

## CURRICULUM VITAE

Daniel A. Siedell  
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### CURRENT POSITION

August 2007                      Assistant Professor of Modern and Contemporary Art History.  
Department of Art and Art History  
Weber Fine Arts Building  
University of Nebraska-Omaha.  
Omaha, Nebraska

### EDUCATION

1995                                Ph.D., The University of Iowa (Dissertation advisor: Stephen C. Foster)  
  
Major field: Postwar American art, criticism, and historiography  
Minor fields: Contemporary criticism and theory; 19th-and 20th-century European avant-garde tradition.  
Dissertation title: "An Excavation of Tenth Street: The Failure of Modernism and the Politics of Postwar Historiography."  
  
1991                                M.A. in Art History, Criticism, and Theory, State University of New York at Stony Brook (Advisor: Donald B. Kuspit).  
  
1989                                B.A. in Art History, University of Nebraska-Lincoln.

### PROFESSIONAL SOCIETIES AND ORGANIZATIONS

2002-Present                      Association of Art Museum Curators (AAMC)  
  
2000-Present                      Modernist Studies Association  
  
1995-Present                      College Art Association



- Fall 1998-2000  
Guest Lecturer, Collections Management  
Fall 1998-2000  
Guest Lecturer, Museum Administration  
Fall 2000  
Museum Exhibitions (co-taught), Spring 1997
- 1999                    Visiting Instructor, Nebraska Wesleyan University
- Survey of 20th century Art, Art Department, Nebraska Wesleyan University, Lincoln, Nebraska.
- 1995-98                Adjunct Faculty, Art Department, University of Nebraska-Omaha
- Modern Art, Summer 1998  
Contemporary Art, Spring 1998  
American Art to 1945, Fall 1997  
Contemporary Art, Summer 1997  
Contemporary Art, Spring 1997  
Contemporary Art, Summer 1996  
Modern Art History, Spring 1996  
Modern Art History, Summer 1995  
Survey of Art History (Renaissance to Modern), Spring 1995
- 1995                    Adjunct Faculty, Doane College-Lincoln Campus
- Modern Art History, Spring 1995  
Survey of Art History (Prehistoric to Middle Ages), Summer 1995  
Survey of Art History (Renaissance to Modern), Fall 1995
- Summer 1991        Visiting Instructor, University of Nebraska-Lincoln.
- Survey of Art History (Prehistoric to Middle Ages)  
Survey of Art History (Prehistoric to Middle Ages)  
Survey of Art History (Renaissance to Modern)

## II. GRADUATE COMMITTEES

- 2005                    Ann Ruehrmund (printmaking)
- 2004                    Wendy Jane Bantam (painting)
- 2003                    Jen Lukas (graphic design)  
Denny Schmeckle (graphic design)  
Jeremy Johnson (painting)
- 2002                    Kristin Martincic (printmaking)

- 2001 David Bogus, M.F.A. (ceramics)  
Kate Bingaman, M.F.A. (graphic design)  
Kyle Olson, M.F.A. (printmaking)
- 2000 Sharon Gustafson, "Early Nebraska Women Artists: 1880-1950," M.A. Thesis, Graduate Program, Museum Studies.
- Sherri Genzel, M.F.A. (painting)
- 1999 Tim Klunder, M.F.A. (painting)
- 1997 James Bockelman, M.F.A. (painting)

### III. SCHOLARSHIP

#### A. Postwar American Art, Art History, and Art Criticism

##### PAPERS AND PRESENTATIONS.

"The Relevance of Art Criticism," Visiting Artist Lecture Series, Art Department, Kansas State University, February 8, 2002.

"Policing the Boundaries of Modern Art: Discourses of Exclusivity and Pretensions to Enlightenment," The Modernist Studies Association, "New Modernisms II," University of Pennsylvania, October 12-15, 2000. (Panel chaired by Ann Temkin.)

Co-chair (with Dr. David Cateforis of the University of Kansas) of "Harold Rosenberg Reconsidered," College Art Association panel session, New York, February 25, 2000.

