

Interdisciplinary Research (IDR) Origination Awards

Cover Page

Project Title

An Artist and a Mother

Principal Investigator(s)

Name (PI listed first)	Department	College
Tara Carpenter Estrada	Art	Fine Arts and Communications
Janalee Emmer	BYU Museum of Art	Fine Arts and Communications
Melanie Allred	Art History	Humanities

Track: Track Two

Abstract

Women, and particularly mothers lack representation in visual arts. IDR and external funding will allow us to use a multi-pronged approach to gain more visibility for diverse contemporary artists who are mothers. With this support, we will publish a book that will be distributed internationally, curate three companion gallery shows across two states, and host several community events. Our team, which includes an artist, museum director, and art historian, are uniquely positioned to achieve these results

An Artist and a Mother will be a book of visual artworks and essays that speak to the diverse ways artists balance creative life with the demands of mothering. It will be published in print and digital formats by Demeter Press, a publisher that distributes globally. Companion gallery shows will be hosted at the Brigham Young Museum of Art (BYU MOA), the Utah Museum of Contemporary Art (UMOCA), and Stay Home Gallery in TN. At these venues, we will host public art lectures and panels, gallery opening events, workshops for educators, and performance artworks.

This focus on innovative artists who are mothers will benefit the artists, students, members of the community, and the larger public. Inclusion in publications, museums, and gallery shows all give greater visibility to artists and lead to sales and future opportunities. Art students (a majority which are female) who may be considering the possibility of becoming parents will benefit from positive role models highlighted by the project. Members of the local community will benefit from access to free gallery shows and events. Finally, the project will benefit the larger public in helping to change perceptions of what artists look like and what mothers can achieve.

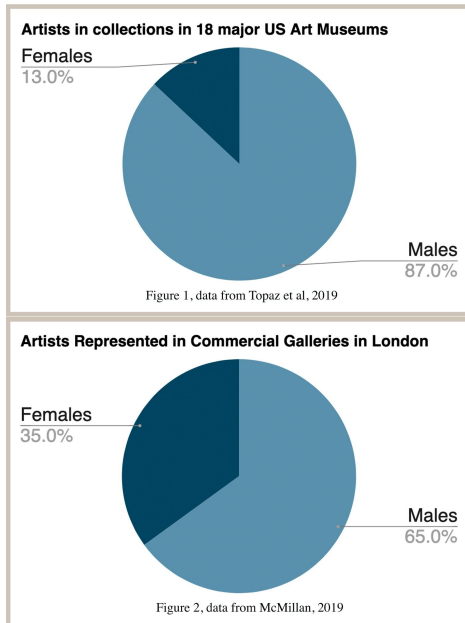
Summary of Plans for External Funding

We will target several grant opportunities that support the arts, women and parents. For example, the National Endowment for the Arts (NEA) supports research in the arts. The Barbara Deming Memorial Fund supports research by women. The Interdisciplinary Research (IDR) Origination award will help us to be successful in applying for these opportunities because applications that already have some support are more competitive for additional funding. Some, like the NEA, are matching grants. The IDR, along with these additional grants will allow us to achieve full funding for the project.

An Artist and A Mother

I. Need for the Project

Analyses of art museums and galleries worldwide have found systemic inequality in representation (see figures 1&2). Many of the most-known female artists like Mary Cassatt, Georgia O'Keeffe, and Frida



Kahlo were famously childless. Because of the lack of representation for females and specifically mothers in the artworld, there is a fallacy that to be a truly great artist, a woman must be childless. Contemporary artist Rebecca Campbell recently said, “You have some very significant and successful artists and critics who are on record saying they personally feel that if you are an artist and a mother, you are either a bad artist or a bad mother (2020).” This tired cliché, which unfortunately still influences decisions in the art world, makes it difficult for mother artists to gain traction. Mother artists can face a double bind as they seek to build a life around art and family. “Women as mothers are discouraged from putting their art before their children; women as artists are inhibited from including maternal experience within their work.” (Betterton, 2014) Women of color face an even greater challenge. “If mother artists can face a double bind as they seek to build a life around art and family, then we have to acknowledge the inherent triple bind that non-white mother artists endure (Clare

Yow, 2021).” It takes grit, ingenuity, and creativity as well as familial and societal support for women to persevere in their art practice after becoming mothers.

