

K. L. H. Wells

Associate Professor, Department of Art History, University of Wisconsin-Milwaukee
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EDUCATION

- 2014 Ph.D. in Art History, University of Southern California, Los Angeles
Dissertation: "Tapestry and Tableau: Revival, Reproduction, and the Marketing of Modernism." Committee: Nancy Troy, Vanessa Schwartz, Richard Meyer, Elinor Accampo. Visual Studies Graduate Certificate
- 2009 M.A. in Art History, University of Wisconsin, Madison
Thesis: "The 'merely imitative mood': British Japonisme and Imperial Mimesis." Committee: Nancy Rose Marshall, Jill H. Casid. Certificate in Material Culture Studies
- 2005 B.A. in Art History, Barnard College, Columbia University, New York
summa cum laude, Phi Beta Kappa, Honors in the Major Field, Distinction on the Senior Thesis

ACADEMIC POSITIONS

- 2020-present Associate Professor, Department of Art History, University of Wisconsin, Milwaukee (UWM)
- 2014-2020 Assistant Professor, 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

FELLOWSHIPS and AWARDS

Postdoctoral

- 2023 Wolfsonian Fellowship, Florida International University, Miami
- 2022 Summer Stipend, National Endowment for the Humanities
- 2021 Short-Term Research Fellowship, New York Public Library
- 2021 International Research Travel Grant for US-Based Scholars, Terra Foundation for American Art
- 2020 The SECAC Award for Excellence in Scholarly Research and Publication, for *Weaving Modernism: Postwar Modernism between Paris and New York* (see PUBLICATIONS below)
- 2020 Short-Term Fellowship, Winterthur Museum, Garden & Library (postponed to 2021)
- 2019 Research Stipend, Rockefeller Archive Center
- 2018 International Publication Grant, Terra Foundation for American Art
- 2018-2019 Research Growth Initiative Award, UWM
- 2017-2018 Center for 21st Century Studies Fellow, UWM
- 2017 Office of Research Publication Grant, UWM
- 2017 Publication Grant, Pasold Research Fund
- 2017 Publication Grant, Society for the Preservation of American Modernists
- 2017 Arts & Humanities Research Travel Grant,

- 2016 Arts & Humanities Research Travel Grant, UWM
 2016 Online Course Development Fund, UWM
 2016 Research Fellowship, Bard Graduate Center for Decorative Arts, Design History, and Material Culture, New York
 2015-2016 Center for 21st Century Studies Alternate, UWM

Predoctoral

- 2014-2015 Mellon/ACLS Dissertation Completion Fellowship (declined)
 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
 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
 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

PUBLICATIONS

Single Author Books

- In progress. *Uncanny Revivals: Designing Early America during the Rise of Fascism*. Writing stage.
- 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 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>

Peer-Reviewed Journal Articles

- Forthcoming. "Indexing Whiteness to American Design." *American Art*. Special issue on "Seeing the Survey Anew: White Racial Formation in the History of American Art," ed. Kirsten Pai Buick.

- 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.
- 2021 “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.

Exhibition Catalogue Essays

- 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 Tapissieriekunst 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 Tapissiererie 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>

PRESENTATIONS**Invited Talks**

- 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,” Bard Graduate Center, New York.
- 2016 “The History of Modern Design,” Hardy Gallery, Ephraim, WI.
- 2015 “British Japonisme, *The Mikado*, and Imperial Mimesis,” Guest lecture for AH318-West Meets East: Japonisme in Europe and America, Milwaukee Institute of Art and Design.
- 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 “Inventing the Tapestry Revival in Postwar France,” Aktuelle Forschung zur Kunst der Neuzeit, Kunsthistorisches Institut, Universität Zürich.
- 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

- 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.

TEACHING

Undergraduate Courses Taught

Renaissance to Modern Art and Architecture (Online and In-Person)

Introduction to American Art

American Art: Colonial Period to 1870 (Online)

American Art: 1870 to the Present (Online)

American Folk Art

History of Modern Design (Online and In-Person)

American Architecture

Frank Lloyd Wright

Colloquium in Method and Theory (Online and In-Person)

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

- 2021 Michael Lahti, "Sara Rahbar, the Native Informant, and the War on Terror," degree granted Spring 2021
- 2019 Kelsey Kuehn, "Finding Art in Architecture: Examining the Architectural Theory and Practice of Denise Scott Brown" (Co-Director: Jennifer Johung), degree granted Fall 2019
- 2015 Cortney Anderson, "*Lydia at a Tapestry Frame: Art Embroidery and the Rise of Craft*" (Second Reader: Richard Leson), degree granted Spring 2015
- 2015 Stacey Schmiesing, "Sardanapalus and Gender: Examining the Works of Byron and Delacroix" (Second Reader: Elena Gorfinkel), degree granted Spring 2015

Director, Art History MA Exhibition Theses

- 2020 Heather Sheets Hanlon, "Claim, Consume, Curate," degree granted Spring 2020
- 2016 Jacqueline Murphy, "Colorscapes: Marko Spalatin 1970-2001" (Second Reader: Jennifer Johung), degree granted Spring 2016
- 2016 Nick Pipho, "'Comic Cuts': The Satirical Prints of Warrington Colecott" (Second Reader: Richard Leson), degree granted Spring 2016

Reader, PhD Dissertations

- 2018 Kenneth Dahlin, "Frank Lloyd Wright's Organic Aesthetics in Historic Context," School of Architecture and Urban Planning, degree granted Fall 2018

Reader, Art History MA Theses

- 2021 Danielle Lynne Paswaters, "The Interdisciplinary Work of Senga Nengudi: How Abjection in Art Can Lead to DEAI in Exhibition Spaces" (Advisor: Jennifer Johung), degree granted Fall 2021.
- 2019 Jeremy Schrupp, "Adolf Wissel's Kahlenberg Portraits: A Monographic Study Concerning German Regionalism, 1933-1945" (Advisor: Sarah

- Schaefer), degree granted Spring 2019
- 2019 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” (Advisor: Richard Leson), degree granted Spring 2019
- Reader, Art History MA Exhibition Theses*
- 2018 Kelsey Soya, “Humor and Quiet Resistance: The Graphic Work of Wilhelm Hopfner” (Advisor: Sarah Schaefer), degree granted Fall 2018
- 2018 Selena Erdman, “Fluid Lines: Tracing Ryakuga-Shiki in Japan and France” (Advisor: Sarah Schaefer), Spring 2018
- 2016 Kathleen Tousignant, “Tara Bogart: Modern Hair Studies” (Advisor: Jennifer Johung), Spring 2016
- 2015 Marin Kniskern, “Alfred Wierusz-Kowalski: Political Struggle and Metaphor” (Advisor: Richard Leson), Spring 2015
- Committee Member, MFA Committees*
- 2021 Nicolas Umbs, Photography (Advisor: Joseph Mougel), degree granted Spring 2021
- 2020 Amber Van Galder, Sculpture (Advisor: Jessica Ganger), degree granted Spring 2020

Courses Taught at Virginia Commonwealth University

Craft Since 1945

History and Theory of Craft

SERVICE

Service to the Profession

- 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, September 2019
- 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 at UWM

- 2022-present Director of Graduate Studies, Department of Art History
- 2022-2025 Faculty Senate
- 2022 Arts and Humanities Divisional Committee (1-semester substitute appointment)
- 2020-2021 C21 Advisory Committee
- 2019-present Graduate Faculty, Department of Art & Design, Peck School of the Arts
- 2019-2021 Principle 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 Committee

- 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