

CURRICULUM VITAE

Gülru Çakmak (gcakmak@umass.edu)

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WORK

- 2018-
Present Associate Professor of Nineteenth-Century European Art
Department of the History of Art and Architecture, University of Massachusetts Amherst
- 2011-2017 Assistant Professor of Nineteenth-Century European Art
Department of the History of Art and Architecture, University of Massachusetts Amherst
- 2010-2011 Visiting Assistant Professor of Art History
Gwen Frostic School of Art, Western Michigan University
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EDUCATION

- 2010 Ph.D. with Distinction in the History of Art and Humanities
Joint degree: Department of the History of Art and the Humanities Center
Johns Hopkins University, Baltimore, Maryland
Dissertation: “Jean-Léon Gérôme: The Innovative Years (1851-1859)”
Dissertation supervisors: Michael Fried, Kathryn Tuma
- 2007-2008 Pensionnaire étrangère. L'École normale supérieure, Paris
- 2003 Master of Philosophy
Amsterdam School of Cultural Analysis, Universiteit van Amsterdam, the Netherlands
Thesis: “Subversive Ambiguities: Disruptions, Self-Representation, and the Role of the Beholder in Paul Cézanne’s *Les Grandes Baigneuses* (V.721)”
Thesis supervisor: Dario Gamboni
- 2002 Master of Arts with Distinction
Department of Gender Studies, Central European University, Budapest, Hungary
Thesis: “Aesthetics of Subversion: The Uncanny and the Grotesque in Aubrey Beardsley, Hannah Wilke, Mary Duffy, Louise Bourgeois, İnci Eviner”
Thesis supervisors: Ilona Sármany-Parsons, Susan Bandy
- 2001 Master of Fine Arts
Department of Graphic Design, Institute of Fine Arts, Bilkent University, Ankara, Turkey
Thesis: “The Body Unmasked: The Uncanny and Masked Acting” (Analysis of masks designed by Kuzgun Acar for a production of Bertolt Brecht’s *The Caucasian Chalk Circle* by Mehmet Ulusoy and Le Théâtre de Libérté in Paris in 1975). Thesis supervisor: Lewis Keir Johnson
- 1999 Bachelor of Arts
Department of International Relations
Faculty of Economics, Administrative and Social Sciences, Bilkent University, Ankara, Turkey

PUBLICATIONS

MONOGRAPH

Jean-Léon Gérôme and the Crisis of History Painting in the 1850s. Liverpool, UK: Liverpool University Press, 2017 (US edition in 2018, paperback in 2021).

EDITED VOLUMES AND SPECIAL ISSUES

(forthcoming) Autumn 2024 19: *Interdisciplinary Studies in the Long Nineteenth-Century* Special Issue: *Nineteenth-Century Visual Technologies in Contemporary Practices*. Co-edited with Patricia Smyth (University of Warwick, UK).

Spring 2022 H-France Salon Special Issue: *Rethinking Race and Representation in Art History and Material Culture of the Eighteenth- and Nineteenth-Century Francosphere*. Co-edited with Jennifer Heuer (UMass Amherst History Department). <https://h-france.net/h-france-salon-volume-14-2022/#1408>

PEER-REVIEWED ARTICLES AND CHAPTERS IN EDITED VOLUMES

“Interview with Florence Ladd,” Spring 2022 H-France Salon Special Issue: *Rethinking Race and Representation in Art History and Material Culture of the Eighteenth- and Nineteenth-Century Francosphere* (Çakmak, Gülru, and Jennifer Heuer, eds.). <https://youtu.be/rRqTrNOWZ-E>

“Osman Hamdi and the Long Duration of History,” *Making Modernity in Nineteenth-Century Islamic Art and Architecture* (Dika-Seggerman, Alex and Margaret Graves, eds.). Bloomington, IN: Indiana University Press, 2022.

“A Place to Read de Victor Burgin et le Bosphore comme sujet panoramique,” *Projectif: Essais sur l’œuvre de Victor Burgin* (Campany, David ed.). Geneva: Éditions de Mamco (Musée d’art moderne et contemporain), 2016.

