anthropology collections numbering over 100,000 objects.
- 1982-1984 Chief Curator, then Acting Director, Hood Museum of Art, Dartmouth College.
- 1978-1982 Assistant Director, University of Michigan Museum of Art, Ann Arbor, Michigan; Co-Editor, *Bulletin of the Museums of Art and Archaeology of the University of Michigan*.
- 1974-1978 Registrar, University of Michigan Museum of Art, Ann Arbor.
- 1973-74 Curatorial Intern, Grand Rapids Art Museum.

SELECTED PUBLICATIONS (in chronological order):**BOOKS**

Editor and co-author, *Treasures of the Hood Museum of Art, Dartmouth College*. New York: Hudson Hills Press, 1985.

Buddha Mind in Contemporary Art, co-editor with Mary Jane Jacob. Berkeley: University of California Press, 2004.

Smile of the Buddha: Eastern Philosophy and Western Art from Monet to Today. Berkeley: University of California Press, 2005.

Learning Mind: Experience into Art, co-editor with Mary Jane Jacob. Berkeley: University of California Press, 2009.

Chicago Makes Modern: How Creative Minds Changed Society, co-editor with Mary Jane Jacob. Chicago: University of Chicago Press, 2012.

Marcel Duchamp and the Art of Life. Cambridge: MIT Press, 2019.

In preparation: *Marcel Duchamp In Nine Words*, with Paul Sharpe

EXHIBITION CATALOGS

Editor and author of entries on Mary Cassatt in *The Crisis of Impressionism 1878-1882* by Joel Isaacson et al., Ann Arbor: The University of Michigan Museum of Art, 1979.

Author, with Richard S. Field, *The Artistic Revival of the Woodcut in France 1850-1900*. Ann Arbor: University of Michigan Museum of Art, 1984.

Thank You, Wallace K. Harrison. Hanover, NH: Hood Museum of Art, Dartmouth College, 1985.

Editor, *Winter*, with essays by Donald Hall and Clifton C. Olds. Hanover, NH: Hood Museum of Art, Dartmouth College, 1986.

Encounter in Space: Double Images in the Graphic Art of Edvard Munch. Hanover, NH: Hood Museum of Art, Dartmouth College, 1986.

Introductory essay and essays on Magda Cordell and John McHale in *The Independent Group: Postwar Britain and the Aesthetics of Plenty*. Cambridge: The MIT Press, 1990, 8-11, 64-67, 87-93.

Sam Francis. University of California Berkeley Art Museum, 1994.

Author, with Karen Tsujimoto, *The Art of Joan Brown*. New York and London: University of California Press, 1998.

Carrie Mae Weems: Ritual & Revolution. MATRIX exhibition at the UC Berkeley Art Museum, July 22-September 27, 1998.

Peter Shelton: sixtyslippers. University of California Berkeley Art Museum, 1998.

Ghosts: Paintings by Darren Waterston. New York: Charles Cowles Gallery, 2003.

Fluxus and the Essential Questions of Life, edited with introduction and essay by Jacquelynn Baas, essays by Hannah Higgins, Ken Friedman, and Jacob Proctor. Hanover and Chicago: Dartmouth College and University of Chicago Press, 2011.

Canan Tolon: Then, and then. San Francisco: Gallery Paule Anglim, 2012

ARTICLES IN JOURNALS

"Daumier's *Sappho* and Academic Painting." *The Print Collector's Newsletter*, volume 8, number 5 (November-December 1977), 138-139.

"A Drawing After Berlioz: *Sara la baigneuse* by Fantin-Latour." *Bulletin, Museums of Art and Archaeology*, volume 2, The University of Michigan, 1979, 26-35.

"A Literary Source for Rodolphe Bresdin's *La Comédie de la mort*." *Arts Magazine*, volume 54, number 6 (February 1980), 70-75.

"Elihu Vedder's *Fisherman and the Mermaid*." *The Quarterly*, Hanover, NH: Hopkins Center and Hood Museum of Art, Dartmouth College, volume 1, number 3 (Summer 1983), 22-23.

"The Origins of *L'Estampe originale*." *Bulletin, Museums of Art and Archaeology*, volume 5, The University of Michigan, 1983, 12-27.

"Interpreting Orozco's *Epic*," *Dartmouth Alumni Magazine*, volume 76, number 5 (January/February 1984), 44-49.

