

KATE PALMER ALBERS
Whittier College, Art Department
kalbers@whittier.edu

Education

- 2008 **Boston University, Boston, MA. Degree: Ph.D. in Art History**
Dissertation: *Archive / Atlas / Album: The Photographic Constructions of Christian Boltanski, Dinh Q. Lê, and Gerhard Richter*
Advisors: Dr. Caroline A. Jones, Dr. Kim Sichel
- 2000 **University of California, Riverside, CA. Degree: M.A. in Art History**
Thesis: *Re-presenting Photographic Sight: Social Technologies of Mediated Vision*
Advisor: Dr. Amelia Jones
- 1996 **Colorado College, Colorado Springs, CO. Degree: B.A. in Art History cum laude**

Employment

- 2018-present **Associate Professor**, Art History, Whittier College, Los Angeles, CA
- 2016 – 2018 **Chair**, Division of Art History, School of Art, University of Arizona, Tucson, AZ
- 2015-2018 **Associate Professor of Art History**
Division of Art History, School of Art, University of Arizona, Tucson, AZ
- 2008-2015 **Assistant Professor of Art History**
Division of Art History, School of Art, University of Arizona, Tucson, AZ
- Spring 2008 **Senior Instructor**
Massachusetts College of Art and Design, Boston, MA
- 2007-2008 **Teaching Fellow**
Department of the History of Art and Architecture, Harvard University, Cambridge, MA
- Fall 2006 **Instructor**
Photographic Resource Center, Boston University, Boston, MA
- 2002-2006 **Curatorial Assistant**
Department of Photography, Harvard University Art Museums, Cambridge, MA
- 2003-2005 **Instructor**
Art History Department, Boston University, Boston, MA
- 2003-2004 **Teaching Fellow**
Art History Department, Boston University, Boston, MA
- 2000-2001 **Ralph M. Parsons Curatorial Fellow**
Department of Photography, Los Angeles County Museum of Art, Los Angeles, CA
- 1998-2000 **Curatorial Intern**
California Museum of Photography, University of California, Riverside, CA
- 1996-1998 **Gallery Assistant and Assistant Director**
James Danziger Gallery, New York, NY

Publications

Books

- 2017 *Before-and-After Photography: Histories and Contexts*; volume co-edited with Dr. Jordan Bear (London: Bloomsbury Press)
- 2015 *Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography* (University of California Press). Artists include Gerhard Richter, Christian Boltanski, Dinh Q. Lê, Joel Sternfeld and Ken Gonzales-Day.

Journal Articles and Chapters

- 2019 “Restricted Imagery, the Ephemeral Gesture, and ‘Live’ Photography”, chapter in *The Wiley-Blackwell Companion to Visual Culture* (forthcoming, Wiley-Blackwell), eds. Catherine Zuromskis and Joan Saab. Addresses the work of Cassils and astronaut.io.
- 2018 “Hiding in Plain Sight: Mistakes, Mishaps, and Possibility in Algorithmic Vision”, *Fotografija* special issue: *New Tools in Photography: from Google to the Algorithm* (forthcoming). Edited by Paul Paper.
- 2018 “Schematic Traces”, chapter in *Constructed: The Contemporary History of the Constructed Image in Photography Since 1990*, eds. Marni Shindelman and Anne Massoni (Routledge). Addresses the work of Ed Ruscha, James Bridle, Mishka Henner, Taryn Simon & Aaron Swartz, Dina Kelberman, Hasan Elahi, Miranda July & Paul Ford, and The Hereafter Institute.
- 2017 “Default Delete: Photographic Archives in a Digital Age”, chapter in *Photography & Failure*, Kris Belden-Adams, ed. (Bloomsbury)
- 2017 “The Pig and the Algorithm” in *PLOT* 16 (March 14)
<http://www.plot.online/plot/points/the-pig-and-the-algorithm/>
- 2017 “Photography’s Time Zones”, introduction to *Before-and-After Photography: Histories and Contexts*, co-authored with Dr. Jordan Bear (Bloomsbury)
- 2014 “Accessing the Landscape: Photography, Technology and Place Today” in Hans Hedberg, Gunilla Knape, Tyrone Martinsson, and Louise Wolthers, eds., *Broken: Environmental Photography* (Gothenburg, Sweden: Photography at Valand Academy, University of Gothenburg / Hasselblad Foundation and Art and Theory), 15-33. Projects include Nate Larson & Marni Shindelman, Bruce Myren, and the Degree Confluence Project.
- 2014 “Unseen Images: Gigapixel Photography and its Viewers,” *Photographies* special issue on “Surveillance and Place” (published online April 7; print edition followed)
- 2013 “Abundant Images and the Collective Sublime,” *Exposure* 46:2 (Fall), 4-14. Artists include Penelope Umbrico, Gerhard Richter, Erik Kessels, Noah Kalina, Jamie Livingston, Nick Nixon, and Mark Klett & Byron Wolfe.
- 2011 “Reading the World Trade Center in Gerhard Richter's *Atlas*” *Art History* 35:1 (February), 152-173.
- 2011 “It’s Not an Archive”: Christian Boltanski’s *Les Archives de C.B. 1965-1988*” *Visual Resources* 27:3 (August), 249-266.
- 2010 “Cartographic Postings: GPS, Photography, and Landscape” *Afterimage: The Journal of Media Arts and Cultural Criticism* (March/April 2010). Artists include Andrew Freeman and Frank Gohlke.