“Gérôme, Rodin, and Sculpture’s Interior,” *nonsite* 14 (Winter 2014/2015): *Nineteenth-Century France Now: Art, Technology, Culture* (Peer-reviewed quarterly journal of scholarship in the arts and humanities) (Alsdorf, Bridget, ed.). <http://nonsite.org/article/gerome-rodin-and-sculptures-interior>

“‘For the Strong-Minded Alone’: Evolution, Female Atavism, and Degeneration in Aubrey Beardsley’s Salomé,” *Decadence, Degeneration and the End: Studies in the European Fin de Siècle* (Härmänmaa, Marja, and Christopher Nissen, eds.). Palgrave MacMillan, 2014.

“Victor Burgin’s A Place to Read and the Panoramic Subject of the Bosphorus,” *Projective: Essays About the Work of Victor Burgin* (Campany, David ed.). Geneva: Éditions de Mamco (Musée d’art moderne et contemporain), 2014.

“The Panoramic Studium in Nineteenth-Century History Painting: Paul Delaroche and Jean-Léon Gérôme,” *Mobility and Fantasy in Visual Culture* (Johnson, Lewis Keir, ed.). New York: Routledge, 2014.

“The Salon of 1859 and Caesar: The Limits of Painting,” *Reconsidering Gérôme* (Morton, Mary, and Scott Allan, eds.). Los Angeles: Getty Publications, 2010.

“Resistance or Compliance? The Problem of Orientalism in Osman Hamdi’s Paintings,” *Representation Matters: (Re)Articulating Collective Identities in a Postcolonial World* (Hoffmann, Anette, and Esther Peeren, eds.). Amsterdam and New York: Rodopi Press, 2010.

“ ‘Conveying the Drama As It Exists’: Osman Hamdi’s Zeïbek At Watch (1867) and Nineteenth-Century French Painting,” *Archaeologists and Travelers in Ottoman Lands* (Ousterhout, Robert, and Renata Holod, eds.) (Online publication accompanying the exhibition at the University of Pennsylvania Museum of Archeology and Anthropology, and Pera Museum, Istanbul, 2010).
http://www.ottomanlands.com/sites/default/files/pdf/Cakmakessay_0.pdf

“Rashid Bin Khalifa and the Dialectics of Convex Painting,” *A Convex Manifesto. Embracing Life: The Paintings of Rashid Bin Khalifa* (Vauclair, David, ed.). Paris: Éditions Le Livre d'Art, 2009. (Publication in English, French and German)

“Batı'da Akademik Feminizmin Mücadele Arayışları” (“The Struggles of Academic Feminism in the West”), *Amargi Feminist Teori ve Politika* (Winter 2006). Istanbul, Turkey. (Publication in Turkish)

“Moderna kcer kemalistickog Oca, u njenoj glavi, medu njenim nogama” (“Kemalist Father's Modern Daughter, Between Her Legs, Inside Her Head”), *Zenicke Sveske. Balkanska žena: Utjesnacu tradicije i tranzicije*. Bosnia and Hercegovina: Opca biblioteka Zenica, 2006. (Publication in Bosnian)

“Sanat Tarihinde Kahraman Erkek Estetiği ve Politik İktidar: Jacques-Louis David ve Horatius Kardeşlerin Yemini” (“The Aesthetics of Heroic Masculinity and Political Power in Art History: Jacques-Louis David and The Oath of the Horatii”), *Amargi Feminist Teori ve Politika* (Autumn 2006). Istanbul, Turkey. (Publication in Turkish)

EXHIBITION AND MUSEUM CATALOGUES

“Herma (1975) by Man Ray,” *Major Themes: Celebrating Ten Years of Teaching with Art*. South Hadley, MA: Mount Holyoke College Art Museum, 2021, 30-31.

“The Head of Tanagra by Jean-Léon Gérôme,” *75 in 25: Important Acquisitions at the Santa Barbara Museum of Art, 1990- 2015*. Santa Barbara: Santa Barbara Museum of Art, 2016.

“La Venere di Hope a Leeds,” *Venere nelle terre di Antonio Canova* (Honour, Hugh, introduction). Crocetta del Montello: Terra Ferma, 2015.

