

Elyse Speaks
University of Notre Dame
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EDUCATION

Brown University, Department of History of Art and Architecture, Ph.D., 2005
Brown University, Department of History of Art and Architecture, M.A., 2001
University of Notre Dame, *Magna Cum Laude*, English and Program of Liberal Studies double major, 1997

EMPLOYMENT AND TEACHING

University of Notre Dame, Department of Art, Art History and Design
Professor of the Practice, 2024-present
Associate Professor of the Practice, 2016-2024
Affiliate, Gender Studies, 2016-present
Affiliate, Institute for Race and Resilience, 2019-present
Fellow, Nanovic Institute for European Studies, 2016-present
Assistant Professor of the Practice, 2013-2016
Postdoctoral Fellow, Gender Studies, awarded 2010, 2011-13
Visiting Assistant Professor, 2007-09
Adjunct Professor, Spring 2007

McGill University, Department of Art History and Communication
Visiting Lecturer, 2005-06

PUBLICATIONS

Books:

Everyday Value: Women and Making in Contemporary Installation Art, Bloomsbury Academic Press, (in page proofs; est. publication date, Spring 2025) c. 75,000 words.

Chapters in Books:

“Gender, Maternity, and Pain: Intersectional Practices in 1970s Sculpture,” Routledge Companion to Art History and Feminisms, ed. Erin Silver. (forthcoming, Routledge, 2025)

“Thin Art: Karla Black’s Pretenses,” Karla Black: 20 Years, ed. Alison Ferris; with contributions by Elizabeth Smith and Jenni Sorkin. (Des Moines Art Center, 2020), pp. 85-97, c. 6,500 words.

“The Culture of Collecting,” In Focus: Black Wall 1959 by Louise Nevelson, ed. Alex Taylor, Tate Research Publication, (2016) <http://www.tate.org.uk/research/publications/in-focus/black-wall-louise-nevelson/culture-of-collecting>. Accessed 9 September 2016, c. 5,000 words.

“Sloppy craft as temporal drag in the work of Josh Faught,” with Elissa Auther, in Sloppy Craft: Post-Disciplinarity and the Crafts, ed. Elaine Cheasley Paterson and Susan Surette (London: Bloomsbury, 2015), pp. 45-59, c. 6,000 words.

“The transparent signifier: Hirst, invisibility, and critique,” in *Sculpture and the Vitrine*, ed., John Welchman (London: Bloomsbury, 2013), pp. 231-250, c. 6,500 words.

Articles:

“Material Reciprocities and Modernist Antagonisms: Chase-Riboud’s *The Albino*,” *Arts* (Spring 2024), c. 7,000 words.

Guest Editor; Co-author, Introduction, Special Issue: “Topical Abstraction in Contemporary Sculpture,” *Arts* (Spring 2024), (Introduction: c. 2,000 words). With essays by Elise Archias, Tiffany Bidler-Johnson, Becky Bivens, Sarah Cowan, Catherine Spencer.

“Marcia Tucker’s Domestic Politics: Art and Craft in the 1990s,” *The Journal of Modern Craft* 15:3 (2022): pp. 295-311, c. 5,000 words.

“Artistic Process and Domestic Labor in Liza Lou’s *Kitchen*,” *American Art* 35:2 (2021): pp. 102-23, c. 10,000 words.

“The Terms of Craft and Other Means of Making: Lee Bontecou’s Hybrid Trajectory,” *Art Journal* 71:4 (2012/2013): pp. 54-71, c. 6,000 words.

“Space, Gender, Sculpture: Bourgeois, Nevelson, and the Changing Conditions of Sculpture in the 1950s,” *Women’s Studies: an interdisciplinary journal* 40:8 (2011): pp. 1052-1091, c. 10,000 words.

“Recasting sculptural function: use and misuse in the work of Bontecou, Bourgeois and Nevelson,” *The Sculpture Journal* 19:2 (2010): pp. 187- 200, c. 5,000 words.

“‘We Bring Our Lares With Us:’ Bodies and Domiciles in the Sculpture of Louise Bourgeois,” *Art Journal* 68:3 (2009): pp. 88-103, c. 12,000 words.

“Experiencing Louise Nevelson’s *Moon Garden*,” *American Art* 21:2 (2007): pp. 96-108, c. 6,000 words.

Reviews and Other Publications:

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

“Obituary: Louise Bourgeois,” *The Sculpture Journal* 19:2 (2010): pp. 244- 248.

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* 29:1 (2006): pp. 190-93.

SELECT CONFERENCES AND LECTURES

College Art Association, Speaker “Weaving the Cultural Character of Landscape,” Panel, “Moving Out: David Smith and the Outdoor Migration of Sculpture,” (February, 2025)

CIHA, Matter/Materiality, Speaker, “Barbara Chase Riboud’s The Albino,” Panel, “Bodies that Matter,” (June, 2024)

College Art Association, Speaker, “Material Reciprocities and the Reinvention of Sculptural Tradition,” Panel, “Black Pasts-Black Futures,” (February, 2024)

Feminist Art History Conference, Panel Moderator, “Objects and Agency,” American University (September, 2023)

Works on the Floor Symposium; Presenter, “Process, Site, and Entanglement in the Work of Maren Hassinger,” Yale Center for British Art (2022)

Southeast College Art Conference; Chair of “Topical Abstraction: race, materials, process” session, MICA, Baltimore (2022)

Association for the Study of the Arts of the Present; Session Co-chair of “Sculptural Reciprocities” session, online (2021)

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

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

“Marcia Tucker’s Domestic Politics: Art and Craft in the 1990s,” Association of Art Historians Conference, University of Birmingham, U.K. (2021)

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

“‘A Labor of Love’: the museum, the kitchen, and the politics of labor,” American Art and Visual Culture Seminar Series, Newberry Library, Chicago (2019)

