

Elyse Speaks
Curriculum Vitae

Department of Art, Art History, and Design
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EDUCATION

Ph.D., Brown University, History of Art and Architecture (2005).

Dissertation title: "The Architecture of Reception: Sculpture and Gender in the 1950s and 1960s."

M.A., Brown University, History of Art and Architecture (May, 2001).

B.A., Magna Cum Laude, University of Notre Dame, dual degree in the Program of Liberal Studies and English (May, 1997).

EMPLOYMENT

Associate Professor of the Practice, Art, Art History and Design (2016-present)

Affiliated Faculty, Gender Studies (2016-present).

Nanovic Fellow (2016-present).

Assistant Professor of the Practice, Art, Art History, and Design, University of Notre Dame (2013-2016).

Postdoctoral Fellowship, Gender Studies Department, University of Notre Dame (2-year fellowship awarded for fall, 2010).

REFEREED PUBLICATION AND REVIEWS

"Artistic Process and Domestic Labor in Liza Lou's *Kitchen*,"

American Art 35:2 (Summer, 2021), 102-23.

"Thin Art: Karla Black's Pretenses," *Karla Black: 20 Years* (exhibition catalogue) ed. Alison Ferris; with contributions by Elizabeth Smith and Jenni Sorkin. Des Moines Art Center (June, 2020).

"The Culture of Collecting," Alex Taylor (ed.), *In Focus: Black Wall 1959* by Louise Nevelson, Tate Research Publication, <http://www.tate.org.uk/research/publications/in-focus/black-wall-louise-nevelson/culture-of-collecting>. Accessed 9 September 2016.

"Chronological distortions: radical craft as temporal drag," with Elissa Auther. *Sloppy Craft: Post-Disciplinarity and the Crafts* (BERG/Bloomsbury, 2015), 45-59.

"The transparent signifier: Hirst, invisibility, and critique." *Sculpture and the Vitrine*. ed., John Welchman. (London: Bloomsbury, 2013), 231-250.

"The terms of craft and other means of making: Lee Bontecou's hybrid

trajectory,” *Art Journal* 54 (Winter 2012/2013), 54-71.

“Space, gender, sculpture: Bourgeois, Nevelson, and the changing conditions of sculpture in the 1950s,” Special Issue: “Women inventing the 1950s,” *Women’s Studies: an interdisciplinary journal* 40.8 (2011), 1052-1091.

“Recasting sculptural function: use and misuse in the work of Bontecou, Bourgeois and Nevelson,” *The Sculpture Journal* Vol. 19.2 (2010), 187-200.

“‘We Bring Our Lares With Us:’ bodies and domiciles in the sculpture of Louise Bourgeois,” *Art Journal* 68:3 (Fall 2009), 88-103.

“Experiencing Louise Nevelson’s Moon Garden” *American Art* 21:2 (2007), 96-108.

OTHER PUBLICATIONS AND BOOK REVIEWS

“The Poetics of Relation: Lea Goldberg and Sarah Martin,” *Conversations Series*, South Bend Museum of Art (July 2020).

“Obituary: Louise Bourgeois,” *The Sculpture Journal* Vol. 19.2 (Liverpool University Press on behalf of the Public Monuments and Sculpture Association, 2010), 244- 248.

“Remembering Happenings.” A review of Childsplay. The art of Allan Kaprow by Jeff Kelley; forward by David Antin, Berkeley, Los Angeles and London: University of California Press, 2004. *Art History* (February 2006).

WORK IN PROGRESS

Everyday Value: Women, Art, and Making in the 1990s (book manuscript)

“*All that Rises Must Converge: Barbara Chase-Riboud, Process, and Making in the 1970s.*”

INVITED LECTURES, ADDRESSES, AND CHAIRED PANELS

Association for the Study of the Arts of the Present (online). Session Co-chair. “Sculptural Reciprocities” (October 2021).

Association for the Study of the Arts of the Present (online). “Material Reciprocity as Sculptural Fiction” (October 2021).