Co-author. *Floral Still Lifes from the Collection of Robert and Jane Meyerhoff*. Baltimore: Walters Art Museum, 2007.

Co-author. *Pissarro: Creating the Impressionist Landscape*. London: Philip Wilson Publishers, 2007.

BOOK AND ARTICLE REVIEWS

(forthcoming) Patricia Smyth. *Paul Delaroche: Painting and Popular Spectacle*. Liverpool, UK: Liverpool University Press, 2022. (9781802070217). *Nineteenth-Century Art Worldwide*.

Katie Hornstein. *Picturing War in France, 1792–1856*. New Haven and London: Yale University Press, 2018. 208 pp.; 100 color ills.; 46 b/w ills. \$70.00 (cloth) (9780300228267). *CAA.Reviews* (Journal of scholarly and critical reviews published by the College Art Association), July 22, 2019.
<http://www.caareviews.org/reviews/3565#.Xh--IRd71Ak>

Peter Cooke, *Gustave Moreau: History Painting, Spirituality, and Symbolism* (New Haven: Yale University Press, 2014). *CAA.Reviews* (Journal of scholarly and critical reviews published by the College Art Association), March 15, 2017 <http://www.caareviews.org/reviews/2557#.WkvjOEtOmi5>

Wendy M. K. Shaw, *Ottoman Painting: Reflections on Western Art from the Ottoman Empire to the Turkish Republic* (London & New York: I. B. Tauris, 2011). *International Journal of Turkish Studies* 19.1&2 (2013), 195-198.

The Poetics and Politics of Place: Ottoman Istanbul and British Orientalism (Inankur, Zeynep, Reina Lewis, and Mary Roberts, eds). (Istanbul: Suna and Inan Kıraç Foundation, 2011). *International Journal of Islamic Architecture* 1. 2 (2012), 398-401.

UNDER REVIEW

“Ontogeny, Phylogeny and the Mystery of Love According to Aubrey Beardsley” (**article under review by the *Journal of Victorian Culture***)

WORK-IN-PROGRESS

Osman Hamdi and the Long Duration of History in Nineteenth-Century Ottoman Painting (**monograph**)

Materiality, Process, and Facture in English and French Sculpture at the End of the Nineteenth Century (**monograph**)

“Panoramic Spectacle of History in Contemporary Museum Practices: Yadegar Assisi’s Pergamon Panorama” (**article**)

“Gérôme’s Snake Charmer, Once Again” (**article**)

“ ‘Cast into the Fiery Oven’: The Metaphysics of Lost Wax in Alfred Gilbert’s Sam Wilson Chimney-piece” (**article**)

FELLOWSHIPS AND GRANTS

RESEARCH

2022-2023 Healey Endowment Research Grant. University of Massachusetts Amherst

2022 HFA Research Grant. College of Humanities and Fine Arts, University of Massachusetts Amherst

2020-2021 Faculty Fellowship at the Institute for Holocaust, Genocide, and Memory Studies, the University of Massachusetts Amherst (Topic: “Race and Representations”)