Author, with Richard S. Field, "Emile Bernard's *Adoration of the Shepherds*: A New Light on Bernard Chronology." *Art Bulletin*, volume 66, number 2 (June 1984), 321-324.

"Edouard Manet and *Civil War*." *Art Journal*, special issue on Manet edited by Beatrice Farwell, volume 44, number 1 (Spring 1985), 36-42.

"Muse of the Heart and Mind." Essay on Charles Moore in *Places, A Forum of Environmental Design*, Winter 1998, 25.

Special issue of *Curator: The Museum Journal* devoted to the consortium project, Awake; author of the lead essay, "The Art of Taking Time," Fall 2006 (49:3), 277-281.

"Marcel Duchamp and the Artist of Tomorrow," *Interalia Magazine*, number 3, July 2014 <http://www.interaliamag.org/articles/marcel-duchamp-and-the-artist-of-tomorrow/>

“Isabelle Waldberg,” *Gagosian Quarterly*, Spring 2020, 142-147.

“Observations on *The Waste Land* and Dada,” *Academia Letters*, Article 114 (2020) https://www.academia.edu/44835533/Observations_on_The_Waste_Land_and_Dada

“Game Changer: Anna Halprin” *Gagosian Quarterly*, Fall 2021.

“The Bride Stripped Bare: Esoteric Origins for Duchamp’s *Large Glass*,” *Interalia Magazine*, September 2022. <https://www.interaliamag.org/articles/jacquelynn-baas-the-bride-stripped-bare-esoteric-origins-for-duchamps-large-glass/>

“Marcel Duchamp’s ‘The Creative Act,’” *Journal of Visual Art Practice*, volume 22, no. 2-3 (Fall 2023), 133-146. DOI: 10.1080/14702029.2023.2185371 <https://doi.org/10.1080/14702029.2023.2185371>

With Paul Sharpe, “Duchamp and Infinity,” *Interalia Magazine*, June 2024. <https://www.interaliamag.org/articles/duchamp-and-infinity/>

ESSAYS IN BOOKS

“Reconsidering Walter Benjamin: The Age of Mechanical Reproduction in Retrospect,” in *The Documented Image: Visions in Art History*, Gabriel P Weisberg & Laurinda S. Dixon, editors. Syracuse University Press, 1987, 337-347.

Frank Stella: Moby Dick Deckle Edges. Mount Kisco, NY: Tyler Graphics, 1993.

“Auguste Lepère,” in *The Dictionary of Art*, Jane Turner, ed. London: Macmillan, 1996, volume 19, 214-215.

“Citadels of Inclusive Awareness,” in *Conversations at the Castle: Changing Audiences and Contemporary Culture*. Mary Jane Jacob with Michael Brenson, editors, Cambridge: MIT Press, 1998, 128-135.

Peter Shelton: Soul Soundings. Leeds, England: The Henry Moore Institute, 1998.

“The Epic of American Civilization: The Mural at Dartmouth College,” in *Orozco in the United States*. New York: W. W. Norton, 2002, 142-185.

“No Boundary: Duchamp, Cage, and Especially Fluxus,” in *Gwangju Biennale 2006: Fever Variations*, volume I. Seoul: Designhouse Co. Ltd, 2006, 162-208.

“Meditations on the Medium of Time,” in *Measure of Time*. Berkeley: University of California Berkeley Art Museum and Pacific Film Archive, 2007, 70-85.

“Chaos of the Sun: Encountering the Art of Darren Waterston” in *Darren Waterston: Representing the Invisible*. Milan: Edizioni Charta, 2007, 20-29.

“Unframing Experience,” in *Learning Mind: Experience into Art*, co-editor with Mary Jane Jacob. Berkeley: University of California Press, 2009, 216-229.

“Fluxus,” in *Modern and Contemporary Art at Dartmouth*. Hanover: Hood Museum and University Press of New England, 2009, 39-42.

“Present Perfect: The Art of Canan Tolon,” in *Canan Tolon*. Istanbul: Finansbank, 2011, 48-61.

“Before Zen: The Nothing of American Dada,” in *East-West Interchanges in American Art: A Long and Tumultuous Relationship*, ed. Cynthia Mills. Washington, DC. Smithsonian Institution Scholarly Press, 2012.

“Agnes Martin: Readings for *Writings*,” in *Agnes Martin*. London: Tate/D.A.P., 2015.