Online essays on CirculationExchange.org

- 2016 *On Experiential Value and Digital Materiality*, July 13.
- 2016 *Becoming a Stock Image, and other Surrogates for the Online Self*, May 18.
- 2016 *Becoming an Image: Amanda Ross-Ho’s The Character and Shape of Illuminated Things*, February 24th.

- 2015 *Public Life and the Private Screen: Mishka Henner's "No Man's Land"*, December 3rd. 2460 words.
- 2015 *The Value of Ephemeral Photographs, or, Everything I Know About Alec Soth I Learned on Snapchat*, October 22nd. 2300 words.
- 2015 *In Praise of the Large Format Selfie Stick*, October 8th. 1680 words.
- 2015 *Penelope Umbrico: A Proposal and Two Trades*, September 30th. 1530 words.

Short Essays and Portfolios

- 2018 Barak Zemer, *Aperture* (Fall)
- 2016 "wish you were tweeting about me," essay for Nate Larson and Marni Shindelman, *Geolocation* (Flash Powder Books)
- 2015 "A Characteristic Pose," blog post for University of California Press and World Photo Day (August 19th; <http://www.ucpress.edu/blog/18723/world-photo-day-a-characteristic-pose/>)
- 2015 "Joel Sternfeld's Empty Places," gallery essay for *Environmental History* 20:1 (Spring), 113-119.
- 2012 "Alia Malley: Southland and A Cavalier in Sight of a Village," curated portfolio for *Exposure* (Fall), 19-25.

Interviews

- 2016 "A Conversation with Duncan Forbes" on *Circulation/Exchange*, October 19.
- 2016 "A Conversation with Paul Soulellis" on *Circulation/Exchange*, July 21.
- 2016 "Geolocation: A Conversation with Nate Larson and Marni Shindelman" on *Circulation/Exchange*, March 29th.
- 2014 "In Search of An Ecological Sublime: A Conversation on Art + Environment between Anne Noble and Kate Palmer Albers" *terrain.org: A Journal of the Built + Natural Environments* (published online April 21; <http://terrain.org/2014/interviews/in-search-of-an-ecological-sublime/>)

Reviews

- 2016 "The Hereafter Institute: A Letter from Violet" on *Circulation/Exchange*, August 29.
- 2016 "Taisuke Koyama: *Rainbow Variations*" in *The Photobook Review* 10, 24.
- 2015 "*The Versatile Image: Photography, Digital Technologies and the Internet and Digital Snaps: The New Face of Photography*," *History of Photography* 39:3, 300-302.
- 2013 "What Photography Is," James Elkins book review, *caa.reviews* (posted online March 28: <http://www.caareviews.org/reviews/2002>)
- 2012 "About To Die: How News Images Move the Public," Barbie Zelizer book review, *Photography & Culture* 5:1 (March), 109-112.
- 2010 "The Disciplinary Frame: Photographic Truths and the Capture of Meaning," John Tagg book review, *Visual Resources* (June).
- 2006 "reGeneration: 50 Photographers of Tomorrow," book review, *In the loupe* (September–October 2006), 9.
- 2003 "Thomas Struth: 1977-2002," book review, *In the loupe* (March – April 2003), 13.

