

SHANNON BEWLEY

sbewley@bu.edu | July 2022

EDUCATION

- Sept. 2019 – present **History of Art & Architecture (PhD)**, Boston University, Boston, MA
Advisor: Dr. Gregory Williams, Associate Professor, Contemporary Art
- May 2021 **History of Art & Architecture (MA)**, Boston University, Boston, MA
Scholarly Paper: “Alice Aycock, Suzanne Harris, and Mary Miss: Sculptors in ‘Crummy Spaces”
First Reader: Dr. Gregory Williams, Associate Professor, Contemporary Art
Second reader: Dr. Daniel Abramson, Professor, American & European Architecture
- May 2017 **Art History (BA) | Sculpture (BFA) | German (Minor)**, Auburn University, Auburn, AL
University Honors Scholar, Honors College | *Summa Cum Laude*
Delta Phi Alpha (German Honor Society)

PROFESSIONAL EXPERIENCE

- Sept. 2018 – Aug. 2019 **Provenance Research Fellow**, Birmingham Museum of Art, Birmingham, AL
Expanded ownership, exhibition, and bibliographic documentation and cataloging for collection highlights in the departments of European and American paintings. Communicated with libraries, archives, dealers, and auction houses to follow research leads. Developed institutional provenance research program and data standards. Assisted with conservation survey of American paintings. Wrote content for *Medium*, the Museum’s magazine and blog; spoke at donor and educational events.
- Jan. 2018 – Sept. 2018 **Registrar’s Assistant**, Birmingham Museum of Art, Birmingham, AL
Created and implemented standards for digitizing more than 1,000 files of archived exhibitions from 1951 to 2006 for institutional and public use. Cross-referenced works in the permanent collection with their exhibition histories. Responded to internal and external research requests for exhibition records.
- Sept. 2017 – Sept. 2018 **Goodrich Intern**, Birmingham Museum of Art, Birmingham, AL
Spent three months each in the Registration, Curatorial, Education, and Development departments. In Registration, created and implemented standards for digitizing archived exhibitions. In Education, researched best practices for observational studies, coordinated a student art installation and reception, and created a detailed audit of the object labels and wall panels for the European and American galleries. In Development, conducted a lapsed membership mailing campaign and created donor acknowledgements and renewal notices. In Curatorial, co-curated exhibitions of 20th-century works as well as researched 17th–19th century European painting attributions.
- Sept. 2013 – May 2017 **Biggin Gallery Student Assistant**, Department of Art, Auburn University, AL
Involved in mounting more than 35 exhibitions of regional artists. Assisted with exhibition design and logistics. Trained new student assistants in gallery workflow. Created and managed archive materials, including press, event photographs, and

exhibition documentation, for public online access. Installed and deinstalled artwork: packing, hanging, framing, and shipping. Provided general assistance to visiting artists.

Summer 2016 **Curatorial Intern**, Boulder Museum of Contemporary Art, Boulder, CO
Supported event planning, artist coordination, and exhibition scheduling. Created exhibition checklists, loan requests, and loan contracts. Assisted with editing gallery guides and extended labels. Troubleshoot logistics of large-scale interactive installations. Created and scheduled social media advertisements.

RESEARCH INTERESTS

20th-century art of the Americas; Latin American conceptualism; Post-Minimalist installation art; avant-garde exhibition histories; women sculptors; gender studies; photography and/of sculpture; modern studio practice

SELECTED PUBLICATIONS AS AUTHOR

PEER-REVIEWED

“The Part and the Whole: The Multiple Perspectives of Tara Donovan’s *Untitled (Styrofoam Cups)*.”
Auburn University Journal of Undergraduate Scholarship 7 (2018): 22–26.

(under review) “1970s Letters to the Editor and the Absence Thereof: Donald Newman’s Racial Slur and Water De Maria’s Swastika,” *Lapis* (New York University) (2022).

EXHIBITION REVIEWS

“Jessica Burko at Shelter in Place.” *SEQUITUR* 7, no. 1 (Fall 2020).
<http://www.bu.edu/sequitur/2021/01/12/jessica-burko/>.