“The Politics of Process,” Materializing Resistance: Gender, Politics, and Craft Conference, University of Kentucky (2019)

“‘Housewife Beads the World!’ Liza Lou and the Politics of Process,” Gender Studies Colloquium Series, University of Notre Dame (2019)

“A Labor of Love and the Politics of Process,” Feminist Art History Conference, American University, Washington, D.C. (2018)

“Contemporary art and the Politics of Process,” Conference co-chair and organizer, University of Notre Dame in England, London (2018)

“Everyday Labors and the Politics of Process,” University of Notre Dame in England, London (2018)

“Everyday Labors: the domestic politics of the bead,” Narrating Home through an East/West Divide Conference, Stockholm, (2018)

“Sensing Everyday Labors,” Southeast College Art Conference, Ohio State University, Columbus, (2017).

College Art Association; Session Chair, “Housework: Contemporary art and the domestic” Washington D.C. (2016)

“Karla Black’s material play,” Southeast College Art Conference, Sarasota, (2014)

“Portraits of an Artist: Picturing Lee Bontecou and Her Studio,” College Art Association, Chicago (2014)

“Hobbies, art, and play: the subversion of productivity in modern American aesthetics,” At Play in the Space Between: Literature and Culture, 1914-1945, The Space Between Society, Chicago (2013)

“Dissolution, disillusion, and deflation: Damien Hirst’s double act,” College Art Association Conference, New York (2011)

“Spatial contradiction and the gender of sculpture in the 1950s and 1960s,” Gender, Place and Space Conference, University of Notre Dame (2010)

“Craft, legibility, and the critical purchase of Lee Bontecou’s handmade machines,” Revisiting the Art and Craft Divide Conference, Sacramento State University (2010)

“The transparent signifier: Hirst, invisibility, and critique,” Sculpture in the Vitrine, Conference, Henry Moore Institute, Leeds, U.K. (2009)

Abstraction in the Public Sphere: New Approaches; Conference co-organizer with keynote speakers including Nan Rosenthal and Mary Miss, University of Notre Dame (2009)

SELECT GRANTS AND SPONSORED PROGRAMS

Institute for Scholarship in the Liberal Arts, Notre Dame Research Grant (2024, 2023).

Office of International Studies, University of Notre Dame, London Global Gateway Research Grant (2021).

Institute for Scholarship in the Liberal Arts, Notre Dame Mid-Size Teaching Beyond the Classroom Grant (2024, 2023, 2021).

Teaching Beyond the Classroom grant (2022, 2021, 2019, 2018, 2017, 2016, 2015, 2014, 2012).

Mid-Size Research Grant (2019, 2018, 2017, 2015).

Henkels Small Grant (2017).
 Nanovic Institute for European Studies, Research and Travel Grant (2024, 2021, 2020).
 Conference Grant (2017).
 Office of Research, University of Notre Dame Kobayashi Travel Grant (2018, 2017).

PROFESSIONAL SERVICE

University of Notre Dame

University Committees and Service:

Faculty Mentor for First-Generation Students (2021-22)

ISLA, Special Committee (2019-20)

Program of Liberal Studies, Cronin Award Committee Member (2019)

University Fulbright Evaluation Committee (2018-19)

Guest participant – London Global Gateway Kennedy Scholars Program (Spring 2018)

Nanovic Institute, Shannon Prize committee member (2023-24; 2022-23; 2017-18; 2021-22; 22-23);

Grant reviewer (2022-23)

Glynn Honors Program, guest lecture (2016, 2015, 2014)

Department service:

Director of Undergraduate Studies (Fall 2022-present)

Director of Undergraduate Studies, Art History division (Fall 2016-Spring 2022)

Assistant Professor African Diaspora Hiring Committee (2022-23)

Professor of the Practice Review and Promotion committees (2022-23; 2020-21; 2018-19)

Chair, Committee – CRPT -TPAC procedures and guidelines (2019)

BFA Coordinator (Spring 2015-2017)

Art History area adviser (Fall 2014-present)

Art History Club adviser (Fall 2014-present)

Art History Symposium Co-Coordinator (2022-2024; 2014-2016)

Mentorship and Network coordinator, undergraduate alumni (2021-present)

Grant Reviewer, American Philosophical Society (2019-24)

External reviewer for tenure and promotion cases, details provided upon request

Manuscript reviewer: American Art, Archives of American Art Journal, Art Journal, The Journal of Modern Craft, Fashion Theory, Nierika, The Polish Journal of Aesthetics

STUDENT ADVISING AND RESEARCH

Notre Dame does not have a graduate program in Art History

MFA Thesis committee (2022-24; 2020-21; 2009-10)

Graduate student Independent study (Hours) – MFA graduate students (2018-present)

Senior BA Thesis students (2020-21)

MFA Walkthroughs and Critiques (2007-present)

Gender Studies, Guest lectures (2011-2012)

Undergraduate thesis advisor:

Clare Barloon, "Slow Violence in the Ecocritical work of Cecilia Vicuña and Minia Biabiani,"

(2023-24)

Willoughby Thom, "Social Surrealism and the 'Extra-Aesthetic' in the Practice of Jeremy Deller," (2022-23)

Meg Burns, "To Fund the Struggle: Theaster Gates and Systemic Practice," (2020-21; Riley Prize in Art History Recipient)

Katherine Coogan, "A.I.R. Gallery: A Case Study of The Cooperative, Non-profit Gallery as An Entity for the Empowerment of Women Artists" (2020-21)

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, "Museum Structures and the Politics of Display in the Installations of Fred Wilson," (2019-20)

Gracie Reyes "Decoration and Abstraction in the work of Tawney, Hicks, and Schapiro" (2017)

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)