Museum Publications

- 2005 "A New Kind of Historical Evidence: Photographs from the Carpenter Center Collection," Fogg Art Museum, Harvard University, Cambridge, MA, 2005. Contributing author for American Professional Photographers Collection.

Citations

- 2011 Wendy Cheng, "New Topographics: Locating Epistemological Concerns in the American Landscape," *American Quarterly*, April 2011, an event review of *New Topographics* and *Locating Landscape: New Strategies, New Technologies*.
- 2009 Sharon Mizota, "Finding Some New Terrain," *Los Angeles Times*, November 1, 2009, a review of *Locating Landscape: New Strategies, New Technologies*
- 2009 "Locating Landscape," *Visual Art Source*, December 1, 2009, a review of *Locating Landscape: New Strategies, New Technologies*

Courses taught

- AH 214, Twentieth Century Art (Boston University)
- AH 392, Art Since 1940 (Boston University)
- CSA 351, Art Since 1960 (Massachusetts College of Art)
- ARH 324, History of Photography (in-person and online)
- ARH 400/500, Museum Studies: Cultures of Display. Regular and hybrid.
- ARH 424/524A, History of Photography, Invention – 1895. Regular and hybrid (*with focus on materials and collections*)
- ARH 424/524B*, History of Photography, 1895 – 1960 (*with focus on the photographic book*)
- ARH 424/524C*, Contemporary Trends in Photography (*with focus on exhibition and display*)
- ARH 429/529, 20th Century American Art
- (* as both co-convened and as stand-alone undergraduate and graduate courses)

Seminars (596f):

- Re-Mapping *The Daybooks*: New Tools in Art History & Archives (Fall 2017)
- Art and the Archive: From Material Object to the Dataset (Fall 2016)
- Art and Photography in the Age of Social Media (Spring 2014)
- Siting the Landscape: Location and Technology in Art since 1960 (Spring 2012)
- The Photographic Continuum: History, Narrative, and Representation (Spring 2010)
- Photography and the Archive: Theory and Practice (Fall 2008)

Exhibitions and Curatorial Work

- 2016-2017 "David Horvitz: The Studio Rent Editions" Coordinating curator for Joseph Gross Gallery, Tucson, AZ. November – January.
- 2016 Guest editor, invited, *Documentum* issue 2, "Pictures and Words". My contribution featured the work of Lisa Anne Auerbach, David Horvitz, Mishka Henner, Jacinda Russell, and Alec Soth.
- 2010 "Locating Landscape: New Strategies, New Technologies," Invited guest curator for expanded version of 2009 show, Center for Creative Photography, Tucson, AZ, 2010.
- 2009 "Locating Landscape: New Strategies, New Technologies," Invited guest curator for group show with eight contemporary photographic artists at the Sam Lee Gallery, Los Angeles, 2009. Artists include Lewis Baltz, Christiana Caro, Adam Thorman, Paho Mann, Frank Gohlke, Margot Anne Kelley, and Andrew Freeman.
- Fall 2005 "A New Kind of Historical Evidence: Photographs from the Carpenter Center Collection," Fogg Art Museum, Harvard University, Cambridge, MA. Contributing curator for American Professional Photographers Collection component of exhibition.
- 2001 "Front yard/Backyard," Los Angeles County Museum of Art. Curator. Artists include Robert Cummings, Joe Deal, William Eggleston, Judy Fiskin, David Hilliard and Michal Rovner. (August – November)