II. Increasing Representation for Artists who are Mothers

Even with the challenges and inequality in the art world, there is a growing body of women artists who, rather than succeeding in their careers *despite* having a family, have built their artistic careers upon the inspiration and structure that comes from being mothers. They embrace their dual roles and work alongside and even in partnership with their offspring. They are able to make their lives work, and to make visually and conceptually interesting artwork. This project will bring much needed focus to these underrepresented artists. Greater focus and visibility will benefit the artists featured, students, members of the community, and the larger public. To achieve these goals, we are creating a book and hosting three companion museum shows with surrounding outreach events.

- a. **Book:** An Artist and a Mother will be a book of visual artworks and essays that speak to the diverse ways artists balance creative life with the demands of mothering. It will be published in print and digital formats by Demeter Press and distributed worldwide by Independent Publishers Group (IPG), Global Books, and Brunswick Books. Demeter Press was selected because they are an international press with a strong reputation for publishing books about women's issues and an existing readership. The book will be paperback and 6x9 in size, approximately 200 pages with 70 of those in full color. The first print run will include 500 copies that will be marketed to institutional libraries, bookstores, and museum gift shops as well as sold to individuals across many platforms including accessible online stores like Amazon.com. All of the galleries

involved in hosting events will carry the book in their bookshops so that viewers interested in learning more can pick up a copy. A dedicated webpage will host information about the book and associated shows and events.

- b. **Museum Shows:** The Brigham Young Museum of Art (BYU MOA), the Utah Museum of Contemporary Art (UMOCA), and Stay Home Gallery in TN will host companion shows that feature the art and writings of artists in the book.
- c. **Outreach Events:** In partnership with the BYU Department of Art and the participating museums, we will host many cultural events, including; six public art lectures (two at each venue), two panel discussions, three gallery opening events, two live performance art pieces, and an Evening for Educators event at the BYU MOA. Evening for Educators will include a professional development workshop on how to integrate artists who are mothers into school curriculum. These community events will extend the impact of the project, reaching K-6 students across the state, BYU students who engage with lectures and gallery activities, and community members in the Provo, UTh, Salt Lake, UT and Paris, TN areas.

Because of our multi faceted approach targeted to different populations, this project will have staying power. The book, shows, and events will work together to extend the reach of each other. The physical book and digital webpage will act as an introduction to the curators for the live events. Live events and digital documentations of them will draw those interested in learning more to the text. As the text becomes more widely disseminated to our target audiences of artists, scholars, interested lay people and students, we will print more editions of the book. We hope that these high quality shows in respected venues will lead to more opportunities to show the work of artists who are mothers, both for us and for other curators interested in this topic.

Current status of the research

Though our team has already done a lot of legwork to line up opportunities, IDR funding would set us up to apply for the external funding that we need to actually produce the book, shows, and events. Here is what our team has accomplished so far:

- a. **Literature Review:** We've done a comprehensive search for both scholarly and popular texts that explore ideas of art and motherhood. Though there are some existing scholarly and popular texts about art and motherhood, we found a need for a text that can bridge the gap between intellectual writing about motherhood and the day-to-day lives of contemporary artists who are mothers.
- b. **Publisher:** We've secured Demeter Press (Toronto, CA) as publisher for the project, and through them a \$2,500 grant from the Canadian Book Fund for printing the work. Demeter listed our call for entries on their website, which has generated international interest in writing for the book.
- c. **Research assistant:** We hired Tenley Norton (undergraduate student at BYU) as a research assistant. With a background in design, she has been invaluable in preparing our call for entries to distribute through social media. Tenley has researched and reached out to potential artists, is working to de-identify submissions for peer review, and with support, is writing an artist profile for the book.
- d. **Call for Entries:** In addition to personally reaching out to artists and listing the call with Demeter, we have distributed our call for entries widely across several artist and mother groups online, including the Artist/Mother network, Art Mums United, Artists-in-Residence-in-Motherhood, the Cultural ReProducers Network, and Maternal Art.

When completed, the book and associated materials will likewise be shared across these networks.

- e. **Potential Funding Sources:** With support from Kristen Kellems of Research Development and her team, we have searched for funding sources, selected the most applicable, and set up a timeline for applying for funding.
- f. **Museum Shows and Cultural Events:** We've worked with curators from the BYU MOA, UMOCA, and Stay Home Gallery to plan future shows and associated cultural events.