"Doom and the 'Triumph' of American Painting," paper presented at an NEA-funded conference on the NO!Art Collective, "Art Actions and Human Rights: A Global Focus Celebration," The University of Iowa, Iowa City, Iowa, March 4-6, 1999. Participants include Dore Ashton and Serge Guilbaut.

Weldon Kees and the Arts at Mid-Century: An Historiographical and Aesthetic Analysis," lecture presented at The University of Iowa Museum of Art, Iowa City, September 23, 1998.

"Modernism, Postmodernism, and the Avant-Garde Tradition," Paper delivered at the University of South Dakota, February 2, 1998. Sponsored by the College of Fine Arts, University of South Dakota, Vermillion, South Dakota.

"An Excavation of Tenth Street: Harold Rosenberg, Franz Kline, and the Historian." Paper delivered at the University of Kansas and sponsored by the Murphy Lecture Fund and the Kress Department of Art History, November 21, 1996.

"Kline, Rosenberg, and the Politics of Postwar Historiography." Paper delivered at the Department of Art and Art History, University of Nebraska-Lincoln, March 1996.

"Reapproaching Abstract Expressionism." Paper delivered at the Midwest Art History Society Conference, University of Nebraska-Omaha, March 26, 1993.

## PUBLICATIONS.

Review of Lisa Sanditz: *Flyover* at the Kemper Museum of Contemporary Art, Kansas City, Missouri for *ArtUS* 17 (March-April 2007).

"Coming Home before and after Schneebett," *ArtUS*. 16 (Jan.-Feb. 2007): 10-13.

Review of *Signal Channel* at the Bemis Center for Contemporary Art, Omaha, Nebraska for *ArtUS*. 15 (Oct-Nov. 2006).

"An Assessment," in James Elkins, ed. *Genealogies of Art Criticism*, Vol. 4 (sponsored by University College, Cork, Ireland; Taylor and Francis, Inc., Forthcoming, July 2007).

Review of Caroline A. Jones, *Eyesight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses* (CAA.Reviews). Posted August 2006.

"Art and Failure," *Journal of Aesthetic Education* 40/2 (Summer 2006).

"The Art Criticism of Weldon Kees." In *Weldon Kees and the Arts at Mid-Century*, ed Daniel A. Siedell. (Lincoln and London: University of Nebraska Press, 2004). Other contributors include Dore Ashton, Stephen C. Foster, and Irving Sandler.

Review of Sybil Gordon Kantor's *Alfred H. Barr, Jr, and the Intellectual Origins of the Museum of Modern Art* (MIT Press, 2002) for *CAA.Reviews* (on-line publication).

"Ed Ruscha," review of Ed Ruscha, ed. Neal Benezra and Kerry Brougher (Washington DC: Smithsonian Institution, 2000), *Great Plains Quarterly* (Summer 2002).

"After Abstract Expressionism: Mapping the Coordinates of the Critical Discourse, 1962-1977, in Stephen C. Foster, ed. *An American Odyssey, 1950-1980: Debating Modernism* (Madrid: Circulo de Bellas Artes, 2004).

"Art Criticism as Narrative Strategy: Clement Greenberg's Critical Encounter with Franz Kline" *Journal of Modern Literature* 26/3-4 (Summer 2004).

"Rosalind Krauss, David Carrier, and Philosophical Art Criticism." *Journal of Aesthetic Education* (Spring, 2004).

"Contemporary Art Criticism and the Legacy of Clement Greenberg, or How Artwriting Earned its Good Name," *Journal of Aesthetic Education* 36/4 (Winter 2002).

Review of Ann Eden Gibson's *Abstract Expressionism: Other Politics* (Yale, 1997) for *Journal of Aesthetic Education* (Spring 1999).

"Kline Contra Kline," *Art Criticism* 12/1 (Spring 1997): 83-94.

"Excerpted Bibliography with Prefatory Note," in Franz Kline: *Art and the Structure of Identity* (Madrid: Electa, 1994), 174-191.