“Revolving Together Like Stars: The Art of Anna Halprin,” in *Ally*, ed. Adrian Heathfield. Fabric Workshop and Museum/Hirmer, 2017.

“Asian Philosophy: New Dimensions for Art, 1945-1975,” essay for the exhibition at the Fundación Juan March, Madrid: *El principio Asia. China, Japón e India y el arte contemporáneo en España (1957-2017)*, 8 March – 24 June 2018.

“Illumination Illuminated: An Annotated Translation of Jean Bruno’s ‘Illumination Techniques of Georges Bataille,’ in *Acéphale & Autobiographical Philosophy in the 21st Century*, ed. Edia Connole and Gary J. Shipley. London: Schism Press, 2021.

“Infrathin: The Art of Anish Kapoor,” in *Anish Kapoor*, Centrum Rzeźby Polskiej w Orońsku, 2022.

REVIEWS

A History of the Eragny Press, 1894-1914 by Marcella D. Genz (London: The British Library, 2004). *The Library*, 7.6.3, September 2005, 354-356.

Magritte and Contemporary Art: The Treachery of Images. Exhibition and catalogue, Los Angeles County Museum of Art, November 19, 2006–March 4, 2007. <http://www.caareviews.org/reviews/962>

Words to Be Looked At: Language in 1960s Art by Liz Kotz (Cambridge: MIT Press, 2007). *X-TRA*, 11:1, Fall 2008, 29-31.

Asian/American/Modern Art: Shifting Currents, 1900-1970. Exhibition and catalogue, Fine Arts Museums of San Francisco, October 25, 2008–January 18, 2009. <http://www.caareviews.org/reviews/1195>

OTHER

Editor, with Marvin Eisenberg, *Bulletin, Museums of Art and Archaeology*. Volumes 1-4, Ann Arbor: The University of Michigan, 1978-1981.

“José Clemente Orozco” for PBS *American Masters* companion website, 2007: <http://www.pbs.org/wnet/americanmasters/episodes/jose-clemente-orozco/orozco-man-of-fire/82/>

West Coast Field Editor for Exhibitions, College Art Association Reviews (www.caareviews.org), 2006-2010.

“Life as Art,” interview with Anna Halprin, and “Raising the Roof,” interview with Ai Weiwei, in *Chicago Makes Modern: How Creative Minds Changed Society*, co-edited with Mary Jane Jacob. Chicago: University of Chicago Press, 2012.

EXHIBITIONS:

AMERICAN ILLUSTRATED BIBLES. William L. Clements Library, The University of Michigan, Winter 1973.

MARY CASSATT. The Grand Rapids Art Museum, May 1974.

EIGHTEENTH-CENTURY PRINTS AND DRAWINGS. The University of Michigan Museum of Art, 19 January-9 March 1980.

THE CRISIS OF IMPRESSIONISM 1878-1882. Major exhibition organized by The University of Michigan Museum of Art with Professor Joel Isaacson, 2 November 1979-6 January 1980.

HELEN FRANKENTHALER: WORK OF THE SEVENTIES. Exhibition organized jointly by The University of Michigan Museum of Art, The Saginaw Art Museum, and the Grand Rapids Art Museum, Spring 1980.

FRANK STELLA: PRINTS 1967-1982. Traveling exhibition organized by University of Michigan Museum of Art with Professor Richard H. Axsom, Fall 1982. Circulated by the American Federation of Arts to the Whitney Museum of American Art (Winter 1983) and twelve other museums. Catalogue co-published with Hudson Hills Press.

REGIONAL SELECTIONS 1983. Hood Museum of Art, Dartmouth College, 15 July-28 August 1983.

IMAGES OF WAR, 1855-1918. Hood Museum of Art, Dartmouth College, 15 July-28 August 1983.

THE ARTISTIC REVIVAL OF THE WOODCUT IN FRANCE 1850-1900. Traveling exhibition opening at The University of Michigan Museum of Art on 4 November 1983 and traveling to the Yale University Art Gallery and the Baltimore Museum of Art.

THANK YOU, WALLACE K. HARRISON. Hood Museum of Art, Dartmouth College, March 16-April 28, 1985.

THE DARTMOUTH COLLECTION. Opening exhibition for the Hood Museum of Art, September 28-January 12, 1986.

WINTER. Major loan exhibition. Hood Museum of Art, Dartmouth College, February 1-March 16, 1986. Catalogue with essays by Donald Hall and Clifton Olds co-published with the University Press of New England.