III. Interdisciplinary Team and Methodology

Our respective specialties and experience in art, curation, and art history, make us well-prepared to follow through on this project and to successfully obtain external support. Though the activities of publishing books and hosting museum shows and events are often approached separately, our innovative approach will make mutually supportive content accessible to a wider range of people.

Collaborator	Background	Role
Tara Carpenter Estrada	Tara is a ceramic and mixed media artist and professor of art at Brigham Young University. Tara is a published scholar on topics of art, education, and motherhood and has organized and taken part in many gallery shows.	Tara is supervising the research assistant and coordinating the peer review team. She will work closely with co-editor Heidi Moller Somen (BYU Alum and practicing artist and teacher) to prepare the text for publication. She will take lead on applying for funding. She'll support Janalee and Melanie on the curation of the gallery shows and creation of cultural events.
Janalee Emmer	Janalee is associate director at the Brigham Young University Museum of Art. She brings years of experience in curating art for gallery shows and has an intimate knowledge of the BYU MOA gallery space and programming.	Janalee is writing a chapter for the text. She will act as head curator for BYU MOA show and will collaborate with Laura Hurtado at the UMOCA in the coordination of the dual shows. She will coordinate cultural events hosted at the BYU MOA.
Melanie Allred	Melanie has a Masters in Art History and Curatorial Studies. She teaches Art History courses at BYU, and is currently curating an exhibit for the Harold B. Lee Library. She has a wealth of experience in curating shows and brings an art historical perspective to the project.	Melanie is writing a chapter for the text. She will collaborate with Janalee, Laura Hurtado, and Kaylan Buteyn in curating work for the gallery shows.

Methodology

The process for selecting works and preparing the book and shows will include curation and peer review from professional artists, curators, and scholars. These reviews will take place several times throughout the project.

- a. Selection of specific artists to profile in the text (Janalee and Melanie)
- b. Initial peer review of submissions (Tara and two outside reviewers)
- c. Peer review of the completed manuscript through Demeter Press (by the head editor and 2-4 outside professional scholars)
- d. Curation of the MOA show (by Janalee, Melanie, and Tara)
- e. Curation of the UMOCA show (by Janalee, Melanie, and museum director Laura Hurtado)
- f. Curation of the Stay Home Gallery Show (By Melanie, Tara, and owner Kaylan Buteyn)

We've purposefully sought out a wide variety of arts-based methodologies for inclusion. We will represent international and racially diverse artists in various stages of parenthood and their careers.

Essential Questions

In highlighting the work of these exceptional artists who are mothers, we will address these essential questions:

1. How can motherhood affect women's growth as artists?
2. How can being an artist affect women's growth as mothers?
3. How can mothers balance all the needs of child rearing (which oftentimes disproportionately falls to them) with making art? How does this balance change over time?
4. How can mothers make time and space (both physical and mental) for their own work?
5. How can they attach value to their work and contextualize it in the contemporary conversation?

The book will explore these questions through visual artworks contextualized by personal and scholarly essays.

There are four different formats for essays, ranging from short personal essays of 250-500 words, to scholarly essays of 2,000-4,000 words. Janalee and Melanie will write longer essays from their curatorial and art historical perspectives. Tara will write an

introduction to contextualize the book from her artistic and scholarly perspective. These longer writings will give philosophical context to shorter essays from individual artists about their work. The content of the book will be curated like a gallery show, with works and writings that "speak" to each other arranged together. The overall feel of the book will be like a conversation among artists and scholars as they walk through a gallery together, with artists sharing their personal stories and scholars contextualizing the work within the broader art world. This approach will be echoed in the gallery and cultural events.

IV. Schedule and Expected milestones

March-April 2021	Initial peer review of submitted works with first round selection of essays. Sending results to the writers. Those whose work is accepted with revision will be given four weeks to make changes.
May-August 2021	Working with writers on revisions and final selection of essays and images for the book. Based on selected works, writing of the introduction and foreword.
September-December 2021	Organization of writing and artworks into the book order, adding editorial content. Initial copy editing and formatting. Sending the first draft to Demeter for feedback. Apply for Koneen Säätiö and Parent Residency Grants.
January 2022-March 2022	Demeter sends out drafts for peer review and returns feedback. Apply for Barbara Deming Memorial Fund and Sustainable Arts Foundation Grants.