- 2001 “Drawn from Photography,” Los Angeles County Museum of Art. Curator. Artists include Thomas Barrow, David Berg, Gyorgy Kepes, Vik Muniz, Susan Rankaitis, Lucas Samaras, and Henry Holmes Smith. (May – August)
- 2001 “Paul Strand: The Mexican Portfolio,” Los Angeles County Museum of Art. Co-curator with Tim Wride. (February – May)
- 2000 “*Oh, Behave!* Lewis Morley’s Portraits of the 60s,” Los Angeles County Museum of Art. Co-curator with Tim Wride. (November 2000 - January 2001)
- 2000 “Mediating Site/Mediated Vision,” California Museum of Photography. Curator. Artists include Marianne Courville, Susan Derges, Sally Mann, Michal Rovner, and Joe Santaromanna. (November – January)
- 1998 “The American Century, Part II: Photographs and Visions, 1936-1960,” James Danziger Gallery, New York. Exhibition and publication Project Coordinator. (Fall)
- 1997 “The American Century, Part I: Observations and Metaphors, 1900-1935,” James Danziger Gallery, New York. Exhibition and publication Project Coordinator. (Fall)

Presentations

- 2018 “The Ephemeral Gesture” for symposium, *Ubiquity: Photography’s Multitudes*, University of Rochester, April 27.
- 2017 “A Conversation with Alec Soth”, Arcana Books, Culver City, CA (November)
- 2017 “Gender and Imaging in the Online Realm” with Natalie Bookchin and Nora Khan, Fotofocus symposium *Second Century: Photography, Feminism, Politics*, Cincinnati, OH (October)
- 2017 “Mapping Disappearance: Photography and Ephemerality in an Archival Age” Georgia State University, Atlanta, Georgia (March). Invited.
- 2016 “Mapping Disappearance: Photography and Ephemerality in an Archival Age” School of Art, Ball State University, Muncie, Indiana (November 15). Invited.
- 2016 “From Objects to Datasets: Photography, Archives, and Materiality Today” for the Society for Photographic Education West/Southwest Regional conference, Tucson, AZ (November) Invited.
- 2016 “Assemble, Protect, and Use: Accumulation and Disappearance in the American Professional Photographers Collection” for symposium *Your Story Has Touched My Heart*, organized by the Harvard MetaLab. Fogg Art Museum, Cambridge MA (May) Invited.
- 2016 “The Ephemeral Photograph: From Salt Prints to Snapchat” Transformer Station, Cleveland, Ohio (March) Invited.
- 2016 “Default Delete: Photographic Archives and the Digital Age” California State University, Long Beach (February 9) Invited.
- 2016 “Abundance and Inaccessibility in the Archive” guest lecture in *Appropriate Images: A Photography Remix Studio*, Harvard University (January 20) Invited.
- 2015 “A Collective Anti-Archive: Photography & Ephemerality” University of North Texas, Denton (November 17) Invited.
- 2015 “The Ephemeral Photograph: From Salt Prints to Snapchat” Los Angeles County Museum of Art and University of Southern California History of Photography series, Los Angeles (October 20) Invited.
- 2015 “Moving Mountains and Crowd-Sourced Masters: Landscape Aesthetics Today,” The Future of the Environmental Humanities: Art, Thought, and Action in the Anthropocene, University of Utah and Brigham Young University, Salt Lake City, Utah (September 26) Invited.