ILSE BISCHOFF: THE PLEASURE OF DRAWING. Hood Museum of Art, March 15-May 18, 1986.

DRAWINGS FOR THE DARTMOUTH MURAL BY JOSE CLEMENTE OROZCO. Hood Museum of Art, July 19-October 26, 1986.

IN SPITE OF EVERYTHING, YES: RALPH STEINER LOOKS AT PHOTOGRAPHY. Traveling exhibition organized by the Hood Museum of Art, August 30-October 26, 1986. Catalogue co-published with the University of New Mexico Press.

ENCOUNTER IN SPACE: DOUBLE IMAGES IN THE GRAPHIC ART OF EDVARD MUNCH. Traveling exhibition organized by the Hood Museum of Art, November 8, 1986-January 4, 1987.

TOYS FROM THE COLLECTIONS OF CHARLES MOORE AND MATTHEW WYSOCKI. Hood Museum of Art, December 20-April 19, 1987.

THE SECOND STAGE OF MODERNISM: ART FROM 1945 TO THE PRESENT. Hood Museum of Art, June 6-August 16, 1987.

FROM TITIAN TO SARGENT: DARTMOUTH ALUMNI AND FRIENDS COLLECT. Hood Museum of Art, September 12-November 1, 1987.

MILLS AND FACTORIES OF NEW ENGLAND: PHOTOGRAPHS BY SERGE HAMBOURG. Traveling exhibition organized by the Hood Museum of Art, March 26 - May 22, 1988. Catalogue with essays by Noel Perrin and Kenneth Breisch co-published with Abrams.

THE INDEPENDENT GROUP: POSTWAR BRITAIN AND THE AESTHETICS OF PLENTY. Traveling exhibition organized by the Hood Museum of Art and the University Art Museum, Berkeley, with the Institute of Contemporary Arts, London, and the Museum of Contemporary Art, Los Angeles. Traveled to the Albright Knox Art Gallery, Buffalo, New York; and Instituto Valencia de Arte Moderno, Spain. Winter 1990-Summer 1992. *Archive*: Bancroft Library/University Archives; BANC MSS 2023/249.

THE HERE AND THE HEREAFTER: IMAGES OF PARADISE IN ISLAMIC ART. Traveling exhibition organized by the Hood Museum of Art and the University Art Museum, Berkeley, opened Spring 1991.

A PROFILE OF THE SEVENTEENTH CENTURY: PRINTS FROM VAN DYCK'S ICONOGRAPHY. University Art Museum and Pacific Film Archive, Berkeley, October 9-December 29, 1991.

ON PAINTING: THE WORK OF ELMER BISCHOFF AND JOAN BROWN. University Art Museum and Pacific Film Archive, Berkeley, October 7-December 27, 1992.

SAM FRANCIS: 1994 DISTINGUISHED ALUMNUS AWARD EXHIBITION. Mini-retrospective at the University Art Museum and Pacific Film Archive, Berkeley, July 9-November 13, 1994.

TRANSFORMATION: THE ART OF JOAN BROWN. Major retrospective exhibition organized by the University of California, Berkeley Art Museum and the Oakland Museum of California, September 26, 1998-January 17, 1999.

PETER SHELTON: SIXTYSLIPPERS. UC Berkeley Art Museum, November 11, 1998-February 28, 1999; traveling to the Contemporary Art Museum, Houston, and the Madison Art Center.

NO BOUNDARY: DUCHAMP, CAGE, AND ESPECIALLY FLUXUS. Special exhibition for the 6th Gwangju Biennale, September 8 – November 11, 2006, Gwangju, Korea.

FLUXUS AND THE ESSENTIAL QUESTIONS OF LIFE. Traveling exhibition for the Hood Museum of Art, Dartmouth College, Spring 2011, NYU Fall 2011, and the University of Michigan Winter-Spring 2012.

CONTEMPORARY MANDALA: NEW AUDIENCES, NEW FORMS, consulting curator. Atlanta, Emory Visual Arts Gallery,” January 21 – April 15, 2012.

BERKELEY EYE: PERSPECTIVES ON THE COLLECTION, University of California Berkeley Art Museum Pacific Film Archive, July 13 – December 11, 2016.

LAND(E)SCAPE 2018, Art Wall Supergraphic by Barbara Stauffacher Solomon, University of California Berkeley Art Museum Pacific Film Archive, August 15, 2018 – March 4, 2019.

