

JESSICA L. HORTON

Associate Professor of Art History
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EDUCATION

2013	Ph.D.	Graduate Program in Visual and Cultural Studies, University of Rochester. Dissertation: "Places to Stand: Histories of Native Art Beyond the Nation." Advisor: Janet Catherine Berlo
2010	M.A.	Graduate Program in Visual and Cultural Studies, University of Rochester
2006	B.A.	University of California, San Diego. Highest Distinction, summa cum laude, Art History, Theory & Criticism and Political Science
2004		Study Abroad, University of New South Wales College of Fine Arts, Sydney, Australia

POSITIONS HELD (selected)

2019–ongoing	Associate Professor, Department of Art History, University of Delaware
2018–ongoing	Director, Curatorial Track PhD in Art History, Department of Art History, University of Delaware
2015–2019	Assistant Professor, Department of Art History, University of Delaware
2007–2011	Teaching Assistant, Department of Art & Design, University of Rochester
2006–2007	Executive Assistant, SANA Art Foundation, a non-profit institution supporting exhibitions and programming for a private collection of African, Oceanic, and Native American art, Escondido, CA

FELLOWSHIPS and AWARDS

2019	<ul style="list-style-type: none">• Clark Art Institute Fellowship• Creative Capital/Andy Warhol Foundation Arts Writers Book Grant• Center for Material Culture Studies Faculty Research Publication Subvention
2018	<ul style="list-style-type: none">• Georgia O'Keeffe Museum Research Center Academic Fellowship in American Modernism
2016	<ul style="list-style-type: none">• University of Delaware General University Research Grant• College Art Association, Wyeth Foundation for American Art Publication Grant
2014–2015	<ul style="list-style-type: none">• Getty Research Center National Endowment for the Humanities Postdoctoral Fellowship• Georgia O'Keeffe Museum Research Center Postdoctoral Fellowship (declined)• The Phillips Collection Postdoctoral Fellowship (declined)
2013–2014	<ul style="list-style-type: none">• Smithsonian Postdoctoral Fellowship. Smithsonian American Art Museum and National Museum of the American Indian
2013	<ul style="list-style-type: none">• College Art Association Professional Development Award, Honorable Mention
2011–2013	<ul style="list-style-type: none">• Wyeth Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art
2011–2012	<ul style="list-style-type: none">• Social Science Research Council International Dissertation Research Fellowship• Smithsonian Predoctoral Fellowship (declined)
2011	<ul style="list-style-type: none">• Terra Foundation for American Art Summer Residency in Giverny• Celeste Hughes-Bishop Award, University of Rochester
2010	<ul style="list-style-type: none">• Henry Luce American Art Dissertation Award, University of Rochester• Susan B. Anthony Research Award, University of Rochester• Susan B. Anthony Teaching Fellowship, University of Rochester
2007–2010	<ul style="list-style-type: none">• Dean's Fellowship, College of Arts, Sciences and Engineering, University of Rochester
2009	<ul style="list-style-type: none">• Social Science Research Council Dissertation Proposal Development Fellowship• Walter Read Hovey Fellowship• Native American Art History Association Conference General Award

2008

• Center for Advanced Study in the Visual Arts Fellowship for Historians of American Art to Travel Abroad

FORTHCOMING and IN-PROGRESS WORK

Books

Earth Diplomacy: Indigenous American Art and Reciprocity, 1953–1973

Ecological Relations: An Indigenous Genealogy of Art and Ecology

Articles in Peer-Reviewed Journals

“Indigenous Artists Against the Anthropocene,” *Journal of National Academy of Art*, special issue, “Ecological Art Practices,” ed. Bo Zheng, 2019.

