

K. L. H. Wells
Curriculum Vitae, October 1, 2023

Associate Professor, UWM Department of Art History
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EDUCATION

- 2014 Ph.D., Art History, University of Southern California, Los Angeles
 Visual Studies Graduate Certificate
- 2009 M.A., Art History, University of Wisconsin, Madison
 Certificate in Material Culture Studies
- 2005 B.A., Art History, Barnard College, Columbia University, New York
 summa cum laude, Phi Beta Kappa

ACADEMIC APPOINTMENTS

- 2020-present Associate Professor of American Art and Architecture, Department of Art History, University of Wisconsin, Milwaukee (UWM)
- 2014-2020 Assistant Professor of American Art and Architecture, Department of Art History, UWM
- 2014 Postdoctoral Fellow in the History of Craft, Department of Art History and Department of Craft & Material Studies, Virginia Commonwealth University, Richmond

PUBLICATIONS

Books

- In progress. *Uncanny Revivals: Designing Early America during the Rise of Fascism*. Preparing completed manuscript for submission.
- 2019 *Weaving Modernism: Postwar Tapestry between Paris and New York*. New Haven: Yale University Press, 2019.
- Winner of the 2020 SECAC Award for Excellence in Scholarly Research and Publication
 - Reviewed by Erica Warren, *caa.reviews* (16 June 2021): [CrossRef DOI: 10.3202/caa.reviews.2021.53](https://doi.org/10.3202/caa.reviews.2021.53)
 - Reviewed by Ann Coxon, *The Burlington Magazine* 162, no. 1411 (Oct 2020): 909-910.
 - Reviewed by Lorraine Karafel, *Journal of Design History* (May 2020): <http://doi.org/10.1093/jdh/epaa007>
 - Reviewed by Emily Warner, *West 86th* 26, no. 2 (Fall-Winter 2019): 313-316.
 - Reviewed by Kat Buckley, *ARLIS/NA Reviews* (May 2019): <https://arlisna.org/publications/reviews/1747>

Refereed Journal Articles

- 2022 “Indexing Whiteness to American Design.” Contribution to “Commentaries: Seeing the Survey Anew: White Racial Formation in the History of American Art,” ed. Kirsten Pai Buick. *American Art*, 36, no. 3 (Fall 2022): 10-14; doi.org/10.1086/722521.
- 2021 “Reading Feminism in Modern Tapestry’s Archive.” *Archives of American Art Journal* 60, no. 1 (Spring 2021): 24-43.
- 2018 “Laboring Under Globalization: Tapestries by Contemporary Artists.” *Art Journal* 77, no. 4 (Winter 2018): 26-45.
- 2017 “The ‘merely imitative mood’: British Japonisme and Imperial Mimesis,” *Nineteenth Century Studies* 27 (2013 [publ. 2017]): 143-166.
- 2015 “Rockefeller’s *Guernica* and the Collection of Modern Copies.” *Journal of the History of Collections* 27, no. 2 (2015): 255-277. Published online October 9, 2014; doi: 10.1093/jhc/fhu029
- 2013 “Serpentine Sideboards, Hogarth’s *Analysis*, and the Beautiful Self.” *Eighteenth-Century Studies* 46, no. 3 (Spring 2013): 399-413.
- 2009 “Curating the Cultural Landscape: Chipstone House as Historical Property.” *The International Journal of the Inclusive Museum* 2, no. 2 (2009): 177-194.

Contributions to Edited Volumes

- Forthcoming. “Colonial Williamsburg: Materializing Jim Crow between North and South.” In *Reading Southern Art*. Edited by Naomi Slipp and Rachel Stephens.
- 2020 “The Uncanny Design of Thorne’s Miniature Rooms.” In *Interior Provocations: History, Theory, and Practice of Autonomous Interiors*, 11-29. Edited by Anca Lasc, et. al. New York: Routledge, 2021.
- 2017 “Display,” *Textile Terms: A Glossary*, edited by Tristan Weddigen and Gerhard Wolf, final volume of *Textile Studies* (2017): 77-80.