2018 Florence Gould Foundation Residential Research Fellowship, the Clark Art Institute, Williamstown, MA

2018 Franklin Research Grant, American Philosophical Society

2016 Visiting Scholar Award. Yale Center for British Art, New Haven

- 2015-2016 Research Grant. College of Humanities and Fine Arts, University of Massachusetts Amherst
- 2013-2014 Professional Presentation Grant. College of Humanities and Fine Arts, University of Massachusetts Amherst
- 2012-2013 Andrew W. Mellon Mutual Mentoring Team Grant. University of Massachusetts Amherst
- 2012-2013 Andrew W. Mellon Mutual Mentoring Micro Grant. University of Massachusetts Amherst
- 2012 Professional Presentation Grant. College of Hum. and Fine Arts, University of Massachusetts
- 2011-2014 New Faculty Start-Up Research Grant. University of Massachusetts Amherst
- 2011-2013 **(Declined)** New Faculty Fellowship. American Council of Learned Societies (Post-Doctoral Fellowship Offers from the Massachusetts Institute of Technology, and Case Western Reserve University)
- 2011-2012 Research Fellowship. The Henry Moore Institute, Leeds, England
- 2010 Mellon Summer Research Fellowship. Johns Hopkins University
- 2009-2010 Leonard and Helen R. Stulman Endowment Trust Graduate Fellowship in the Humanities. Johns Hopkins University
- 2009 Dean's Teaching Fellowship. Johns Hopkins University
- 2007 Sadie and Louis Roth Summer Research Fellowship. Johns Hopkins University
- 2006-2007 **(Declined)** Graduate Curatorial Internship. National Gallery of Art, Washington D.C.
- 2005 Constance R. Caplan Travel Fellowship. Baltimore Museum of Art
- 2003-2005 Owen Fellowship. Johns Hopkins University
- 2003-2009 Humanities Center Graduate Fellowship. Johns Hopkins University
- 2001-2002 Central European University Fellowship, Budapest
- 1999-2001 Graduate Fellowship. Bilkent University, Ankara
- 1996-1999 Academic Merit Scholarship. Bilkent University, Ankara

PROFESSIONAL & LEADERSHIP DEVELOPMENT

(forthcoming) 2023-2024 The HERS Leadership Institute Training Program

TEACHING

2021-22 Flexible Learning Fellows Program Funded through the Chancellor's Office, University of Massachusetts Amherst

2018-2019 Marion and Jasper Whiting Foundation Travel Fellowship. Project Title: Teaching the History of European Sculpture Through Digital Media

2016-2017 Andrew W. Mellon Foundation Grant via through Five College Blended Learning Initiative. Project Title: *Training 21st-Century Curators for a 21st-Century Audience: Presenting Historical Objects in Digital Media*. This grant was used to develop a Blended Learning class and the accompanying exhibition and exhibition website *A Very Long Engagement: Nineteenth-Century Statuette and Its Afterlives at the Mount Holyoke College Art Museum*. Also see below under “Teaching- Technology and Digital Humanities in the Classroom.”

PRESENTATIONS

INVITED LECTURES

2022 (June 22) “The Crisis of History in Nineteenth-Century French Painting and the Case of Jean-Léon Gérôme” National Gallery, London, Online Course *Stories of Art 1800-1900*

2022 (April 22) “Osman Hamdi Bey and the Long Duration of History” The Developing Room Photography Series Session on *Photography and Making Modernity in the Islamic Mediterranean: Istanbul, Cairo and Ma'an*. Rutgers, the State University of New Jersey

2021 (November 30) “Art and Literature of the Impressionist Era” The Gibbes Museum of Art, Charleston, SC

2019 (April 28) “What Do Sculptures Do?” Santa Barbara Museum of Art

2019 (April 6) “Gérôme’s Snake Charmer, Once Again” Keynote Speaker
Interpreting Art in 2019. The Second Annual Five College Undergraduate Art Society Conference, Mount Holyoke College

2019 (March 27) “Painting, Photography and the Long Duration of History in Osman Hamdi’s Paintings”
Christensen Visiting Scholar Lecture, University of Utah, Department of Art and Art History

2018 (October 16) “Osman Hamdi and the Layers of History” The Clark Art Institute, Williamstown, MA

2018 (April 5) “Jean-Léon Gérôme and the Crisis of History Painting in the 1850s” Santa Barbara Museum of Art, Art Matters Lecture Series @SBMA

2018 (March 29) “Parodying the Past in Second Empire Paris: Jean-Léon Gérôme’s Anachronistic Duelists”
Santa Barbara Museum of Art, Art Matters Lecture Series @SBMA

2018 (January 29) "Parodying the Past in Second Empire Paris: Jean-Léon Gérôme’s Anachronistic Duelists"
University of Iowa Museum of Art, Iowa City

2017 (April 17) “Fantasizing the Past, Mobilizing the Viewer c. 1859: Jean-Léon Gérôme’s Caesar Project”
Smith College, Five-College Art History Faculty Seminar

2017 (April 7) “Jean-Léon Gérôme and the Experience of History in the 1850s”
Brown University, Department of the History of Art and Architecture