"Re-reading De Kooning's Critics." *Art Criticism* 10/1 (December 1994): 29-46.

“Modern Dance and Abstract Expressionist Painting: A Critical Relationship,” *Penn State Journal of Contemporary Criticism* vol. 4 (December 1991): 4-13; reprinted in vol. 5 (December 1993): 78-87.

## BOOKS (COMPLETED).

Enrique Martinez Celaya: *Early Work* (Delray Beach, Florida: Whale and Star, 2006). Foreword by Thomas McEvilley and contributions by John Felstiner and Christian Williams. Distributed by the University of Nebraska Press.

Enrique Martinez Celaya: *The October Cycle, 2000-2002* (Sheldon: 2003). Distributed by D.A.P. Reviewed by Glen Brown, *CAA.Reviews* (posted August 4, 2004).

Weldon Kees and the Arts at Mid-Century (University of Nebraska Press, 2004), edited volume. Reviewed by J. Bottum, *Washington Times* (7 March 2004), among many others.

Contributor (33 essays), *American Sculpture from the Sheldon Memorial Art Gallery and Sculpture Garden* (University of Nebraska Press, 2005). Other contributors are Peter Boswell, David Cateforis, Charles Eldredge, Christin Mamiya, and Michael Taylor.

## WORKS IN PROGRESS.

“R.A. Blakelock and Contemporary Painting: Curatorial Reflections,” in *The Unknown Blakelock* (Sheldon; Marquand Books), 1997). In Progress.

“Joel Sheesely and Twentieth-Century American Painting,” in Joel Sheesely (*Brauer Museum of Art; Lutheran Press of America*, 2008). In progress.

Review essay for *Abstract Expressionism in International Context* (Rutgers University Press, 2007) for *The Journal of Aesthetic Education*. In progress.

*An Excavation of Tenth Street: Essays in the Historiography of the New York School*. Book manuscript in progress.

*A History of Postwar American Art Criticism*. Book manuscript in progress.

## B. Contemporary Art and Spirituality/Religion.

### PAPERS, PRESENTATIONS, SEMINARS.

“Beyond Spirituality: Liturgical and Sacramental Aesthetics in Contemporary Art,” paper presented at College Art Association annual conference, Dallas, Texas, February 2008.

“Altars to Unknown Gods: Contemporary Art and the Christian Faith,” paper presented at Azusa Pacific University, 26 July 2007.

Introduction to Matthew Barney’s *Drawing Restraint 9*, Mary Riepma Ross Media Center, University of Nebraska-Lincoln, 1 October 2006.

Seminar Participant, *Visual Arts and the Church*, Calvin Seminars for Christian Scholarship, Calvin College, July 2006.

Panel Discussion, with Bill Dyrness and Mako Fujimura, Spring Arts Festival, Fuller Seminary, Pasadena, California, 25 April 2006.

“Enrique Martinez Celaya’s *Thing and Deception: A Meditation on Art and Belief*,” plenary speaker for 25<sup>th</sup> Anniversary Conference, Christians in the Visual Art (CIVA), Azusa Pacific University, 17 June 2005.

“Embodying Transcendence: Material Spirituality in Contemporary Art,” Concordia University, 15 November 2004.

“Real Presence in Contemporary Art: Enrique Martinez Celaya’s *Thing and Deception* (1997),” conference on “Mystery and the Arts,” at the Institute of Faith and Learning, Baylor University, March 20-23, 2003.

“What Are Art Historians For?” presented at a conference on Christian Scholarship in the Visual Arts. Sponsored by CIVA and Pew, Notre Dame University, June 2000.

“The Significance and Influence of Marcel Duchamp,” Calvin College, Grand Rapids, Michigan, January 14, 2000.

Participant in “Personal Responsibility in the Arts: Artistic and Curatorial Perspectives,” at Wheaton College, Wheaton, IL, March 17-19, 1999. Sponsored by the Center for Applied Christian Ethics (CACE).