Contributions to Exhibition Catalogues

- 2020 “Cuttoli’s Postwar Legacy: Pictorialism in the Age of Abstraction.” In *Marie Cuttoli: The Modern Thread from Miró to Man Ray*. Philadelphia and New Haven: The Barnes Foundation and Yale University Press, 2020.
- 2019 “Die Tapisseriekunst der Nachkriegszeit und der Vormarsch der modernistischen Abstraktion [Postwar Tapestry and the Rise of Modernist Abstraction].” In *Die Fäden der Moderne: Matisse, Lurçat, Miró und die Französischen Gobelins [The Fabric of Modernity: Matisse, Lurçat, Miró and French Tapestry]*, 91-97. Munich: Kunsthalle der Hypo-Kulturstiftung and Hirmer Verlag GmbH, 2019.
- 2019 “Feeling the Process: KG’s Tapestries as Participatory Politics.” In *Some Kind of Duty*, DePaul Art Museum, Chicago, January 17-March 31, 2019.
- 2014 “Counter Text.” In *Where Words Are Not Enough*, VCU Craft & Material Studies MFA Candidacy Exhibition, ArtSpace Gallery, Richmond, 25 April-18 May 2014.
- 2013 “Artistes contre Liciers: La Renaissance de la Tapisserie Française [Artists vs. Weavers. The French Tapestry Revival].” In *Decorum* (Paris: Musée d’Art Moderne de la Ville de Paris and Skira Flammarion, 2013), 55-59.

Reviews

- 2020 Review of Zoë Ryan, ed., *In a Cloud, in a Wall, in a Chair: Six Modernists in Mexico at Midcentury* (Chicago and New Haven: Art Institute of Chicago and Yale University Press, 2019). *Woman's Art Journal* 41, no. 1 (Spring/Summer 2020): 59-60.
- 2020 Review of Louisa Elderton and Rebecca Morrill, eds., *Vitamin T: Threads and Textiles in Contemporary Art* (London and New York: Phaidon, 2019). *Burlington Contemporary* (22 January 2020): <http://contemporary.burlington.org.uk/reviews/reviews/textiles-in-contemporary-art>
- 2019 Review of Katherine Manthorne, ed., *California Mexicana: Missions to Murals, 1820-1930* (Berkeley: University of California Press, 2017). *Public Art Dialogue* 9 (2019): 123-126.
- 2017 Review of Jenni Sorkin, *Live Form: Women, Ceramics, and Community* (University of Chicago Press, 2016). *caa.reviews*, December 4, 2017; doi: 10.3202/caa.reviews.2017.181
- 2017 Review of Timothy Erwin, *Textual Vision: Augustan Design and the Invention of Eighteenth-Century British Culture* (Bucknell, 2015). *Eighteenth-Century Fiction* 29, no. 3 (Spring 2017): 508-510.
- 2014 Review of *Decorum*, Musée d'Art Moderne de la Ville de Paris, 11 October 2013-9 February 2014. *Journal of Modern Craft* 7, no. 3 (November 2014): 329-333.

Online Publications

- 2020 "Colonial Williamsburg from World Peace to World War," Rockefeller Archive Center Research Reports, posted 17 January 2020. <https://rockarch.issuelab.org/resource/colonial-williamsburg-from-world-peace-to-world-war.html>
- 2020 "A Personal Canon: K. L. H. Wells on Five Influential Texts," Yale University Press blog, posted 11 February 2020. <https://yalebooks.yale.edu/2020/02/11/a-personal-canon-k-l-h-wells-on-five-influential-texts/>
- 2019 "Modernism's Other Tapestry," Yale University Press blog, posted 8 April 2019. <http://blog.yalebooks.com/2019/04/08/modernisms-other-tapestry/>
- 2014 "Jaydan Moore and Olivia Valentine in Conversation with K.L.H. Wells," *Journal of Modern Craft* blog, posted 25 August 2014. <http://journalofmoderncraft.com>
- 2013 "Flânerie: Strolling Amongst Aestheticized Selves of the Romantic Period." Gallery Exhibit, *Romantic Circles*, posted Summer 2013. <http://www.rc.umd.edu>

AWARDS, FELLOWSHIPS and GRANTS**External**

- 2023 Wolfsonian Fellowship, Florida International University, Miami
- 2022 Summer Stipend, National Endowment for the Humanities
- 2022 International Research Travel Grant for US-Based Scholars, Terra Foundation for American Art
- 2021 Short-Term Research Fellowship, New York Public Library
- 2021 Short-Term Fellowship, Winterthur Museum, Garden & Library