Feminist Art History Conference, American University, Washington D.C. (moved online) “Glue-Gun Wielding Groupies: Sarah Sze and Martha Stewart,” (September, 2020, postponed to 2021).

Association of Art Historians Conference (UK, online). “Marcia Tucker’s Domestic Politics: Art and Craft in the 1990s” (April 2021)

College Art Association, Chicago, Session Chair. “Marking Time” (February 2020).

American Art and Visual Culture Seminar Series, Newberry Library, Chicago.

- “‘A Labor of Love’: the museum, the kitchen, and the politics of labor” (May 2019).
- Materializing Resistance: Gender, Politics, and Craft, Conference, University of Kentucky. “The Politics of Process,” (April 2019).
- Gender Studies Colloquium Series. “‘Housewife Beads the World!’ Liza Lou and the Politics of Process,” University of Notre Dame (February 2019).
- Feminist Art History Conference, American University, Washington, D.C. “A Labor of Love and the Politics of Process” (September 2018).
- London Global Gateway, University of Notre Dame in England.
 “Contemporary art and the Politics of Process,” University of Notre Dame, London, conference co-chair with Bibiana Obler, (April 2018).
- London Global Gateway, University of Notre Dame in England. “Everyday Labors and the Politics of Process,” University of Notre Dame, London (April 2018).
- Narrating Home through an East/West Divide Conference, Stockholm, Sweden. “Everyday Labors: the domestic politics of the bead,” (January 2018).
- Southeast College Art Conference, Columbus, OH, “Sensing Everyday Labors,” (October 2017).
- College Art Association, Session Chair, Washington D.C. “Housework: Contemporary art and the domestic” (February 2016).
- Southeast College Art Conference. Conference, Sarasota, FL. “Karla Black’s material play.” (October 2014).
- College Art Association. Conference, Chicago. “Portraits of an Artist: Picturing Lee Bontecou and Her Studio.” (February 2014).
- At Play in the Space Between: Literature and Culture, 1914-1945. The Space Between Society Chicago. “Hobbies, art, and play: the subversion of productivity in modern American aesthetics.” (June 2013).
- College Art Association. Conference, New York City. “Dissolution, disillusion, and deflation: Damien Hirst’s double act.” (New York, February, 2011).
- Gender Place and Space. Conference, University of Notre Dame.
 “Spatial contradiction and the gender of sculpture in the 1950s and 1960s.” (March, 2010).
- Gender Place and Space, University of Notre Dame. Session chair,
 “Artistic Spaces” (March 2010).
- Revisiting the Art and Craft Divide. Conference, Sacramento State.
 “Craft, legibility, and the critical purchase of Lee Bontecou’s handmade machines” (March, 2010).
- Sculpture in the Vitrine, Conference, Henry Moore Institute, Leeds, England. “The transparent signifier: Hirst, invisibility, and critique,” (July, 2009).

Abstraction in the Public Sphere: New Approaches – Co-organizer.

Conference on contemporary sculpture with keynote speakers including Nan Rosenthal and Mary Miss (University of Notre Dame, September 24-26, 2009).

Abstraction in the Public Sphere: New Approaches – Session chair, “Kinetic art then and now” (Sept. 24, 2009).

Auburn University. “‘We Bring our Lares with Us’: bodies, domiciles, and the regendering of sculpture,” (Winter 2006).

The Next Generation, SECAC, Vanderbilt University. “Publics, functions, and the degendering of modern sculpture,” (fall, 2006).

GRANTS AND SPONSORED PROGRAMS

London Global Gateway Research Grant (2021).

Mid-Size Teaching Beyond the Classroom Grant (2021)

Teaching Beyond the Classroom grant (2021, 2019, 2018, 2017, 2016, 2015, 2014, 2012).

Nanovic Travel Grant (2021, 2020).

Nanovic Conference Grant (2017).

ISLA Research Grant (2019, 2018, 2017, 2015).

Kobayashi Travel Grant – University of Notre Dame (2018, 2017).

Henkels Small Grant (2017).

SCHOLARSHIPS AND FELLOWSHIPS

Dissertation Fellowship, Brown University (2003-2004).

Departmental Research Fellowship, Brown University (2002).