“Aesthetic Fundamentalism: John Dillenberger’s Theory of Art.” Paper prepared for the annual Upper Midwest American Academy of Religion/Society of Biblical Literature conference, hosted by Luther Seminary, St. Paul, Minnesota, April 10, 1999. (Paper not presented.)

“The Influence of Jackson Pollock,” presentation with James Romaine at the biannual conference of Christians in the Visual Arts (CIVA), Concordia University, Mequon, Wisconsin, June 5, 1999

“Avant-Gardism and the Myth of Aesthetic Knowledge,” paper presented at the “Ways of Knowing” conference co-sponsored by Dordt College, Calvin College, Institute for Christian Studies, and the Free University (Amsterdam), at Dordt College, Sioux Center, Iowa, August 12-15, 1998.

Participant in symposium, “The History of the Visual Culture of American Religions from Colonialism to the Present,” which is part of a five-year research project directed by David Morgan (Valparaiso Univ.) and Sally Promey (Univ. of Maryland) and funded by the Henry Luce Foundation and the Lilly Endowment. Conference held at Valparaiso University, August 8, 1998.

“The Religious Origins of Modern Art.” Paper read at AAR/SBL annual Upper Midwest Regional conference hosted by Luther Seminary, St. Paul, Minnesota, April 17-18, 1998.

“A Christian Approach to the History of Modern Art.” Paper delivered at the conference, Christian Scholarship: Knowledge, Reality, Method, in Boulder, Colorado. Sponsored by the Theology Forum of the University of Colorado, Christian Leadership Ministries, Christian Faculty and Staff Fellowship Center, October 9-11, 1997.

“What is Art?” Paper delivered at Dordt College, Sioux Center, Iowa. April 13, 1998.

## PUBLICATIONS.

Review of Brice Marden: *Paintings and Drawings* at the Museum of Modern Art, New York, *Books & Culture Corner*, Forthcoming.

"Always Distinguish," *Books & Culture Corner* (review of Kirk Varnedoe, *Pictures of Nothing*), November 2006.

"Passionately Ambivalent," *Books & Culture Corner*. (Review of Theodore Prescott, ed. *A Broken Beauty* (Eerdmans, 2005) and Rosa, ed. *The Next Generation* (Eerdmans, 2005).

Review of Robin Jenson's *Substance of Things Seen* (Eerdmans, 2004), *Material Religion* 1/3 (November 2005).

"Icons, Iconoclasm, and Iconoclasm," *Books & Culture* (Forthcoming, 2006).

"Things Spiritual and Transcendent in Contemporary Art," *Books & Culture* (Forthcoming, 2006).

"Enrique Martinez Celaya's *Thing and Deception* (1997): The Aesthetic Practice of Belief," *Religion and the Arts* 10/1 (Spring, 2006).

Review of *Buddha Mind in Contemporary Art*, Curator: *A Museum Journal* (Spring, 2006).

"Heavenly Real Estate: A Geography of Art in New York at the Midpoint of the 20<sup>th</sup> century" *Books & Culture Corner*, posted October 17, 2005. (Review of Jed Perl's *New Art City*, Knopf, 2005).

"Modern Art and the (Evangelical) Church," *Perspectives in Religious Studies* 32/2 (Summer 2005).

"Art and the Practice of Evangelical Faith," *Christian Scholar's Review* 34/1 (Fall 2004).

"A New View of Worldview," *Books & Culture Corner*. (Review of David K. Naugle's *Worldview: The History of a Concept* (Eerdmans, 2002).

"The Other Andy Warhol," *Books & Culture* (Nov.-Dec. 02).

"The Artworld's Memento Mori," *Books & Culture* (March-April, 2001).

"Protestants and Pictures," *Books & Culture* (Sept.-October 2000).

Review of Sally Promey's *Painting Religion in Public: John Singer Sargent's Triumph of Religion at the Boston Public Library* (Princeton, 1999) for *Church History* (Fall 2000).

Review of Kathleen Powers Erickson's *At Eternity's Gate: The Spiritual Vision of Vincent Van Gogh* (Eerdmans, 1998) for *Church History* (Winter 1999).

