ELYSE SPEAKS

University of Notre Dame
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EDUCATION

Brown University, Department of History of Art and Architecture, Ph.D., December 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, 1997

EMPLOYMENT

University of Notre Dame, Department of Art, Art History and Design

- Associate Professor of Art History, 2026-present
- Professor of the Practice, 2024-2026
- 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, 2010, 2011-13
- Visiting Assistant Professor, 2007-09
- Adjunct Professor, Spring 2007

McGill University, Department of Art History and Communication

- Visiting Professor, January 2005 - May 2006

PUBLICATIONS

Refereed Book

Women, Making, and Everyday Value in Contemporary Installation Art, Bloomsbury Academic Press, (2025), c. 75,000 words.

Refereed Articles

- "Deliberate Entanglements: Hand and Place in the work of Maren Hassinger," *Art History* (Winter 2026/27).
- "Material Reciprocities and Modernist Antagonisms: Chase-Riboud's *The Albino*," *Arts* (Spring 2024).
- "Marcia Tucker's Domestic Politics: Art and Craft in the 1990s," *The Journal of Modern Craft* 15:3 (2022): pp. 295-311.
- "Artistic Process and Domestic Labor in Liza Lou's *Kitchen*," *American Art* 35:2 (2021): pp. 102-23.

- "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. Selected for reprint, *Art Journal Open* (2024), https://artjournal.collegeart.org/?p=3532.
- "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.
- "Recasting sculptural function: use and misuse in the work of Bontecou, Bourgeois and Nevelson," *The Sculpture Journal* 19:2 (2010): pp. 187- 200.
- "'We Bring Our Lares With Us:' Bodies and Domiciles in the Sculpture of Louise Bourgeois,'' *Art Journal* 68:3 (2009): pp. 88-103.
- "Experiencing Louise Nevelson's *Moon Garden*," *American Art* 21:2 (2007): pp. 96-108.

Refereed Book Chapters

- "Gender and Maternity in Barbara Chase-Riboud's Early Sculpture," *Art and Feminisms: Histories, Methods, and Legacies*, ed. Erin Silver. (Routledge, 2026).
- "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.
- "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.
- "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.
- "The transparent signifier: Hirst, invisibility, and critique," in *Sculpture and the Vitrine*, ed., John Welchman (London: Bloomsbury, 2013), pp. 231-250.

Reviews and Short Pieces

- "Nevelson's Everyday Environments," in *Louise Nevelson: Mrs. N's Palace*. Exhibition catalogue, Pompidou Center – Metz ed. Anne Horvath. (Centre Pompidou-Metz, 2026).
- "Introduction," Special Issue: "Topical Abstraction in Contemporary Sculpture," *Arts* (Spring 2024), Co-written with Susan Richmond.
- "Ich-Du;" "Urd-Werdandi Skuld-die Noren;" and "Hexenwaage," in *Anselm Kiefer: Opus Magnum*, ed. Fergus McCaffrey, (Fergus McCaffrey, 2024), 48-51; 88-91; 124-127.
- "The Poetics of Relation: Lea Goldberg and Sarah Martin," *Conversations Series*, South Bend Museum of Art (July 2020).
- "Louise Bourgeois: Tribute" *The Sculpture Journal* 19:2 (2010): pp. 244-248.
- "Review of Jeff Kelley, *Childsplay: The Art of Allan Kaprow*," *Art History* 29:1 (2006): pp. 190-93.

Edited Volume

- Special Issue: "Topical Abstraction in Contemporary Sculpture," *Arts* (Spring 2024), (Introduction); With essays by Elise Archias, Tiffany Bidler-Johnson, Becky Bivens, Sarah Cowan, Catherine Spencer. Co-edited with Susan Richmond.