“‘Writing the Future’ at the Museum of Fine Arts, Boston.” *SECAC Online Exhibition Reviews* (2020).
<https://secacart.org/page/WritingtheFuture>.

With Chahrazad Zahi. “Lucian Freud: The Self-Portraits.” *SEQUITUR* 6, no. 2 (Spring 2020).
<https://www.bu.edu/sequitur/2020/07/17/lucian-freud-the-self-portraits/>.

COLLECTION CONTENT

“Trapezium Altar.” Birmingham Museum of Art. August 21, 2019. <https://www.artsbma.org/trapezium-altar/>.

“One Hundred Thirty-Seven Years of *Le Matin, temps brumeux, Pourville*.” *Medium* (Birmingham Museum of Art) (Summer 2019): 12–15.

“The First Decade of *Le Matin, temps brumeux, Pourville*.” Birmingham Museum of Art. May 17, 2019.
<https://artsbma.org/the-first-decade-of-le-matin-temps-brumeux-pourville/>.

“Spotlight on the Collection: Betty Gold, *Kaikoo II*.” Birmingham Museum of Art. November 28, 2018.
<https://artsbma.org/kaikoo-ii/>.

EXHIBITIONS AS CURATOR

- 2018 – 2019 **Curator**, *Modernism in the American Galleries: The Poynor Collection*
Birmingham Museum of Art, Birmingham, AL
Curated two installations from a major promised gift to the institution in celebration of the donor and the expanding scope of the American collection. These rotations illustrate how American artists used medium specificity and abstraction at mid-century to transition to the pluralism of subjects and materials in twenty-first century art.
- 2018 **Co-curator**, *Collections Highlights: For Freedoms: Civil Rights and Human Freedoms*
Birmingham Museum of Art, Birmingham, AL
With Katelyn D. Crawford, Curator of American Art, Birmingham Museum of Art
Co-curated exhibition of permanent collection photographs, prints, and paintings relating to the civil rights movement in Alabama for the museum's initiatives relating to For Freedoms (www.forfreedoms.org), a national organization encouraging civic engagement through the arts in the lead up to the 2018 midterm. Programming included a community-engagement sign campaign and a town hall.
- 2016 **Catalogue director and essay author**, *UNFOLDING: Raeford Liles Retrospective*
The Vault, Auburn, AL
Foreword by Dr. Kathryn M. Floyd. Co-author of essay "Modernism and Classicism in Tandem." Coordinated the exhibition catalogue for a retrospective of Raeford Liles (1923–2018), an Alabamian artist with a range of influences ranging from Greco-Roman history to the New York art scene of the 1970s. The 57-page digital catalogue includes a biography, installation images, and six essays with comparative images.
- 2015 **Curator**, *Roma: Sketchbooks and Drawings*
Fieldwork Projects, Auburn, AL
Curated an exhibition of works created by Auburn University students studying art history and studio art in Roma, Italy for five weeks. The installation featured sketchbooks, drawings, and collected ephemera to argue for the rich social and cultural experience to be gained by studying abroad.

SELECTED GRANTS | FELLOWSHIPS | AWARDS

- 2022 Symposium funding, Boston University Diversity & Inclusion, Emerging Scholars Program
- 2020 Research Grant, Graduate Student Organization, Boston University
- 2019 – 2024 Dean's Fellowship, Boston University
- 2017 Joyce & Roger Lethander Merit Award, Auburn University
- 2016 Outstanding Achievement for "William Wegman: Clandestine Conductor of the Weimaraner Orchestra," Student Writing Contest, Jule Collins Smith Museum of Fine Art
James E. Furr Award for Creative Excellence, Auburn University Dep. of Art
- 2015 Benjamin A. Gilman International Scholarship, U.S. Department of State
Joyce And Roger Lefthander Purchase Award, Auburn University Dep. of Art
Student Achievement Award in Studio Art; and Art History, Auburn University Dep. of Art