- Chinese translation of an article published in *Art Journal* in 2017

Essays in Edited Volumes

“Air, Wind, Breath, Life: Desertification and Will Wilson’s *AIR (Auto-Immune Response)*,” *The Invention of the American Desert*, eds. Lyle Massey and James Nisbet (University of California Press, 2020).

and Rose B. Simpson, “Permaculture and Indigenous Futurism at Santa Clara Pueblo,” *Routledge Companion to Art, Visual Culture, and Climate Change*, eds. Emily Eliza Scott, T.J. Demos, and Subhankar Banerjee (Routledge, 2020).

PUBLICATIONS

Peer-Reviewed Book

Art for an Undivided Earth: The American Indian Movement Generation (Duke University Press, 2017).

- College Art Association, Wyeth Foundation for American Art Publication Grant
- Andrew W. Mellon Art History Publication Initiative
- *Choice Reviews* Outstanding Academic Title, 2017

Articles in Peer-Reviewed Journals

“Performing Paint, Claiming Space: The Santa Fe Indian School Posters on Paul Coze’s Stage in Paris, 1935,” *Transatlantica: Revue d’études américaines* 2 (2019), special issue, “Dialoguing the American West in France,” eds. Emily Burns and Agathe Cabau, <https://journals.openedition.org/transatlantica/11220>.

“Indigenous Artists Against the Anthropocene,” *Art Journal*, special issue, “Indigenous Futures,” eds. Bill Anthes and Kate Morris, 76:2 (Summer 2017): 48–69.

“Places to Stand: Art After the American Indian Movement,” *Wasafiri* 32, no. 2, special issue on Native literary activism, eds. Kimberly (June 2017): 23–31.

“Plural Diplomacies Between Indian Termination and the Cold War: *Contemporary American Indian Paintings* in the ‘Near East’, 1964–1966,” *Journal of Curatorial Studies* 5, no. 3, special issue on “The Art of Cultural Diplomacy,” eds. Sarah E. K. Smith and Lynda Jessup (April 2017): 340–366.

“Ojibwa *Tableaux Vivants*: George Catlin, Robert Houle, and Transcultural Materialism,” *Art History* 39, no. 1 (Feb. 2016): 124–151.

“A ‘Cloudburst’ in Venice: Fred Kabotie and the U.S. Pavilion of 1932,” *American Art* 29, no. 1 (March 2015): 54–81.

Horton and Janet Catherine Berlo, "Beyond the Mirror: Indigenous Ecologies, 'New Materialisms' and Contemporary Art," *Third Text* 27, no. 1 (January 2013), special issue, *Contemporary Art and the Politics of Ecology*, ed. T.J. Demos, 17–28.

"Alone on the Snow, Alone on the Beach: 'A Global Sense of Place' in *Atanarjuat* and *Fountain*," *Journal for Transnational American Studies* 4, no. 1 (June 2011), special forum, "Charting Transnational Native American Studies," eds. Philip J. Deloria, et. al., 1–25.

Special Forums in Peer-Reviewed Journals

"Ecological Holism," *Panorama: Journal of the Association of Historians of American Art* 5, no. 1 (Summer 2019), "Ecocriticism" Bully Pulpit, ed. Karl Kusserow, editions.lib.umn.edu/panorama/article/ecocriticism/ecolonial-holism/.

"Roundtable on Pedagogy, Response: 'Reflections on Teaching American Art History,'" *Panorama: Journal of the Association of Historians of American Art* 2, no. 1 (Summer 2016), <http://journalpanorama.org/jessica-l-horton-assistant-professor-of-modern-contemporary-and-native-north-american-art-university-of-delaware>.

and Cherise Smith, "The Particulars of Postidentity," *American Art*, special forum, eds. Jessica L. Horton and Cherise Smith, 28, no. 1 (Spring 2014): 2–8.

Chapters in Edited Volumes, Peer-Reviewed

"An Ecological Reassessment of the Indian Craze: Elbridge Ayer Burbank and Standing Bear," in *Ecocriticism and the Anthropocene in Nineteenth Century Art and Visual Culture*, eds. Maura Coughlin and Emily Gephart (Routledge, 2019).