- 2017 (March 16) “Witnessing the Past: Transformation of History Painting in the Nineteenth Century”
Santa Barbara Museum of Art, Art Talks Program
- 2017 (March 15) “Reality and the Imagination in Nineteenth-Century Sculpture: Canova, Carpeaux, Degas”
Santa Barbara Museum of Art, Docent Council
- 2016 (November 30) “Gérôme and the Crisis of History of Painting in the 1850s”
Yale University, Department of the History of Art, 18th- & 19th-Century Colloquium
- 2015 (March 2) “Jean-Léon Gérôme and the Experience of History”
University of Utah, Department of Art and Art History
- 2015 (March 2) “The Christian Martyrs' Last Prayers by Jean- Léon Gérôme”
Utah Museum of Fine Arts, Spotlight talk
- 2014 (February 19) “Surface Incidents and Sculptural Experience: Canova, Rodin, and Alfred Gilbert”
The Henry Moore Institute, Leeds
Study Day: Surface Tension: The Skin of Sculpture from 1800 to the Present
- 2013 (November 4) “Repetition and the Pursuit of Tragic Image: The Case of Delacroix’s Medea”
Santa Barbara Museum of Art, Scholar’s Day: Delacroix and the Matter of Finish
- 2013 (October 9) “Nineteenth-Century Technologies of Vision and Gérôme’s Panoramic Studium”
University of Pittsburgh, History of Art and Architecture Colloquium
- 2012 (July 10) “Skin, Surface and the Past in Gérôme and Rodin”
Huis Marseille Museum of Photography, Amsterdam
Under the Skin: Bodies and Visibility. A One-Day Workshop on 19th- and 20th-Century Painting, Photography, and Sculpture
- 2012 (June 16) “Gérôme and Rodin: Some Thoughts on Surface, Depth and Color”
The Henry Moore Institute, Leeds
Workshop: Environments of Polychromy: New Perspectives on Colour and Context for Display in Nineteenth-Century Sculpture
- 2011 (May 21) “Jean-Léon Gérôme’s Caesar Project”
Bahçeşehir University, Istanbul
Mobility and Fantasy in Visual Culture. 1st International Symposium in Visual Culture.
- 2010 (March 20) “ ‘Il a su trouver le drame tel qu’il existe’: Osman Hamdi’s Zeïbek à l’affût (1867) and French History Painting Tradition” University of Pennsylvania. *Recovering the Past in the 19th Century: Archaeologists and Travelers in Ottoman Lands*
- 2007 (April 18) “Masking History: Jean-Léon Gérôme and Duel after the Masquerade”
Walters Art Museum, Baltimore, Staff Lecture
- 2005 (October 27) “Camille Pissarro and French Landscape Painting”
Baltimore Museum of Art Public Lecture Series (organized in conjunction with the Johns Hopkins University Art History Speaker Series)