Joukousky Fellowship, Brown University (2002).

Fall Teaching Assistantship, Brown University (2002).

Teaching Assistantship, Rhode Island School of Design (2001-2002).

Teaching Assistantship, Brown University (1999-2000; 2000-2001).

Summer Research Grant, Brown University (1999-2002).

Graduate Fellowship, Brown University (1998-1999).

PROFESSIONAL PARTICIPATION

Grant Reviewer, American Philosophical Society (2019-20).

Tenure-case reviewer for University of Minnesota, Duluth.

Peer-reviews for journals *American Art*, *Art Journal*, *The Journal of Modern Craft*, *Fashion Theory*, *Nierika*, *The Polish Journal of Aesthetics*.

Textbook reviews for Pearson Higher Education.

College Art Association (member).

TEACHING

ALHN13901 - Honor's Seminar: Twentieth-century Art
 ALHN13902 - Honor's Seminar: Introduction to the History of Art
 ARHI13182 - University Seminar
 ARHI20310 - Leonardo to Warhol
 ARHI20440 - 20441 Twentieth-century Art 1900-1980
 ARHI20530 - Art, Vision, and Difference
 ARHI30480 - Topics in Contemporary Art "Art Now" (1980-2003)
 ARHI30530 - Art, feminism, and gender since 1960
 ARHI43406 - Topics in Contemporary Art – "Art and the Everyday"
 ARHI43480 - Topics in Contemporary Art - "Art and the Document"
 ARHI43480 - Topics in Contemporary Art - "Unmonumental"
 ARHI43481 – Topics in Contemporary Art – "Slackers, Critics, and Makers"
 ARHI63570 - Graduate Seminar
 ARST43471 - Senior Seminar

UNDERGRADUATE THESES SUPERVISED

Meg Burns, "To Fund the Struggle: Theaster Gates and Systemic Practice," (2020-21)
 Katherine Coogan, A.I.R. Gallery: A Case Study of The Cooperative, Non-profit Gallery as An Entity for the Empowerment of Women Artists
 Cameron Sumner, "Learning from Purifoy: Race, Assemblage, and Community-based Practice" (2020-21)
 Caroline Cox, "A New Frontier: Artistic Approaches to Race and Land(scape) in the Historical Memory of America," (2019-20)
 Sarah Harper, "Control and the Extra-Occident: Kader Attia and the Museum of Emotion," (2019-20)
 Rachel Mills (2019-20)
 Gracie Reyes "Decoration and Abstraction in the work of Tawney, Hicks, and Schapiro" (2017, unsubmitted)
 Louise Gallagher, The Identity Politics of a Muslim Woman, as told through select photographic series by Shirin Neshat" (2016-17)
 Elena Gacek, "The Making of Mourning: Organic Materials in the work of Doris Salcedo." (2015-16 - Riley Prize in Art History Recipient)
 Helen Zhang (2015-16), Marybeth Train, (2011-12), Elizabeth Lee, (2007-8)

OTHER PROFESSIONAL AND SERVICE ACTIVITIES

MFA Thesis committee (2020-21)
Senior BA Thesis students (2020-21)
ISLA, Special Committee (2019-20)
Independent study – MFA graduate students (2018, 2019, 2021)
Committee Member – PLS Cronin Award (Spring 2019)
SPF Promotion Review case (2021; 2018-19)
Director of Undergraduate Studies, Art History division (Fall 2016-present)
Art History area adviser (Fall 2014-present)
Art History Club adviser (Fall 2014-present)
MFA Walkthroughs and Critiques (2007-present)
University Fulbright Evaluation Committee (2018-19)
Guest participant – London Global Gateway Kennedy Scholars Program
(Spring 2018)
Nanovic Institute, Shannon Prize committee member (2017-18)
BFA Coordinator (Spring 2015-2017)
Guest lecturer-Glynn Honors Program welcome weekend for prospective
students (2015)
Art History Symposium Coordinator (2014-2016)
MFA thesis committee – (2009-10)
Guest lecturer – Gender Studies Introductory course (fall 2011, 2012)