Review of Charles R. Riley, II. *The Saints of Modern Art: The Ascetic Ideal in Contemporary Painting Sculpture, Music, Dance, Literature, and Philosophy* (St. Martin's, 1998) for *The Journal of Aesthetic Education* (Winter 1999).

"A Christian Approach to the History of Modern Art," *The Cresset: A Review of Literature, Arts, and Public Affairs* (Valparaiso, Indiana). May 1998.

## WORK (IN PROGRESS).

"Assessment," in James Elkins and David Morgan, eds. *Re-enchantment*. Book manuscript in progress.

"Altars to Unknown Gods: Essays Contemporary Art and the Christian Faith." Under contract with Baker Academic. Manuscript due 1 October 2007.



“Modern Art and the Life of a Culture,” co-authored with Bill Dyrness, manuscript in progress.

### C. Museum Pedagogy/Curatorial Scholarship.

#### PRESENTATIONS.

“Objects, Narratives, and History: The Permanent Collection of American Art at the Sheldon Memorial Art Gallery,” paper presented at panel session, “Reframing American Art for the Public: Current Ideas About Permanent Reinstallations,” College Art Association, New York, February 2003.

“A Modest Proposal for Revising the Art and Art History Curriculum Through the New Museum Theory,” paper presented at panel session, “Teaching Museum Theory Across the Art and Art History Curriculum,” College Art Association, Chicago, 28 February-3 March 2001.

#### PUBLICATIONS.

Guest Editor, *The Future of the Art Museum: Curatorial and Educational Perspectives*, *Journal of Aesthetic Education* 41/2 (Summer 2007). Participants include Rika Burnham, David Carrier, Elliott Kai-Kee, Enrique Martinez Celaya, Klaus Ottmann, and Sean Ulmer.

“In Defense of Curatorial Irrelevance,” *Curator: A Museum Journal* 47/4 (October 2004).

Review of *The Two Art Histories: The Museum and the University*, ed. Charles W. Haxthausen (Williamstown, Mass: Sterling and Francine Clark Art Institute and Yale University Press, 2002) for CAA.Reviews.

“Finding Our Way by Losing the Instructions,” in *Losing the Instructions: An Artistic Intervention* by Barbara Kendrick and Timothy van Laar (Lincoln, NE: Sheldon Art Gallery, 2004).

#### OUTSIDE READER.

*The Journal of Aesthetic Education.*

*The Journal of American Studies.*

*International Journal of Education and the Arts.*

## CURATORIAL WORK.

### I. MUSEUM AND ADMINISTRATIVE EXPERIENCE

|           |   |
|-----------|---|
| 1996-2007 | Curator, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln.   |
| 1999-2000 | Interim Director, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln.  |
| 1994-1996 | Adjunct Curator for Research, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln.  |
| 1993-94   | Project and Research Assistant to Stephen C. Foster for Hans Richter: Activism, Modernism, and the Avant-Garde. Book project published by MIT Press, 1997.  |
| 1992-94   | Project and Research Assistant to Stephen C. Foster for the European retrospective exhibition Franz Kline: Art and the Structure of Identity at the Fundacio Antoni Tapies in Barcelona; traveled to the Whitechapel Art Gallery in London; Centro Reina Sofia in Madrid; and to the Saarland Museum in Saarbrücken, Germany. |
| 1989-90   | Assistant Editor to Donald B. Kuspit for the art journal Art Criticism, Stony Brook, New York.  |

### II. EXHIBITIONS CURATED (SELECTED)

#### Exhibitions Curated from Sheldon Permanent Collection.

|      |  |
|------|--|
| 2007 | Comic Art (Exhibition supplemented with loans.)<br>Contemporary Art: 1980-Present.<br>Enrique Martinez Celaya: Coming Home. (Exhibition supplemented with loans.)  |
| 2004 | Objects of Our Desire: Sculpture from the Permanent Collection.  |
| 2003 | Big Canvas: Paintings from the Permanent Collection.<br>Still Small Voice: Minimalist Prints from the Permanent Collection.<br>Losing the Instructions: An Artistic Intervention by Barbara Kendrick and Timothy van Laar. |

- 2002 Comics, Heroes and American Visual Culture. (Reviewed in New York Times)
- 1999 The Visual Culture of Robert Rauschenberg  
Black Image and Identity: African-American Art from the Sheldon Art Gallery.
- 1997 The Quest for the Absolute: Geometric Abstraction to Minimalism.