Chapters in Edited Volumes, Editorial Review

"'All Our Relations' as an Eco-Art Historical Challenge: Lessons from Standing Bear's Muslin," in *Ecologies, Agents, Terrains*, eds. Christopher Heuer and Rebecca Zorach (Clark Art Institute and Yale University Press, 2018), 73–93.

and Janet Catherine Berlo, "A Gathering Place: Contemporary Native Installation Art," *Native Art Now!: Developments in Contemporary Native American Art Since 1992* (Eiteljorg Museum, 2017), 184–199.

and Janet Catherine Berlo, "Pueblo Painting in 1932: Folding Narratives of Native Art into American Art History." In *The Companion to American Art History*, eds. Jennifer Greenhill, John Davis, and Jason LaFountain (Wiley-Blackwell, 2015), 264–280.

"Of Mimicry and Drag: Homi Bhabha and Kent Monkman," in *Theorizing Visual Studies: Writing Through the Discipline*, ed. James Elkins (Routledge, 2013), 169–191.

Essays in Exhibition Catalogues

"Inclusivity at Mid-Century: George Morrison, Oscar Howe, and Lloyd Kiva New." In *Art for a New Understanding: Native Voices, 1950s to Now*, eds. Mindy N. Besaw, Candice Hopkins, and Manuela Well-Off-Man (Crystal Bridges Museum of American Art and University of Arkansas Press, 2018), 30–43.

"Jimmie Durham's Stones and Bones." In *Jimmie Durham: At the Center of the World*, ed. Anne Ellegood (The Hammer Museum and DelMonico Books/Prestel, 2017): 78–85.

"Painter, Traveler, Diplomat." In John Lukavic, Jessica Horton, and Eric Berkemeyer, *Fritz Scholder: Super Indian, 1967-1980*, (Prestel and Denver Art Museum, 2015), 41–53.

"Art History's Tangled Legs" in *Kay WalkingStick: An American Artist*, ed. Kathleen Ash-Milby and David W. Penney (Smithsonian National Museum of the American Indian, 2015), 145–148. Peer reviewed. Invited by the curators.

"A Shore Without a Horizon: Locating as Looking Anew," *Shapeshifting: Transformations in Native American Art* (Yale University Press and Peabody Essex Museum, 2012), 50–63.

"Textured Stories: Three California Baskets," *American Indian Art from the Thaw Collection* (Fenimore Art Museum, 2010), 102–109.

Essays in Art Magazines

"Drones and Snakes," *Art in America* 105, no. 9 (October 2017): 104–109.

"Study it Lightly," *Parkett* No. 92: Jimmie Durham, Helen Marten, Pauline Olawska, Damián Ortega (June 2013): 48–58.

Book and Exhibition Reviews

"Emily C. Burns, *Transatlantic Frontiers: The American West in France*," *Great Plains Quarterly* 39, no. 3 (Summer 2019).

"Review of Bill Anthes, *Edgar Heap of Birds*," *Transmotion* 3, no. 1 (2017), 190–193.

"The Eighteenth Sydney Biennale: all our relations," *Art Voices Magazine* (October 2012): <http://artvoicesmagazine.com/2012/10/eighteenth-biennale-of-sydney/>.

"*Gloria* by Allora & Calzadilla, *Epicenter/Epicentro: Re Tracing the Plains* by John Hitchcock in collaboration with The Dirty Printmakers of America," *e-misférica* 8, no. 1 (2011), Performance ≠ Vida: hemi.nyu.edu/hemi/es/e-misferica-81/horton.

"The Indian Craze: Primitivism, Modernism, and Transculturation in American Art, 1890–1915," *Association of Historians of American Art Reviews* (2011).

"The Dissolve: SITE Santa Fe's Eighth International Biennial Exhibition," *caa.reviews* (Dec. 2010): www.caareviews.org/reviews/1555.

"Jimmie Durham: Rejected Stones," Musée d'Art Moderne de la Ville de Paris, *caa.reviews* (July 2009): <http://www.caareviews.org/reviews/1292>.

