**KELSEY D. MARTIN, PhD**

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#### EDUCATION

#### 2024 University of North Carolina at Chapel Hill, Chapel Hill, NC

#### Ph.D. Art History; Caroline H. and Thomas S. Royster Fellow

#### Dissertation: “*Les Graveuses en taille douce:* Professional Women Printmakers in Paris, 1660-1789,” (Mary D. Sheriff† and Melissa Hyde)

* Areas of Specialization: works on paper; women artists from 1450-1950; eighteenth-century France

#### 2015 University of New Mexico, Albuquerque, NM

* M.A. Art History with a minor in Women’s Studies
* Thesis: “The Ideal *Citoyenne*: Women, Class, & the French Revolution in Philibert Louis Debucourt’s Fine-Art Prints,” (Susanne Anderson-Riedel)

 • Pass with Distinction • *Summa Cum Laude* • Dean’s List 2013—2015

**2011 University of Colorado at Boulder, Boulder, CO**

* B.A. Sociology
* Dean’s List Spring 2010, Spring 2011

## PROFESSIONAL EXPERIENCE

**2019-Present**

**Freelance Researcher/Collections Consultant, Private Collection, Dallas, TX**

* Provide connoisseurial and research expertise for collection of 16th-20th century European works-on-paper (prints and drawings).
* Duties include photographing artwork and cataloguing research in Artwork Archive and CollectorPro (art inventory software) as well as managing and cataloguing physical archives.

**2018-2019**

**Curatorial Intern, Department of European Art, Dallas Museum of Art, Dallas, TX**

* Intern for Dr. Nicole R. Myers, The Barbara Thomas Lemmon Senior Curator of European Art.
	+ Developed focus exhibition on newly acquired collection of works on paper (the Dr. Alessandra Comini gift, 2019). Responsible for the research, display, and interpretation of the objects in the exhibition; collaborated with Curatorial, Education, Exhibitions, and Conservation departments.
	+ Aided in the re-organization of the European art galleries (opened Spring 2019), including object placement, exhibition design, editing of wall-text, drafting object labels, and assisting with exhibition installation.
	+ Conducted initial research and data collection for upcoming exhibitions on Van Gogh, Gris, and Picasso, including draft checklists and loan requests.
	+ Wrote acquisition justification proposals for incoming collection of 18th-19th century European paintings (gifts of J. E. R. Chilton).
	+ Provided public and private gallery talks of permanent collection.
	+ Co-author of interpretive material, *Revolutionary Fashion*: a self-guided tour pamphlet.
	+ Updated museum database (TMS) for permanent collection and new acquisitions.
* Primary research and administrative support to Dr. Myers for the international loan exhibition, *Berthe Morisot, Woman Impressionist;* presented at Musée national des beaux-arts du Québec / Barnes Foundation / Dallas Museum of Art / Musée d’Orsay.
	+ Author of all object labels at the DMA venue; edited wall-text; organized the reproduction of artist’s timeline as a wall-didactic.
	+ Aided in the organization of the *Berthe Morisot Study Day*: a research day for a select group of international scholars and curators; provided private talk and tour for attendees of Morisot works on paper.
	+ Served as liaison with DMA administration and assistant during exhibition installation.
	+ Delivered public and private tours.
	+ Maintained exhibition checklist and database (TMS).
* Primary research and administrative support to Dr. Myers for the permanent-collection exhibition, *Women Artists from the Monarchy to Modernism.*
	+ Author of several object labels; edited wall-text; and curator of entry didactics, including large infographic explaining the obstacles women artists faced both within and outside the art academies.
	+ Author of blog post dedicated to the exhibition.
	+ Served as liaison with DMA administration and assistant during exhibition installation.
	+ Delivered public and private tours.
	+ Maintained exhibition checklist and database (TMS).

**2017-2018**

**Object-Based Teaching Fellow, Ackland Art Museum, Chapel Hill, NC**

* Primary duties: the creation and implementation of lesson plans utilizing entire museum collection to encourage discourse and critical thinking among undergraduate students.
* Worked with course professors to create individual, interdisciplinary lessons that integrated “VTS” (Visual Thinking Strategies) with class themes.
* Instructor for Ackland Student Guide Program
	+ Assisted Elizabeth Manekin, Head of University Programs and Academic Projects at the Ackland.
	+ Taught undergraduate students how to teach with art objects and develop thematic and special exhibition tours.
* Delivered co-talk and tour of loan exhibition, *Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection,* and author of exhibition didactic material.
* Served as a tour guide for the *Asian Exchange Tour*, a collaboration with the UNC-CH Philips Ambassadors Program.
* Served as a volunteer art professional for *The Art of Teaching Networking Event*.