March 2022-June 2022	Revisions and preparation of final manuscript. Apply for a Windgate grant and NEA Research Grant in the Arts.
June-September 2022	Copy editing, typesetting and proofing, cover design
October-December 2022	Ebook conversion and preparation for distribution
May 2023	Release and distribution by Independent Publishers Group, Global Books, and Brunswick Distributors of the book print and e-book form
June-December 2023	Curation and organization of shows. Preparation for cultural events.
January-June 2024	Follow up shows and events at the BYU MOA, UMOCA, and Stay Home Gallery

V. Potential Impacts

This project has the potential to reach many varied audiences and to have a lasting positive effect on the creators, featured artists, BYU students, community members, and the larger public.

- a. **Creators:** Involvement in the project will enrich the CV's and advance the professional careers of Tara, Janalee, and Melanie. For our undergraduate researcher, a writing credit for a book and collaborations with artists and curators are exceptional achievements and will support Tenley in applications for graduate research. With additional funds, we will hire more student researchers who will likewise benefit. Natural extensions of the research could include journal articles and presentations at conferences.
- b. **Featured Artists:** Because of the extensive rigor of the review process and quality of the venues, our project will lend greater visibility and credibility to the artists involved. The UMOCA, for example, when juried from an outside reviewer and international in scope (as this project will be), is considered to be a Tier 1 venue. Inclusion in this project will increase artists' marketability to other venues and opportunities for institutional acquisitions. They will also benefit directly from honoraria as they participate in the project.
- c. **BYU Students:** Art students (a majority which are female) who may be considering the possibility of becoming parents will benefit from positive role models highlighted by the project. Because our scholarly research is grounded in and connected to individual artists' practices, it will also be approachable for a general audience, including males. The research collected from this project could form the possible basis of a future BYU course.
- d. **Community Members:** Members of the local communities will benefit from access to free gallery shows and events. K-6 students and educators will benefit from educational resources developed and disseminated through Evening for Educators and the BYU MOA website.
- e. **Larger Public:** Though not all women become mothers, all women are affected by society's view of motherhood and the expectations placed upon it. Art by mothers that represent the "range, complexity, and contradictions" of their lives will "help counter the cultural ideology of motherhood as an 'idealized selflessness.' (Chernick and Klein, 2011)" By giving greater visibility to artists who are mothers, this project will help to change perceptions of what artists looks like and what mothers can achieve.

Budget for An Artist and a Mother Project

Initial phase: Creating the Book Content (2021)

- | | |
|---|---------|
| • Student research assistant wages: \$12/hour for up to 400 hours | \$4800 |
| • Honoraria for initial peer review of submissions (\$362x3.5 for 2 jurors) | \$2534 |
| • Honoraria for selected artists (\$362 for 30 artists) | \$10860 |

Total: \$18194

Second phase: Preparing for Publication (2021-22)

- | | |
|---|--------|
| • Initial editing and formatting to style guide | \$600 |
| • Copy editing | \$1500 |
| • Typesetting | \$1500 |
| • Cover Art | \$362 |
| • Proofing | \$500 |

Total: \$4462

Third phase: Publication (2022-23)

- | | |
|--|--------|
| • Printing (first run of 500 paperback copies) | \$3500 |
| • Ebook Conversion and Distribution | \$300 |

Total: \$3800

Fourth phase: Gallery Shows and Cultural Events (2023/4)

- | | |
|---|--------|
| • Development and distribution of publicity materials | \$800 |
| • Honoraria for guest artists (\$619 for 6 artists) | \$3714 |
| • Artist fee for 2 performance artworks (\$464 installation, \$310 artist talk) | \$1548 |

Total: \$6062

Grand total: \$32518

Other funding

- | | |
|--|-----------|
| • Canadian Book Fund (can be used to support phases 2-3) | -\$2500 |
| • Personal discretionary and 20 account funds for student wages (already paid) | -\$702.36 |