"Alienhood: Citizenship, Exile, and the Logic of Difference," *Invisible Culture: An Electronic Journal for Visual Culture*, Vol. 12 (Spring 2008): https://www.rochester.edu/in_visible_culture/Reviews/horton_review.

INVITED LECTURES

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| 2019 | <ul style="list-style-type: none">• "Earth Diplomacy: Diné Sandpainting and the Global Cold War." Harvard University, History of Art and Architecture Graduate Student Lecture Series. Cambridge, MA• "Air, Wind, Breath, Life": Detoxifying Dinétah," Yale University, <i>Art and the Aerial Imagination Conference</i>. New Haven, CT |
| 2018 | <ul style="list-style-type: none">• "Rebalancing the Cold World: Diné (Navajo) Arts of Reciprocity." U. of California Santa Cruz, <i>Visual and Media Culture Colloquia Series</i>. Santa Cruz, CA• "This is Not a Commercial, This is My Homeland." Grace Hudson Museum, Ukiah, CA• "Kay WalkingStick, Creative Kinship, and Art History's Tangled Legs" (lecture) and "Art • Ecology • Indigenous Justice" (seminar). School of the Art Institute of Chicago, <i>Graduate Seminar in Art History</i>. Chicago• "Indigenous Vanguard? Sandpainting and the Transmission of Knowledge." Center for Advanced Study in the Visual Arts, National Gallery of Art Symposium, <i>Boundary Trouble: Self-Taught Artists and American Avant-Gardes</i>. Washington, DC |
| 2017 | <ul style="list-style-type: none">• (Respondent) <i>Without Us There is No You: Native American Relations on Film</i>. <i>Art in America</i> issue launch, screening, and discussion panel, Artists Space. New York, NY• "Other than Humanism." Terra Foundation for American Art Colloquium, <i>Humanisms and Antihumanisms in the Arts of the United States</i>. Giverny, France• "Indian/Vampir: Fritz Scholder Abroad." Plains Art Museum Symposium, <i>The Buffalo in the Livingroom: Fritz Scholder and Contemporary Native Art</i>. Fargo, ND |

- “A New Kind of Battlefield’ NoDAPL and Nineteenth Century Lakota Graphic Arts,” Clark Art Institute Annual Conference, *Ecologies, Agents, Terrains*. Williamstown, MA
- “Jimmie Durham’s Stones and Bones.” U. of Arkansas Society of Art Historians, Jessamy Samuels Memorial Lecture. Fayetteville, AK
- “Jimmie Durham’s Stones and Bones.” *Granger Lecture in American Art*, Temple U. Philadelphia
- University of California, Los Angeles, Hammer Museum. Scholar’s Day, *Jimmie Durham: At the Center of the World*. Los Angeles, CA.
- 2016 • “Kay WalkingStick, Creative Kinship, and Art History’s Tangled Legs.” Bryn Mawr College Department of Art History, *Visual Culture Colloquium*. Bryn Mawr, PA
- “Will Wilson’s Post-Apocalyptic Hogan: Episodes of Desertification and Decolonization at Dinétah.” Huntington Library and University of California, Irvine Conference, *The Fabricated American Desert: Modern and Anti-Modern*. Pasadena, CA
- “Indian/Vampir: Fritz Scholder Between the US Information Agency and the American Indian Movement.” Denver Art Museum Symposium, *Fritz Scholder and the Art World*. Denver
- 2015 • “Oil, Shepherding, and Outer Space: Pueblo Painting in and around Iran, 1964–1966.” Smithsonian American Art Museum and the Terra Foundation for American Art Conference, *Shifting Terrain: American Art in a Transnational Context*. Washington, DC
- “With Love to Marsden.” Smithsonian National Museum of the American Indian. *Stealing the Sky: A Symposium in Honor of Kay WalkingStick*. Washington, DC
- “Kay WalkingStick and Art History’s Tangled Legs.” Getty Research Institute, Los Angeles
- 2014 • “Forget It: Native Artists and the US Pavilion of the Venice Biennale, 1932/2012.” University of Salisbury Art Department. Salisbury, MD
- “Storied Stones: Jimmie Durham and the Limits of Identity Discourse.” Center for Advanced Study in the Visual Arts, National Gallery of Art. Washington, DC
- 2012 • “Playing in Paris: Native Artists and the Hand-Painted Poster.” University of Oklahoma School of Art and Art History. Norman, OK
- 2007 • “Weaving Connections through the Southern California Basket Trade.” California Center for the Arts. Escondido, CA