**Summer 2017**

**Reproductive Prints Intern, Library and Image Collections Department, National Gallery of Art, Washington, DC**

* Provided research and administrative assistance to Tom O’Callaghan, Image Specialist for Spanish Art, and Molli Kuenstner, Image Specialist for Northern European Art.
* Researched and inventoried the NGA collection of 17th-19th century French and Italian chalcographic prints.
* Updated and maintained library database (Voyager Integrated Library System).
* Wrote collection summary and catalogue entries published in online catalogue.
* Received connoisseurial and technical training.
* Participated in biweekly seminars and networking with staff in all departments across the museum.

**2016-2017**

**Teaching Assistant, University of North Carolina at Chapel Hill, Chapel Hill, NC**

* Teaching assistant to Dr. Eduardo Douglas for *History of Western Art I* (fall 2016) and Dr. Lyneise Williams for *Introduction to Latin American Visual Culture* (spring 2017).
* Assisted in lecture; creation and implementation of lesson plans for recitations; recorded attendance; graded all work; held office hours and mentored undergraduate students.

**2014-2015**

**Bainbridge Bunting Fellow, Bunting Visual Resources Library, University of New Mexico, Albuquerque, NM**

* Conducted project dedicated to updating the library’s digital resource systems with French women artists from 1700—1900; organized and inventoried slide library.

**2013-2015**

**Graduate Assistant, University of New Mexico, Albuquerque, NM**

* Graduate assistant to Dr. Elizabeth Olton for *Art History 101* (fall 2013) and *History of Art II* (spring 2014; spring 2015).
* Assisted in lecture; recorded attendance; graded all work; held office hours and mentored undergraduate students.

**EXHIBITIONS**

**August 2019-May 2020 *Violence and Defiance*, Dallas Museum of Art, organizing curator of focus exhibition featuring prints produced by German and Austrian Expressionists during WWI and WWII. Works from recently acquired collection of Dr. Alessandra Comini and the DMA permanent collection.**

**Spring 2018 *Focus on the Peck Collection: The Empty Interior,* Ackland Art Museum, organizing curator of focus exhibition of prints and drawings inspired by Thomas Wyck’s *Bedroom Interior.* Works from recently acquired collection of Sheldon and Leena Peck and the Ackland’s permanent collection.**

**Spring 2015 *The Changing Face of Portraiture: People and Places in the Multiple,* University of New Mexico Art Museum, organizing co-curator of exhibition of prints and photographs from 17th-19th centuries drawn from the permanent collection.**

# PUBLICATIONS

# Essays

Review of *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760-1830*, by Paris Spies-Gans. *Journal for Eighteenth-Century Studies* (January 2024): <https://doi.org/10.1111/1754-0208.12922>

“Divine Secrets of a Printmaking Sisterhood: The Professional and Familial Networks of the Horthemels and Hémery Sisters,” in *Female Printmakers, Publishers and Printsellers in the Eighteenth Century: The Imprint of Women in Graphic Media, 1735—1830,* edited by Cristina Martinez and Cynthia Roman. Cambridge, UK: Cambridge University Press, forthcoming 2024.

“The Education of Love and Resistance: Reflections of Rousseau in Eighteenth Century Gallant Imagery,” *The University of New Mexico Best Student Essays* 25 (Spring 2015), 22—27.

**Catalogue Essays**

“Calcographia Collection Summary” and 69 artist and object summaries in the *Mercury: Image Collections Catalogue* (National Gallery of Art, 2017). <https://library.nga.gov/permalink/01NGA_INST/1p5jkvq/alma991743213804896>

“Crafting Public Identities: Printed Portraits of Nineteenth-Century Female Icons.” *The Changing Face of Portraiture: People and Places in the Multiple; February 20 – May 23, 2015*, exhibition catalogue. Albuquerque, N.M.: University of New Mexico Art Museum, 2015.