CONFERENCES, LECTURES, AND SYMPOSIA:

Co-Organizer, DIRECTIONS AND REDIRECTIONS: IMPRESSIONISM AROUND 1880, 30 November-1 December 1979, The University of Michigan. Participants: Theodore Reff, Richard Brettell, Robert Herbert, Joel Isaacson, Kirk Varnedoe, Raymond Grew.

Organizer, MUSEUM MARAUDERS: PEST CONTROL FOR MUSEUMS, 17-18 January 1980, The University of Michigan. Led by Thomas A. Parker, Ph.D., Entomology.

Participant in the National Museum Act Conference: PROTECTION OF MUSEUM COLLECTIONS FROM ORGANIC DESTRUCTION, 20-23 April 1980. Editorial committee for the resulting publication: *Pest Control in Museums: A Status Report*, Association of Systematics Collections, 1981.

Participant in THE MUSEUM AND SCHOLARSHIP, a panel held at the annual meeting of the Midwest Art History Society, Chicago, March 1982.

Organizer, THE MODERN PAINTER AND THE PRINT, 25 September 1982, The University of Michigan. Participants: Robert Rosenblum, Richard Axson, Clifford Ackley, Kenneth Tyler, and Clifton Olds.

Co-organizer, JOSE CLEMENTE OROZCO'S *EPIC OF AMERICAN CIVILIZATION: THE MURAL, THE CONTEXT*, 12-13 October 1984, a symposium marking the fiftieth anniversary of the completion of Orozco's mural cycle in Baker Library, Dartmouth College.

Organizer, ART VERSUS ARTIFACT, a symposium marking the opening of the Hood Museum of Art at Dartmouth College, on September 28, 1985. Participants: Irving Lavin, Chair; James Fernandez; Douglas Newton; Jules Prown; and Richard Wollheim.

Participant, ART AS ARTIFACT, panel at the annual conference of the New England Museum Association/Mid-Atlantic Association of Museums in New Haven, Connecticut, October 23, 1985. Other panelists: John Kirk, Jules Prown, Daniel Robbins.

Organizer, SHRINE OF ART: THE MUSEUM AS ARCHITECTURE, lecture series at the Hood Museum of Art, January 1986. Lecturers: Kenneth Breisch, Helen Searing, John Jacobus.

Participant, MUSEUMS IN ACADEME, symposium at the Vassar College Art Gallery, November 14-15, 1986. Subject: fundraising in college and university museums.

CENSORSHIP IN THE ARTS. Lecture at the Oakland Museum, September 1992.

THE ARTFUL UNIVERSITY: WHY UNIVERSITY MUSEUMS MATTER. Lecture at the June 1993 Kansas City meeting of the Association of Art Museum Directors.

Participant, DRAWING IN THE MARGINS, panel at Southern Exposure, San Francisco, December 9, 1993.

TEMPLE OF THE MUSES OR OF AMUSEMENT? Symposium presentation in honor of the 25th anniversary of the University of Iowa Museum of Art; other symposium participants: Arthur Danto, Max Protech, and Marcia Semmel. Iowa City, October 1994.

Leader of Discussion Forum, ART INSTITUTIONS AND THEIR AUDIENCES: BEYOND THE OUTREACH MODEL, August 19, 1996; one of the "Conversations on Culture" organized in conjunction with CONVERSATIONS AT THE CASTLE, an international contemporary art exhibition organized by Mary Jane Jacob, presented by The Arts Festival of Atlanta, June 28-September 29, 1996.

Presenter, IMAGES THAT MOTIVATE: THE LIVING LEGACY OF CHARLES W. MOORE, symposium at the University of Texas at Austin, April 10-12, 1997.

Participant, Rockefeller Foundation Keyword Conference in New York City on themes of transparency, elitism, and audience, May 28, 1998.

Panelist, "Making Museums More Accessible to the Public," California Association of Museums annual conference, San Francisco, July 10, 1998.

THE SPACE OF ART, symposium presentation at UC Santa Cruz for the investiture of the Rebele Endowed Chair in Art History, June 2, 1999.

Commencement Speaker, UC Berkeley Department of the History of Art, May 1991; UC Berkeley Department of Art, May 21, 1999; UC Berkeley Department of Rhetoric, May 9, 2000.