- 2015 "A Conversation with Ken Gonzales-Day" Luis de Jesus Gallery, Los Angeles (May 3)
Invited.
- 2015 "A Collective Anti-Archive, or, The Unbearable Lightness of Snapchat" College Art Association Annual Conference, New York (February)
- 2015 "Ed Ruscha in the Age of Google Street View" College Book Art Association Annual Conference, Claremont, CA (January). Invited.
- 2014 "Recent work" California Institute of the Arts, Invited.
- 2014 "Ed Kienholz's *Sawdy*" University of Arizona Museum of Art *Out of the Vault* lecture series (November)
- 2014 "Photography as Subject: Penelope Umbrico in Conversation with Kate Palmer Albers" Center for Creative Photography (March 27)
- 2013 "A Landscape of Locative Media: Photography, Technology and Place Today" for the symposium *Photographies in Transition*, Massey University, New Zealand (August 17)
Invited/Keynote.
- 2013 "Accessing the Landscape: Photography, Technology and Place Today" for the symposium *Environmental Photography*, University of Gothenberg, Sweden (April 25)
Invited.
- 2013 "Abundant Images and the Collective Sublime" Society for Photographic Education Annual Conference, Chicago, IL (March)
- 2013 "Picturing History, Picturing Absence: Photography and the Contemporary Landscape" for American History Association session *Viewfinding: A Discussion of Photography, Landscape, and Historical Memory*, New Orleans, LA (January 4) Invited.
- 2012 "Around this Nucleus a Large Empty Space: W.G. Sebald's Productive Ambiguity" for symposium "The Madness of Photography," Savannah College of Art and Design, Savannah, GA (February 10)
- 2012 "The Accumulative *Atlas*" (on Gerhard Richter) College Art Association Annual Conference, Los Angeles, CA (February 23)
- 2011 "In So Many Words: Alfredo Jaar's *Real Pictures*" Southeastern College Art Conference, Savannah, GA (November 10)
- 2010 "Present Displacements: Andrew Freeman's *[Manzanar] Architecture Double*" American Studies Association Annual Conference, San Antonio, TX (November 18)
- 2010 "Points and Lines: Photography, Landscape, and GPS," Newberry Library, NEH Summer Institute, Chicago, IL (August 4).
- 2010 "Gerhard Richter's *Atlas* as atlas" Newberry Library, NEH Summer Institute, Chicago, IL (August 6).
- 2010 "Locating Landscape: New Strategies, New Techniques" Gallery walk at Center for Creative Photography, Tucson, AZ (June 17)
- 2010 "The Artist as Thanatourist: Joel Sternfeld's *On This Site*," *Dark/Death/Thanatourism*, an international and interdisciplinary conference sponsored by Transitions: A Center for International Research in the Humanities and Social Sciences, Centre National de la Recherche Scientifique and New York University (April 22)
- 2010 "Landscape via History: Locating the American Past in the Present," College Art Association Annual Conference, Chicago, IL (February 11)
- 2009 "Locating Landscape: New Strategies, New Technologies," Society for Photographic Education Annual Regional Conference, (November). Invited lecture.
- 2009 "Aftershocks: The Emergence of 9/11 Imagery in Aesthetic Contexts," Popular & American Culture Association Conference, Boston, MA (November)
- 2009 "Gerhard Richter's Doubt," *The Limits of Knowledge: Doubt, Skepticism, and the Visual Arts*, University of California, Santa Barbara (February)
- 2008 "The Photographic Records of Christian Boltanski," Society for Textual Scholarship

- Conference, The Editorial Institute, Boston University (March)
- 2007 “The Space of Transmission: Michal Rovner’s *Decoy Series*,” Society for Photographic Education annual conference, Miami, FL (March)
- 2007 “‘It’s Not An Archive’: Christian Boltanski’s *Les Archives de C.B.*,” College Art Association Annual Conference, New York, NY (February)
- 2006 “Sampling the Media” Massachusetts College of Art, Boston, MA, guest lecture in course “Mixed Media in Contemporary Art” (April)
- 2006 “Archive as Fragment: Dinh Q. Lê’s *Cambodia Series*,” College Art Association Annual Conference, Boston, MA (February)
- 2005 “A New Kind of Historical Evidence: Photographs from the Carpenter Center Collection.” Gallery talks at Fogg Art Museum, Harvard University (Fall)
- 2005 “Contemporary Photographic Practices” Boston University, guest lecture in course “Art Since 1940” (April)
- 2005 “Photographing the Scrim of Memory: Sally Mann’s Georgia Landscapes” University of Southern California Art History Graduate Symposium, “Dating Ourselves? Innovation and Fatigue in the Visual Field” (March)
- 2003 “Structures Disassembled: Dinh Q. Lê’s *Cambodia Series*” University of Virginia Art History Graduate Symposium, “Art and Memory” (November)
- 2003 “Exhibiting Evidence: Joan Fontcuberta’s *Secret Fauna*” University of Florida Art History Graduate Student Symposium, “Museum as Archive: Archive as Museum” (March)
- 2003 “Structures Disassembled: Dinh Q. Lê’s *Cambodia Series*” Brown University Art History Graduate Student Symposium on “Intermediality” (March)
- 2001 “Photographic Media in the 1970s” California State University, Fullerton
- 2000 “A History of Photography and Technology: Effects of Apparatus, Materials, and Process” California State University, Fullerton