**Online Publications**

“Feature Archive: La Bibliothèque nationale de France (BnF)—Département des Estampes et de la photographie,” *French History Network Blog* (The Society for the Study of French History, March 14th, 2020). <http://frenchhistorysociety.co.uk/blog/?p=2189&fbclid=IwAR2FQyBFliFxZhi6-2VnmUTLUxBxWY7nX8E4AFH23P_gjO0b8GD3cKqZj4Y>

“Breaking the Mold: Three Women Artists,” *Dallas Museum of Art: Uncrated* (Dallas Museum of Art, March 25th, 2019). <https://blog.dma.org/2019/03/25/breaking-the-mold-three-women-artists/>

**SYMPOSIA, PANELS, and INVITED TALKS**

**Symposia Co-Organized**

*Art, Media, and Social Unrest*, Art Student Graduate Organization 3rd Annual Symposium, University of North Carolina at Chapel Hill, March 24th-25th, 2017.

*Then and Now, Here and There: The Curious Lives of Objects*, Art Student Graduate Organization 2nd Annual Symposium, University of North Carolina at Chapel Hill, April 15th-16th, 2016.

*Carolina Covenant Scholars: 2015-2016 Academic Research*, Carolina Covenant Scholars Symposium, University of North Carolina at Chapel Hill, April 7th, 2016.

*Feminist Student Scholars Symposium*, New Mexico Shared Knowledge Conference, University of New Mexico, April 23rd, 2015.

*Hemisphere: Visual Cultures of the Americas*, Graduate Art Association 7th Annual Symposium, University of New Mexico, spring 2014.

*Feminist Methodologies Research Seminar Panel*, New Mexico Shared Knowledge Conference, University of New Mexico, April 12th, 2014.

**Conference Presentations and Panels**

“Prints, Politics, and Publics: Women Printmakers During the 1789 French Revolution.” Paper presented at the *American Society for Eighteenth-Century Studies Conference* (ASECS), Denver, CO, March 21st-23rd, 2019.

“Divine Secrets of a Printmaking Sisterhood: The Professional and Familial Networks of the Horthemels Sisters.” Paper presented at the *American Society for Eighteenth-Century Studies Conference* (ASECS), Orlando, FL, March 22nd – 25th, 2018.

“’Sade From the Cave and Rousseau From the Cloud’: An Intertextual Analysis of Female Sexual Consent in the Frontispiece of *La Philosophie dans Le Boudoir* and Chapter V of *Émile*.” Paper presented at the *American Society for Eighteenth-Century Studies Conference* (ASECS), Minneapolis, MN, March 30th – April 2nd, 2017.

“White Virtue, Red Beauty, and Flaming Hearts: Fashioning Color, Class, and Chastity in *Portrait of a Lady*.” Paper presented at the *History and Mystery: Discoveries in the NCMA British Collection Symposium*, North Carolina Museum of Art, Raleigh, NC, November 28th, 2016.

“Like the Face of the Earth”: Galileo’s Moonscapes in the Context of Early Seventeenth Century Baroque Landscape Traditions.” Paper presented at the *Historian Graduate Student Association Conference*, Indiana University, Indianapolis, IN, October 7th – 8th, 2016.

“Struggling Together: the Benefits of Interdisciplinary Classes for Learning Intersectional Approaches.” Roundtable panel at the *Southeastern Women’s Studies Association Conference* (SEWSA), Winthrop University, Rock Hill, SC, March 31st, 2016.

“Marie Bracquemond: The Aesthetic Theory and Agency of a Nineteenth-Century Impressionist.” Paper presented at the *Department of Art & Art History Fall Symposium*, University of New Mexico, Albuquerque, NM, November 6th, 2014.

“Ambiguous Consent: An Analysis of Female Agency in Eighteenth-Century French *fêtes galantes*.” Paper presented at the *New Mexico Shared Knowledge Conference*, University of New Mexico, Albuquerque, NM, April 9th – 10th, 2014.

“Reflections of Rousseau: the Representation of Women in the Eighteenth-Century French Print.” Paper presented at the *Department of Art & Art History Spring Symposium*, University of New Mexico, Albuquerque, NM, April 4th, 2014.

“The Education of Love and Resistance: Reflections of Rousseau in Eighteenth Century Gallant Imagery.” Paper presented at the *Western Society for Eighteenth-Century Studies Conference* (WESECS), Davis, CA, February 14th – 16th, 2014.

**Invited Talks**

“Subject in Focus: Depictions of Diana in European Art.” Talk and tour at the Dallas Museum of Art, Dallas, TX, May 1st, 2019.