CONFERENCES

- 2022 (March 25) “Stages of Mimesis: Layers of History in Gérôme’s *Snake Charmer*”
Panel entitled “Seeing Across Strata: Art, History, and the Scaffolding of Visual Experience”
Interdisciplinary Nineteenth-Century Studies Annual Conference. Salt Lake City, Utah
- 2021 (May 8) “Analyzing Race in Yadegar Assisi’s Pergamon Panorama in Berlin”
Symposium organized by the Institute for Holocaust, Genocide and Memory Studies 2020-21 Five
College Working Group on Race and Representations
- 2021 (April 14) “Panoramic spectacle of history in contemporary museum practices: Yadegar Assisi’s
Pergamon Panorama under the light of Lawrence Alma-Tadema and Jean-Léon Gérôme”
Association for Art History Annual Conference. Panel entitled “Theatre, Art and Visual Culture in the
19th Century.” Newcastle, UK
- 2018 (November 12) “Ottoman Historicism and the Layers of History in Osman Hamdi’s Paintings”
History and Its Images. European University at Saint-Petersburg, Russia
- 2018 (March 1) “Instantaneous Photography and the Long Duration of History in Osman Hamdi’s Paintings”
Making Modernity in Nineteenth-Century Islamic Art and Architecture. Indiana University,
Bloomington
- 2013 (April 6) “Clues in Jean-Léon Gérôme’s Paintings in the 1850s”
Panel title: Mobilizing the Spectator: Structures of Viewing in the Nineteenth Century
The Society for French Historical Studies 59th Annual Meeting Sponsored by the Massachusetts
Institute of Technology and Harvard University. Cambridge, Massachusetts
- 2012 (February 22) “Ephemeral Materiality: Towards an Understanding of Jean-Léon Gérôme’s
Ultra-Thin Façade”
Panel title: The Materiality of Art: Evidence, Interpretation, Theory. Session I.
College Art Association 100th Annual Conference. Los Angeles
- 2011 (October 29) “Crime and Heroism in Modern Times: Jean-Léon Gérôme’s *Sortie d’un bal
masqué* (1857)”
37th Annual Nineteenth-Century French Studies Colloquium Sponsored by the University of
Pennsylvania and Villanova University. Philadelphia
- 2010 (April 16) “Making ‘le beau moderne’: Jean-Léon Gérôme and *Duel after the Masquerade*”
15th Annual Graduate Student Symposium, Philadelphia Museum of Art, April 16-17
- 2004 (March 25) “Resistance or Compliance? Some Notes on Osman Hamdi’s Orientalist Paintings”
Identities and Alterities: Amsterdam School of Cultural Analysis Graduate Student Conference
- 2001 (January 21) “The Periphery Discourse: ‘Europeanness’ Redefined”
Groningen, the Netherlands Overcoming Mental Borders: Seminar organized by l’Association
d’Étudiants Générales de l’Europe (AEGEE)

ORGANIZER

- 2022 (September) Co-organizer of online symposium *Nineteenth-Century Visual Technologies in
Contemporary Practices* in conjunction with the co-edited special issue of the same title

2014 (February 19) Co-organizer of the research study day and gallery discussion entitled *Surface Tension: The Skin of Sculpture from 1800 to the Present*. The Henry Moore Institute, Leeds, UK

2012 (June 16) Co-organizer of the research workshop entitled *Environments of Polychromy: New Perspectives on Colour and Context for Display in Nineteenth-Century Sculpture*. The Henry Moore Institute, Leeds, UK

2012-2013 Five-College Seminar Group: *Global Cultures of the Long Nineteenth Century*. Co-founder and co-organizer

2004 (June 24-26) Assistant Organizer. *A Future for Our Past: International Symposium for Redefining the Concept of Cultural Heritage and Its Protection*. Istanbul Bilgi University, Turkey

INVITED GUEST SCHOLAR

2020 (April 28) “Undergraduate Seminar on Methods of Art History.” Department of Art, Smith College, Professor Dana Liebsohn

2019 (February 14) “Graduate Seminar on Orientalism.” Department of Art History, Florida State University, Professor Doron Bauer

2018 (October 23) “Proseminar on Research and Method.” Graduate Program, the Clark Art Institute and Williams College, Professor Marc Gotlieb and Dr. Emmelyn Butterfield-Rosen

2017 (December 11) “Art History: Methods, Issues, Debates.” Art Department, Smith College, Professor Dana Liebsohn

2017 “Practices of Art History.” Department of Art History, Skidmore College, Professor Mimi Hellmann

MUSEUM GALLERY TALKS & DOCENT TRAINING

2019 (April 29) Docent training for the exhibition *Out of Storage and into the Light: Sculptures That Tell Stories*
Santa Barbara Museum of Art

2017 (October 18) *A Very Long Engagement: Nineteenth-Century Statuette and Its Afterlives*
Mount Holyoke College Art Museum, South Hadley. Gallery talk given in conjunction with the exhibition installation

2007 (March-June) *Floral Still-Lives from the Collection of Robert and Jane Meyerhoff*
Walters Art Museum, Baltimore. Gallery talks given in conjunction with the exhibition installation

2006 (October-December) *Courbet and the Modern Landscape*
Walters Art Museum, Baltimore. Gallery talks given in conjunction with the exhibition installation