Total budget: \$29315.64

Budget Narrative

- We currently have one research assistant hired onto the project. Funding from the IDR and external sources would allow us to hire another 1-2 students.
- Honoraria amounts and artist fees are based on the [CARFAC professional service fee schedule](#). By paying the artists honorariums for their contributions, we enhance our ability to attract and retain top talent in the project. This also enhances the competitiveness of our project for external funding and collaboration with institutions who recognize CARFAC standards.
- Preparation for publication costs are estimates from Demeter Press based upon costs for previous books and are comparable to costs at other presses with similar types of publications. Printing costs were an estimate from Marquis Printers out of Quebec, whom Demeter uses. Utilizing Demeter as a publisher has increased the draw for writers for the project and will increase the project's visibility when published. Demeter has also been instrumental in securing a \$2,500 grant to support phases 2-3.
- Though this grant allows for \$40,00, based on cost estimates generated by our analysis of CARFAC fees, students workload, preparation for publication, printing, and preparation in advance for gallery shows and cultural events, this budget is an estimate of what can be reasonably utilized in the next two years. We are applying for additional external funding for the installation of shows and the hosting of live events that will take place later in 2024.

References

- Artist/Mother Network. (2020). Retrieved February 16, 2021, from <http://artistmotherpodcast.com/network>.
- Art Mums United. (2020). Retrieved February 16, 2021, from <http://artmumsunited.com>
- Artist Residency in Motherhood. Retrieved February 16, 2021, from www.artistresidencyinmotherhood.com
- Betterton, Rosemary. *Maternal Bodies in the Visual Arts*. Manchester University Press. 2014.
- Buller, Rachel E. & Reeve, Charles (Eds). *Inappropriate Bodies: Art, Design, and Maternity*. Demeter Press, 2019.
- Campbell, Rebecca, quoted in "Artist and Mother," video aired on KCET March 17-21, 2020. Retrieved February 18th, from <https://www.kcet.org/shows/artbound/episodes/artist-and-mother>.
- CARFAC Agreements. (2020, September 09). Retrieved February 16, 2021, from <https://www.carfac.ca/agreements/>
- Chernick, Myrel, and Klein, Jennie (Eds). *The M Word: Real Mothers in Contemporary Art*. Demeter Press, 2011
- Cultural Reproducers. Retrieved February 16, 2021, from <https://www.culturalreproducers.org/>
- Maternal Art. Retrieved February 16, 2021, from <https://maternalart.com/>
- McMillan, Kate. Representation of Female Artists in Britain during 2019. Freelands Foundation, 2019. Retrieved February 19, 2021, from <https://freelandsfoundation.co.uk/annual-report-representation-of-female-artists-in-britain>
- Freney, Zoe. "Artists Mothers and Virtual Collective: Making Art and Community from Home." Journal of the Motherhood Initiative, Vol 11, No 1. 2020, pp. 157-166
- Topaz CM, Klingenberg B, Turek D, Heggeseth B, Harris PE, Blackwood JC, et al. (2019) Diversity of artists in major U.S. museums. PLoS ONE 14(3): e0212852. doi:10.1371/journal.pone.0212852

Plans for External Funding

We plan to seek funding both inside and outside the University. Within BYU, we've already applied for a Laycock grant and College of Fine Arts and Communications research and creative activities funding. We will apply for the Emmeline B. Wells Grant in fall of 2021.

Targeted external funders are listed on this chart with proposed submission dates. Each has been selected because of their support for the arts and parents or women.

Proposed Submission date	Title	Agency	Amount
9/21	Grants for Research and the Arts	Koneen Säätiö	Varies
11/21	Parent Residency Grant	Women's Studio Workshop	Varies
1/22	Barbara Deming Memorial Fund: Money for Women	Barbara Deming Memorial Fund, Inc.	Varies
1/22	Sustainable Arts Foundation Grant	Sustainable Arts Foundation	\$5,000
03/22	Windgate Grants	Windgate Charitable Foundation, Inc.	Varies
3/22	Research Grants in the Arts	National Endowment for the Arts	\$10,000-100,000

Tara Carpenter Estrada
Assistant Professor, Brigham Young University

A. Professional Preparation

University of Utah, Fine Arts, MFA, 2012

B. Professional Appointments

Assistant Teaching Professor: Brigham Young University Provo, UT, August 2015-Present

Visiting Assistant Professor: Full time 3-year appointment, Brigham Young University Provo, UT August 2012-July 2015

C. Products

i. Products Most Closely Related to the Proposed Project

Publication:

Care/Giving, series of four prints and an essay focused on caring for women published in the Journal of the Motherhood Initiative (a peer-reviewed scholarly journal), Volume 11, Number 1, July 2020

Presentation:

An Artist and A Mother, Faith and Works Lecture, Brigham Young University, February 2017
As part of this project, I worked with film students to video interview several artists/mothers about their experiences. Clips of these videos were shown throughout the lecture. The lecture and interviews are available publicly on YouTube.