“All About Us: *Berthe Morisot, Woman Impressionist*.” Talk and tour at the Dallas Museum of Art, Dallas, TX, March 25th, 2019.

“Woman Artists in Europe from Monarchy to Modernism.” Lecture delivered at the Dallas Museum of Art, Dallas, TX, February 6th, 2019.

“Object-Based Teaching in the Ackland.” Presentation for the *Spring 2018 Student Showcase*, Ackland Museum of Art, Chapel Hill, N.C., May 2nd, 2018.

“Take Two Tour: ‘Becoming a Woman’ at the Ackland Art Museum.” Talk and tour at the Ackland Art Museum, Chapel Hill, NC, April 8th, 2018.

“Political Prints and Print Politics: the Intra- and Inter-National Histories of Chalcographic Prints.” Talk and tour at the National Gallery of Art, D.C., August 3rd, 2017.

“Female Agency in Eighteenth Century French *fêtes galantes*.” Presentation for the *Feminist Research Institute Lecture Series*, University of New Mexico, Albuquerque, NM, November 19th, 2014.

**GRANTS, FELLOWSHIPS, and AWARDS**

**Doctoral and Research Fellowships**

**2019-2020**

**University of North Carolina, Georges Lurcy Dissertation Research Fellowship (France)**

**2015-2021**

**University of North Carolina, Caroline H. and Thomas S. Royster Fellowship**

**Event and Travel Grants**

**Spring 2018**

**University of North Carolina, Art History Pollard Travel Fellowship (Orlando, FL)**

**Fall 2017**

**University of North Carolina, Art History Pollard Travel Fellowship (Gainesville, FL)**

**2015**

**Feminist Research Institute, University of New Mexico, Small Event Grant**

**Fall 2014**

**University of New Mexico, Research Project and Travel Grant (France)**

**Spring 2014**

**University of New Mexico, Research Project and Travel Grant (University of California, Davis)**

**2014**

**University of New Mexico, Student Research Grant (University of California, Davis)**

**Awards**

 **2014**

 **Historians of Eighteenth-Century Art and Architecture (HECAA), Mary Vidal Memorial Award**

 **2014**

 **University of New Mexico, Feminist Research Institute Graduate Student Paper Prize**

 **2014**

 **University of New Mexico, Student Conference Award**

 **2014**

 **University of New Mexico, Best Student Essay**

**ACADEMIC ACTIVITIES and STUDY ABROAD**

**Graduate Organizations**

**Art Student Graduate Organization (ASGO), University of North Carolina at Chapel Hill**

**Co-President (2017-2018)**

**Professional Development Chair (2017-2018)**

**Treasurer and author of the constitution and bylaws (2016)**

**Symposium Committee Member (2015-2017)**

Royster Advanced Mentoring Program (RAMP), University of North Carolina at Chapel Hill

 Co-Director (2016-2017)

 Panel Moderator, RAMP Panel (2017)

 Co-Organizer of *Carolina Covenant Scholars Symposium* (2016)

Leadership Committee Member (2015-2016)

 Royster Society of Fellows, University of North Carolina at Chapel Hill

 Volunteer Mentor, Carborro High School (2015-2016)

 Co-Organizer, Royster Society of Fellows’ 20th Anniversary

 Feminist Student Scholars, University of New Mexico

 Co-Founder and Co-President (2014-2015)

 Co-Organizer of *Feminist Student Scholars Symposium* (2015)

 Graduate Art Association (GAA), University of New Mexico

 Editorial and Symposium Committee Member (2013-2015)

**Study Abroad**

 **Università per Stranieri di Perugia, Italian Language Course A2, Perugia, Italy, Summer 2016**

 **L’Université Paris-Sorbonne, Cours de Civilisation Française, Paris, France, Summer 2014**

**LANGUAGES and COMPUTER SKILLS**

**French**— intermediary reading levels

Database systems: The Museum System; Voyager Integrated Library System; Collector Pro; Artwork Archive

Microsoft Office programs: Word, Excel, PowerPoint, and Outlook

**ORGANIZATIONS and WEBSITES**

American Society for Eighteenth-Century Studies

Historians of Eighteenth-Century Art & Architecture

Association of Print Scholars

International Council of Museums-US

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Linkedin: <https://www.linkedin.com/in/kelsey-martin-1538a8107/>

Academia.edu: <https://unc.academia.edu/KelseyMartin>

Twitter: @kelsey\_d\_martin