- 2014 Travel Grant, Auburn University Student Organization—for travel to Prospect.3, New Orleans
- 2013 – 2017 Board of Trustees Scholarship, Auburn University

SELECTED EXHIBITIONS AS ARTIST

- 2017 **Solo Exhibition**, *Approximate Knowledge*, 121 PopUp Gallery and Collaborative Studio, Montgomery, AL
- 2017 **Juried Exhibition**, *2017 Juried Fine Art Student Exhibition*, Biggin Gallery, Auburn, AL
 Juror: James Elkins
 Awarded: Joyce & Roger Lethander Merit Award for *Untitled (Shell)* (2016) and *Untitled (Mylar Walls)* (2016)
- Invitational Exhibition**, *Mentor & Protégé*, 121 PopUp Galley and Collaborative Studio, Montgomery, AL (catalogue)
- 2016 **Invitational Exhibition**, *Showcase: The Work of Creative Scholarship*, Jule Collins Smith Museum of Fine Art, Auburn, AL (Catalogue)
- Juried Exhibition**, *2016 Juried Fine Art Student Exhibition*, Biggin Gallery, Auburn, AL
 Juror: Jamillah James, Assistant Curator at Hammer Museum, Los Angeles, CA
- Group Exhibition**, *Pivotal: Environments*, Fieldwork Projects, Auburn, AL
- 2015 **Juried Exhibition**, *Fine Art Student Juried Exhibition*, Biggin Gallery, Auburn, AL
 Juror: Valerie Cassel Oliver
 Awarded: Joyce And Roger Lethander Purchase Award, *Falling* (2015) added to the collection of the Dep. of Art, Auburn University
- 2014 **Group Exhibition**, *(EX)communicated*, Fieldwork Projects, Auburn, AL
- Group Exhibition**, *Memorial*, Fieldwork Projects, Auburn, AL

SELECT PUBLICATIONS AS ARTIST

Jule Collins Smith Museum of Fine Arts. *Showcase: The Work of Creative Scholarship*. Edited by Karen Rogers. Auburn, AL: Auburn University, 2018. 186. Catalogue.

Mentor & Protégé, 1–3. Montgomery, AL: 121 PopUp Galley and Collaborative Studio, 2017. Catalogue.

Featured Artist (with selected works).” *Auburn Circle* 41, no. 1 (2014): 5, 24, 37, 40.

CONFERENCES | VISITING ARTIST

- 2022 **Lead organizer**, *African American Art History: Present Coordinates*, Boston University, Boston, MA
Funding application chair, BU Emerging Scholars Program

- 2018 **Session panelist**, *Undergraduate Art History Research Papers*, SECAC Birmingham, AL
Paper: “The Part and the Whole: The Multiple Perspectives of Tara Donovan’s *Untitled (Styrofoam Cups)*”
- 2017 **Visiting Artist**, 121 PopUp Gallery and Collaborative Studio, Montgomery, AL
Lecture: “Approximate Knowledge”; Workshop: Live figure plaster casting
- Presenter**, Jule Collins Smith Museum, Auburn, AL
- 2016 “Agency in William Wegman’s *Untitled (Puppies on the Rocks)*,” *A Little Art Talk*,
- 2014 “Uneasy Sensations: Premature Adulthood in Loretta Lux’s *The Drummer*,” *Student Essays on Modernism*

INSTRUCTOR OF RECORD

Department of the History of Art & Architecture, Boston University
Spring 2022 **AH210**, Learning to See

TEACHING FELLOW

Department of the History of Art & Architecture, Boston University
Spring 2022 **AH392/692**, Twentieth Century Art from 1940 to 1980

With Dr. Jonathan Ribner, Associate Professor, Late Eighteenth- and Nineteenth-Century European Art

Fall 2021 **AH210**, Learning to See

With Dr. Jonathan Ribner, Associate Professor, Late Eighteenth- and Nineteenth-Century European Art

Learning to See strengthens students’ ability to analyze and describe the visual world. Designed for students in the fields of communication, management, engineering, medicine, life sciences, and hospitality, the topics of this course range from visual fundamentals such as color and composition to the design of advertisements, propaganda, appliances, and the built environment. A lab component with hands-on projects provides opportunities for direct engagement with objects and images.