Gallery Exhibitions:

Gather, Curated regional exhibition that focused on the power of gathering women in conversation, Art Access Gallery, Salt Lake City, UT, April 2019

Be it Ever So Humble, Curated group exhibition focused on issues of home and family, Utah Cultural Celebration Center, West Valley City, UT, January-March 2017

Finding Balance, Curated small group show focused on balancing the demands placed on women, Art Access Gallery, Salt Lake City, UT, February-March 2015

A Woman's Work is Never Done, Juried National exhibition focused on issues of women/artists, New Port Richey, FL 2007

ii. Other Significant Products, Whether or Not Related to the Proposed Project

Selected International and National Juried Conference Presentations

Foundations in Art: Theory and Education Conference, Online 2021, Presentation: A Non-major's view of Art Classes

National Art Education Association Convention, Minneapolis, MN 2020 (Cancelled due to Covid-19)

Presentation: A Study of Collaborative Arts Integrated Teaching

InSEA World Congress, Vancouver, CA 2019

Presentation: Art vs. Craft: A False Dichotomy

National Art Education Association Convention, Seattle, WA 2018

Presentation: The Challenges and Possibilities of Student teaching: What Makes Great Student Teachers and Mentors

National Art Education Association Convention, New York, NY 2017

Presentation: Many Schools, Many Stories: Insights from Classrooms in Nepal and India

National Council on Education for the Ceramic Arts, Portland, OR 2017

Presentation: Concept in the Classroom

Selected Scholarly Publications

Graham, Mark Allen and Estrada, Tara Carpenter (2019). *Contemporary artist/teacher meets a mid-century classroom: Practice, theory and becoming an art teacher*, Visual Inquiry, Volume 8, Issue 1

Estrada, Tara Carpenter (2019), *Art vs. Craft: A False Dichotomy*, Making: Proceedings of the InSEA 2019 World Congress

Estrada, Tara Carpenter and May, Brittany Nixon (2019). *Building Bridges with Bach: Syntegration of Music and Visual Art*, General Music Today, Volume 32, Issue 3

Carpenter, Tara and Johnson, Jayme (2018). *Making connections: collaborative arts integration planning for powerful lessons*, Art Education, Volume 71, Issue 4

Selected International and National Juried Exhibitions

Catharsis, Juried International Exhibition, Online Exhibition hosted by the Teaching Artist Podcast, February 2021

Shear Madness, Juried Collage Exhibition, Northville Art House, MI, January 2021

Adorned, Juried National Exhibition, Clay Center of New Orleans, LA, September 2019

Twin Cups: National Ceramics Exhibition, Juried national exhibition, Missouri Western State University Clay Guild, St. Joseph, MO, February 2019

Amuse Yeux, Juried national exhibition, Foothills Art Center, Golden, CO, June-August 2018

NAEA (National Art Education Association) Exhibition, Juried group exhibition, NAEA Studio and Gallery, Alexandria, VA, October 2017-April 2018

Fire and Earth, Juried national group exhibition, Del Ray Artisans Gallery, Alexandria, VA, September-October 2016

D. Synergistic activities

Arts Education Policy Review Board, Visual Art Representative, 2020-Present

On this editorial board for an international journal, I am regularly called on to review written content and to help prepare it for publication.

CITES (Center for the Improvement of Teacher Education and Schooling) grant research, 2018-2020

As the PI, with a team that included two other faculty (Mark Graham and Corinna Peterken) and four research assistants, we were funded \$20,200 to run a large-scale study of arts integration in the Beverly Taylor Sorenson Arts Program in 5 school districts. The study led to one conference presentation and three completed journal manuscripts now under review.

Founder and Program Director for BYU Jumpst(ART), 2015-present

Coordinate and organize continuing education classes, mentor BYU students as they teach art to K-12 students on campus.