AWAKE: ART, BUDDHISM, AND THE DIMENSIONS OF CONSCIOUSNESS, co-founder and program director of a series of eight retreat-seminars for arts professionals, April 2001-March 2003. *Archive*: University of California Bancroft Library/University Archives; BANC MSS 2023/249

OROZCO REVERB, OR, THE DARTMOUTH DOPPLER EFFECT, symposium presentation at the Hood Museum of Art, Dartmouth College, October 26, 2002.

WHERE PARALLELS MEET: WITNESSING TIME BEING, keynote speaker and moderator of a panel discussion with Marina Abramovic, Mary Jane Jacob, and The Venerable Losang Samten at the Grey Art Gallery, New York University, October 9, 2003.

CREATING A CULTURE OF NOW: BUDDHISM AND CONTEMPORARY ART, lecture for the Society for Asian Art series, "Contemporary Asian Art: A Worldwide Affair," February 6, 2004.

MUSEUM MATTERS: PEOPLE PLACES-DYNAMIC SPACES, Roundtable at California State University Monterey Bay, with Lowry Sims and Martha Drexler Lynn, May 3, 2004.

SMILE OF THE BUDDHA: EASTERN PHILOSOPHY AND WESTERN ART, lecture for the Grabhorn Institute, San Francisco, January 11, 2005.

Panelist, "SPEAKING FOR THE BUDDHA? BUDDHISM AND THE MEDIA," University of California, Berkeley, February 8-9, 2005

Panelist, ASIAN ART FORUM: WORLD CONTEMPORARY ART IN THE EYES OF ASIA, Gwangju Biennale Foundation, December 5-6, 2005.

THE NEW INSTITUTIONALISM? CURATING FROM THE ACADEMY, co-organizer of symposium for the School of the Art Institute of Chicago, February 24, 2007. Participants: Ute Meta Bauer, Michael Brenson, Eungie Joo, Lawrence Rinder.

DOUBLE VIEW, lecture at Bauhaus University, Weimar, Germany, June 18, 2007.

THE EMPTY CONVERSATION, public discussion with Mary Jane Jacob and Ulrich Schötter, Head of Mediation, at *documenta 12*, Kassel, Germany, June 25, 2007.

UNFRAMING EXPERIENCE, lecture at the School of the Art Institute of Chicago in connection with the exhibition, "Manifesting Emptiness," September 11, 2007. Related lecture delivered at the University of Oregon, January 31, 2008.

THE MODERN, moderator for two-day developmental discussions, School of the Art Institute of Chicago and the Mies Van der Rohe society of the Illinois Institute of Technology, Chicago, February 18-19, 2008.

JOSE CLEMENTE OROZCO AT DARTMOUTH COLLEGE, lecture for the Bay Area Latin American Forum of the Center for Latin American Studies, University of California, Berkeley, February 25, 2008. Also presented to the Berkeley Arts Club and at the Gualala Art Center, 2011.

BECKWITH LECTURE: UNFRAMING EXPERIENCE, School of the Museum of Fine Arts, Boston, September 16, 2008.

THE MODERN, facilitator for two-day international conference, Göteborg University, Göteborg, Sweden, September 26-27, 2008.

BUDDHISM AND THE ARTS TODAY, chair and organizer of an international forum at the Victoria and Albert Museum, London; sponsored by the Robert H. N. Ho Family Foundation, May 5, 2009.

BEYOND ZEN: THE NOTHING OF AMERICAN DADA, paper presented at the Smithsonian Institution symposium, "East-West Interchanges in American Art, October 1-2, 2009.

DUCHAMP'S DOUBLE VIEW, paper presented at Central Academy of Fine Arts symposium, "Interpreting China: The Perspective of Art History," May 14-16, 2010, Beijing, P.R.China.

LIFE AND THE ESSENTIAL QUESTIONS OF FLUXUS, lecture at the Hood Museum of Art, Dartmouth College, April 15, 2011; related lecture University of Michigan Museum of Art, March 11, 2012.

RE-VIEWING FLUXUS, co-chair of panel at the annual meeting of the College Art Association, February 22, 2012.

THE MODERN MANDALA, lecture at Emory University, Atlanta, March 1, 2012.

Presenter, BUDDHIST GALLERY INITIATIVE WORKSHOP hosted by the Freer-Sackler Galleries, Smithsonian Institution; sponsored by the Robert H. N. Ho Family Foundation, October 4-6, 2013

THE ONCE AND FUTURE SEA RANCH: AN ARCHITECTURAL FORUM, organizer and moderator of 50th anniversary forum for The Sea Ranch, California, October 18, 2014. Participants: Will Bruder, Christopher Hawthorne, Linda Jewell, Donlyn Lyndon, Cathleen McGuigan, Mitchell Schwarzer.