Awards, Honors, and Fellowships

- 2017 Participant, NEH Institute “Object Lessons”, Arizona State University, Tempe, AZ (November)
- 2017 Faculty Professional Development Endowment Grant, University of Arizona School of Art
- 2016 University of Arizona College of Fine Arts Small Grant
- 2015 Arts Writers Grant, Creative Capital/Andy Warhol Foundation
- 2015 University of Arizona College of Fine Arts Small Grant
- 2015 Faculty Professional Development Endowment Grant, University of Arizona School of Art
- 2014 Charles and Irene Putnam Excellence in Teaching Award, College of Fine Arts, University of Arizona
- 2014 University of Arizona College of Fine Arts Small Grant (to support four artists visiting graduate seminar)
- 2013 Online Educational Project Grant, University of Arizona
- 2012 Society for Photographic Education Conference Award for Excellence in Historical, Critical and Theoretical Writing for the paper, "Abundant Images and the Collective Sublime"
- 2012 University of Arizona College of Fine Arts Small Grant (2)
- 2011 University of Arizona College of Fine Arts Small Grant (2)
- 2011 University of Arizona School of Art, Dean’s Fund for Excellence

- 2011 Faculty Professional Development Endowment Grant, University of Arizona School of Art
- 2010 National Endowment for the Humanities Summer Institute participant, "Mapping and Art in the Americas," Newberry Library, Chicago
- 2010 University of Arizona College of Fine Arts Small Grant
- 2009 University of Arizona College of Fine Arts Summer Research Incentive Grant
- 2006 College Art Association Professional Development Fellowship (honorable mention)
- 2006 Getty Research Institute Dissertation Workshop, Los Angeles, CA
- 2006 Boston University Graduate Research Abroad Fellowship
- 2005 Outstanding Teaching Fellow, Art History Department, Boston University
- 2005 Boston University Humanities Foundation Award
- 2005 Walter Read Hovey Memorial Fund Award
- 2005 Peterson Fellowship, Art History Department, Boston University
- 2003-2004 Teaching Fellowship, Boston University
- 2002-2004 Dean's Fellowship, Boston University
- 2003, 2004 Boston University Graduate Art History Alumni Association Travel and Research Award
- 2001 Pre-doctoral Research Fellowship, Max Planck Institute for the History of Science, Berlin, Germany
- 1998-2000 History of Photography Fellowship, University of California, Riverside, CA

Grants

- 2014 Principal Investigator, National Endowment for the Arts award for VASE series *Home/Land and Shifting/Ground: Visual Art and the North American Borderlands*.
- 2014 Fulbright Outreach Lecturing Fund Grant for Anne Noble campus visit
- 2010 Co-author, National Endowment for the Arts award for VASE series *Past as Prologue / Present as Future: Science, Technology, and the Visual Arts*

Service and Outreach

- 2016-2018 Division Chair, Art History
- 2017-2018 Chair, Faculty Search Committee, Art History (Art of the Americas)
- 2017-present Affiliated Faculty, School of Information
- 2017 Moderator: "Artifacts and Orbits—An Evening of Art & Science Inquiry" with Damon Sauer, Julie Anand, Dr. Beth O'Leary, and Dr. Moriba K. Ja, Center for Creative Photography, Tucson, AZ (November)
- 2017 "Accumulation and Disappearance: Photography, Visibility and the Archive in an Online Age", invited talk in School of Information colloquium (October)
- 2017 "Moving Mountains and Crowd-Sourced Masters: Landscape Aesthetics Today", invited talk in Department of Geology, with Professor Jon Pelletier (April)
- 2016 External manuscript reviewer for University of New Mexico Press
- 2016 External reader for BFA honours thesis, RMIT University, Melbourne, Australia
- 2015-2016 External manuscript reviewer for *History of Photography* and Bloomsbury Press
- 2015 Panelist, "A Conversation with Ed Ruscha" College Book Arts Association Annual Meeting, Claremont, CA
- 2012-2015 Exhibition Reviews Editor, Southwest region (AZ, NM, NV, UT, CO, TX, OK) for *caa.reviews*, the College Art Association online journal
- 2014-2015 Co-chair, Planning Committee for 2015 FOCUS to be held in Tucson and Phoenix, AZ