InSEA(International Society for Education through the Arts) Conference proposal reviewer, 2018

In this capacity, I reviewed written and visual content for the international arts education conference

UAEA (Utah Art Education Association) Board member, Higher Education Representative, 2018-Present

On the board, I help to develop professional development materials and to connect arts educators throughout the state.

Co-Director of Two Field Studies in India and Nepal, 2016-2017

Planned and executed travel and content for two term-length trips with teams of researchers who visited schools, monasteries, and other art and cultural sites. Research from these trips resulted in two conference presentations.

Janalee Emmer

Associate Director of Exhibitions & Programming
Brigham Young University Museum of Art

Professional Preparation

- ❖ **The Pennsylvania State University, University Park, Pennsylvania.**
PhD, Art History, December 2009.
Dissertation: “Autobiographical Projects: Women Artists and Identity in the Second Half of Nineteenth-Century France.”
Advisor: Dr. Nancy Locke
- ❖ **Brigham Young University, Provo, Utah.**
MA, Art History and Curatorial Studies, 2001.
Thesis: “Image and Identity in the Artistic Career of Rosa Bonheur”
Major Area: Modern Europe, Minor Area: Modern and Contemporary American Art
BA, Humanities, emphasis Art History; minor in Spanish.
Academic Scholarship; Humanities College Representative, Student Alumni Association

Professional Appointments

- ❖ **Curator/Head of Education, BYU Museum of Art** Aug. 2014- present
 - Curate 2-3 exhibitions per year, including traveling exhibitions
 - Head of education and academic programs at the MOA; Faculty/Student outreach
 - Oversee colleagues on K-12 and Family Programs, as well as 9-10 student employees
- ❖ **Adjunct Professor, Brigham Young University** Aug. 2014- present
 - One course per semester, through BYU Continuing Education
 - Fall semester Arthc 360: Curatorial and Museum Studies
 - Winter semester other Art History courses, currently Arthc 203 Intro to Asian Art
- ❖ **Assistant Professor, Ohio Wesleyan University** 2011- 2014
 - Full-time tenure track position, 3/3 course load
 - 3 upper division Art History courses per year, including Nineteenth-Century European Art, Modern Art, Contemporary Art, Women & Art, American Art, and Introduction to Asian Art & Architecture
 - Academic advisor; Faculty advisor to student-run Werner Gallery; Course Connection “Modern Life and Its Discontents”; Travel-Learning Course Spring 2013 to New York City
- ❖ **Full-time Art History Instructor**
University of Tennessee, Knoxville, TN 2009 to 2011
 - Introductory courses: Art H 172 (Prehistoric to Gothic); Art H 173 –Renaissance to present
 - Upper division and small Freshman seminar, including Women & Art, Nineteenth Century American Art, Twentieth-century American art
- ❖ **J. Paul Getty Museum, Los Angeles, CA** 2006-2007
Doctoral Intern, Department of Exhibitions
 - Supported Senior Exhibitions Coordinator and Head of Exhibitions Department in preparing and organizing all areas of exhibition planning and execution for Departments of Paintings, Sculpture & Decorative Arts, Drawings, and Photographs

- Major projects included: Provenance research, Immunity from Seizure application packages, Shared cost budget reconciliation, Exhibition Inventory/Space Analysis Report, Exhibition Schedules for FY08 and FY09, Exhibition attendance and brochure usage tracking.

Products

i. Products Most Closely Related to the Proposed Project (Exhibitions and Curatorial Projects Related to Women Artists)

<i>Far Out: The West Re-Seen, Photography by Victoria Sambunaris</i>	Oct. 31, 2020-May 1, 2021
<i>A Studio of Her Own: Women Artists from the Collection</i>	January 29-Sept. 12, 2020
<i>Danae Mattes: Where the River Widens</i>	Dec. 7 2018 – Oct. 19, 2019
<i>Nina Katchadourian: Curiouser</i> (In-house curator for exhibition organized by Blanton Museum of Art, University of Texas, Austin)	March 3 – August 11, 2018
<i>Aundrea Frahme: We Revolve Ceaseless</i>	Sept. 22, 2017 – June 23, 2018
<i>Work in Progress: Jann Haworth (Artistic Director)</i>	Feb. 10- Sept. 9, 2017

ii. Other Significant Products (Conference Papers and Invited Talks)