Participant and moderator, BARBARA STASUFFACHER SOLOMON: STILL MAKING WAVES, The Sea Ranch, California, October 21, 2017.

Presenter, CHARLES MOORE FOUNDATION REUNION CONFERENCE, Austin, Texas, November 9-10, 2018.

DUCHAMP, BATAILLE, AND THE SURREALIST EXHIBITION OF 1938, City Lights Books, San Francisco, November 10, 2019.

TEACHING:

MUSEUM PRACTICE. The University of Michigan Museum Practice Program; taught sections on museum registration methods, editing, publications, administration, scholarship and grant-writing in connection with the graduate course in the Department of the History of Art: Fundamentals of Museum Practice, 1976-82.

HISTORY OF THE PRINT MEDIA. The University of Michigan, graduate seminar, History of Art 502, fall 1981.

PRINT CONNOISSEURSHIP. The University of Michigan, for History of Art 622: Connoisseurship and Collecting, winter semesters, 1978-1982.

SMILE OF THE BUDDHA: INFLUENCES OF BUDDHISM IN MODERN ART, San Francisco Asian Art Museum Society for Asian Art Study Group, November, 2003.

BUDDHISM IN MODERN ART, Otis College of Art and Design, Department of Liberal Arts and Sciences, November 19, 2003.

WORKSHOP ON DUCHAMP'S CONCEPT OF AUDIENCE for students in the School of the Art Institute of Chicago Sculpture Department graduate-level course, "Discourses of Art," October 17, 2006.

MOBILE WORKSHOP to "documenta 12" and "Skulpturenprojekte Münster" for graduate students from Bauhaus-Universität Weimar and the School of the Art Institute of Chicago, June 18-27, 2007.

LOOKING MODERN, a Bauhaus Lab workshop in conjunction with "Living Modern Chicago" and the School of the Art Institute of Chicago, June 2009.

THE PRESENCE OF ASIA IN EUROPEAN AND AMERICAN ART for Nora Taylor's course, "Issues in Contemporary South Asian Art," March 22, 2011.

LIVE YOUR ART: A READING COURSE ON ART AND THE MIND, Gualala Arts Center, Gualala CA, April –September 2013.

MUSEUM SEMINAR: RESEARCH AND PRESENTATION OF WORKS OF ART, Department of the History of Art, University of California, Berkeley, Spring 2016.

FELLOWSHIPS AND AWARDS:

- National Endowment for the Arts, fellowship to travel to Mexico and research the work of José Clemente Orozco, 1987-88.
- Various grants for exhibitions, etc., 1978-99.
- National Endowment for the Humanities Consultancy Grant to plan a consortium on art and Buddhism, 1999.

- Nathan Cummings Foundation and Irvine Foundation grants for consortium program on art and Buddhism, 2000-2004.
- National Endowment for the Arts grant for five artist residencies with Awake institutional participants in San Francisco, Berkeley, Marin, Los Angeles, and Charleston, 2001.
- Irvine Foundation, grant for consortium program on Art and Buddhism, 2001-2003.
- Rockefeller Foundation Fellowship, Bellagio Study Center, Italy, July 21 to August 10, 2003.
- International Association of Art Critics Award of Excellence 2011: Best Show in a University Gallery, First Place: "Fluxus and the Essential Questions of Life."

SERVICE TO THE FIELD:

- Served on numerous grant panels for the National Endowment for the Arts, the National Endowment for the Humanities, and the California Arts Council, 1981-99
- Museum Assessment Program reviewer and Accreditation reviewer for the American Association of Museums, 1983-99
- Expert witness on the work of Robert Mapplethorpe for the Contemporary Arts Center, Cincinnati, 1990.
- Visual Arts Panelist, Alpert Awards in the Arts, 2005.
- West Coast Field Editor for Exhibitions, *College Art Association Reviews* (www.caareviews.org), fall 2006-spring 2010.
- Consultant for the development of the Wangduechhoeling Palace Museum, Bhutan, 2022-24
- Editorial Board, *The Journal of Visual Arts Practice*, 2014-
- Advisor, The Abakanowicz Arts and Culture Charitable Foundation, <https://www.abakanowicz.foundation>, 2019-