SELECTED CONFERENCES & LECTURES

- CAA (College Art Association), Speaker, "Nature/Culture: Nancy Graves and the Aesthetics of Science," Panel, "From the Lab to the Studio: Abstraction and Scientific Inquiry," (February, 2026)
- Centre Pompidou Metz, "And if I Tell You: Louise Nevelson, Mrs. N's Palace," Podcast interview, (December, 2025)
- SECAC (Southeastern College Art Conference), Speaker, "Weaving the Cultural Character of Landscape: Maren Hassinger and the Language of Infrastructure," Panel, "Women of Earth Art: Nature, Gender, and Race During the Long 1970s" (October, 2025)
- CAA, Speaker "Weaving the Cultural Character of Landscape," Panel, "Moving Out: David Smith and the Outdoor Migration of Sculpture," (February, 2025)
- CIHA (International Committee on the History of Art), Matter/Materiality, Speaker, "Barbara Chase Riboud's *The Albino*," Panel, "Bodies that Matter," (June, 2024)
- CAA, 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, Session Chair, "Topical Abstraction: race, materials, process" session, MICA, Baltimore (2022)
- ASAP (Association for the Study of the Arts of the Present), Session Co-chair of "Sculptural Reciprocities" session, online (2021)
- ASAP, Speaker "Material Reciprocity as Sculptural Fiction," Chicago, (2021)
- Feminist Art History Conference, Speaker, "Glue-Gun Wielding Groupies: Sarah Sze and Martha Stewart," American University, Washington D.C. (2020, postponed to 2021)
- AAH (Association of Art Historians Conference), Speaker "Marcia Tucker's Domestic Politics: Art and Craft in the 1990s," University of Birmingham, U.K. (2021)
- CAA, Chair, "Marking Time," Chicago (2020)
- Materializing Resistance: Gender, Politics, and Craft, Speaker, "The Politics of Process," Conference, University of Kentucky (2019)
- Newberry Seminar Series, Invited Speaker, "'A Labor of Love': the museum, the kitchen, and the politics of labor," American Art and Visual Culture Seminar Series, Newberry Library, Chicago (2019)
- Gender Studies Colloquium Series, Speaker "'Housewife Beads the World!' Liza Lou and the Politics of Process," University of Notre Dame (2019)

- Feminist Art History Conference, Speaker, “A Labor of Love and the Politics of Process,” 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)
- Contemporary art and the Politics of Process, Speaker, “Everyday Labors and the Politics of Process,” University of Notre Dame in England, London (2018)
- Narrating Home through an East/West Divide, Speaker, “Everyday Labors: the domestic politics of the bead,” Conference, Stockholm, (2018)
- SECAC, Speaker, “Sensing Everyday Labors,” Ohio State University, Columbus, (2017).
- CAA, Session Chair, “Housework: Contemporary art and the domestic,” Washington D.C. (2016)
- “‘Housewife Beads the World!’ Liza Lou and the Politics of Process,” Gender Studies Colloquium Series, University of Notre Dame (2019)
- SECAC, Speaker, “Karla Black’s material play,” Sarasota, (2014)
- CAA, Speaker, “Portraits of an Artist: Picturing Lee Bontecou and Her Studio,” Chicago (2014)
- At Play in the Space Between: Literature and Culture, 1914-1945, Speaker, “Hobbies, art, and play: the subversion of productivity in modern American aesthetics," The Space Between Society, Chicago (2013)
- CAA, Speaker, “Dissolution, disillusion, and deflation: Damien Hirst’s double act,” New York (2011)
- Gender, Place and Space Conference, Speaker, “Spatial contradiction and the gender of sculpture in the 1950s and 1960s,” University of Notre Dame (2010)
- Revisiting the Art and Craft Divide Conference, Speaker, “Craft, legibility, and the critical purchase of Lee Bontecou’s handmade machines,” Sacramento State University, (2010)
- Sculpture in the Vitrine Conference, Speaker, “The transparent signifier: Hirst, invisibility, and critique,” 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

- Getty Research Grant (2025)
- American Philosophical Society, Franklin Research Grant (2025)
- Franco Family Institute for Liberal Arts and the Public Good/Institute for Scholarship in the Liberal Arts, University of Notre Dame
  - Research Grant (2026, 2025, 2024, 2023)

SERVICE

Department service

- Director of Undergraduate Studies (Fall 2022-present)

- Director of Undergraduate Studies, Art History division (Fall 2014-Spring 2022)

Professional service

- Grant Reviewer, American Philosophical Society (2019-25)
- External reviewer for tenure and promotion cases
- Referee, *American Art, Archives of American Art Journal, Art History, Art Journal, The Journal of Modern Craft, Fashion Theory, Nierika, The Polish Journal of Aesthetics, Yale University Press*.