- 2020 The SECAC Award for Excellence in Scholarly Research and Publication, for *Weaving Modernism: Postwar Modernism between Paris and New York* (see PUBLICATIONS above)
- 2019 Research Stipend, Rockefeller Archive Center
- 2018 International Publication Grant, Terra Foundation for American Art
- 2017 Publication Grant, Pasold Research Fund
- 2017 Publication Grant, Society for the Preservation of American Modernists
- 2016 Research Fellowship, Bard Graduate Center for Decorative Arts, Design History, and Material Culture, New York
- 2014-2015 Mellon/ACLS Dissertation Completion Fellowship (declined)
- 2012 Harmon Chadbourn Rorison Fellowship, Institut Français d'Amérique University of North Carolina-Chapel Hill,
- 2011-2012 Swiss National Science Foundation Research Fellowship, Kunsthistorisches Institut, Universität Zürich, Switzerland

Internal

- 2018-2019 Research Growth Initiative Award, UWM
- 2017-2018 Center for 21st Century Studies Fellow, UWM
- 2017 Office of Research Publication Grant, UWM
- 2017 Arts & Humanities Research Travel Grant, UWM
- 2016 Arts & Humanities Research Travel Grant, UWM
- 2016 Online Course Development Fund, UWM
- 2013-2014 Russell Endowed Dissertation Fellowship, University of Southern California (USC)
- 2013 Visual Studies Graduate Certificate Summer Funding, USC
- 2013 Art History Department Graduate Travel Award, USC
- 2013 Graduate Student Government Travel Award, USC
- 2012 Art History Department Graduate Travel Award, USC
- 2011 Graduate Student Government Travel Award, USC
- 2011 Visual Studies Graduate Certificate Summer Funding, USC
- 2010 Visual Studies Graduate Certificate Summer Funding, USC
- 2010 College Conference Attendance Award, USC
- 2009-2014 Dornsife College Doctoral Fellowship, USC
- 2007-2008 James Watrous/Chipstone Fellowship in Material Culture, University of Wisconsin-Madison

PRESENTATIONS

Invited Talks

- 2023 “America’s Colonial Revival during the Rise of Fascism,” fellows talk at The Wolfsonian, Miami Beach, FL
- 2023 “Women in the WPA,” Warehouse Art Museum, Milwaukee, WI
- 2022 “When Tapestries Became Modern Art,” panelist for Picasso and Applied Arts symposium, Museo Picasso Málaga, Spain
- 2021 “Winterthur’s Uncanny Design,” fellows talk at the Winterthur Museum, Garden & Library, Wilmington, DE
- 2019 “Making Modern Tapestries,” Bechtler Museum of Modern Art, Charlotte, NC

- 2019 “Weaving Modernism: From Dissertation to Book,” Department of Art and Art History, Stanford University
- 2019 “Weaving Modernism,” Visual Studies Research Institute, USC
- 2019 “American Abstraction from O’Keeffe to Noland,” Milwaukee Art Museum Docents’ Lecture
- 2018 “Josephine Baker, Jazz, and the Resistance,” *Music and Mystery* event for Milwaukee Symphony Orchestra, Tripoli Shrine Center
- 2018 “Art History and Music,” gallery talk at Milwaukee Art Museum
- 2017 Panelist, *Trans: Across, Beyond, Through*, Benchspace Gallery & Workshop, The Center for Craft, Creativity & Design, Asheville, NC
- 2017 “Frank Lloyd Wright: Buildings for the Prairie,” gallery talk at Milwaukee Art Museum
- 2017 “A Conversation with Jeffrey Gibson,” Haggerty Museum of Art, Marquette University, Milwaukee
- 2016 “Weaving Modernism: Postwar Tapestry between Paris and New York,” fellows talk at Bard Graduate Center, New York
- 2016 “The History of Modern Design,” Hardy Gallery, Ephraim, WI
- 2014 “Transatlantic Tapestry: Postwar Art between Paris and New York,” UWM
- 2013 “Contemporary Tapestry: Globalization, Digitization, and the Value of Artistic Labor,” Aktuelle Forschung zur Kunst der Neuzeit, Kunsthistorisches Institut, Universität Zürich
- 2012 “Tapestries and Tableaux in the Twentieth Century,” An Iconology of the Textile in Art and Architecture: Review of a Project at the Art History Institute of the University of Zurich, Bard Graduate Center
- 2011 “The Tapestry of Modernism,” Aktuelle Forschung zur Kunst der Neuzeit, Kunsthistorisches Institut, Universität Zürich

Panels

- 2023 Chair, *Unbuckling the Rust Belt*, Midwest Art History Society Conference, Milwaukee
- 2020 Chair, *Exploring Fascism in American Art*, College Art Association, Chicago
- 2018 Chair, *Warp, Weft, World: Postwar Textiles as Transcultural Form*, College Art Association, Los Angeles
- 2017 Respondent, Newberry Library Seminar on American Art and Visual Culture, Chicago
- 2017 Chair, *Modernism’s Craft Discourse*, College Art Association, New York
- 2013 Co-Chair, *Tapestry and Reproduction*, College Art Association, New York