- 2012-2014 Founding Executive Committee for annual FOCUS conference for historians and curators in photographic studies. Planned meetings in Portland, OR (2012), New Orleans, LA (2013), and Rochester, NY (2014)
- 2013 Presenter, "Photographs as Objects" for Borton Magnet School's K/1 unit on photography, Tucson Unified School District
- 2013 External reviewer for *Art History*
- 2013 External reviewer for *Visual Resources*
- 2013 Moderator, "Photography Today" session at FOCUS New Orleans conference (October 25)
- 2012 Public talk (invited): "Nickolas Muray and the Art of Color Photography," Tucson Museum of Art (February 18)
- 2012 Chair, Society for Photographic Education 2012 Annual Conference panel, "Where Are We Now? Google Maps, GPS, and GeoTags in the Landscape" (March)
- 2012 Commentator, "Visualizing War, Visualizing Memory: Film and Photography in Germany, Italy, and Japan" History Workshop, University of Arizona (February 18)
- 2008-2012 Juror, Photolucida's Critical Mass
- 2011 Moderator, Photography Panel, in Border Research Group Symposium, "Looking at Arts, History & Place in the U.S./Mexico Borderlands" (December 3)
- 2010 Chair, American Studies Association 2010 Annual Conference panel, "Japanese Internment Camps, Then and Now"
- 2010 Invited Panelist, "Beyond the Lens" forum, Tubac Art Center, Tubac, AZ. (October 27)
- 2009-2010 Program Director. Voices of Photography, Center for Creative Photography, University of Arizona, Tucson, AZ. Involved working with and overseeing VOP team to identify subjects and coordinate interviews with prominent artists, scholars, and other figures in the field of art photography for the CCP archives.
- 2009-2010 Co-chair, with Dr. Rebecca Senf, College Art Association 2010 Annual Conference panel, "After the Fact: Making a Photographic Record of the Past"
- 2009 Juror, "Beyond the Lens," Tubac Art Center, Tubac, AZ (April 1).
- 2009 Public presentation at School of Art Continuum event, "Contemporary Trends in Photography" (Feb. 21)
- 2010 External juror, Society for Photographic Education Publications Committee

University Appointments and Committees

- 2016-present Faculty Board Member, Center for Data Studies and Digital Society, University of Arizona
- 2014-2015 Chair, Visiting Artist, Scholar, and Exhibitions (VASE) committee, School of Art
- 2014-2015 Graduate Advisor, Art History, School of Art
- 2013-14 Co-chair, Visiting Artist, Scholar, and Exhibitions (VASE) committee, School of Art
- 2014 Educational Resource Committee, School of Art
- 2013 Principal Investigator, VASE subcommittee for NEA grant, School of Art
- 2013 Art History Digital Pedagogy Group, School of Art (ad-hoc)
- 2013 Scholarship and Fellowship Committee (ad-hoc), Art History Division
- 2012 Faculty Professional Development Endowment Grant review committee
- 2008-2015 Member, Ansel Adams Research Fellowship award committee, Center for Creative Photography
- 2011 College of Fine Arts Advisory Committee
- 2008-2011 Member, Visiting Artist, Scholar, and Educator (VASE) committee, School of Art

2009-2010 VASE Grant subcommittee; authored successful \$33,440 NEA grant for the 2010-2012 season, School of Art

2008-2011 Art History Club, Faculty Advisor

2009 Undergraduate Committee