SECAC (Southeastern College Art Conference), Columbus, Ohio “Women, Social Spaces, and Self-Portraits: Louise Breslau in Paris”	Oct. 18-20, 2018
Invited Talk: Provo Women's Day, Provo, UT “Women, Art, and the BYU MOA OR Women in Art and How They Are Changing the World”	March 2018
SECAC (Southeastern College Art Conference), Columbus, Ohio “Work in Progress: Jann Haworth’s Collaborative Feminist Murals”	Oct. 25-28, 2017
Nineteenth-Century Studies Association (NCSA), Charleston “Here lies Marie”: Remembering Marie Bashkirtseff in Word and Image”	Feb. 2017

Synergistic Activities

Collaborative Team Member for Annual Night at the Museums, with 4 other museum entities

CITES Member (Center for Improvement of Teaching Education and Schooling): one of many campus groups involved in this interdisciplinary and collaborative group from University with K-12 leaders

Committee Member for Annual Museum Summer Camp, with 3 other museum groups on campus

UMA Planning Committee Board Member (2018, 2019)

Helped plan the sessions for the Annual conference for the Utah Museum Association

Melanie Allred

Adjunct Faculty, Brigham Young University

A. Professional Preparation

Brigham Young University, Comparative Studies—Art History, MA, 2020

B. Professional Appointments

Adjunct Faculty: Brigham Young University Provo, UT, Fall 2020-present

C. Products

i. Products Most Closely Related to the Proposed Project

Exhibition Curator:

Be it ever so humble, Curated exhibition centered on the joys and challenges of home and family life, included a self-published exhibition brochure, Utah Cultural Celebration Center, West Valley City, UT, January-March 2017

ii. Other Significant Products, Whether or Not Related to the Proposed Project

Exhibition Curator:

Signs & Wonder, Single-artist exhibition exploring the semiotics of painted pavement markings, Harold B. Lee Library, Brigham Young University, Provo, UT, December 2020-April 2021

Albrecht Dürer: Up Close & Personal, Curated exhibition of original and early reproduction Dürer prints held by the BYU Museum of Art focused on connecting 15th and 21st-century spiritual devotion, Brigham Young University, Provo, UT, 3-7 February 2020

Returning Home: The Art and Poetry of Intermountain Indian School, 1951-1984, Traveling exhibition of student and instructor poetry and artworks produced through the IIS arts programs dealing with Native American displacement and assimilation into “American” culture, Harold B. Lee Library, Brigham Young University, Provo, UT; Monument Valley, UT/AZ; Gallup Cultural Center, NM; Navajo Museum, Window Rock, Navajo Nation; Cline Library, NAU, Flagstaff, AZ; Merrill-Crazier Library, USU, Logan, UT

Pro Tempore, Three-artist exhibition relating to the ephemeral nature of life and life experience, Harold B. Lee Library, Brigham Young University, Provo, UT, June-September 2018

Roots and Branches, Curated exhibition of artworks relating to genealogy, family history and unconventional recordkeeping, Springville Museum of Art, Springville, UT, June-November 2018

Unscripted, Single-artist exhibition of iPhone photography focused on the theme of fragmentary moments, Harris Fine Arts Center, Brigham Young University, Provo, UT, May 2015

Movement & Meaning: The Power of Pilgrimage, Curated exhibition of international artists focused on the variety of ways individuals and communities engage pilgrimage, included a self-published exhibition catalog, Harris Fine Arts Center, Brigham Young University, Provo, UT, October 2014

Writer:

Invested with Meaning, single-artist exhibition of current works, Hub City Art Gallery, Mount Pleasant, UT, September-November 2017

Current and Pending Support

Tara Carpenter Estrada

Pending Support:

Laycock foundation (BYU), up to \$10,000

College of Fine arts and Communications (BYU), up to \$3,500

Current Support:

Center for the Improvement of Teacher Education and Schooling (CITES) Fellowship at BYU, \$18645

This fellowship was awarded in 2019 to fund research on arts integration in the 5 BYU partnership districts. Tara is the Principal Investigator and is collaborating with Mark Graham (Professor, Art) and Corinna Peterken (Professor, Education).

Janalee Emmer and **Melanie Allred** do not have any pending or current support at this time.