Spring 2021 **AH392/AH692**, Twentieth Century Art from 1940 to 1980

With Dr. Ewa Matyczyk, Lecturer

Explores major currents in European and American art made between 1940 and 1980. Examines the following movements and media in relation to postwar culture and politics: abstract expressionism, pop art, minimalism, conceptual art, earthworks, performance, and video.

Fall 2020 **AH393/AH693**, Contemporary Art—1980 to Now

With Dr. Gregory Williams, Associate Professor, Contemporary Art

Explores the terms of debate, key figures, and primary sites for the production and reception of contemporary art on a global scale since 1980. Painting, installation art, new media, performance, art criticism, and curatorial practice are discussed.

PEDAGOGICAL TRAINING

- Summer 2021 **Teaching & Learning in the Diverse Classroom** (TLDC101x)
Center for Teaching Innovation and CornellX, Cornell University
- Spring 2021 **HI802 Training Seminar in Women's and Gender History**
With Dr. Arianne J. Chernock, Professor of History, Boston University
- August 2020 **Primary Sources in the Classroom: Changing Status and Role of Women in American History, 1776-1920**
With Dr. Hannah Weisman, Director of Education, Boston Athenæum
- July 2020 **Remote Teacher Training**
Center for Teaching and Learning and the Office for Professional Development and Postdoctoral Affairs, Boston University

PROFESSIONAL SERVICE

- June 2022–present **Senior Editor**, *SEQUITUR*, scholarly art and architectural graduate student journal
- Nov. 2021–present **Graduate Representative**, Diversity & Inclusion Committee, BU Department of the History of Art & Architecture
- Sept. 2021–May 2022 **Junior Editor**, *SEQUITUR*, scholarly art and architectural graduate student journal
- 2020 – 2021 **Co-President**, Graduate Student History of Art & Architecture Ass., Boston University
- 2020 **Vice President**, Graduate Student Organization, Boston University
- Chief Editor**, First Annual Report, 2020
- 2015 – 2016 **President**, Studio 5 Art History Student Professional Development Ass., Auburn Uni.

MEMBERSHIPS

- SECAC | Society of Contemporary Art Historians | Boston Athenæum
Boston University Antiracism and Museums Working Group

LANGUAGES AND SKILLS

- German** Intermediate reading, writing, and speaking ability
- French** Beginning reading ability in relation to provenance materials
- Spanish** Intermediate ability to translate written Spanish with the aid of online resources
- Art handling** Installation and deinstallation; wall maintenance; art handling, packing, shipping; condition reports and photo documentation; exhibition design and development; loan agreements
- Software** Mac and PC operating systems; Google Admin; Wordpress; iMovie, Final Cut Pro; Microsoft Office Word, PowerPoint, Excel, OneDrive; Adobe CS5-6, CC: Photoshop, Illustrator, Lightroom, Acrobat Pro, InDesign
- Specialized software** Blackbaud Altru; Gallery Systems' The Museum System (advanced knowledge); Piction
- Distance software** Zoom, VPN clients, Dropbox, Google Suite (Docs, Drive, Sheets, Slides)

GRADUATE COURSEWORK

- Training Seminar in Women's and Gender History
- Evidence and Narrative
- The Museum and the Historical Agency
- Contemporary Exhibition Practice
- Theories of the Avant-Garde
- Experimental Translational Practices
- Visual Culture of the American Frontier
- Latin American Art and the Cold War
- Art and Environment in China
- Photography in Africa
- African Art Colloquium: Arts of Africa and Its Diaspora
- Place, Region and Identity in 20th Century Architecture
- Landscape Experience (at MIT with Dr. Caroline Jones)
- Histories of Modern Architecture
- The Art of the U.S. in Black & White (with Dr. John Ott)
- Art and Race in the Public Sphere (with Dr. John Ott)