CONFERENCE PRESENTATIONS (selected)

- 2019 • “An Ecolonial Reassessment of the Indian Craze.” 13th Biennial Conference of the Association of the Study of Literature and the Environment. Panel: “Ecocriticism and the Anthropocene in 19th Century Art and Visual Culture,” co-chaired by Maura Coughlin (Bryant University) and Emily Gephart (Tufts University). Davis, CA
- 2017 • (Panel Chair and Presenter) “Contested Relations.” *Native American Art Studies Association 21st Biennial Conference*. Panel: “Native American Art and the Nonhuman Turn,” co-chaired with Bill Anthes (Pitzer College). Tulsa, OK
- (Respondent) *College Art Association 105th Annual Conference*. Panel: “The Desert: Image, Site, Environment,” chaired by Lyle Massey (U. of California Irvine). New York City
- 2016 • “Indian/Vampir: Fritz Scholder Between the US Information Agency and the American Indian Movement.” *College Art Association 104th Annual Conference*. Panel: “UnAmerican Art,” co-chaired by Julia Bryant-Wilson (U. of California Berkeley) and Richard Meyer (Stanford). Washington, DC
- 2015 • “Kay WalkingStick and Art History’s Tangled Legs.” *Native American Art Studies Association 20th Biennial Conference*. Santa Fe, NM
- “Indian/Vampir: Fritz Scholder Between the US Information Agency and the American Indian Movement.” *Native American and Indigenous Studies Association Conference*. Panel: Visual Sovereignty and Contemporary Art,” co-chaired by Mark Watson (Clayton State U.) and Elizabeth Hutchinson (Barnard College/Columbia U.). Washington, DC
- 2014 • “Ojibwa *Tableaux Vivants*: Towards a Transcultural Materialism.” *College Art Association 102nd Annual Conference*. Panel: “Objects, Objectives, Objections: The Goals and the Limits of the New Materialisms in Art History,” co-chaired by Bibiana Obler (George Washington U.) and Benjamin Tilghman (Lawrence U.). Chicago