MODERATOR AND PARTICIPANT

2017 (April 24-26) Safra Colloquy entitled “Rodin, Maillol, Degas.” The Center for Advanced Study in the Visual Arts, the National Gallery of Art, Washington D.C. Colloquium participant by invitation

2017 (January 12-13) *Excavating the Image: Market Scene* (1930) by Diego Rivera. Kahn Liberal Arts Institute, Smith College, Northampton, MA. Colloquium participant by application

2016 (June 19) *The Arts and New Technologies* Graduate Student Symposium. The Bruce Museum, Greenwich, CT. Faculty moderator by invitation

2016 (April 30) *Objects of Orientalism* Symposium. The Clark Art Institute, Williamstown, MA. Symposium moderator and participant by invitation

2016 (March 31-April 2) *Future Fields: "Global" Methodologies and Art of the Middle East*. Kahn Liberal Arts Institute, Smith College, Northampton, MA. Colloquium participant by application

CURATORIAL WORK

2019 (March-June 2019) *Out of Storage and into the Light: Sculptures That Tell Stories*
Santa Barbara Museum of Art, California (<https://www.sbma.net/exhibitions/outofstorage>)

2017-2018 *A Very Long Engagement: Nineteenth-Century Statuette and Its Afterlives*
Mount Holyoke College Art Museum, South Hadley, Massachusetts. July 29, 2017-May 27, 2018
Exhibition gallery guide: <https://artmuseum.mtholyoke.edu/exhibition/very-long-engagement?bc=node/224>
(For the digital exhibition catalogue featuring student research, see the "Technology and Digital Humanities in the Classroom" section below.)

2012-2014 *Polychromies: Surface, Light and Colour*
Leeds Art Gallery and the Henry Moore Institute (November 21, 2012 - March 23, 2014)

2006-2007 Carol Bates Curatorial Fellowship. Walters Art Museum, Baltimore

2006 (**declined**) Summer Graduate Curatorial Internship. National Gallery of Art, Washington D.C.

2004-2005 Curatorial Fellowship. Baltimore Museum of Art

TEACHING

AWARDS

2016-2017 Outstanding Teacher Award, College of Humanities and Fine Arts, University of Massachusetts Amherst

NOMINATIONS

2020-2021 Distinguished Graduate Mentor Award

2020-2021 Commitment to Diversity - Graduate Faculty Award

2019-2020 Distinguished Teaching Award, University of Massachusetts Amherst

2016- 2017 Distinguished Teaching Award, University of Massachusetts Amherst

TECHNOLOGY AND DIGITAL HUMANITIES IN THE CLASSROOM

2022 Art-Hist 110-02 From Renaissance to Present

(Large enrollment gen-ed course converted to online asynchronous format piloted under the 2021-22 Flexible Learning Fellows Program Funded through the Chancellor's Office, University of Massachusetts Amherst)

2020-2021 Art-Hist 323/623 European Art 1780-1880

(High-quality online course)

2017 A Very Long Engagement: Nineteenth-Century Statuette and Its Afterlives

<http://scalar.usc.edu/works/modernizing-sculpture/modernizing-sculpture-toc?path=index>

(Research papers by students in Art-Hist 397C Modernizing Sculpture from Canova to Duchamp in Fall 2016. The digital project build under the auspices of an Andrew W. Mellon Grant (see above under "Grants") functions as the online catalogue for the physical exhibition with the same title on view at the Mount Holyoke College Art Museum)

2014 Touch, Sight and Imagination: Nineteenth-Century Sculpture

<http://blogs.umass.edu/gcakmak>

(Selected research papers by students in Art-Hist 397C Undergraduate Seminar on Nineteenth-Century Sculpture in Fall 2014)

2013 Emulation and Repetition in Nineteenth-Century Art

<https://sites.google.com/a/umass.edu/arthistory>

(Research papers by students in Art-Hist 381/671 Emulation and Repetition in Nineteenth-Century Art in Spring 2013)

2012 Emulation and Repetition in Nineteenth-Century Art

http://www.umass.edu/umca/online_exhibitions/2012_05_01_emulation/home.html

(Research papers by students in Art-Hist 381/671 Emulation and Repetition in Spring 2012)