## Managing Curator for Incoming Exhibitions.

- 2007 Robert Parkeharrison: The Architect's Brother (organized by the George Eastman House).
- 2006 Anxious Objects: Willie Cole's Favorite Brands, 1988-2006 (organized by the Montclair Art Museum).  
Midwestern Unlike You and Me: New Zealand's Julian Dashper (organized by the Sioux City Art Center).
- 2005 April Gornik: Paintings and Drawings (organized by the Neuberger Art Museum).
- 2004 The Way Things Are: David Ireland (organized by Oakland Museum of California).
- 2000 Between Image and Object: The Prints of Robert Mangold (organized by Adam Weinberg for the Addison Gallery of American Art).
- 1999 Robert Colescott: Recent Paintings (organized by the ASU Art Museum for the American Pavilion of the 1997 Venice Biennale).
- 1997 Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s (organized by the National Gallery of Art, Washington DC).

## Loan Exhibitions Originated and Curated.

- 2007 Chris Ware  
The Anatomy of Charley Friedman.
- 2006 Mike Cloud: Systems.
- 2005 Santiago Cal: Tierra! Tierra!  
Video in Contemporary American Art: Nic Nicosia and Brian Fridge.  
Singular Expressions: A Sheldon Invitational.
- 2004 Anne Lindberg: Air and Mass.

- 2003 Enrique Martinez Celaya: *The October Cycle, 2000-2002*. (Traveled to the Museum of Art, Fort Lauderdale, Florida.)
- Nancy Friedemann: *Excerpts from the Labyrinth*.
- 2000 Conrad Bakker: *Art and Objecthood*.
- Parallel Perspectives: *Early Twentieth Century American Art from the Addison Gallery of American Art and the Sheldon Memorial Art Gallery*. (Luce sponsored collaborative exhibition that opened at the Addison and traveled to the Sheldon).
- 1998 Weldon Kees and the Arts at Mid-Century. (Traveled to the University of Iowa Museum of Art).

### III. PAPERS/PRESENTATIONS/PUBLICATIONS

- Panel Participant, "Curating Inspirational Exhibitions." Moderated by John Wilson, Joslyn Art Museum, Omaha, Nebraska. 3 May 2007.
- "Charles Rain: A Special View of Things," *Charles Rain Remembered* (Jonathan Edwards College: Yale University, 2004).
- "The Absent Presence of Weldon Kees," Museum of Nebraska Art, Kearney, Nebraska, 12 January 2003.
- "Robert Henri and His Influence," Brauer Museum of Art, Valparaiso University, September 26, 2001. (Lecture on the occasion of a traveling exhibition organized by the Sheldon Art Gallery.) Presented at the Sunrise Museum of Art and Science, Charleston, West Virginia, 17 March 2002; Lauren Rogers Museum of Art, Laurel, Mississippi, 23 August 2002.
- "Automated Dispositions: An Installation by David Helm," Gallery 210, University of Missouri-St. Louis, March 13-April 12, 2003 (Exh. cat.).
- "Robert Henri and His Influence," *American Art Review* 14/3 (May-June 2002).

### IV. GUEST CURATORIAL WORK

- 2005 Enrique Martinez Celaya. *The Photographs*. Brauer Museum of Art, Valparaiso University.

### V. INDEPENDENT CURATORIAL PROJECTS .

Enrique Martinez Celaya: Small Paintings.

Robyn O'Neil.

Nic Nicosia.

Jason Middlebrook.

Kevin Hamilton.

Conrad Bakker.

MOBIA group show.

Dunn and Brown group show.