Conference Papers

- 2024 “Publishing the Index of American Design,” *New Deal Art and U.S. Art History in the Twenty-first Century* panel, College Art Association, Chicago
- 2022 “The Uncanny Design of White National Identity: Colonial Williamsburg and the Index of American Design,” Symposium on *American Art and the Political Imagination*, Courtauld Institute of Art, London [online]
- 2021 “Inventing Digital Humanities through the Index of American Design,” Association of Historians of American Art, Washington, DC [online]

- 2019 “Building Colonial Williamsburg during the Rise of Fascism,” Material Culture Caucus, American Studies Association, Honolulu
- 2019 “Uncanny History: Colonial Revivalism during the Rise of Fascism,” *Revisions of Fascism: History, Aesthetics, and Affect* seminar, American Comparative Literature Association, Washington DC
- 2019 “Boetti, Noland, and the Politics of Artistic Outsourcing,” World History Association sponsored session, American Historical Association, Chicago.
- 2018 “The Uncanny Design of the Thorne Miniature Rooms,” Newberry Seminar in American Art & Visual Culture, Chicago
- 2018 “Medium Specificity from Tapestry Reform to Greenberg,” *The Weaver’s Workshop: Materiality, craft and efficacies in the art of tapestry* seminar, Association for Art History, London
- 2018 “Designing a way out of the Depression through Thorne’s Miniature Rooms,” *Interiors without Architecture*, 2nd Annual Interior Provocations Symposium, Pratt Institute, New York
- 2017 “Weaving Abstraction for the World: Postwar Tapestry and International Modernism,” SECAC, Columbus
- 2016 “Le Corbusier’s *Muralnomad* at Chandigarh,” The Western Society for French History, Cedar Rapids
- 2016 “Marketing Modernism in Postwar America: The Print Renaissance, the Tapestry Revival, and the Craft of Reproduction,” Association of Historians of American Art, Fort Worth
- 2016 “Warming Up Cold War Modernism: The Decorative Function of Modern Art in Postwar America,” Midwest Art History Society, Chicago
- 2015 “How to See the Materiality of Contemporary Art,” *Material Evidence, Visual Knowledge* symposium, Visual Studies Research Institute, USC.
- 2014 “How Paris Stole the Idea of Modern Tapestry,” Society for French Historical Studies, Montreal
- 2014 “The Logic of Revival and the Limits of Nostalgia,” *Nostalgia: Representations and Reconstructions of the Past* student session, Association for Art History, London
- 2012 “Greenberg’s Tapestries: Revising Medium Specificity and Revisiting Its Discontents,” Bay Area Graduate Symposium in Art History, Film, and Media organized by Stanford University, San Francisco
- 2011 “The Work of Tapestry in the Age of Mechanical Reproduction,” *The Life of the Object* symposium, Material Culture Program, UW-Madison.
- 2010 “Serpentine Sideboards, Hogarth’s *Analysis*, and the Beautiful Self,” Mid-Atlantic American Studies Association, Philadelphia
- 2009 “Curating the Cultural Landscape: Chipstone House as Historical Property,” Second International Conference on the Inclusive Museum, University of Queensland, Brisbane
- 2009 “Mimicry and the Mikado: Japanese People-as-Exhibitions,” National Popular Culture and American Culture Associations, New Orleans

Campus Talks

- 2018 “Uncanny Revivals,” Center for 21st Century Studies, UWM
- 2014 “The Photographic Tapestry from Man Ray to Macuga,” Virginia Commonwealth University

- 2011 “Inventing the Tapestry Revival in Postwar France,” *Aktuelle Forschung zur Kunst der Neuzeit*, Kunsthistorisches Institut, Universität Zürich

TEACHING

Undergraduate Courses Taught

Renaissance to Modern Art and Architecture
Introduction to American Art
American Art: Colonial Period to 1870
American Art: 1870 to the Present
American Folk Art
History of Modern Design
American Architecture
Frank Lloyd Wright
Colloquium in Method and Theory

Graduate Courses Taught

Japonisme: Japan and America in Artistic Encounter
Revival! Visualizing the American Past