- “Forget It: Native Artists and the US Pavilion of the Venice Biennale, 1932/2012.” *Smithsonian American Art Museum & National Museum of the American Indian Brown Bag Lunch Series*. Washington, DC
- 2013
 - (Panel chair) *College Art Association 101st Annual Conference*. Panel: “The Particularities of Postidentity,” co-chaired with Cherise Smith (U. of Texas, Austin), Los Angeles
 - “The Studio School Posters on Paul Coze’s Stage, 1935.” *Western Society for French History Conference*. Panel: “The American West in the French Imagination,” chaired by Emily Burns (Auburn U.). Atlanta
 - “Cold War Choreographies: Native American Painting in the ‘Near East,’ 1964–1966.” *Native American Art Studies Association 18th Biennial Conference*. Panel: It’s Complicated: The On and Off Relationship Between American and Native American Art, chaired by Emily Moore (Colorado State U.). Denver
- 2012
 - *Together<>Apart: Art Association of Australia and New Zealand Conference*. Talk: “Alive, Again: Robert Houle’s *Paris/Ojibwa*,” U. of Sydney, Australia
 - (Moderator) *Making Sense (of Visual Culture) Conference*, U. of Rochester. Panel: Opening Roundtable: The Purview of Visual Studies. Rochester, NY
- 2011
 - “New Delhi, New Mexico: Fred Kabotie’s Memory Painting and Global Modernism.” *Native American Art Studies Association 17th Biennial Conference*. Panel: Re-Placing, In-Placing Aboriginal Art Part II: New (World) Art Histories, chaired by Ruth B. Phillips (Carleton U.) and Carmen Robertson (U. of Regina). Ottawa, Canada
 - “New Mexico, New Delhi: Fred Kabotie’s Memory Painting.” *Native Studies Research Network Conference*. U. of Kent, United Kingdom
- 2009
 - “Not at Home: Jimmie Durham in Europe.” *Native American Art Studies Association 16th Biennial Conference*. Panel: Cultural Transvestites and Other Vexed Identities in Native American Visual Culture, chaired by Janet Catherine Berlo (U. of Rochester). Norman, OK
 - “Alone on the Snow/Alone on the Beach: Atanarjuat, Fountain, and Cosmopolitan Memory.” *College Art Association 97th Annual Conference*. Panel: Indigeneity and Artistic Transnationalism: First Nations Artists and Global Discourse, co-chaired by Kathleen Ash-Milby (Smithsonian National Museum of the American Indian) and Kate Morris (Santa Clara U.). Los Angeles
- 2008
 - “Imagine All the Crossers: Perry Vasquez’s and Victor Payan’s ‘Keep on Crossin’ and the Borders of Imagination.” *Fifth Annual Yale University American Art History Symposium*. New Haven, CT
 - “Swastikas and Soap: Silvia Gruner’s ‘The Birth of Venus.’” *Frick Symposium on the History of Art*. Frick Collection and Institute of Fine Arts. New York City
 - “Swastikas and Soap: Silvia Gruner’s ‘The Birth of Venus.’” *Memory as Medium: Experience, Exchange, Representation Conference*. Carleton University. Ottawa, Canada.
- 2007
 - “Mobility and the Market: Women’s Cultural Negotiations during the California Basket Trade.” *San Jose State U. Art History Symposium*. San Jose, CA

CURATORIAL PROJECTS

- 2018
 - Faculty advisor to the graduate student curatorial collective, “*The World is Following Its People*”: *Indigenous Art and Arctic Ecology*, Old College Gallery, University of Delaware
- 2007
 - Guest Curator, *Weaving Connections through the California Basket Trade*, California Center for the Arts, Escondido, CA

WORKSHOPS

- 2017
 - Global Modern Art History Workshop, George Washington University
- 2016
 - The Clark Art Institute Conference Planning Workshop, Ecologies, Agents, Terrains
- 2013
 - Newberry Seminars in American Art and Visual Culture. “Playing in Paris: Studio School Posters on Paul Coze’s Stage,” Chicago
- 2010
 - Nations in the History of Art. U. of Toronto and U. of East Anglia, Toronto
 - Otsego Institute for Native American Art, Fenimore Art Museum, Cooperstown, NY

LEADERSHIP and SERVICE (selected)

Academic Fields (Art History and Native American Studies)

- 2019–ongoing
 - Member of the Editorial Board, *Panorama: Journal of the Association of Historians of American Art*
 - Jury Member, *Art Journal* Award
- 2019
 - Referee, *Arts*
- 2018
 - Member of the Selection Committee, Luce/ACLS Dissertation Fellowship in American Art
 - Referee, *American Art*
 - Referee, *Archives of American Art Journal*
 - Referee, *American Indian Quarterly*
- 2015–2016
 - Member of the Selection Committee, Georgia O’Keeffe Museum Academic Fellowship in American Modernism
- 2014
 - Referee, *Native American and Indigenous Studies Association Journal*

PROFESSIONAL AFFILIATIONS

Academic Fields

College Art Association
Native American Art Studies Association

University of Delaware

Center for Material Culture Studies
Delaware Environmental Institute