2011 In Response to Kimsooja

http://www.umass.edu/umca/online_exhibitions/2012_01_23_kimsooja_response/front_text.html

(Selected essays by students in Art-Hist 323/623 European Art: 1780-1880 in Fall 2011 written in response to digital works by the contemporary Korean artist Kimsooja exhibited at the University Museum of Contemporary Art, University of Massachusetts Amherst)

SERVICE

INTERNAL

2021-2022 Member of the Subcommittee on Flexible Learning Initiatives, Department of the History of Art and Architecture

2021-2022 Member of the Subcommittee on Departmental Strategic Plan, Department of the History of Art and Architecture

2021-2022 Member of the Search Committee for Lecturer in African Art, Department of the History of Art and Architecture

2020-Present Member of the Anti-Racism Committee, Department of the History of Art and Architecture

2019-2022

Graduate Program Director, Department of the History of Art and Architecture

Initiatives undertaken:

- Graduate Diversity Fellowship
- Holistic Review for Graduate Admissions
- Graduate Student Departmental Climate Survey

2019-2020 Faculty Mentor of Ximena Gómez, Assistant Professor of American Art, Department of the History of Art and Architecture

2019-2020 Co-chair of the Search Committee for Art History Department Chair

2018-2019 Co-chair of the Search Committee for Assistant Professor of American Art

Fall 2019 Organizer and Faculty Moderator of Film Screening at Amherst Cinema: Derviş Zaim, *Waiting for Heaven (Cenneti Beklerken, 2006, Turkish with English sub-titles)*. Post-screening panel with Professor Walter Denny (UMass) and Assistant Professor Yael Rice (Amherst College)

2017-Present Member of the Public Art Committee, University of Massachusetts Amherst (appointed by Provost McCarthy)

2017-2019 Member of the Women's Status Council, Faculty Senate

Spring 2016 Faculty Coordinator of UMassGives Online Fundraising Campaign

Spring 2015 Organizer of the Film Series "Art Theft" at Amherst Cinema

2012-2013 Member of the Search Committee for Assistant Professor of Modern & Contemporary Art

2012, 2013, 2015 Organizer of the Art History Speaker Series

2012-2013 UMCA Graduate Curatorial Fellowship Faculty Advisor

2013 (May 2) Mindfulness Training Workshop for Five-College Faculty, Graduate Students, and Staff (10:00 AM- 2: 00 PM, UMass Campus Center)

2012-2013 Co-Founder and Co-Organizer of the Five-College Faculty Seminar Group *Global Cultures of the Long Nineteenth Century*

2012-2013 and 2013- 2014 MFA Program Studio Critiques

2012-2013 Organized Individual Consultations on Book Proposals among Five College Faculty and Visiting Academic Press Editors with Financial Support through the Andrew W. Mellon Mutual Mentoring Team Grant

2011-Spring 2014 Scheduling Officer of the Art History Program

EXTERNAL

2020- Present

Associate Editor at H-France Salon (multimedia peer-reviewed journal of French Studies encompassing history, literature, cinema, art history, theory, and culture)

2020-Present

Member of the Advisory Board of the Book Series *Transnational Approaches to Culture* published with DeGruyter

2019-2021 Consultant on BBC TV Program “Fake or Fortune?”, Season 9, Episode 2: “Jean-Léon Gérôme”

(Advised the program producer on provenance research and provided interview) <https://youtu.be/AYawYDJLIcw>

(see after minute 43 for my interview) (Aired on BBC 1 on August 8, 2021)

2019-2020 Peer reviewer for the journal *Art Bulletin*

2017 Peer reviewer for the journal *Contemporaneity: Historical Presence in Visual Culture*

June 2016 Faculty Moderator at the Graduate Student Conference entitled *The Arts and New Technologies* at the Bruce Museum, Greenwich, Connecticut

April 2016 Moderator at the Clark Institute Symposium entitled *Objects of Orientalism*, Williamstown, Massachusetts

May 2012 Outside Evaluator, Marlboro College