Direction of Graduate Student Research

Director, Art History MA Theses

- 2023 Sydney Ion, “Aestheticization as Erasure: An Ecocritical Examination of Three Etchings from the ‘Thames Set’”
2021 Michael Lahti, “Sara Rahbar, the Native Informant, and the War on Terror”
2019 Kelsey Kuehn, “Finding Art in Architecture: Examining the Architectural Theory and Practice of Denise Scott Brown” (Co-Director: Jennifer Johung)
2015 Cortney Anderson, “*Lydia at a Tapestry Frame*: Art Embroidery and the Rise of Craft”
2015 Stacey Schmiesing, “Sardanapalus and Gender: Examining the Works of Byron and Delacroix”

Director, Art History MA Exhibition Theses

- 2020 Heather Sheets Hanlon, “Claim, Consume, Curate”
2016 Jacqueline Murphy, “Colorscapes: Marko Spalatin 1970-2001”
2016 Nick Pipho, “‘Comic Cuts’: The Satirical Prints of Warrington Colescott”

Reader, PhD Dissertations

- 2018 Kenneth Dahlin, “Frank Lloyd Wright’s Organic Aesthetics in Historic Context,” School of Architecture and Urban Planning

Reader, Art History MA Theses

- 2023 Mary Beth Drabiszczak, “The Reemergence of American Pastels”
2021 Danielle Lynne Paswaters, “The Interdisciplinary Work of Senga Nengudi: How Abjection in Art Can Lead to DEAI in Exhibition Spaces”
2019 Jeremy Schrupp, “Adolf Wissel’s Kahlenberg Portraits: A Monographic

- 2019 Study Concerning German Regionalism, 1933-1945”
Olivia Lonetti, “La Question des Sauvages: Examining the Inspiration,
Motivation and Circumstance of the *Bal des Sauvages* and *Le Combat des
Hommes Sauvages et Chevaliers* Tapestries”

Reader, Art History MA Exhibition Theses

- 2018 Kelsey Soya, “Humor and Quiet Resistance: The Graphic Work of
Wilhelm Hopfner”
2018 Selena Erdman, “Fluid Lines: Tracing Ryakuga-Shiki in Japan and
France”
2016 Kathleen Tousignant, “Tara Bogart: Modern Hair Studies”
2015 Marin Kniskern, “Alfred Wierusz-Kowalski: Political Struggle and
Metaphor”

Committee Member, MFA Committees

- 2021 Nicolas Umbs, Photography
2020 Amber Van Galder, Sculpture

Courses Taught at Virginia Commonwealth University

Craft Since 1945

History and Theory of Craft

SERVICE

Service to the Profession

- 2023 Journal Referee, *Archives of American Art*
2023 Review Panelist, National Endowment for the Humanities
2022 Referee for faculty promotion, University of Wyoming
2021-2023 Symposium Liaison, Association of Historians of American Art
2021-2022 Selection Committee, Luce/ACLS Dissertation Fellowship in American
Art
2020 Manuscript Reviewer, Princeton University Press
2019 Reviewer, Graduate Student Grant Writing Workshop, Visual Studies
Research Institute, USC
2018-2019 Journal Referee, *West 86th*
2016 Journal Referee, *Textile: Cloth and Culture*
2015-2017 Director at Large, American Arts Society, Milwaukee Art Museum
2015 Journal Referee, *Art Journal*

Service to UWM

- 2023-2024 Curator, *What the Folk?* Emile H. Mathis Gallery, Spring 2024
2022-present Director of Graduate Studies, Department of Art History
2022-present Chair, Friends of Art History Lecture
2022-2025 Faculty Senate
2022-2023 Arts and Humanities Divisional Committee
2020-2021 C21 Advisory Committee
2019-present Graduate Faculty, Department of Art & Design, College of Arts and
Architecture

- 2019-2021 Principal Investigator, C21 Collaboratory, #ArtInHigherEd
2019 Co-curator, *Water & Work*, Emile H. Mathis Gallery, Fall 2019
2018-2021 Curriculum and Instruction Committee, Department of Art History
2018-2019 Chair, Friends of Art History Lecture
2017-2018 Admissions and Fellowships Committee, Department of Art History
2016-2020 Co-chair, Art History Research Colloquium
2015-2021 Academic Planning and Governance Committee, College of Letters and Science (Appointed 2015-2018 term, Elected 2018-2021 term)
2014-Present Foreign Language Examiner, French and German translation exams, Department of Art History
2014-2016 Admissions and Fellowships Committee, Department of Art History
2014-2015 Curriculum and Instruction Committee, Department of Art History
2014-2015 Search Committee, VAP in Modern Art, Department of Art History

Professional Affiliations

American Studies Association
Association of Historians of American Art
College Art Association
Midwest Art History Society